T.C.
MARMARA UNIVERSITY
SOCIAL SCIENCES INSTITUTE
DEPARTMENT OF JOURNALISM
GENERAL JOURNALISM

ROLE OF TELEVISION BROADCASTING IN THE CONSTRUCTION OF IMAGE: IMAGE OF TURKEY IN COLOMBIA DUE TO THE TURKISH TV SERIES

MASTER THESIS

NATHALİA ARANGO NAVARRETE

İSTANBUL, 2020
T.C.

MARMARA UNIVERSITY
SOCIAL SCIENCES INSTITUTE
DEPARTMENT OF JOURNALISM
GENERAL JOURNALISM

ROLE OF TELEVISION BROADCASTING IN THE CONSTRUCTION OF IMAGE: IMAGE OF TURKEY IN COLOMBIA DUE TO THE TURKISH TV SERIES

MASTER THESIS

NATHALİA ARANGO NAVARRETE

SUPERVISOR: DOÇ. DR. CEM ÇETİN

İSTANBUL, 2020

GENERAL INFORMATION
Name and Surname : Nathalia Arango Navarrete
Field : Journalism
Programme : General Journalism
Supervisor : Doç. Dr. Cem Çetin
Degree Awarded and Date : Master's – 2017 /2020
Keywords : Public diplomacy, Television effects, Turkish image in Colombia

****
GENEL BİLGİLER
İsim ve Soyadı : Nathalia Arango Navarrete
Anabilim Dalı : Gazetecilik
Programı : Genel Gazetecilik
Tez Danışmanı : Doç. Dr. Cem Çetin
Tez Türü ve Tarihi : Yüksek Lisans -2017 /2020
Anahtar Kelimeler : Kamu diplomasisi, Televizyon etkisi, Türkiye'nin Kolombiya'daki görüntüsü

ABSTRACT

In the last few years there has been a boom of Turkish series in Latin America and Colombia is not the exception. The country has significantly reduced its own production broadcasting in order to give space to the Turkish soap operas in the morning and afternoon agenda. The incursion of foreign shows in the national television has brought a larger acknowledge of Turkey and the Turks; therefore, an image has been portrayed in the South American country.

This research interest is to explore the concepts of globalization and mass media in relation to the soft power Turkey is aiming to achieve and intends to explain the main role television plays in this scenario. In the first chapter the reader will find a brief dissertation on political and cultural globalization and the importance of public diplomacy in the current era. The second chapter focuses on television and particularly in the boost of the USA production reaching worldwide audiences; later on a summary of Latin American television to explain how the door to Turkish series could be open and ends by portraying the path these productions have followed through the Middle East and the Balkans before reaching the American continent. The last one delves into the actual image Colombians have about Turkey and Turks with a survey that was applied to 364 people and is directed to answer if the soft power exerted a real impact and if the Turkish productions did create an imaginary.

ÖZET

Son birkaç yıldır Latin Amerika'da Türk dizilerinin izlenme oranlarında büyük bir artış oldu ve Kolombiya istisna değil. Ülke, sabah ve öğleden sonraki yayın ajandalarında Türk dizilerine yer açmak için kendi prodüksiyonlarını önemli ölçüde azalttı. Ulusal televizyonların yabancı dizilerin akınına uğraması,Türkiye ve Türklerin daha fazla tanınmasını sağladı; bu nedenle, Güney Amerika ülkesinde bir Türkiye imajı oluştu.

Bu tezin konusu, Türkiye'nin başarmayı amaçladığı yumuşak güçle bağlantılı olarak küreselleşme sürecinde kitle iletişim araçlarının etkisini araştırmaktır ve bu bağlamda televizyonun oynadığı temel rolü açıklamayı amaçlamaktadır. Birinci bölümde okuyucu, siyasi ve kültürel küreselleşme ve mevcut çağda kamu diplomasisinin önemi üzerine kısa bir bilimsel inceleme bulacaktır. İkinci bölüm, televizyona ve özellikle ABD yapımlarının dünya çapındaki izleyicilere ulaşmasının hızlanmasına odaklanıyor.

Daha sonra Latin Amerika televizyonlarının kapılarının Türk dizilerine nasıl açılacağını ve bu yapımların Amerika Kıtası'na ulaşmadan önce Ortadoğu ve Balkanlar'da izledikleri yolu anlatıyor. Üçüncü bölüm, 364 kişiye uygulanan bir anketle Kolombiyalıların Türkiye ve Türkler hakkındaki gerçek imajını araştırıyor. Anket, Türkiye'nin yumuşak gücünün gerçek bir etki yaratıp yaratmadığını ve Türk yapımlarının bir imaj oluşturup oluşturmadığını cevaplamaya yöneliktir.

Table of Contents

Introduction..... 1

Chapter 1. Public Diplomacy in a Globalized World

1.1 Globalization and Transnational Relations 4

1.2 Globalization and Cable Television's Role in the Worldwide Cultural Expansion . 6

1.3 Communication Strategies and Perception Management 8

1.3.1 Perception Management..... 10

1.3.2 National Image and Identity Imaginaries: Countries Character on Sale 12

1.3.3 The Leap from Propaganda to Public Diplomacy..... 13

1.3.4 Soft Power Theory Roots and Usage. 15

1.3.5 Turkey's Foreignpolicy and Soft Power Strategies. 17

1.4 Cultural Imperialism and Americanization 20

Chapter 2. Television Effect on Audiences

2.1 A Brief History of Television and its Starting Point..... 23

2.2 Signs and Symbols in Television..... 24

2.3 Mass Media Scope and the Audience's Reception of the Message..... 27

2.4 TV Series from Soap Operas to Telenovelas and the beginning of Turkish Dizis . 30

2.4.1 American Soap Operas and the Boom of TV Series..... 32

2.4.2 Dallas' International Success..... 36

2.4.3 Latin American Telenovelas History and the Cultural Industry..... 37

2.4.4 Turkish Dizis, the Beginning of Turkish Television and the Boom of the Series in the International Market 43

2.5. Television History in Colombia, the Expectations of the Audience 47

2.5.1 Turkish Dizis Broadcasting in Colombia, an Unexpected Success. 49

2.6 Turkish Dizis Influence in Colombia..... 52

2.7 Impact on Tourism..... 54

Chapter 3. Image of Turkey in Colombia: Results of the Investigation

3.1 Qualitative Investigation Methods 58
3.2 Practical Work 60
3.2.1 Subject, Purpose and Importance of the Research 60
3.2.2 Research Model and Hypotheses 61
3.2.3 Type of Research. 61
3.2.4 Research Method 61
3.2.5 Limitations of the Study 62
3.2.6 Survey Scales 63
3.2.7 Design of the Survey Form 63
3.2.8 The image of Turkey in Colombia: Results of the Survey 66
Conclusions 93
Bibliography 99

Table List

Table No.1: Telenovelas audience in Latin America.....41
Table No. 2: Telenovelas broadcasted by Canal Caracol……51
Table No. 3: Number of Latin American Tourists in Turkey from January to August 2019 and the percentage increase when compared to 2018…….55
Table No. 4: Locations of the Turkish dizis…….…….73
Table No. 5: Colombian exports, overall…….…….94
Table No. 6: Colombian imports by country of origin…..……95

Image List

Image No. 1 Shannon and Weaver's Model of Communication…….……..9
Image No. 2 Turquía de telenovela, one day around the Istanbul sets……57
Image No. 3 One Thousand Nights……73
Image No. 4 First kiss of Sherazade and Onur……74
Image No. 5 Galata Tower behind……...74
Image No. 6 Elif on the media……76
Image No. 7 Tea in *What is Fatmagul's fault?*.....77
Image No. 8 Tea in *Forbidden love*…….……77
Image No. 9 Coffee in *One thousand and one nights*…….….77
Image No. 10 Coffee in *I named her Feriha*……..…….77
Image No. 11Food in *I named her Feriha*…….....78
Image No. 12 Food in *One thousand and one nights*…….……..78
Image No. 13 The Turkish dizis in El Heraldo (2019)…….....83
Image No. 14 The life of Aleksandra Lisovska (Roxelana) in Canal 1 (2018)……....84
Image No. 15 . Turkish musician in Canal Caracol (2020)……..84
Image No. 16 Istanbul, the charm of two continents in El Tiempo (2019)……..…85
Image No. 17 Forbidden Love scenery in the Bosphorus……....86

Image No. 18 Forbidden Love scenery in the Bosphorus……...86
Image No. 19 Forbidden Love scenery in the Bosphorus……...87
Image No. 20 Trafffic in *I named her Feriha* ……...…….88

Figure List

Corresponding to the survey responses

Figure No.1 Age..... ……67
Figure No.2 Gender 68
Figure No.3 Occupation…….68
Figure No.4 Daily average of TV watching……...69
Figure No.5 Conception of Turkey……70
Figure No.6 City aknowledge……72
Figure No.7 Knowledge of Turkish products……75
Figure No.8 Turkish Dizis audience……...78
Figure No.9 Preconception……..…….79
Figure No.10 Source of the information……....80
Figure No.11 Image out of the preconception……...…81
Figure No.12 General idea of the country after watching the TV series……...82
Figure No.13 Image of Turkey after the series……..85
Figure No.14 General idea of the Turks……89
Figure No.15 Image of Turkish people after watching the series…….91

INTRODUCTION

Since September 2014, the Colombian television screens have been filled with Turkish TV shows. Anatolian and Thracian landscapes, and the stories of the foreign land have charmed the audiences across the Latin American country in the morning and afternoon time slots in a phenomenon that has lasted six years until now. Previously, only the Mexican television had such success in the ’90s and, even then, the external productions were interleaved with the national production. In the Turkish case Colombia has paused almost every other purchase leaving space only for these television productions. The country joins its neighbors in a trend that started earlier in Chile when, by chance, a TV producer ended up broadcasting One Thousand and One Nights (Bin Bir Gece).

Even though Chile was the first country of the region, the real trend of the Turkish production export started in 2008 to Arab countries, and was later followed by the Balkans, and some other European countries. This success of Turkish television in the international market has set the beginning of exponential growth of the country in the different cultures’ imaginaries. Turkey’s name has achieved a position and soft power. Whether it uses it or not, it is a fact that nowadays Turkish television, second in the world by exporting incomes, is worldwide known.

To approach this topic, Nye’s soft power will be studied as a government tool that has acquired validation in the international scenario among the globalized culture, and the internationalization of political and cultural projects. The national representation and imaginaries built due to the signs in television will be also analyzed to understand the image that remains in the Colombians mind due to the television shows.

The Latin American literature is going to be revised in all topics, starting with globalization, communication theories, and television. García Canclini (Mexico), Ortiz (Brazil), and Martín-Barbero (Spain), are references in the sociological and communicational scenario of the region. These, and others, will be taken as reference as

their understanding of the reception territory and audiences is wide. Their theories have been culturally studied for years on different matters, but always on the scope of television, culture and message. On the approach to Turkey, the soft power relation with the television exportations is a topic that has been just recently studied by researchers. Therefore, there is not plenty of literature available. However, several papers on the topic are used but in particular the works of Öztürkmen and Pinar, two Turkish academicians who have studied the phenomenon, and who have, especially the second author, deepen in the Latin American case.

The television effects and cultural impacts have been studied since the birth of the artifact. Consequently, its connection to the soft power and perception management came with its internationalization. The research on the American case is wide and will be taken into account in this investigation. However, the Turkish scenario is comparatively smaller because it is new; in the Middle East it started in 2008, and in Latin America, it has not reached its first decade. This is why the use of this investigation can be of great interest to the upcoming works.

This research pretends to show that the image of Turkey in Colombia is now better thanks to the Turkish dizis broadcasting and that this perception management has an impact in the tourism sector has had an increase of the Latin American travelers in the last few years. To find out if this is true or not some (5) interviews have taken place and 364 surveys have been filled. The interviews are with people in power positions in the broadcasting TV channels in Colombia, a Turkish tourist guide, and a couple of travelers who have been to Turkey after dreaming with it due to the television shows. These testimonies help to understand the success of the dizi, both economically and soft power-wise. The surveys, on the other hand, are what the whole investigation aims to discover, reveals the thoughts and ideas of the audiences, and unveils the efficiency of television in one country's image shaping in another one that barely has contact with it.

The following pages aspire to make a review on the television capacity of spreading imaginaries, and the possibilities that this fact gives to the perception management and the huge soft power ace Turkey has in the hole.

Chapter 1. Public Diplomacy in a Globalized World

1.1. Globalization and Transnational Relations

When it comes to international social studies, there is a term that is often used and analyzed: Globalization, the worldwide integration of economy, politics, technology, social, and cultural aspects. The definition of an interconnected world and the looseness of economic frontiers has enabled a lot of movements such as the opening of the job market and international trading in the economic spectrum but also the interference in democratic systems, assurance of the human rights respect, education, and technological access, among others.

There is no agreement on when globalization was born; researchers use several dates like the discovery of the Americas in 1492 (O'rourke & Williamson, 2002, pp. 23-50). With the Iberic fleet arrival to the territory and the subsequent trips back and forth, the conquerors had the impression of being utterly connected to distant lands and communities, the slave trade from Africa during the upcoming years interconnected three continents.

Another possible beginning date took place near enough in time and backgrounds: in the course of the 16th century, during the silver trade between Europe and China (Hobson, 2012, p. 24), which also reinforced the metal extraction of silver from the Americas. Consequently, there was once more an intrinsic relation between two continents, through Europe, but this time it linked Far Asia and America.

Some other researchers talk about internet invention, in 1969, as the real trigger of globalization (Borcuch, Piłat-Borcuch, & Świerczyńska-Kaczor, 2012, pp. 118-129). After that date the connection accelerates, communication between two opposite hemispheres becomes possible in a faster and easier way. Commerce gets even more international, it is from then on possible to buy and sell in/from any place, the cultural exchange becomes easier and more democratically, there is no longer a need to be part of the elite to access

other cultures, other ideologies, and landscapes; with the apparition of social networks, digital newspapers, online trading and broadcasting the new tools have exponential growth.

Another important date was 1989 when the Berlin Wall fell (Sriramesh, 2008, pp. 409-425). This fact, and the end of the USSR at the beginning of the ’90s determined for some the defeat of socialism by capitalism. Then, the world witnessed most of the countries walking towards that ideology (after 30 years it is not possible to say that it was all the countries. However, the trend back then gave clues of a whole world adopting the same economical ideology).

For others, “the pacific demolition of the wall and the end of the Soviet Empire would bring the end of politics. They thought this would be the rise of an era without socialism or capitalism, without utopia or emancipation (…) The definition of Globalization, with its ubiquitous presence in every public manifestation, does not lead to the end of politics, it leads to an alternative for the National State, and the roles system” (Nolan & Zhang, 2003, pp. 285-299).

In 1995, with the creation of the WTO World Trade Organization, the only international organization that sets up the commercial rules for the whole world, the trade and exchange of goods and services became standardized, for Nolan and Zhang, the real trigger of globalization.

T. Friedman (2005, pp. 9-10) worked on globalization in his book, 'The Lexus and the Olive Tree', where he portrays three eras of globalization. The first era (called era Globalization 1.0) lasted from 1492 - when Columbus set sail, opening trade between the Old World and the New World - until around 1800. It shrank the world from a size large to a size medium. The second era - Globalization 2.0, lasted from 1800 to 2000, interrupted by the Great Depression and World Wars I and II. This era shrank the world from a size medium to a size small.

In Globalization 2.0, the key agent of change, the dynamic force driving global integration, was multinational companies. These multinationals went global for markets and labor, spearheaded by the expansion of the Industrial Revolution. In the first half of this era, global integration was powered by falling transportation costs, thanks to the steam engine and the railroad. In the second half, by falling telecommunication costs thanks to the diffusion of the telegraph, telephones, the PC, satellites, fiber-optic cable, and the early version of the World Wide Web. The dynamic forces behind this era of globalization were breakthroughs in hardware - from steamships and railroads in the beginning, to telephones and mainframe computers toward the end.

Around the year 2000, a new era started - Globalization 3.0. Globalization 3.0 is shrinking the world from a size small to a tiny size. And while the dynamic force in Globalization 1.0 was countries globalizing and the dynamic force in Globalization 2.0 was companies globalizing, the dynamic force in Globalization 3.0. And the lever that is enabling individuals and groups to go global so easily and so seamlessly is not horsepower, and not hardware, but software- all sorts of new applications-in conjunction with the creation of a global fiber-optic network (Friedman, 2005, p. 10).

1.2. Globalization and Cable Television's Role in the Worldwide Cultural Expansion

The globalization's origin may be considered irrelevant. There is a common agreement on the fact that it is today an actual phenomenon, which quantitative difference between now and the colonization or internationalization times defines also a qualitative improvement of itself. When America was discovered and the silver route was set, the first stage of globalization was sketched, and distant countries started an association and were affected by each other's influence. But it was through the invention of the internet and its democratization, that globalization became stronger and the number of countries and cultures affecting and being affected by others increased drastically. There is another invention that has had an important role in this: television.

The globalization concept is defined again when new information technologies appear. The instant transmission of a message from any place to any place allows the real globalization because, with it, space and time limitations vanish. The boundaries and sovereignty do not block the freedom of movement and the free market.

For Nestor Canclini, communication technologies modify the globalization processes. “The change has been triggered by the communication technologies growth, they establish new ways of getting informed, new ways of understanding the community one belongs to, understand and use the rights, these technologies have modified the political participation of the citizens” (Canclini, 1997, pp. 18-38).

Even when television has one chapter for itself in this research, it is important to mention that the cultural patterns and the cultural objects of certain communities can reach others rapidly (immediately in most cases), thanks to the magic box. In the same way, it is possible to say that one can find a Coca-Cola anywhere, one can find the television productions made by the USA in almost any other country. “It can be understood as the colonization or cultural imperialism of the US over the rest of the world: Hollywood’s culture, McDonald's and the American soap operas can be found in several and varied spots in the world. The USA has worked in the 20th century (the American Century) as a disseminator of the consuming culture, which at the end of the day means the consuming American culture, helped by the highlighted English language and the English spoken cinema, but particularly the American television hegemony” (Pasamar, 2005, pp. 31-60).

It was McLuhan who coined the term “global village” in 1964. U. Beck agrees by affirming that ‘global’ means connected to the earth in several places at the same time. Therefore, it is a synonym of trans-local and that cultural globalization is related to a growing interconnection between the different cultures and the information flow, signs, and symbols on a global scale. Cable television is an important part of this globalization dimension. Its universal language is English, without replacing the local languages, has a power hegemonizing them (Beck, 2000, pp. 44-47).

Cultural models are being exported as products and it is not possible to deny that there is a cultural model that surpasses the others, one which consumption is larger. A model that exports the features of its worldview: value system, beauty ideal, habits and cultural practices, this model is shared mostly by the audiovisual productions, according to Martinez Pasamar (Pasamar, 2005, pp. 31-60).

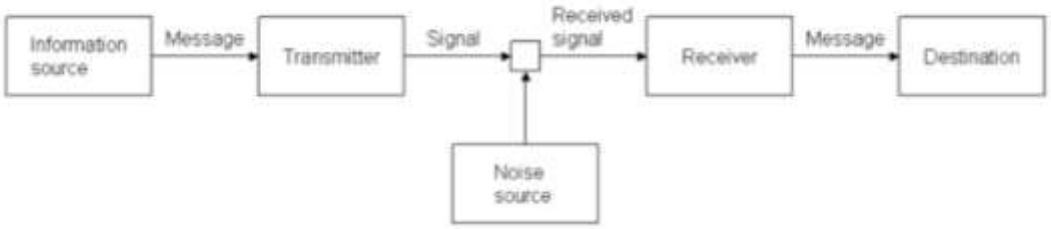
Television represents a basic role in the construction and transformation of cultural identities, since it is the media used by mass culture or popular culture. Furthermore, the USA dominates the market of television production, with the largest production data and the biggest export of its products. There is, unsurprisingly, a common knowledge of the Hollywood narrative techniques and structures. And they are all part of the image that Hollywood, on behalf of the USA, has to portray.

1.3. Communication Strategies and Perception Management

Globalization was possible due to the economic interests of expansion. Whether it was for the silk road trade or the multinational companies' growth, the money fact shaped this phenomenon just as it shaped some of the theories of communication. In 1948, Claude Elwood Shannon and Warren Weaver wrote an article "A Mathematical Theory of Communication" in Bell System Technical Journal, the journal of the American Telephone and Telegraph Company (AT&T). Their work in a commercial company ended up being one of the most important contributions in the field of communications, both in the human and the technologies' communications.

> Shannon and Weaver originated this idea, defining communication as a process in which one mind uses messages to affect another mind. Their model (Figure 1) assumes that there is an information source that has a message encoded by a transmitter. The transmitter converts the message into a signal which is sent through some channel, during which time it may be degraded to some extent by noise. The signal enters a receiver, which decodes it back into a message, which arrives at the destination. The 1950s model underlying current strategic communication is not equipped to deal with today's complex environment (Corman, Trethewey, & Goodall, 2007, p. 3).

Image 1. Shannon and Weaver's Model (as cited in Corman, S. R., Trethewey, A., & Goodall, B. 2007).



This model applied by Berlo in 1960 in human communication has "ideas, needs, intentions, information, and a purpose for communicating." (as cited in Corman, S. R., Trethewey, A., & Goodall, B. 2007). And these authors call it *influence model;*

> Because it conceptualizes messages as a vehicle for carrying information from a source to a receiver. The purpose of the message is to influence the receiver to understand the information in the same way as the source, if not persuade him or her to change attitudes or act in a particular way. The message influence model is not some obscure concept that occurred in one text published in 1960. It is a sign of the thinking of the times. The 1957 Vance Packard classic The Hidden Persuaders notes that only in that decade did social science methods start to influence the ideas of political communication. The then-chairman of the Republican Party believed that political communication works in the same way as successful advertising: 'You sell your candidates and your programs the way a business sells its products'. Other texts and scholarly works on communication expressed similar ideas, and (with some minor modifications) the message influence model continues to inform strategic communication practice to this day (Ibid.).

Globalization, beyond causing economic losses during a crisis or instantaneous information transfers from one end of the world to another, is capable of profoundly impacting the customs and ideologies of people; with the accelerated development of technologies and communications, communities are exposed, not always voluntarily, to relations with culturally different social groups and to receiving several messages. However, amid the growing homogenizing trend resulting from globalization, culture has

gained ground as a way to strengthen the sense of identity among nations (Torres, 2018, p. 11). Therefore, culture has become, since the middle of the 20th century, an issue that cannot be left out of the countries' foreign policy agendas.

1.3.1. Perception Management

When globalizing ideas, the information source needs to make sure that the message sent is reaching the destination in a certain form, doesn't matter what the noise is, the communication process needs to assure the information reaches efficiently. More than the technological devices and developments, there is a role played by the receiver: it's knowledge, context and reality that need to be understood. It is in this matter where perception comes front and takes a big part of the communication process.

Perception is the process by which individuals identify, organize, and interpret the information they gather through their senses to understand the world around them (Schacter et al., 2011 as cited in Papakonstantinou K, Panigyrakis G & Zarcada A, 2018, p.2). According to these authors, perception is mostly subconscious and automatic, but, like any other process, perception can be managed by planning, organizing, directing, and controlling a varied array of resources to achieve specific goals of the individuals or organizations managing perceptions such as shaping the shared understandings of individuals and subsequently altering their behaviors and attitudes (Papakonstantinou, Panigyrakis, & Zarcada, 2018, pág. 2). And the way this information is communicated to the audience contributes a lot to the final perception of the desired message.

The ability to recognize the correct way to interfere in the final image comes from the military jargon and is named *perception management*:

> Actions to convey and/or deny selected information and indicators to foreign audiences to influence their emotions, motives, and objective reasoning as well as to intelligence systems and leaders at all levels to influence official estimates, ultimately resulting in foreign behaviors and official actions favorable to

> the originator’s objectives. In various ways, perception management combines truth projection, operations security, cover and deception, and psychological operations (DoD, 2001, p. 65).

For Robin Brown (2002) the term joins Information Operations from the USA in the category of terms related to the military that end up playing a fundamental place in the political scenario. This author quotes the New York Times (2002) when mentioning the creation of the Office of Strategic Influence, a Pentagon office that started by dropping leaflets and broadcasting messages into Afghanistan when it was still under Taliban rule and which was proposing to broaden that mission into allied nations in the Middle East, Asia, and Western Europe.

> The office would assume a role traditionally led by civilian agencies, mainly the State Department. The small but well-financed Pentagon office, which was established shortly after the Sept. 11 terrorist attacks, was a response to concerns in the administration that the United States was losing public support overseas for its war on terrorism, particularly in Islamic countries. As part of the effort to counter the pronouncements of the Taliban, Osama bin Laden and their supporters, the State Department has already hired a former advertising executive to run its public diplomacy office, and the White House has created a public information "war room" to coordinate the administration's daily message domestically and abroad. (Dao & Schmitt, 2002).

Perception Management is then a strategy developed and used by military forces, with military purposes that make use of PSYOP: “Planned operations to convey selected information and indicators to foreign audiences to influence their emotions, motives, objective reasoning, and ultimately the behavior of foreign governments, organizations, groups, and individuals. The purpose of psychological operations is to induce or reinforce foreign attitudes and behavior favorable to the originator’s objectives” (DoD, 2001, p. 427). To do so, third parties are used, foreign media is included. However, this strategy does not use the same means as a military incursion of physical soldiers or weapons, therefore, even though it has the same origin, it cannot be considered hard power. The Office of Strategic Influence, for example, aimed “planting news items with foreign media organizations through outside concerns that might not have obvious ties to the Pentagon”,

consequently it cannot be directly related to military power. This research will go further on this topic below, in the chapter about soft power.

1.3.2. National Image and Identity Imaginaries: Countries Characters on Sale

The actions taken to manage the perception are as important as the clarity of which is the actual image the country is willing to portray itself. *Image* is a human manufacturing of a lot of aspects related to an object, event, or person. It represents what individuals think about something, but not necessarily what something is.

In the case of *national image*, it is a cultural construction built with the different parts of a collective identity. Hence, it is not possible to talk about one image only; there are multiple images, sometimes opposite to each other. Nevertheless, this construction is possible due to the combination of internal and external processes; the first referring to the self-image of its community, and the second related more to the image that other nations have created of it. In foreign policy, however, the government and third parties often exploit the image that is wider accepted or the one the public opinion wants to portray to make it easier to create a collective imaginary around it, which is why the historical collective features are used. “The national image is often the historical image of a nation, it goes back in time to a past that is supposed to be documented and forward to an imagined future” (Boulding, 1961, as cited in Robles, 1996. pp. 3-11).

One country's external image is a matter of State, which is why every country works on its national image as a corporate identity, or a country brand. It is an important part of the effort made by the states to understand themselves and promote the exterior policies and the national image. Therefore, “it can only be built by autonomous states, nation states” (Robles, 1996, pp. 3-11).

It is Bloom who will be taken as a reference in the matter of Identification Theory. “Once there is a common identification of the nation, there will be a trend in the behavior

between the individuals among this identity, those who create a public opinion as well, because they will defend and map that shared identity out (Bloom, 1990). Robles takes Bloom as a reference to explain that there is a direct and close relation between public mass opinion and the international relations of the nation. He assures that the real importance of the dynamics in national identity is that they have the power to interfere in the international relations of a nation and that the foreign policy of a country is tightly linked to the identity that has been built and accepted by its citizens (Ibid. p. 5).

The state, in its foreign policy, can activate, manipulate, take ownership of or be manipulated by the national identity and, in the same way, this identity can be promoted by other parties (Bloom, 1990, p. 80). Public opinion will be positive towards the policies that protect or portray the national identity, and the products and services of the country will reflect it.

The national image portrayal is described by some authors as the strategies through which the governments, private groups, and individuals influence other governments and individuals' attitudes and opinions in order to impact their exterior politics decisions. Edmund Gullion coined the term *Public Diplomacy* in 1965 to describe the above-mentioned event (Gurgu, 2016, p. 126). Some other authors like Schuker say that the relation is stronger than that: "This relation between politics, public diplomacy and communication has been clear through the years, especially when there are wars. Changing this word, "war" for others like armed conflict because to win a war it is important to do it both on the field and among the public opinion". (Schuker, 2008).

1.3.3. The Leap from Propaganda to Public Diplomacy

According to Noam Chomsky, propaganda appeared at the beginning of the XXth century in the USA. "There was a need to control what people think. Until then there were specialists in public relations, but not a public relations industry. There was a person who was in charge of cleaning up the Rockefeller image and that sort of thing. But that huge

public relations industry, an American invention, and a monstrous industry came out of the First World War. Its main leaders were the people of the Creel Committee. In fact, its leader, Edward Bernays, came straight out of the Creel Committee. He published a book called Propaganda. The term propaganda had no negative connotations in those days" (Chomsky, 2005, p. 3).

The Creel Committee was the CPI Committee on Public Information, the first large-scale propaganda agency of the US government, established in April 1917 through Executive Order 2594 by President Woodrow Wilson in an attempt to mobilize public opinion behind the World War I effort with every available form of mass communication. "Creel, a former journalist, particularly targeted newspapers. He later estimated that the news division placed the material in 20,000 newspaper columns each week during the war. A separate newspaper division monitored the hundreds of foreign-language publications in the United States. Beginning in May 1917 and running through March 1919, the CPI published Official Bulletin, a newspaper distributed free to public officials, newspapers, post offices, and other agencies. It carried statements from the government and had a circulation of about 115,000. Visual images further helped to mobilize support for the war. The division of pictorial publicity joined with the division of advertising to create some of the war's most vivid images in posters designed to demonize the German military. Some of the more infamous posters portrayed a German gorilla with a club labeled kultur and a green-eyed, blue-skinned German soldier with bloody fingers" (Neumann, 2007).

As stated by Chomsky, those days the term propaganda just meant information and Creel wrote the book Propaganda around 1925. The propaganda system of the First World War, and the commission of which it was a part, show - it tells us that it is possible "to regulate the public mind exactly as an army regulates its soldiers". Smart minorities, he (Creel) says, have to use these new mind-regulating techniques to ensure that the mob is in place. Now we can do it because we have these new techniques (Chomsky, 2005, p. 3).

Propaganda could be placed within the category of hard power, it is characterized by the unilateral dissemination of information, opinions, images, arguments, or ideas to influence the behavior of a recipient. Contrastingly, cultural diplomacy is characterized by dialogue and interaction between the parties involved.

The leap between propaganda and public diplomacy was set by the bad reputation that followed the term propaganda during the World Wars. During the first one, not only demonizing the enemy and lies was often used, but also became so obvious that people got resilient to its effect and started questioning the authenticity of the official speech. Therefore, a resistance to direct propaganda was built. Adolf Hitler saw these effects during WWI and realized the huge persuasive and mobilizing capacity it had. Thus, his leadership during the Third Reich was based on propaganda as well. This time, he had not only to perform an accurate propaganda strategy towards the war, but also towards propaganda itself. “It can be said that his first propaganda action consisted of imbuing in German minds a positive concept of propaganda” (Rodero, 2000, págs. 1-4). To lie was a constant during the war propaganda, both on the allies and axis. Consequently, the word starting to for some authors such as Richard T. Arndt, the term “public diplomacy” is just a definition created to describe the labor from the USIA United States Information Agency to avoid using the word “propaganda” (Arndt, 2004, pp. 29-54).

As for the systems of cultural diplomacy, it is possible to identify two of them: the first, called centralist, involves vertical government structures, directed mostly by heads of state or ministries of foreign affairs, A second system is the "agency", in which cultural promotion is carried out by an independent arm of the government. This system manages to evade party and political interference from the central government (Zamorano & Ulldemolins, 2016, pp. 115-154).

1.3.4. Soft Power Theory, Roots and Usage

Soft power definition can be framed in the Realism branch of International

Relations since 1948 there is an approach to the concept with Hans Morgenthau who said that there is a constant competition between nations to obtain power; there is a clear reference to military power but in that year, for the first time, there is a reference to the economic and cultural powers as equally important (Morgenthau, 1948 (taken from the 2006 edition), p. 22). Therefore, the states make decisions for the exterior political operation regarding the interior political needs, so they can have a balanced power that allows them to survive in the international scenario and enables them to keep the status quo in the internal politics (Barbé, 1995, pp. 105-109), as of the military, economic and cultural powers.

It is not until the beginning of the 90's when the term *Soft Power* is used for the first time (Nye, 1991, p. 4). It is coined by the political scientist Joseph Nye, and, onwards, this research will use his work–(Nye, 2004, pp. 7-11) to approach the concept. Nye identifies three main ways to influence the behavior of others: coercion, incentives, and attraction. The first form is the use of threats and physical or psychological violence against another country. The second is in the lookout to influence the performance of the other through rewards such as tax cuts or the transfer of resources. This form of coercion has been used by organizations such as the World Bank or the International Monetary Fund for countries to adopt the economic system. The third, on which soft power is based, consists of attracting other countries through admiration and emulation of their own values: "Soft power is the ability to get what you want by attracting and persuading others to adopt your goals. It differs from hard power, the ability to use the carrots and sticks of economic and military might to make others follow your will" (Nye, 2003).

Nye also emphasizes that soft power is not the only influence source, because it is fed by the threats and the incentives of the hard power. Hence, a smart power strategy would be to mix soft and hard power resources. He highlights two components of the contemporaneous political agendas: globalization and the arrival of information in the new era. The inclusion of these two factors leads to new channels to spread soft power with greater impact and faster. Likewise, the power that was previously exercised almost

exclusively by the State, is transferred to actors within the private sector or non-state organizations from civil society. A smart strategy requires the incorporation of soft power tools, just as it requires the tools emanating from hard power. A diplomacy that does not take advantage of its soft resources remains incomplete, at least within the contemporary international scene.

Nye points out that a nation that applies diplomacy solely with tools from hard power will generate uncertainty and fear in the face of its peers, so it is probable that alliances will be formed to combat if it becomes a possible threat. However, if diplomacy is balanced with leveraging soft power resources, the country will be more benevolent and more improbable to be taken as a threat. On the importance of including soft power in the national agendas of governments, Nye compares foreign policy with a toolbox, in which the soft and hard powers represent different tools within it: “The ability to prevail in war remains important in the twenty- first century, but in an information age it is not just whose army wins; it is whose story wins, and if you don’t understand the importance of that narrative in shaping preferences and setting agendas, then you are going to have a foreign policy that relies on only one part of the spectrum of power, that uses only some of the tools in the toolbox.” (Nye, 2011, pp. 45-52).

According to Nye a modern state must take into account elements of soft and hard power to be considered a power. Soft power is not simply about having the ability to persuade people; it also involves the skills of attraction and seduction. Soft power is the set of resources that will produce this attraction.

1.3.5. Turkey's Foreign Policy and Soft Power Strategies

The national image of a country is, therefore, a basic component of its public diplomacy. The image it portrays becomes the character the country wants to portray. Sometimes defining what to show obeys to economic or political reasons, culture makes a huge part of it and in the Turkish case its diversity comes to the spotlight. Due to the

location and the cultural richness of Turkey, the country has a privileged position among other countries. These conditions constitute one of the reasons there is such a varied religious spectrum which, when added to the imperial heritage, the Kemalist reforms and the approaches of the more than 70 ethnic groups across Anatolia and Thrace, make it a complex country to define.

When the Republic was first founded in 1923 the Turkish identity concerning a shared culture and history appeared as a legacy of the late nineteenth-century Ottoman period. The intellectuals and the political elites of the 1930s have reformulated Ottoman Turkism or panTurkism to define Turkishness based on ethnic and even racial characteristics and asserted it as the political project of secular nationalism (Çırakman, 2011).

> Obviously, the differences between Turkish identity and self-image which were both products of official nation-building discourse in the early republican years reflects unresolved conflicts and tensions. In the early republican state discourse, the matter of who the Turks are (the question of identity) whether all the inhabitants or all the Muslims or the ethnic Turks seems to be wide apart from the matter of what it means to be Turkish (the question of self-image): modern; secular; and progressive. (Ibid. p. 1897).

However, there is a general assent on what is recognized as Turkish. Foreign policy is constantly changing due to the national interest to become a local power and international pressure. Another important fact is the economy because it imports most of the country's energy from Russia and other neighboring countries. This means that the country should consider this trade when it comes to diplomacy; because the government needs to establish good relations with countries that provide the natural gas and energy Turkey needs.

On the contrary, the history between the country and the United States, which had made very good relations during the Cold War, has been going on for a long time. The USA has even encouraged Turkey to become an EU member. Nevertheless, sometimes they differ due to their location on the nuclear program supported by Iran and the USA. Or

in Egypt when Turkey supported Mohammed Morsi and the Muslim Brotherhood against the military regime, while United Nations was still conducting diplomatic relations with Egypt. Or more recently, due to the Jerusalem issue because U.S. President Trump has declared it the capital of Israel.

From 2002 to 2007, the government's policy of "zero problems with the neighbors" has been strengthened by the soft power: Collaboration, securitization, and constructivism are the core values of this period. For example, Turkey can mediate in clashes between Kosovo and Serbia through the Balkans. It also mediated in the Arab Israeli conflict, especially in the territory of the Golan Heights (occupied by Israel after the 6-day war in 1967) enabling talks between Syria and Israel. From 2008 to 2013/2014 there was an ideological radicalization, opposition spread the word that Turkey wants to be the leader of the Islamic world and some demonstrations from the secular sector take place when the country becomes more conservative and there is a convergence of religion and politics.

In 2015, after the incident with the Russian aircraft, there was a pragmatic reconstruction policy. In this period, economic interest became more important because the country was still dependent on Russian and Central Asian (Uzbekistan, Kazakhstan) gases. The relationship with Russia got stronger in 2016. Atatürk's slogan, "peace at home, peace in the world" gained importance once more. By these times, embassies in Latin America and the Caribbean were built, and the arrival of Turkish Airlines reinforced the relationships with distant countries.

The 24th of July 2018, the Turkish Presidential Decree No. 14 founded a Directorate of Communications that is in charge of the country's public diplomacy strategies with the aim to "empower the Turkey brand". The office "maintains coordinated efforts of communication with all agencies of the state adopting a holistic communication strategy, and works in cooperation with other agencies and organizations" (DoC, 2018). It works with local, national and international media with constant evaluation, analysis, reports in order to achieve its aim.

1.4. Cultural Imperialism and Americanization

Cultural imperialism is defined by the Oxford Dictionary as "the fact of a powerful country increasing its influence over other countries through business, culture, etc." (Oxford Dictionary, 2020) and media imperialism is the mediation that functions as a vehicle to it, by mediating two or more cultural realities where ideology is transmitted through media. According to John Tomlinson, the media imperialism is tightly related to multinational and transnational companies and the whole concept of global capitalism.

> The content of communication- information or entertainment, or a mixture of the two- is treated as merchandise, marketed and sold in the same way as other commodities. As a number of observers have pointed out, this is a consequence of commercialization which is an economic reality. The "social service" aspect of many communication media and vehicles has disminished, just as the quality of a large portion of information and messages has decreased their value as a "social good". This is the inevitable result of "marketing", which conditions all producers'activities, and not necessarily due to their individual qualities and tastes. In a business enterprise, sales and profits are essential considerations in the minds of those who make decisions about the production of books, films, or television programs in order to meet competition and ultimately survive (Tomlinson, 1980, p. 152).

Herbert Schiller, in his book *Culture, Inc* (1989) mentioned that media corporations are also designed to supply the needs of the cultural industry and to satisfy the requirements of the capitalist system "Information companies are not different than private firms in other sectors in their single-minded objective to engage in a profitable enterprise. In the information field, they advocate and promote a private and commercial context for outputs that either derives from or can be utilized by a computer-driven society" (Schiller, pp 72).

According to Matos "Schiller's cultural imperialism theory was highly influential and was updated later by many theorists. A group of Latin American scholars, such as Armand Mattelart (1979), also criticized it from within. Many Latin American scholars were critical of the "modernization" perspective and the idea that the Western media entry in the Third World would contribute to national development" (Matos, 2012, p. 3). When

mentioning Mattelart, Matos refers to the book ‘How to Read Donald Duck’, written with Ariel Dorfman in 1971 in Chile about the socialist government of Salvador Allende and analysing it in comparison to the political and social content of Donald Duck’s comic books. The media imperialism is studied by Mattelart in various of his works. In *Geopolitica de la Cultura*, for instance, he quotes the Italian playwright Luigi Pirandello, who owns the Literature Nobel of 1934, as follows: “Americanism is swamping us. I think that a new beacon of civilization has been lit over there. The money that runs through the world is American, and behind the money runs the way of life and the culture” (Mattelart, 2002, p. 67).

According to Mattelart the 70’s represent a historical milestone in the perception of the industrial mechanisms that control the production and distribution of films, programs, and other products of mass culture, and, at the same time, of the international imbalances of flows and exchanges. While in the USA there is a great investment from private companies, Europe used to have help from the governments and the cultural market was managed in a whole different way (Ibid, pp. 69-72).

> In this intertwined world, the United States represents the "first global society in history", the main center of propagation of the technotronic revolution. It is the society that "communicates" more than any other, since 65% of all world communications originate from it and that it is the one that has the most advantage in developing a world information framework. But and this is the key point of Brzezinski's analysis, it is the only one to have succeeded in proposing a global model of modernity, behavioral schemes and universal values. Either through its cultural productions or its fashions. It is precisely because of this global nature that it is increasingly inappropriate to speak of its influence in the world and its relations with other peoples in terms of imperialism (Ibid. 94).

As reported by Mattelart, this industry charges lots of money, so the media, as globalization itself, should be seen as a device that sustains capitalism.

> Symbol of the deterrence force of American cinema in 1993 is Steven Spielberg's Jurassic Park: the film grossed $ 345 million in the United States and Canada, and $ 538 million in the other markets; Thanks to the rights of use granted

> to the "licensees" (500 firms and 5,000 products), it has generated a billion dollars in sales; the marketing budget for its promotion amounted to 60 million dollars and its advertising budget to 15-20 million; the film cost $ 60 million - twice as much as the average for Hollywood productions - while a French film costs $ 4 million on average (Ibid, pp. 75-76).

This media imperialism is described by some authors as an “Americanization” or “westernization” of the world’s culture as a soft imposition of daily routines, habits, and traditions from the dominant countries over the dominated countries. This transaction brings economic advantages to both sides; the small ones are buying cheaper entertainment products, addressed to the masses and the exporters sell their manufacturing, expand their language, attract more tourists, promote their culture, lifestyle and overall vision.

Chapter 2. Television Effects on Audiences

2.1. A Brief History of Television and Its Starting Point

The first television stations in the world began to appear in the USA in the late 1920s and early 1930s. The first mechanical TV station was called W3XK and was created by Charles Francis Jenkins. This television channel aired its first broadcast on July 2, 1928. Television broadcasting started with a single line and then by broadcasting several images one after another.

Later, on September 11, 1928, the program called "The Queen's Messenger" started broadcasting as the first television program ever. In the General Electric headquarters of Schenectady the 40-minute long program was the first drama released in New York, thanks to WGY Television, an experimental station (Toneski, 1982, pp. 157-163).

The drama was a silent program based on a play written by Irish author J. Hartley Manners. In The Queen's Messenger, directed by Mortimer Stewart, actress Izetta Jewel played the main character, a mysterious woman trying to obtain secret documents carried by a British diplomat

However, the television screens were so small that the number of the technical team exceeded the number of players and the images had to be shot in large size. Therefore, three cameras were required to capture the faces and hand movements of the players separately. Although many publications were surrounding the broadcast, the general view was not very positive at that time. The general idea was that television could not be better than radio.

America's first commercially produced televisions were based on the mechanical television system made by John Baird's television designs. These television sets were introduced to the public in September 1928. In 1938, American electronic television sets

were commercially produced and released. At that time, soap operas started broadcasting on the radio, and they had another ten years to switch to television. (Sauer, 2007, p. 18).

2.2. Signs and Symbols in Television

Television shows, as the audiovisual productions they are, are a composition of both sounds and images, a compound of signs and symbols that can be understood under the semiotics scope. Semiotics were coined by Saussure (1993, p. 60) as the "science that studies the life of signs in social life" and is based on psychology with linguistics as its main branch; applicable to all social activities, Saussure's semiotics is understood by the distinction between the two inseparable components of a sign: the signifier, which in language is a set of speech sounds or marks on a page, and the signified, which is the concept or idea behind the sign.

For Umberto Eco, the Italian semiologist "semiotics are related to anything that can be assumed as a sign (anything that can be taken as a substitute of something else) therefore it has a very wide application rank that goes from animals language to the ideologic systems, from medical semiotics to the algebra or chemistry formal languages but all from communication and signification perspectives" (Eco, 1988, p. 13). Julien Greimas agrees it is related to language defining semiotics as the "language theory and its applications to different signifying sets" (Greimas, 1990, p. 362). For Pierre Guiraud on the other hand, it is the science that studies the non-linguistic sign systems (Guiraud, 1986, p. 7) and for Carlos Interiano (1997, p. 90) the study of cultural systems as communication systems.

Whatever the approach, the common factor of all theorists is always the sign, in language, culture and communication, the use of something as a substitute carries deeper meanings and enables the comprehension processes. The word *sign* is defined by Cambridge Dictionary as follows:

1. a notice giving information, directions, a warning, etc.
2. a movement of the body that gives information or an instruction.

3. something showing that something else exists or might happen or exist in the future.
4. a written or printed mark that has a standard meaning.
5. a device that gives information to people who see it.
6. a movement of the hands or body that gives information or an instruction.
7. a signal that something exists or that shows what might happen in the future.
8. to communicate by using hand movements (Cambridge Dictionary , 2020)

In all the above mentioned definitions the sign carries a wider meaning than its literal form or shape, the existence of this meaning needs to be given by a common knowledge or context, Fiske and Hartley (2003, p. 23) use Saussure's research to explain it:

> Ferdinand de Saussure, who is commonly regarded as the European father of semiotics, was the first to elaborate the tripartite concept signifier + signified = sign. The signifier is a physical object, e.g. a sound, printed word or image. The signified is a mental concept (bearing no necessary relationship to the signifier). The sign is the associative total which relates the two together. We must stress that this sort of analytical breakdown is for convenience only. There can be no signifier distinct from a signified and neither of these can exist outside the construct we call a sign. All three elements of this composite construct, then, are determined by our culture, or are, in some sense, 'man-made' (Saussure, Course in General Linguistics, 1915, p. 11).

This is where culture plays a leading role, Fiske and Hartley consider that "the signified to which the signifier relates is itself arbitrary, for the way we see it, categorize it and structure it is a result of our culture's way of seeing, just as much as the way we reproduce it in verbal language. The signified is determined by our culture, not by some external natural reality" (Fiske & Hartley, 2003, p. 23). The most arbitrary signs are words, because there is no necessary relation between the mixture of letters and the meaning of it as a whole (Ibid, p. 24). If somebody uses a word as a sign when talking to someone else, this second individual – the receptor- needs to know the meaning of that word, speak the same language it is there were it can be implied that a sign acts as a sign only if there is an understanding of it by the other part.

According to Eco, beyond the definition of the *signs* it has to be understood their importance for the society that uses them to "communicate, inform, lie, deceive, dominate and liberate" (Eco, 1988, p. 20). For the Italian researcher, message is the sign or "most of the times a complex organization of many signs" (Ibid, p. 22). In audiovisual productions the signs can be the topics, dialogues, and plots but there is also an intrussion of other facts to enrich the meaning: "television uses much the same methods as film to connote meaning: camera angle, lighting and background music, frequency of cutting are examples. Music in particular is used to clarify and sometimes create the connotative meaning of a shot" (Fiske & Hartley, 2003, p. 29).

> Signs can be organized into meaningful systems, or codes. Indeed, at its simplest, a code may be defined as a 'vertical' set of signs (paradigm) which may be combined according to certain 'horizontal' rules (syntagm). To this very basic definition we must add the fact that the signs which comprise the set and the rules for combining them must in some way be agreed upon among the members of the culture for whom that code communicates. Bringing the concept of code to that of the sign is bringing another dimension to our analysis of how signs work, for it focuses on the social function of the sign rather than on its structure. A code depends upon the agreement of its users (Ibid, p.41)

Marshall and Werndly agree to say that signs should be taken as a whole since the meaning is built by the combination of them "Signs are rarely seen in isolation. They usually appear with other signs and are organised in particular ways to communicate meaning. The process of formulating a message involves selection and combination. We select from sets of signs, or paradigms, and combine them in syntagms" (Marshall & Werndly, 2001, p. 22). "In a visual narrative, shots are combined to produce scenes and scenes are combined to construct a narrative. Narrative is the organization of a story and is a feature of non-fictional as well as fictional texts. The strategies governing the organization of a narrative depend on certain codes and conventions that enable us to recognize movement through time and space" (Ibid, p. 24).

Each TV program, whatever its gender, is full of signs and messages that acquire meaning with the audience's interpretation. Images and sounds combined constitute a

source of information not only to perpetuate stories, but also to fill them with details and create imaginaries. This research pretends to dig into the codes and messages that have been created by the Turkish producers and have created an image of what the country is in the Colombian audience imagination, the media used is the television dizis and it's story is strongly related to the results seen today.

2.3. Mass Media Scope and the Audience's Reception of the Message

As it was previously described, television collects multiple signs and combines them to convey messages. This communication process of mass media influence over audiences has been studied for years by theorists. In the beginning of the XXth century there was a common idea that lasted up until the 30's; according to the researchers "individuals were considered as weak and malleable elements, incapable of doubting or even rejecting the messages broadcast by the all-powerful mass media" (Álvarez-Gálvez, 2012, p. 2).

Then the theory of the magic bullet was born, says Álvarez-Gálvez. "Later, the name of this theory would be changed to that of the *hypodermic needle*. In any case, as D'Adamo, García Beaudoux and Freidenberg point out, "the analogy, both with the hypodermic needle and with the bullet, serves to graphically illustrate the direct and rapid effect that the messages projected to the audience they produced". It would be Katz and Lazarsfeld (1955) who three decades later established this term" (Ibid, p. 2-3).

After the 30's those believes started to be questioned by the researchers and the empiric investigation[1] that started to take place. It was then when the preconceptions and individual backgrounds were considered when analyzing the media consumption and an idea gained strength "the decodification process included the previous ideas and

[1] Empiric Research will be explored in the 3rd chapter of this investigation, prior to the display of this paper's results.

prejudices-both positive and negative- from the audiences side" (D'Adamo, Beadoux, & Freidenberg, 2007, p. 42). It would be in the last years of this stage when the theory of *cognitive dissonance* appears according to which individuals would try to avoid information that goes against their cognitions, their ways of thinking and their dispositions to give an opinion or act in a certain way. In this sense, it was thought that media rather than generating new opinions and attitudes, was reinforcing pre-existing attitudes in individuals.

After these comes the persuasive theory, described in the previous chapter in a deeper way, from the military point of view. In the communicational perspective it is relevant to note that persuasive communication can generate new opinions and attitudes in individuals, as well as it can reinforce (or even weaken) pre-existing opinions and attitudes. In the same way, they can produce displacements on them (going from a negative perspective to a positive one and the other way around).

Thus Vander Zanden from the perspective of social psychology, defines persuasion as "a deliberate attempt by a person or group of people, to influence the attitudes or behaviors of others, in order to achieve some pre-established end" (Álvarez-Gálvez, 2012, p. 5). According to this author, De Fleur et al. (1993), in their studies highlight the importance of persuasive communication in social life and, specifically, making reference to political institutions. "These authors define persuasion as a communicative transaction in which the source constructs and transmits messages, designed to influence the recipient's own constructions of meanings in ways that will lead to change (sought by the source) in beliefs, attitudes and / or receiver behaviors" (Ibid).

Later on, the theories of the media usages took place and researchers were more interested in what people were doing with media, rather than the impact of media on the audiences. With the School of Frankfurt came the "cultivation effect" according to which influence goes in a lineal form, from media to the audiences and media is controlled by the

dominant classes, therefore the consumers are receiving only what it is needed in order to maintain the status quo.

More modern theories follow: agenda setting, priming and framing. The first one is based on the importance of communication media to tell the audiences which are the topics it should think about. Media sets a list of important topics (according to the media's own importance agenda) and this will at the end impact the society consuming that media. According to McCombs and Reynolds "the media controls to which extent a topic will be broadcasted because it is important to the audience but the assumption of the public interest is related directly to what the media wants to give attention to" (Mc Combs & Reynolds, 2002, p. 18). Therefore, the success of media would be to be able to address the audiences' interest in the topics the same media wants to set.

Álvarez-Gálvez uses the research of Collins and Loftus (1975) in order to explain the theory of priming, which sets the agenda topics of interest to the public, and "influences the ability to evaluate information through the activation of cognitions and feelings semantically related to the stimuli presented in the media. That is, the media not only specify those topics to think about, but also direct attention to a greater or lesser extent towards certain topics, which, ultimately, implies changes in the ways that people have to evaluate these topics. Those most exhibited (or most current) topics on the agenda will probably be those that people will tend to use due to their greater cognitive accessibility (availability or proximity) at the time of making certain decisions or evaluations on a given topic" (2012, p. 11).

The stimuli mentioned by Álvarez-Gálvez is understood in this research as the signs and symbols used in the television series of the Turkish producers that somehow shape the image Colombians have about Turkey. This investigation does not think that audiences are passive or weak, it fully agrees that the backgrounds and knowledge of the audience take part in the TV consumption; however, it also reckons that both the amount of products of the Middle Eastern country and the content of the productions play an important role on

the imaginary that has been created through television. Onwards, the effects of television will be evaluated to more detail taking into consideration the above-mentioned theories that apply to it as the mass media it is.

2.4. TV Series: from Soap Operas to Telenovelas, and the Beginning of the Turkish Dizis

With the television sets production and demand, the birth of televised melodramas took place. This cultural product - literally a drama accompanied by music- was born in theater and got a massive audience interest during the 18th century in France. Middle- and lower-class audiences entered theaters just for amusement. The interest in this overcame the entertainment connotation and started having a larger impact due to the other uses, particularly, in the political sense.

"The Industrial Revolution created a new audience. Those who flooded their cities were experiencing social problems, and so, they needed entertainment. This made melodrama gain audiences. Melodrama was not only easily internalized by the working class but was also used to ''train them" (Basuki, 2003, p. 2). Targeting a large audience and addressing their emotions, melodrama easily found its place in America and met there with cinema films.

Peter Brooks explains the remembrance and popularization of melodrama in his work titled "Melodramatic Imagination" as follows: "Nothing is protected, everything is said; the characters stand on the stage and say the unspeakable, voice the deepest emotions, become dramatic with their raised and polarized words, and point to the whole lesson of their relationship (Brooks, 1976, p. 4). Other researchers focus more on the television version of it, and some new attributes start to be added up. Most of the films made for television have lawyers, cowboys, police and real approaches that seem to be documentaries. Soap operas include all the fugitives and adventures, brothers and comrades who fill the prime time of American nights (Thorburn, 1976, pp. 595-608).

In melodramas, victims, couples, virtuous and heroic characters, or suffering heroes (often women) face tremendous social pressures, threats, oppression, fear, inappropriate events, or difficulties with friends, community, work, lovers or family. The melodramatic format also allows the character to work in harsh conditions or to overcome problems related to stable endurance, sacrifice and determined courage.

In Latin America, the *Telenovelas* concept suits the description of melodrama that has been just explained. However, it is often translated as Soap Opera which would be, according to the Oxford dictionary, "a television or radio theater series that tells the same character group to deal with events in everyday life". There is no clear and practical reference to the drama in the interpretation and the strong address to the audience's feelings. The Soap Opera concept is broader, it includes television shows recorded live with laugh tracks, and also the family dramas that pass on from one generation to another. Both, Friends and These Are My Children, are considered soap operas in English, but in Spanish, Friends does not match the Soap Opera/meaning *telenovela* format because there is a lack of drama. These series are equivalent to *telecomedia* in Spanish, which means television broadcast comedy (Sitcom). In English, Soap Opera's wide concept refers to the TV shows that got their name thanks to the sponsorship of the soap manufacturer companies in the USA during the 1930's, due to the advertisement of cleaning products in the commercial breaks because the audience was mainly composed of housewives. The sponsors of the soap operas made their payments according to the demographic conditions.

Turkish TV series broadcasted in Colombia are often love stories in which the family role is dominant. Such formats are referred to as "melodrama" or "telenovela" (soap opera) in Spanish. In English, they could be named Turkish series or *telenovelas*. However, it is important to keep in mind that all the ones that have been sold to the Latin American country belong to the category with high melodramatic content. And that the Turkish series have some particularities absent in the productions of America (both North and South). This is why this research will take into account the work of Arzu Öztürkmen "Turkish

Content": The Historical Rise of the Dizi Genre (Öztürkmen, 2019, p. 7) in which the term Turkish dizi is coined for the first time:

> "Today on international television markets like the MIPCOM, NATPE or DISCOP, the buyers usually refer to the Turkish dizi genre as Turkish soap, Turkish drama or Turkish telenovelas. This terminology may or may not change in time, but the genre of dizi stands apart from the soap or telenovela in different ways. As we mentioned before, when one explores television serials around the world, be they soap opera, primetime drama, telenovela or musalsal, they are all rooted in a historical political context and in a traditional, artistic domain, which precedes them. Historically speaking, the development of the Turkish dizi world has been tied to the international repertoire of television drama. International television series have had a great impact on Turkish audiences, determining their modes of television watching, establishing their perception of high-quality content and creating the imaginary towards the construction of the dizi genre."

Onwards, this research will use the "dizi" term as it is the one that attaches the Turkish television shows characteristics and particularities that will be analyzed under a larger scope in the following subchapters.

2.4.1. American Soap Operas and the Boom of TV Series

Soap operas were used to dominate the time table of the TV channels and were watched in most American homes during the day time. However, watch rates decreased in the 21st century.

Script series first pioneered radio programs such as Painted Dreams in the 1930s and 1940s. The soap opera was written, produced, and starred by Irna Phillips for WGN. An old, widowed mother, Moynihan, is a kind, philosophical, versatile hero who can cope with the facts of the Great Depression, and her only goal in life is to ensure the happiness of her adult children (Mayer, 1998/1999, pp. 10-14).

When soap operas switched to television, the first true daytime TV soap opera was These are my children (1949), created by Irna Phillips. It started on January 31, 1949, and ran for several months. Alma Platt played mother of five children. The concept was, indeed,

very close to the one of Painted Dreams. Since then, most of the soap operas have become part of the daily routine of American homes, and have been especially popular within housewives.

Another characteristic of the genre in North American television is its length. Many of the most successful soap operas tended to stay in the air for too long. For example, Guiding Light started on the radio in the 1930s and switched to television in 1952. The show continued until its cancellation in 2009. Guiding Light is the longest-running soap opera.

Although men dominated television broadcasts in most of their early years, soap operas were specifically targeted for women, and women were often hired to produce, write, and play in the shows. The most remarkable and productive figures that shaped their early days of these TV shows are Irna Phillips, Anne Hummert (Just Plain Bill), Agnes Nixon (All My Children), and Lee Philip Bell with her husband William Bell (The Bold and the Beautiful and The Young and the Restless).

In the early 1960s, the number of TV sets in homes in the USA reached 52 million, which made television even more common. Broadcasts were slow, but in those years, they changed from black and white to color. With the 1960s a new era of TV programming started. Also, by this time, Television was no longer just a source of entertainment. Thanks to the first televised presidential debate between John F. Kennedy and Richard M. Nixon, it also became a strong political force.

With this acknowledgement television press had undertaken to be the news and information source of the most important events in the world and broadcasted with sounds and images before the eyes of millions of spectators. The period of civil rights, the assassination of Kennedy, the Vietnam war, and the first man on the moon - all of these historical events were broadcast on television in real-time. Indeed, TV news power was

triggered and people realize that the box was much more than a soap opera broadcasting machine. At this point, journalism on television was increasing rapidly.

While family sitcoms and musical diversity shows continued to leave their mark, science fiction and fantasy genres were slowly but surely gaining a new fan base. Since the living rooms had become a kind of family house theaters, more networks devoted prime time frames to publish old films. When gender roles began to undergo a major change in the second half of the 20th century, soap operas began to lose their dominance on television during the day, more women began to work away from home, so then the audience of soap operas started to decrease.

Significant changes were seen on television in the 1970s. Western dramas and friendly family / rural comedies appeared. It was time for the TV to "come true". The subjects that were once very taboo for TVs such as racism, bigotry, and homosexuality were now clearly defined and challenged on television. This could be seen in sitcoms like All In The Family and Maude. With the new topics and trends, soap operas had a big boom as their audience expanded in the 1970s.

The emergence of cable television began in the late 1970s; HBO and ESPN were among the pioneers. In the early 1980s, newer cable channels like CNN, HBO, and MTV became popular among viewers looking for something new or interesting on television.

Apart from cable TV, the advent of new technologies such as videotape recorders, home theater, home video games, and remote-control devices contributed to the decline in the network television age. According to the TV Guide, especially the remote-control revolutionized the way television was watched in the 80s. It also led to an application called “channel surfing/zapping” where people would quickly switch channels when searching for something interesting on TV.

In the meanwhile, soap opera producers were trying to reinvent these shows, especially aimed at attracting young audiences. In the 1980s, dramas such as General Hospital, Dallas, and Dynasty began to receive high ratings as the young adult audience increased. One-hour long drama and sitcoms dominated the 1980s television.

Nevertheless, in this decade, soap operas appeared to tend to fall. The emergence of cable and satellite televisions offered various programs and channels to the audience. TV networks had begun to divide daytime programs from speech sequences, game shows, and strictly producer-coded series to more cost-effective court shows. In those days, only a few less than a dozen or so soap operas were released.

The 1990s were considered the age of alternative media. Up to this point, television was the main mass media with three main networks in the USA (ABC, CBS, and NBC) offering very limited program options. However, the expansion of cable and satellite TV, which continued until the 1990s, meant more options for more channels and programming. At the end of the decade, about 65 million homes had cable subscription service. Also, several new broadcasting networks were launched.

TV was a shared experience. In many ways, it brought many people together, despite their age, social condition, or race. However, when cable and satellite services became more accessible, television began to crumble. Contrary to where programs were made to attract wider audiences, television in the 1990s had the opposite situation. Programs tended to attract viewers to a smaller audience or a certain age group, income, or preferences to attract specific advertisers.

Moreover, the fact that television sets became much cheaper meant that families would switch from having a large television set in the living room to a television set in almost every room. At this time, writers and producers were freer to experiment with their materials and went to think outside the box to create shows that would blow the audience.

Also, the competition from cable and satellite TV and the growing popularity of "reality TV" has hit the ratings of soap operas seriously. In the early 2000s, most soap operas were canceled, including long-running ones. Since then, producers have tried to revive old soaps (like All my children) with a new cast.

2.4.2. Dallas' International Success

Dallas debuted on television screens in April 1978, as a mini-series of five episodes in the CBS network, that passed the trial period and became so popular that was extended up to 14 seasons until May 13, 1991, making it one of the most popular series of its time, and translated into 67 languages in 90 countries around the world.

The plot of Dallas revolves around the Ewings, a wealthy Texas family in the oil and cattle industries, whose members lived under the same roof on the giant farm known as Southfork. Its success has a lot to do with the fact that it took the soaps in the USA to the prime time, in the nighttime slot, unlike its counterparts. But Dallas wasn't just a hit in America, its success in other countries has been researched, as Ien Ang, professor at Western Sydney University, did in "Watching Dallas" a book that documents the series' great success in the Netherlands. "I like watching Dallas, but I often get strange reactions to this situation. Would someone like to tell me why you love watching it or don't like it? Please write ..." (Ang, 2013, pp. 86-116). She published this advertisement and received more than 40 letters from viewers, she did it because she wanted to deepen the audience's world, and to understand the success of the series in the Netherlands. Professor Ang also used the letters to research more about the ideology of mass culture. Numerous letters indicated that this TV series belonged to popular culture; the goal was just "scratching more money" and series producers tried to do this money-raising act with sex, beautiful people, and wealth.

An interesting finding in this research was a common characteristic among people who liked the series. They all wrote comments with a feeling of guilt. Ang's explanation

was related to the definition of mass culture itself. “In many European countries, American television series have official discontent. Mass culture ideology does not only make a (negative) labeling to the series; it also serves as a pattern to account for the dissatisfaction of the large number of people who criticize Dallas” (Ibid, p.111).

Nevertheless, “Since they entered the radio in the 1930s, soap operas became the cornerstone of American popular culture. The genre has radically adapted to technology, production changes and narrative priorities for decades. However, by staying at the center of American culture, it contributed to storytelling styles in the world” (Ang, 2013). Dallas is still the biggest example of the American world on television today.

2.4.3. Latin American *Telenovelas* History and the Cultural Industry

Shows such as "Dallas", "Dynasty" and "The days of our lives" have published more than 250 new episodes each year. These were objective dramatic compositions (Rahill, 1967) that follow the nature of tragedy, comedy, tragicomedy; what would be the above-mentioned *telenovelas* in Latin America.

The northern soap operas arrive to Latin America in a moment where there is an industrial production of cultural goods. In the 60’s and 70’s there is a raise of the consumption of cultural goods, in a non-seen before scale. The mass culture is constituted and produced industrially by specialized sectors. For Renato Ortiz “among them, television is undoubtedly one of the most important because in countries such as Brazil, Argentina, Mexico and Venezuela, it covers practically the entire extension of the territory reaching the different social classes” (Ortiz , 2000).

> In the 30s, 40s and 50s, the concept of *popular* was closely associated with the idea of local roots (national or regional). Popular culture meant tradition. The industrialization of consumer goods redefines the popular in terms of modernity. For example, the manufacture of a product such as the soap opera involves different stages: technological, administrative, marketing and, finally, aesthetics. It presupposes the existence of consistent industrial organizations, a nationwide advertising strategy, consolidated markets for material and symbolic goods (such

> as the presence of a stellar group of radio and television artists), a broad television system, and finally, from the habit of watching television. If Televisa (Mexico) and Globo (Brazil) can appropriate their national markets, and even promote a Latin American telenovela market, to compete with North American series, it is because there is a sophisticated elaboration of an industrial product articulated to their market strategies (Ibid.).

Researchers agree that it is not possible to define something as Latin Culture. Although Latin American cultures are similar to each other, it is a fact that there are differences between them and that speaking the same language or being in the same geographical region are not enough similarities to understand it as a whole; having Spanish and Portuguese colonialization processes already pulls Brazil away from the rest of the continent. Nevertheless, there is something in the region (starting from the south of North America with Mexico and going all the way down to Argentina, including Brazil) that allows the generalization. It can be the combined European, Indigenous and African origins, the parallel independence processes, the fluctuating economies or the political interference/help from the USA. This cultural industrialization process mentioned by Ortiz also took place at the same time. The Latin American region, with its various differences and branches always ends up joining in common processes and the telenovelas history is not the exception.

The public preferences of different countries and the interest on telenovelas have been experienced almost at the same intensity. Watched from Mexico to Argentina, “La mala hora” RTI, Colombia (1977), “Los ricos también lloran” Televisa Mexico (1979), “Leonela” RCTV Venezuela (1983) and “La esclava Isaura” Rede Globo Brasil (2004) TV series replaced the North American TV series aired in Central and South (Martín-Barbero, 2003, p. 1).

"While Melodrama is pairing with America's" democratic revolution in emotion and thought (Gerould, 1983 as cited by Martín-Barbero, 2003, p. 5), Mexican telenovelas, as historical telenovelas that were not quite attached to the context, created a regional image for Latinos, although there were some distinctions. Colombians experienced greater

concern for the context and drew a more comedic, and ironic image. Venezuelans sketched a more emotional development, while Brazilians had a clear temporal and spatial contextualization and produced a realistic image with historical-based narratives (López, 1991, pp. 5-13).

Regardless of the differences, both American soap operas and Latin telenovelas have frequently included dialogues as the main part. This is a heritage from radio broadcasts to soap operas. In addition, by watching such series, housewives, who make up the predominant audience, were able to follow speech-based series more easily when they were in the kitchen. When Soap Operas started in 1979, the situation of talking about everything became imperative. Because there is an assumption about the audience: housewives were engaged in household chores and are busy listening rather than watching. There was no scene without dialogue. All scenes must come accompanied by words because the idea was that a woman ironing in the next room should be able to follow the story without watching every single detail on the screen. And the importance of sound fits perfectly with Latin culture because it contains a truly verbal context.

The first steps of soap opera in Latin American oral cultures were radios in Cuba. As mentioned earlier, soap operas sponsored by companies such as Colgate-Palmolive, Proctor, and Gamble and Gessy-Lever, had started in the USA. Due to their success in reaching the female audience in the USA, these companies invested in soap promotion in Latin America, starting from Cuba and spreading from there to the rest of the continent. This is how, in Havana in the 1930s, the Latin American version of radionovela started the transition. The employees of the Cuban cigar companies listened to their radio programs until the last hours of the day. The stories continued again the next day, giving continuity to the stories and catching the audience for the upcoming day. In the 1950s, Colgate and other similar companies imported televised soap operas to Cuba and that’s where telenovelas started broadcasting (Straubhaar, 2010, pp. 4-6).

Radionovelas first and then telenovelas spread easily among the Latin American audience. In the next few decades, Cuba became a supplier of artists, technical staff, and, most importantly, the scenario for most Latin America. This process stopped after the 1959 Cuban revolution, which closed commercial media and directed commercially-oriented producers to move to other Latin American countries where commercial television industries flourished (Ortiz, Borelli, & Ramos, 1988, p. 48).

The official "father" of the telenovelas was Félix Benjamín Caignet Salomón, who grew up listening to the stories of storytellers on the streets of Santiago de Cuba. He first wrote the Latin American radionovela and "El derecho de nacer" (Circuito CMQ, 1948) , and was so successful that it was produced for television in 1951, and adapted to other Latin American countries years later. The Mexican version of it was named the region's most influential soap opera by Associated Press in 2008.

Telenovelas have become much more important in Latin America than in the USA due to structural differences in the entertainment industry. The pinnacle of an entertainment worker in the United States is to reach Hollywood, thereby earning wealth and world-wide reputation. In comparison, television work and especially daytime drama often do not have the same features. In Latin America, the film industry is small, whereas telenovelas (which are truly 100-hour films shown in the 1-hour segment) make up more than one million industries that are rapidly distributed worldwide.

A typical *telenovela* is broadcasted five or six days a week in the evening and includes about 75 to 150 episodes for three to six months. American soap operas last for years and sometimes even decades. *Telenovelas* in Latin America reveal climatic, nation-paralyzing endings.

By the end of the 90’s in the research about Media and Markets in Latin America, it was concluded that 53% of Latin Americans between the ages of 12-64 regularly watch telenovelas. The demographic distributions of the study are as follows:

Country	% *Telenovela* audience
Argentina	40%
Bolivia	43%
Brazil	73%
Chile	41%
Colombia	43%
Costa Rica	54%
Dominican Republic	26%
Ecuador	61%
El Salvador	44%
Guatemala	29%
Honduras	52%
Mexico	34%
Nicaragua	25%
Panama	66%
Paraguay	52%
Peru	34%
Uruguay	32%
Venezuela	52%
Education	
Less than 6 years	57%
More than 6 years, less than 12 years More than 12 years	54% 48%

Age	Masculine	Feminine
12-17	40%	68%
18-24	35%	52%
25-34	44%	65%
35-44	39%	68%
45-54	35%	68%
55-64	33%	71%

Table No.1: Telenovelas audience in Latin America (*Los Medios y Mercados de Latinoamérica* 1998) (US Media Consulting, 2014)

Latin American soap operas were a very powerful tool for the region, like the USA commercial cinema. It created a way to bring export-oriented productions, stories, ideas, and cultures to many places around the world. The Mexican and Venezuelan productions of the 1980s were famous and in the mid-90s, soap operas in Colombia were exported to Malaysia, Indonesia, Poland, Croatia, Russia, etc.

The Mexican phenomena started with the Marias: María Mercedes, Marimar, and María la del Barrio, which reached 40 countries and especially attracted the attention of African countries. Argentine “Muñeca Brava” was exported to 80 countries and translated into 50 languages. Colombian "Yo soy Betty la Fea" and Venezuelan "Cassandra" are included in the Guinness book of records for the large number of viewers worldwide. At the beginning of the 21st century, “Avenida Brasil” (Rede Globo) was seen as “the most profitable *telenovela* ever” in Forbes Magazine; it was sold to 120 countries and translated into 20 languages. “Rebelde” from Mexico, and “Mi Gorda Bella”, from Venezuela, achieved also international success not only with the numbers of viewers itself but also with the merchandising of several licensed products related to them.

However, around 2005, these productions began to decline, and overall exports of the region deteriorated. And in the second decade of the century, imports from other parts of the world began.

> About six years ago, Latin American soap operas began to decline. Producers of long melodramas (*telenovelas*) – more than 120 hours of production - announced that they decided to make shorter TV series instead. They decided to follow international models and planned to reach larger markets like in the USA. To achieve this, they stopped hiring the best writers and paying the best producers. This happened throughout the region, even in Mexico. All his efforts have been to shoot short sequences. Meanwhile, audiences still demand old school soap operas and this gap is occupied by Turkish dramas (Acuña, 2018).

2.4.4. Turkish Series, the Beginning of Turkish Television and the Boom of the Dizis in the International Market

The first television broadcasts in Turkey were held on July 9, 1952 at Istanbul Technical University. ITU Television, completely implemented by amateurs, and had educational purposes. "While the ITU Electricity Faculty Head of High Frequency Division, Prof. Dr. Mustafa Santur, was working on projects, he established relationships with various companies to purchase devices from foreign countries. First, an agreement was reached with the Phillips Company in the Netherlands. TV devices worth approximately 65,000 TL were purchased as a result of a tender in 1951" (Rigel, 1991, p. 141). "Turkey's first TV broadcasting equipment, came to Istanbul in February, 1952. These devices consisted of an iconoscope camera, a television screening device, and two transmitters for sound and picture" (Öngören, 1982, p. 268 taken from Rigel, 1991, p. 142). With the development of the students after the antenna was installed, broadcasting continued. In particular, a movie screening and the first match broadcast about the Korean War had a very important place in the broadcasting.

İTÜ Television continued its broadcasts every Thursday, Friday and Saturday. The only shortcoming of these publications was that they were made only during the academic year. The broadcasts of İTÜ Television were interrupted on 6 March 1970 due to student events (Rigel, 1991, p. 143).

A couple years earlier, trials started in Ankara for a company named TRT. Turkish Radio and Television Corporation was founded on 1 May 1964 as an independent public entity under the provisions of a special law with the aim of carrying out radio and TV broadcasts on behalf of the state. Their first broadcast was on January 31st of 1968 "by Ankara TV from their Mithatpaşa Studio. A year later, 3 hours a day, 3 days a week test transmission were increased to 4 days a week. In 1970 Izmir TV started its operations followed by Istanbul TV in 1971. Astronauts' first steps on the moon in 1969 and Zeki Müren's Ankara concert were brought to screens" (TRT Muze, 2014).

After the military coup in 1971, the TRT Law was amended and this institution was made autonomous and turned into a “neutral public economic institution”. During this period, significant technical developments were experienced in TRT. The power of the donors was increased, sports matches, Olympics, and Eurovision Song Contests started to be broadcast live. In the same period, special package programs started to be broadcasted in Edirne, Antalya, Erzurum, Çukurova, Gaziantep, and Diyarbakır televisions. “İzmir television broadcasts were started to give the Mediterranean Olympics in early September 1971. Izmir live television broadcast with a live broadcast from the city for the first time in Turkey was carried out " (Rigel, 1991, pp. 146-147). Television in Turkey developed fastly after that event. By 1974, the broadcasts were five days a week with an overall of 20 hours. That year, in March, it increased to six days a week and to seven in April.

> TRT imported many unscripted formats from abroad as well. While showing foreign content, TRT was also interested in producing Turkish television films and mini-series. As the official national broadcasting network, their understanding of “Turkish production” consisted of adapting Turkish novels for television. In the early 1970s, TRT commissioned prominent movie directors like Halit Refiğ, Lütfi Akad and Metin Erksan to film a series of short stories. Although these stories were well-known stories of modern Turkish literature, they were not written for television. Exposed to fascinating foreign content, the majority of the Turkish audience found these pioneering television films depressing. They had a hard time interpreting the cinematographic symbolism of the movie directors who adapted these stories. Watching Turkish television content became in a way a “national duty” rather than a pleasant event, giving a sense of failure, when compared to western productions. What was captivating in Turkish content those days indeed came from the sitcom Kaynanalar ([The In-Laws], TRT, 1974-1997, 950 episodes) and the adaptation of the novel Aşk-ı Memnu ([Forbidden Love], TRT, 1975) by Halit Refiğ. In contrast to Erksan and Akad’s story adaptations, Aşk-ı Memnu became a real success as a mini-series . These two productions were very influential in giving the first feeling of producing high quality shows, of “western calibre” (Öztürkmen, 2019, pp. 3-4).

The most important innovation in television broadcasting in the 1980s was color television. TRT tried to keep up with change and competition with the introduction of private televisions in the 1990s. Until then, Turkish television was TRT's monopoly. The second channel was broadcasted on October 6, 1986. The Turkish Soap Operas started on

the second TRT channel with Perihan Abla. A local television series directed by Yalçın Yelence, which was broadcasted on between 1986-1988, starring Perran Kutman and Şevket Altuğ set in Kuzguncuk, a neighborhood along the Bosphorus, that was the harbinger of the many other neighborhood based dizi genres of the following years (Arısoy, 2016, p. 136).

With the development of satellite broadcasting technology, the first private television channel Magic Box appeared in the late 80s and brought the birth of this media. Agreements with football clubs were signed and their matches were broadcast, after which, "TV series for housewives, children, and young people were purchased. They also started to show the new episodes of TV series such as Dallas, Santa Barbara, previously broadcasted on TRT, and the Brazilian and Mexican soap operas that gathered excessive audience" (Rigel, 1991, p. 164).

During this decade, Turkish Television focused on producing historical content shows while broadcasting Rigel's mentioned international hits: "Following Köle Isaura ([Esclava Isaura], TRT 1, 1985), others came along like Santa Barbara (TRT 1, 1986), Cesur ve Güzel ([The Bold and the Beautiful], TRT 1, 1988), Zenginler de Ağlar ([Los Ricos También Lloran], TRT 1, 1989) and Hayat Ağacı ([Generations], TRT 1, 1989). For Turkish television viewers the content of soap operas and telenovelas matched very well the memory of Turkish cinema of the 1960s, which consisted heavily of melodrama. This was indeed the reason why TRT had also invested in family and neighborhood drama in the 1980s" (Öztürkmen, 2019, p. 4).

Following the privatization of TV channels in 1990, the Turkish TV series began to appear and increased to reflect the popular culture in Turkey. TRT International started producing television to reach the population of Turkish migrants in Europe, and to draw them back into the Turkish national imaginary, particularly the youngest generations. Hasan Çakır explains the TRT perspective "When the Turkish population living abroad began to grow, then the fear that we might lose them came to the forefront. In Europe, and

especially in Germany, it was felt that the new generation was drifting away from Turkey. In response to this, to strengthen people's ties with Turkey, more programs were made in the early 1990s that targeted them, those living abroad" (Aksoy & Robins, 2000, p. 347). In this way, they achieved success with the Turkish audience in a short time. Turks began watching TV soap operas and entered into production. Later on, Ekmel Geçer worked on a paper under the title Made in Turkey, where he described the Turkish soap operas on the cultural and ideological assessment as follows:

> Turkish society started watching TV series with more historical data like Esclava Isaura in *telenovelas* format and continued this process with longer productions such as Los ricos también lloran, El árbol de la vida, Manuela, Rosa Salvaje. In the early hours of the morning or evening hours this consecutive television series, became an important cultural phenomena of social life in Turkey in the 90's. While Turkish televisions were contented with "Soap operas" which were once broadcast in Europe, domestic TV series were starting to be produced, and these TV series were broadcasted at the prime time. The channels gained a more effective viewing profile with the stories they gained from the Turkish society, so they were able to achieve the ratings they wanted. With these new arrays, especially since 1995, almost all the main broadcast television channels have taken the most important place, and began to publish several series, today it happens almost every evening, in every Turkish channel (Geçer, 2015, pp. 13-23).

With this decade of success, Turkish TV producers searched for cross-border markets. The first expansion to foreign markets started with an action-drama series called 'Deli Yürek' in the early 2000s, which was first exported only to the Caucasus. Exports of TV series produced in Turkey, gained momentum from 2008 onwards. "Since 2008, Turkish soap operas have become a staple in living rooms in the Middle East, North Africa and the Balkans. They reached popularity as they portray modern lifestyles and relationships in seemingly traditional societies" says The Wall Street Journal (Karlıdağ & Selda, 2014, p. 88).

> The process involving the popularization of Turkish television series abroad and the successive sales of TV series began in the 2000s. Published weekly and sold to many countries from the Middle East to the Balkans, Asia to Latin America, these TV series are produced with large budgets. The first television series export to

> abroad took place in 1997; The TV series Deli Yürek was sold to Kazakhstan's state television for $ 30 per episode (Yeşil, 2015, p.43). Afterwards, this export gained a great momentum and with the success of Turkish TV series sold to different countries, both the numbers paid per episode and the ratings of Turkish TV series continued to increase (Aslan, 2019, p. 33).

The year of 2008 was important as it was the year when MBC (the leading network of the Arab world) published Gümüş. Its name was translated as Noor and the series was dubbed as a Syrian dialect. The last episode of Gümüş / Noor brought together 85 million viewers in the Arab world, including more than half of the total number of adult women in the entire region (Worth, 2008). After the success of Gümüş, came the hit of the Turkish TV industry in the Middle East. It launched its first television drama of reflection on the contribution of Turkey's soft power in the region (Matthews, 2011). As some researchers affirm, after the release of Gümüş in the United Arab Emirates, the number of tourists visiting Turkey has increased substantially more than 30% (Alphen, 2011).

The development of the Turkish dizi world has been historically tied to the international repertoire of television drama. International television series were the pioneering telenarratives Turkish audiences encountered, determining their modes of "television watching". They also established the desire for particular kinds of dizi production. One can easily state that the dizi has evolved in time since the mid 1990s to become a semistructural form as of the 2000s (Öztürkmen, 2019, p. 2).

TV series in Turkey have become the main characters in the international TV industry. Since 2014 reports list Turkey as an exporter among more than 140 countries, with the second best-seller TV series. The first is still the USA (Daily Sabah, 2019). "Turkish shows are currently aired in more than 140 countries and have reached export figures of over $350 million per year" (Ibid.).

2.5. Television History in Colombia, the Expectations of the Audience

Two and a half decades after the Queen's Messenger, the Colombian president Gustavo Rojas Pinilla brought the TV invention to the South American country. The release was made on June 13th, 1954 in the Canal Uno, broadcasting the national anthem

at the 19.00 hours. The president's intention was to use it as a political tool. By 1955, his government realized it was not a profitable mechanism and that the production costs were extremely high, therefore in order to make some money out of it advertisement spots were sold to companies and timeslots were sold to the private radio broadcasts Caracol Radio and RCN Radio who started producing musical journals for this new technology; it was just until 1963 that the first private TV Channel was born.

The first Colombian telenovela was broadcasted in 1959 *'El 0597 está ocupado'* (0597 is busy), the show tells the story of a man who mistakenly calls a women's prison and ends up falling in love with the prisoner who picks up but later cannot reach her anymore because they are spotted by the authorities and the telephone is disconnected, originally an Argentinian *radionovela.* Also, from Argentina, Colombian television imported the first television show, *El Club del clan* in 1966.

It would take two more decades for the Colombian television to become strong in both telenovelas production and import of international shows. In the meantime, the first visit of Pope Paul VI was broadcasted in 1968 and the first step of humankind on the moon in 1969. In 1974 for the first time in color and big screen, in front of the stadium Coliseo el Campin, the inauguration and first match of the World Cup were streamed (Canal 13, 2019)[2] and in 1976 the longest comedy show of the world was born 2016).

In the ’70s and ’80s, there was a boom in the production of national telenovelas, adaptations of literary novels, and radio productions. The format, topics, and formula suddenly fit the Colombian culture; the overexposure of the family values, the constant clash between social classes and their problems, the importance of the female characters and the emphasis in the emotions, were perfect for the extremely long dialogues, the musical companion and the mingled stories that were written back in the day. The scripts

[2] For the first time in color, and in big screen the inauguration and match Brazil-Yugoslavia were witnessed in the biggest stadium of the country.

slowly made a transition between these overdramatic contents based in books to writing stories including Colombian humor, the relaxed spirit of its culture, and the resilience of its society. Even though the drama remained, Colombian television found its stamp, which made it grow bigger and took it to the international screens.

It was in the ’90s with the purchase of international productions such as “El Chavo del 8” from Mexico’s Televisa in 1993, that the export of the Colombian made shows started to be a possibility and in 1995 became a reality with the commercialization of “Café con aroma de Mujer”, a telenovela that portrayed all the process of the Coffee collection and sales, a Colombian soft power tool that helped to reinforce the idea that it owns the best coffee in the whole continent. The international success of this soap opera, written by Fernando Gaitán was only surpassed by another creation of the same writer: “Yo soy Betty, la Fea” (1999), a production that joined the Guinness Records in 2010 as the most successful soap opera of all times, broadcasted in over 100 countries and adapted 27 times. The number will be 28 since a Polish TV channel just made an agreement for its rights and will start producing it soon (RCN Televisión, 2020).

In the beginning of the 21st century, in parallel with the romantic soap operas and the comedies, another genre gained importance and became the star of the colombian exports: narco-television and the portrayal of violence and drug dealing. “Sin tetas no hay Paraíso” (2006), “Los Victorinos” (2009), “El Capo” (2009) and “Pablo Escobar, el Patrón del Mal” (2012) are some of the TV series produced in Colombia that were later on air in several countries around the world. Due to their international success, romantic telenovelas production dropped, and the audience had to adjust to the new formats and topics. Love, drama, and family fights were replaced by drugs, prostitution and crime. The prime time was now a fictional extension of the daily news.

2.5.1. Turkish TV Series Broadcasting in Colombia, an Unexpected Success

In Colombia, Caracol Televisión was the channel that started broadcasting

them. The first one was *Binbir gece,* and the idea was taken from Chilean Television. Camilo Acuña, Programming Vice President explained the reasons: “In 2014 the Chilean TV channel Mega faces the worst of its crisis. It had no national production, nor money to start it and one of its programmers found a Turkish production” .He checked it and it was exactly what the latin producers stopped doing. He saw the Turkish potential in the production of classical soap operas.

> By then Mexico for example was making remakes of old successful products but people wouldn’t believe in them anymore. It was already out of context. Speaking about virginity and machismo in our countries is not believable. And then there is an universe, where traditions, family, respect and the pride of being a virgin woman is possible. We do believe that may happen in Turkey, not in Latin America anymore. *Binbir gece* portrays from the distance a whole new world but with all the characteristics the public love in the Latin American melodrama. The intrigues, the power abuse, the love between the incredibly rich and the helpless poor, and it works. It works for Chile and it is the start point for the Latin channels to buy the products. Chile started broadcasting during the prime time, same as Argentina, Peru, Ecuador and Uruguay. Colombia and a few others didn’t. Here we had it in the afternoon’s timetable. Our country has a very good audiovisual production, comedy is our thing and we have a status among the other countries, our local production is very good. That is why it worked here but not in the same way. Generally the world leaves the Primetime for the national production in the Open Channels, but I’m sure that for those countries who had *Binbir gece* at that time it worked, it was a success. We still keep our position and program all the purchases in the mornings and afternoons. Caracol Televisión was the first channel buying Turkish productions. RCN (the second biggest TV channel) never did it. Now Canal 1 started to do it (Acuña, 2018).

In economic terms it is very important for a television programming to have a soap opera, to produce it is more expensive than to import it from other other countries, because then the industry obliges to have a broad technical infrastructure and to hire much more staff. Acuña says

> The prime time must be a national product. In the other time slots, it is better to import. In the mornings and afternoons it is more profitable to buy something ready as we avoid the production costs. In that way, if the product doesn’t work, like it happened with the Turkish masculine thriller Ezel, we remove it and the loss is not as big as it would be if we produce it ourselves (Acuña, 2018).

Turkish dizi	Dates	Time	Share
Binbir gece/One thousand and one nights	September 2014/ March 2015	Afternoon	23.3
Adını Feriha Koydum/I named her Feriha	March 2015/ October 2015	Afternoon	26.7
Ezel	August 2015/ February 2016	Afternoon	20.0
Fatmagül'ün suçu ne?/What is Fatmagül's fault?	October 2015/ May 2016	Afternoon	25.5
Kara Para Aşk/Black Money Love	June 2016/ March 2017	Afternoon	23.9
Elif	July 2016/ March 2020	Afternoon	27.7
Kara Sevda/Endless love	October 2016/ March 2018	Afternoon	22.00
Aşk-ı Memnu/Forbidden Love	February 2018/ November 2018	Morning	22.4
Elveda Derken /Saying Goodbye	July 2018/ October 2018	Morning	22.2

Table No. 2: *Telenovelas* broadcasted by Canal Caracol[3]

And for the Turkish producers, the commercialization strategies needed to be taken into account too. These are not something added afterward but it has to be decided when the structure is drafted as it also needs to include some particularities if it's going to be broadcasted abroad. Considering the public, lately, the Turkish productions are a little faster "we used to speed them up, especially the first episodes"

The question experts ask themselves is related to the common point for both cultures in the soap operas, and that makes them successful in Latin America. And the most

[3] Elaborated by N. Arango with the information provided in the interview.

accepted answer could be *family*. Family is a conflictive institution that carries strong tensions. The daily family time is also one of those moments where individuals show their anxiousness, and social frustrations. Family is the middle point in both societies. Ankara Üniversitesi Latin Amerika Çalışmaları Araştırma ve Uygulama Merkezi (LAMER) Director, Prof. Dr. Mehmet Necati Kutlu , says that Turkish and Latin ideologies are similar. “It is a coincidence that two societies that live in so distant places of the world are so similar. If we, Turks, would speak Spanish we could be considered Latin Americans. And if Latin Americans could speak Turkish we would think they were Turks”. There are some historical reasons for this. In both regions, we had a mixture of Mediterranean culture with other societies. He also mentions family values, solidarity and respect for elder people. “That’s why Turkish soap operas are so successful. Other aspects are the beauty of the actors, the plots and the landscapes like the Bosphorus”. He also reminded there is a large number of Turkish immigrants in the Americas since the beginning of the XXth century, and this fact makes it comprehensible that there is some kind of interest of knowing much more about their culture (Carlín, 2017).

2.6. Turkish Series Influence in Colombia

Elif (Green Production) is the longest soap opera on Colombian television, even longer than the national production, Pedro el Escamoso (300 episodes). There are 700 chapters in Elif's 2-hour Turkish publications. This means at least two times more broadcasts on Colombian television because the broadcasting time of most TV shows in Colombia does not exceed one hour. However, Elif is one of the most popular among the Turkish series. This soap opera has a large audience. Elisa Restrepo is a 56-year-old housewife who will go to the park of Las Vegas Neighborhood after leaving her children to school and exercise with other women her age. When the morning exercise is over, she goes home, prepares lunch, and waits for Elif's broadcast. She was very excited to answer the survey presented in this thesis. After completing the questionnaire, she wanted to know everything about life in “that wonderful place”.

And she is not the only one, as it can be proven by checking the rating of this telenovela in Caracol's records. "Carmen Luna sits in front of her television every day in the afternoon. When she realizes that the signal is not strong enough, she stands up to fix the cable. She is not willing to miss any of Elif's details. When the signal is perfect, she sits next to her husband and waits for the episode to begin. Carmen can't miss an episode of Elif. It is not even possible to skip a scene. "It doesn't matter where I am. I watch until the soap opera ends. If I leave the middle of the episode, I might miss something important." (El Heraldo, 17/March/2019).

However, Elif is not the only famous soap opera. Other productions also have fans, one of which is Claudia Valle. She is a Colombian odontologist who leads the Cesur ve Güzel Fans Club on Instagram and Facebook. She watched five Turkish soap operas in the Colombian television "Bin bir gece", "Kara para Ask", "Fatmagül' sucu ne?", "Feriha adina koydum", "Ezel", "Cesur ve Güzel" and "Kanatsız Kuşla*r*". She likes them so much that she started watching them online and in Turkish. "I have a notebook where I wrote all the Turkish words I learned, I met a group of people from Chile who wanted to learn Turkish from Facebook, we have teachers. The group is called "Aprendiendo Turkispanish" and has more than 13,000 members. "But it's not an easy language". Today, Claudia watches Turkish TV series two hours a day. She is fond of Turkish culture. "Traditions are very different, whenever you watch you start to love it. How they take off their shoes to pray, how they look at each other when they fall in love with each other, rituals before eating, cultural events, etc. " One of her goals is to go to Turkey.

The success of the Turkish soap operas goes further than the plots and extends to the actors. Engin Akyürek has his fan club called "Harem Enginista Fans Colombia". While the impact is significant, it's not as big as in other Latin American countries. Akyürek visited Peru, Argentina, and Chile in 2018, and it was so important that he got fan clubs picking him up at the airports (Mega Chile, 2018). For example, one of the Chilean entertainment journals reported it as follows: "Yesterday afternoon, arrived at the airport

and was being waited on by thousands of fans with signs, Turkish flags and great passion. The actor from Fatmagulun sucu ne? certainly didn't foresee it. "I wasn't expecting such a big welcome. This is truly amazing. "They don't know me here, just because of the soap operas, but they welcomed me very warmly, with great passion." (Soy Chile, 2018).

In Colombia, this effect has not had such a big impact. The Turkish series has a high rating, and Colombians are curious about the difference between cultures and the development of relations in this country. Sociologist Jair Vega thinks that the sociocultural impact of these television productions is not as great as it was with the boom of Mexican telenovelas. "When Mexican productions were brought in, the culture slowly started to invade our cities, there were many Mariachi groups, we could hear rancheras on the radio stations all the time, Mexican food became part of our daily menu, and also changed the dress code by the effect of these soap operas". According to him, it is not possible yet to claim that Turkish TV series have had a remarkable cultural effect, and also, that Colombians are watching this series only because they are curious.

This research disagrees with Vega. Indeed, it is a fact that Turkish cuisine does not take an important place and music is not played in the main stations. It is important to keep in mind, however, that both cases are not easily comparable, because Mexican culture is for many reasons very close to Colombian culture, and telenovelas came to reinforce the bond between both countries. Turkish soap operas have been published for only 6 years. The Mexican series began in Colombia in 1980 (Los Ricos También Lloran). And in the mid- 90s, the cultural influences Vega talked about began to appear. With the Turkish series, there is a clear increase in the number of visitors from the South American country to Turkey. And the interest has been raised, as the third chapter will portray.

2.7. Impact of Turkish TV Series on Tourism

Turkish TV series have been a booster for the South American market regarding the tourism demand. In 2018, South American number of tourists reached 165 thousand,

increasing by 70 percent according to the president of TÜROB (Turkey Hoteliers Association), Timur Bayındır (Haber Turk, 22 October, 2018). “South America has been growing continuously for the last 10 years as a big market in the number of tourists, except the decline in 2016. Tourist’s numbers coming from countries such as Argentina, Brazil, Chile and Colombia have increased to a remarkable dimension. In the evaluation of TÜROB regarding the issue, it was stated that the Turkish image has increased since the last five years, thanks to the television series broadcasted in South America”.

Compared to the data of 2018, in 2019 there was a significant rise of the numbers of Latin American tourists in Turkey:

Country	Number of Tourists	Difference regarding same period of time in 2018
Brazil	64,767	33.55%
Argentina	46,172	-6,11%
Colombia	41,835	28,43%
Mexico	34,550	66%
Chile	12,501	34,77%
Venezuela	6,826	18,22%
Other South American Countries	20,410	20,44%
Other Central American Countries	9,404	30,59%

Table No. 3. Number of Latin American Tourists in Turkey from January to August 2019 and the percentage increase when compared to 2018 numbers (Tourism Today , 2019).

However, this rise in the traveler numbers has also been an important influence from the flight frequency in the last decade. Up to 2010 there was only one direct flight, Sao Paulo-Istanbul that was launched in 2009. In 2012, Buenos Aires-Istanbul started operating; the flight from and to Bogota in 2016 and Mexico in 2019. Having a direct flight makes a difference when choosing the destination of your next vacations, which is why this research agrees that Turkish Airlines fleet and operating decisions are one of the Turkish most effective soft power resources.

With both, the airlines and the television productions combined, Turkey is attracting the attention of tourists of the whole world, even though this research focuses on Colombia only. And the role of the audiovisuals is well understood by the producers. Ibrahim Eren, general manager of Turkey Radio and Television Corporation (TRT) acknowledges that making high-levels of a foreigner is culturally making a greater impact than having economic power, "Our priority is to make Turkish culture one of the reference points in the countries where we broadcast" (Kılıç, 2017). He also stressed that there is a reason to be proud, and that they have to work hard to reach more viewers.

The success of the tv related tourism has been so big that there are even programs designed specially for people who would like to discover the dizis sets in Istanbul and other Turkish cities. Below you will find an example of the tours designed, one that is directed to the Latin American/Spanish speaking audience with full day tour visits to the sets of Fatmagul, Feriha, Ask-i memnu all Turkish productions, and also a panoramic tour around the places where they shot Salve Jorge, the Brazilian telenovela that took place in this country.



Image No. 2 *Turquía de telenovela*, one day around the Istanbul sets.

Chapter 3. Image of Turkey in Colombia: Investigation Results

3.1. Qualitative Investigation Methods and Research Techniques

The quantitative analysis of the number of tourists, of Latin Americans and Colombians, for this specific investigation, is a way of measuring in numbers the impact that the Turkish Dizis have had in the country. Having already said that the arrival of Turkish Airlines has played an important role too, the forthcoming step is to graduate and measure the interest in these shows by applying some sort of case study.

In order to decide which one was going to be the method used in this research, the needs and goals had to be set at the beginning of the investigation. Sciences, both natural and social have used for years the qualitative methods much more often. Pedone (2000) cites Philip (1998, pp. 261-276) because " the dualism of these research methods have a wider discussion rank, it refers also to the difference between *subjectivity*, based on the qualitative methods and *objectivity* linked more often to the rules and *the truth"* arguing that if something is expressed by numbers and percentages has more credibility than if it is exposed after observation only, without having been given a number.

According to other authors (Fernández & Díaz, 2002, pp. 76-78) "the fact that quantitative methodology is far more uses is not random but a consequence of the scientific method evolution through years. Quantifying increases and makes easier the comprehension of the universe and just as Galileo Galileo used to say *measure what is measurable, and make measurable what is not so"*. Most authors, however, agree on saying that the best way to reach knowledge in social sciences is to combine both quantitative and qualitative methods.

Even though the empiric knowledge is normally related to August Comte and *The Course of Positive Philosophy* (1830-1842) it is in the beginning of the XXth century when, according to the North American sociologists, both methods tried to overcome each other:

> In the decades of 1920 and 1930 the real battle between both perspectives took place, however back then it was expressed in other terms: statistic methods and case studies. The School of Chicago (at least until 1927) was considered the exponent of the case studies, while the School of Columbia was conceived as the bastion of the quantitative methods. This tension was happening in a context where the hegemonic vision was the one that intended social sciences to become natural sciences by the application of statistic methods. (Piovani, 2011, p. 254)

Piovani also states that "given that - according to the prevailing view at the time - the success of the natural sciences came from the objective character of their data and from the quantitative treatment, the social sciences must follow the same path". Therefore he faces two opposite perspectives: on one hand there is Lundberg who considers that " the fundamental thing was precise and objective observation as the first step of the scientific method; Without standardized instruments, one is exposed to bias and prejudice, so it becomes necessary to develop mechanical means of observation", on the other there is Blumer (1930) who recognises the importance of precision in observation but also thinks that "case studies, life stories, and interviews can be useful because they allow generalizations that are not statistical in nature, and forcing them - as many other authors argued - into traditional canons would distort them and destroy their value" (Ibid.).

This research agrees with Blumer, therefore with the positivism exposed by the School of Chicago: the knowledge acquired from the empirical sciences is valid, this is why it includes interviews and talks with television producers and audiences and the results and conclusions of this work are tightly related to their personal experiences and *subjective* views; the quantitative methods are not the only ones effective in the approach but they are important, therefore the main research method was a survey applied to 364 people in order to have a significant number as a sample in order to quantify the perspectives and give it a measure or percentage to the subjectivities which will at the end give a sense of *general perspective* having a much more *objective*[4] result; lastly, this research reckons the

[4] By objective the reader can understand general, as the researcher does not agree with the concept as a total truth because it believes in several truths.

perspective of the researcher in the social sciences approach methods, its position and knowledge of both countries and that it's role in the investigation process has been permeated by its personal experience, however, the results and conclusions are strictly attached to the survey respondents and interviewees, therefore they can be taken as real, just as much as it would be if this was a scientific investigation, addressed with the scientific methods.

3.2. Practical Work

This survey was designed and applied to 364 people in Colombia. Mostly in the cities of Cali (93.17%) and Bogotá (6.83%)

3.2.1. Subject, Aim and Importance of Research

It is well known among researchers that television plays an important role in soft power. National image is spread through media and for years Turkey's image in Colombia has been built by the news. However, since 2014, and with the broadcasting of Turkish soap operas, the understanding of Turkey as a country, further than the limited knowledge about the Ottoman Empire, has grown. But, how do Colombians think that Turkey is and Turks are? Who do they think the Turks are? Do they associate them with the Europeans or to the Arabs? These are the questions that this investigation pretends to answer because they will help understand to what extent the soft power is indeed having an impact in such a faraway country.

By deepening in the image Colombians have of Turkey and Turks, it is possible to understand the construction and portrayal of a national image that has been used by Turkey, and to what extent it has been effective. This particular case shows a general panorama of today's television and its role in the globalized world.

3.2.2. Research Model and Hypothesis

Globalization has facilitated the transmission of series, movies and all kinds of entertainment products in foreign countries. These productions, part of the cultural industry, are sold at large fairs to reach distant markets. With their distribution, the culture and tradition that is promoted in them has also spread, creating imaginaries of what producers are in the receiving countries. In the case of Turkey, the series have reached Colombia to generate a new idea of what the country is and what its inhabitants are. Stereotypes have been deconstructed and a positive image of the country has been built. This research questions the role of globalization in the national image portrayal, suggests that sitcoms, tv series and in this specific case dizis have a positive impact in other countries understanding of Turkey and proposes that public diplomacy uses media and television as soft power tools to reach its goal and build a much more positive imaginary of what the country is. Turkey's image in Colombia is closely linked to television productions and the promotion that the country makes of itself through it.

3.2.3. Type of Research

The research aims to understand the image Colombian people have about Turkey and Turks. This is not a measurable item since it is not important to know the number of points out of 10 it would get on a satisfaction rating. It is qualitative because what we need to know is which things they associate with the country and its people. It is also an exploratory research “used to gain an understanding of underlying reasons, opinions, and motivations. Qualitative Research is also used to uncover trends in thought and opinions, and dive deeper into the problem”.

3.2.4. Research Methods

Mixed methods have been used in this research:

1. Observation of some episodes of all the Turkish series broadcasted in Colombia.

2. Interviews with Ana María Olaya, Program Manager of Canal Uno and Camilo Acuña, Program Vice President of Canal Caracol.

3. Archive analysis of Colombian media on Turkey and it's products broadcasting in the South American country.

4. The 4th and most important method is the Survey. The above described methods are used to support the results of the polls because what matters the most is the impressions of the general audience. The number is big because it is necessary, for the sake of the investigation, to have a more accurate approach to the real opinion of people.

3.2.5. Limitations of the Survey

When the pollster started doing the surveys there was a huge inconvenience. When handing the papers to people who were willing to fill in a survey on television there were a lot of " I have never watched Turkish soaps", and then the eagerness to complete the survey was gone. Therefore, the approach had to change to "This is a survey about your idea of Turkey due to what you've seen on the TV, do you want to fill it in?" Of course, with the change of the introduction there were still people who said "I haven't watched any Turkish series" but even these people were willing to share their idea *a priori* with Turks and Turkey. This is why it cannot work as a reference on the percentage of Colombians who have watched them.

Another important fact is that to reach the number of survey respondents it was necessary to go to places that concentrate a lot of people, universities specifically. This caused a large number of students to answer. A big number of students marked "I have watched some episodes" in the survey since students are less likely to have money to go

on vacations during the breaks and normally stay at home watching a lot of television during the daytime, sometimes with families, sometimes on their own; due to the fact that they are only at home for two months in June and one in December, they are not able to finish the whole soap opera, because the timetable for the Turkish productions is mornings or early afternoons. For the same reason, there are just a few workers, normally they are working at the time the soaps are broadcasted.

At the beginning and acknowledging that most of the viewers are housewives (this was known due to the audience study provided by the TV channels that broadcast the soap operas) the surveys were held knocking door by door in several buildings. This methodology wasn't only exhausting but extremely long. The average time a survey was done was 1 hour because the Colombian is a talkative and friendly culture. It meant entering several houses, drinking several coffees and glasses of water. Especially because the women filling in the surveys were doing nothing other than house tasks and watching television. When there was a lack of time, a faster and more effective method was chosen and held in parks where pensioners usually exercise. Groups of moms and grandmas were approached - there were also dads and grandpas but on a shorter scale.

3.2.6. Survey Scales

Due to the fact that this is qualitative research, standardization and scales are not easily used. Open questions lead to wide open answers that will be chosen and analyzed according to some categories. These categories help increase speed and accuracy as well as facilitate data processing.

3.2.7. Survey Form Design

Television shapes the image of one country in another:
The image of Turkey in Colombia due to the broadcast of the Turkish TV series

The image of another country is shaped by public diplomacy, international politics and propaganda. The role of the media is very important in these matters. This thesis will investigate the place of the media in the image formatting process by examining the broadcasting of Turkish series in Colombia. Colombians feel about Turks and Turkey? How do Turkish productions affect these ideas? They are, as they have a sociological study on the perception of Turkey Colombians will be answered by asking questions. And by introducing the concepts of national image, public diplomacy, television and media on academic ground.

This study will help us to assess their perceptions about the image of Turkey and Turks in Colombia. This questionnaire is anonymous and it is important to sincerely answer the questions asked to get the right data.

The survey takes 15 minutes to complete. Thank you in advance for your valuable cooperation and support.

1. What is your date of birth?
2. Gender: male-female
3. Occupation:

4. Daily average T.V. hours you watched:
A) Maximum 1 hour
B) 1-2 hours
C) 2-4 hours
D) more than 4 hours

5. 'Turkey' When you hear the word, what is the first thing you think? _____
6. 'When you hear to Turkey, what is the first city you think? _____
7. Which is the very person you connect or products to Turkey? _____

8. Have you ever watched Turkish soap operas broadcast in Colombia?
A) Yes, I love them
B) Yes, they are nothing special
C) I watched a few episodes
D) No, I just saw the ad
E) Does it broadcast Turkish series in Colombia?

If your previous answer was "Yes" or "I watched a few episodes", please answer the following questions:

9. Before watching Turkish soap operas ...
A) I did not know about Turkey

B) I had about Turkey
C) I think Turkey as an Arab country
D) I think Turkey as a European country

10. If you had any information, where did you get it? (you can choose one or more options)
A) Books
B) News
C) Movies
D) Friends
E) Other _____

11. Information owner, you'd view you get from Turkey
A) Good
B) bad
C) Generally good, but at some points bad
D) Generally bad but with some good points

12. After watching Turkish soap operas ...
A) I have changed the image about Turkey
B) I am willing to visit Turkey
C) I would like to visit Turkey but not too far
D) I am much more interested in Turkey Colombian news media
E) I still can not deal with Turkey

13. What do you think about Turkey after watching soap operas? Please name four things.
_____

14. How do Turks look from soap operas?
A) Like Europeans
B) Like Asians
C) like Africans
D) like Arabs
E) They look like us

15. What do you think about Turks after watching soap operas? Please write four features.

_____

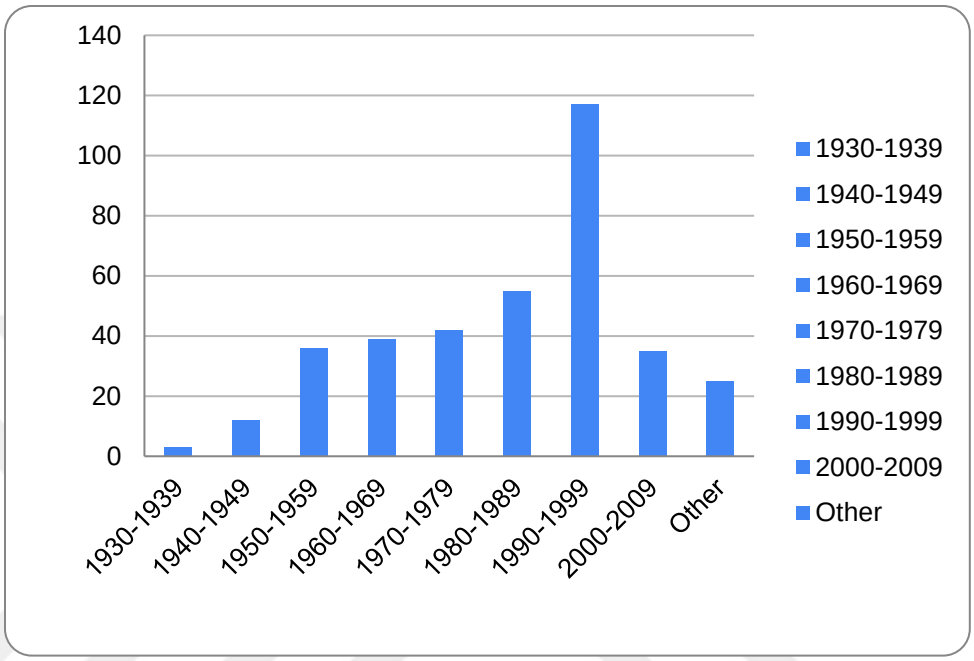
3.2.8. The image of Turkey in Colombia: Results of the surveys

Soap operas, in Colombia, are part of the culture and slowly the Turkish series started to acquire a space in the habits of a society that has a status among the *telenovela* producers. Names as Elif, Onur and Feriha became known as well as the country they come from: Turkey. But what is known about that country? Which is the image portrayed in the series? To understand this, it was necessary to assume that in Colombia the *telenovela* "is a genre that is lived, more than the other genres, outside of its textual environment" (Muñoz, 1986). This means that they are experienced in the family context, in the neighborhood, with friends, or co-workers. They are watched and given an interpretation.

Soap operas are often a topic in daily life conversations, then they are transformed and they reappear in different ways, people give them their interpretations and share them with others. Due to this, the decision of doing a survey was made. This survey was designed and applied to 364 people in Colombia. Mostly in the cities of Cali (93,17%), and Bogotá (6,83%). The survey inquired the impressions the respondents had about Turkey, before and after watching the soap operas. The places people were found were their houses, neighborhoods. Also, in places such as parks or the beauty salon, where people gather, and give a new meaning to what they have seen.

The survey is divided into three parts. First, the demographic questions show the type of people who answered it, and the backgrounds that build their opinions. After those general questions about Turkey and its image, its inquiries about the factors associated with the country. And in the last part, there are some specific questions on the image about Turkey, and Turks after watching the Turkish soap operas.

1. What is your birthdate?

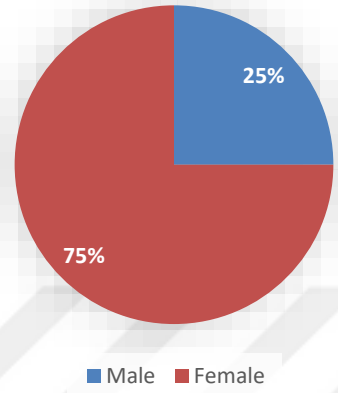


4,1 % of the survey attendants are 70 and above. 10% are in their 60's and 10,7% in their 50's. 26% are between 30 and 50 years old and a more significant number under their 30's.

As it was specified in limitations, finding enough people that watched Turkish soap operas in Colombia could be easy, but what was hard was to do several surveys in a limited period. This is why, to increase the number of opinions, and therefore the results, several surveys were done at Universities. This explains the young audience answering; 1990-1999 represents the 32,1 % and 2000-2009 the 9,6 %.

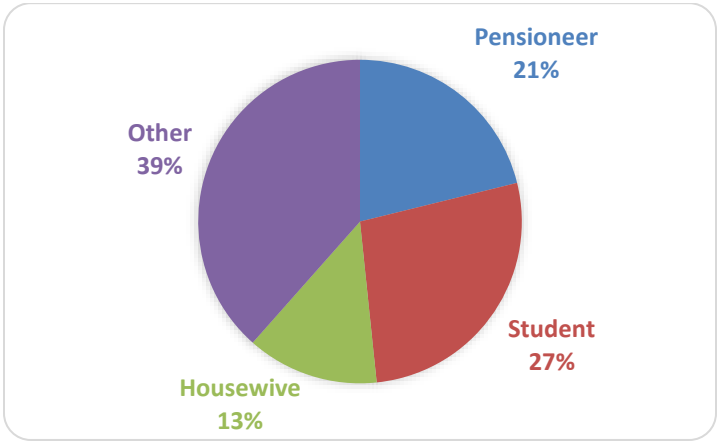
The 25 answers that are compiled in the category "others" belong to those either ignoring the question or answering with the date the survey was fulfilled.

2. Gender



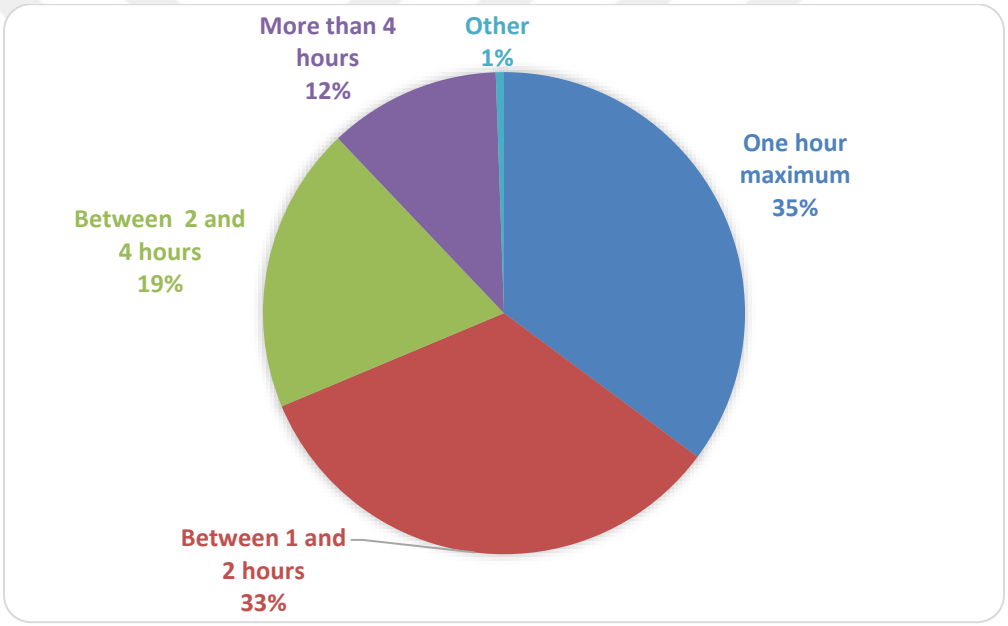
The initial approach to ask women and men for their time was done indistinctly. However, the door-to-door method brought a larger number of women at home. This, because Colombia still has a very large number of housewives and women are more likely to be found in the houses during the day time. Also, because as it occurred with the soap operas industry in the USA in the 50's, the *Telenovelas* in Latin América are still mostly consumed by women.

3. Occupation



In Colombia, in 2018, the age to apply for pension was 57 for women, and 62 for men. But in 2013, the ages were 55 and 60. So these 77 people who wrote “pensioner” are very likely to belong to the groups of age between 1930 and 1959. The people who marked “housewife” as their profession are 48. In the category “others” includes the profession “independent worker”(4 people) and “business consultant” (6 people) among others like “teacher”, “engineer”, “nurse”, “secretary”, etc.

4.Average of hours you watch TV a day



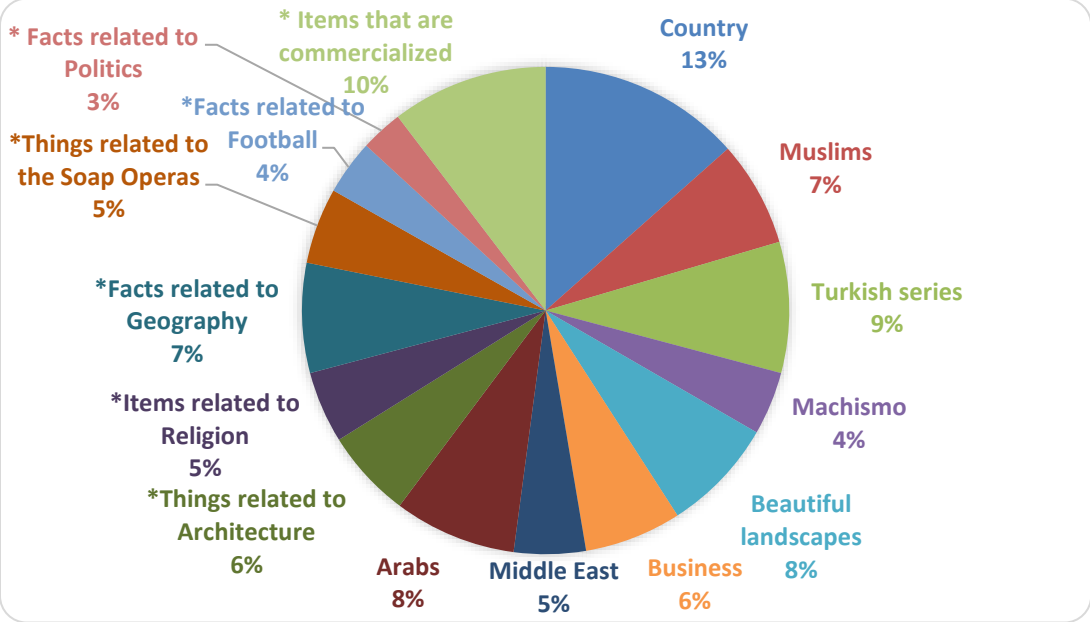
The professions explain the time spent in front of the television per day. The students were asked to fulfill the survey during a study day when they spend most of the day at University. The majority of the students claimed they had watched Turkish soaps’ episodes during vacations and in the average of hours in front of the TV they count the current moment of their lives, which means, studying.

However, a study of IMS marketing in 2017 specified that 90% of the houses in Colombia have a TV and that the average with the device on is 7.3 hours per day. But to

have it on and to watch it are different things and only 11.5% of the surveyed recognize to watch it for over 4 hours each day.

The answer that refers to “others” belongs to two people that chose “more than 4 hours a day” but on Netflix/Youtube. And this is an important point to mention because there are new ways to watch television. Alfredo Sabbagh, Communication teacher of the Universidad del Norte who works at Telecaribe channel points that smart TVs, cellphones and tablets will replace the television box we are used to and this is starting to happen already.

5. What is the first thing you think about when somebody mentions "Turkey"?



Aboveboard when someone is asked about a country, the first thought that comes to his mind is the fact that it is a country itself. So these 48 answers are predictable. As well as the location of the country in the Middle East (17) and continents like Europe (3), Asia (5) or cities like Istanbul (9), Constantinople (5), Cappadocia (4) (all collected in the “things related to geography” category).

The beautiful landscapes and the architectural details (altogether make 48) refer to the visual image that is associated with the country. There was not even one bad impression in the physical description of Turkey. In 27 answers there were even positive adjectives used. Therefore it is possible to claim that in this matter the country's image is very positive

In 1880, there was a big migration of Arabs to Latin America, this migration was increased after the First World War. People coming from Lebanon, Siria, Palestine, and Jordan entered Colombia with a Turkish passport, the reason why there is a high association of Turks and Arabs in the South American country. This is why it is not a surprise that the first thing that comes to 29 people's minds is "Arabs". Also, the common belief that Muslim countries are only Arab countries reinforces this thought. 25 answers pointing "Muslims" and 17 others in the category related to religion mentioning "Allah", "Koran", "Mohammed", "Dervishes" and "Mosques" show that the religious image of Turkey is substantial; women wearing hijab (4) and burka (3) were also named.

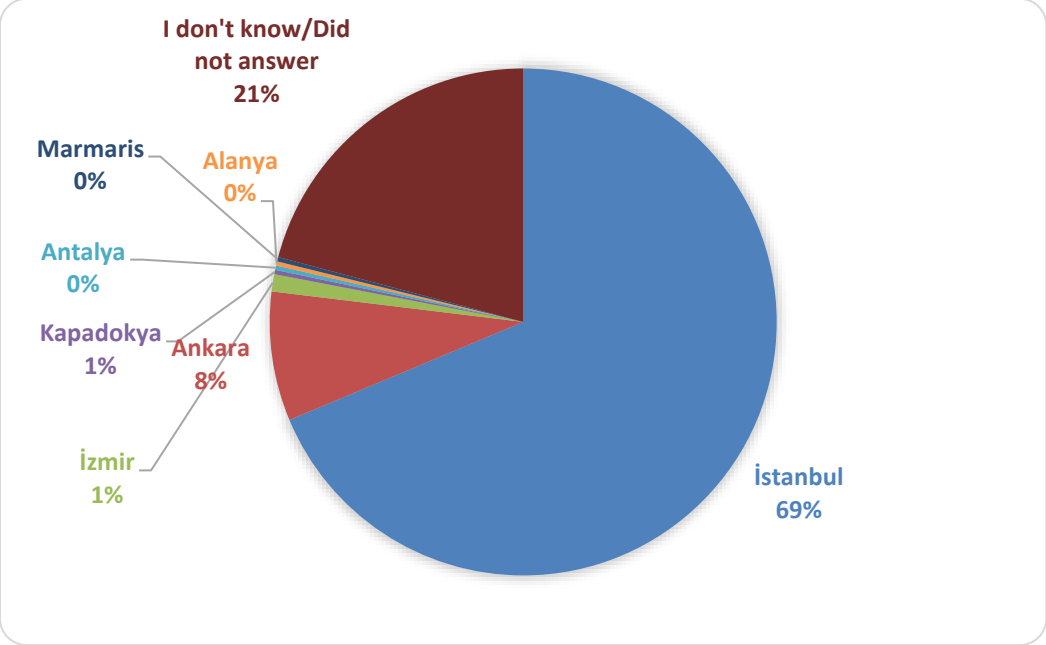
In the most common preconceptions, there are two that are particularly mentioned and are the ones referred to "Machismo" (15) and "Business" (23). The first one associated with religion and the idea of "east being more misogynists than west" as one of the survey respondents wrote. The second one is related to the fact that those Arabs that are known as Turks in Colombia have businesses and most of them are very prosperous. There are also some products imported from Turkey (gathered in the category of "things related to what is sold") like coffee, spices, carpets, tea, kebab, and clothes.

Football is a very strong "soft power" element as was mentioned in the first chapter of this research. Therefore, it is not shocking that 13 people spoke about it in the first thought related to Turkey. The sport itself "Football" got 3 mentions. Arda Turan and Galatasaray 4 each and the passionate supporters 2.

In politics, unlike the physical image, 8 comments were negative mentioning "war"(2), "conflict with the Kurds"(2) and the words "dangerous"(1) and "terrorism"(3); the other 2 compiled in this category only named the current president Erdoğan.

Out of 364 people, 31 talked about Turkish soap operas as the first thing that comes to their minds when mentioning the country, and other 18 talked about aspects related to them. A total of 49 people, which represents 13,49 % of the respondents. Elif (9), Fatmagül (4) and moms and grandmas that "spend the whole day watching and/or speaking about this Turkish telenovelas" (as one of the respondents said) are the items that make part of the category "things related to the Turkish soap operas".

6. Which one is the first city you think about when you hear about Turkey?



250 people answered Istanbul, as a matter of fact, is the city mentioned in the history books as the imperial capital (under the name of Constantinople or Byzantium as well), and the soap operas seem to reinforce its recognition. It is a wide percentage that

recalls Istanbul when asked about a city in Turkey, because the soaps scenery is located mostly in this city. In the chart below are the main locations:

Turkish Dizi	Locations	Share
Binbir gece	Istanbul (Topkapi)	23.3
Adını Feriha Koydum	Istanbul (Etiler)	26.7
Ezel	Istanbul (Fatih) Cyprus	20.0
Fatmagül'ün suçu ne?	Izmir Istanbul (Beykoz)	25.5
Kara Para Aşk	Istanbul (Bebek)	23.9
Elif	Istanbul (Çekmeköy)	27.7
Kara Sevda	Zonguldak Istanbul (Besiktas)	22.00
Aşk-ı Memnu	Istanbul (Arnavutköy/Sariyer)	22.4
Elveda Derken	Istanbul (Yeditepe)	22.2

Table No. 4 Locations of the Turkish dizis. Data collected with the information gathered at the TV station Canal Caracol, 8 August 2018.



Image No. 3 Taken from One Thousand Nights[5].

[5] Screenshot from Binbir Gece uploaded by El Trece, [26 February 2020] <https://www.youtube.com/watch?v=u53_n7TmS7U>



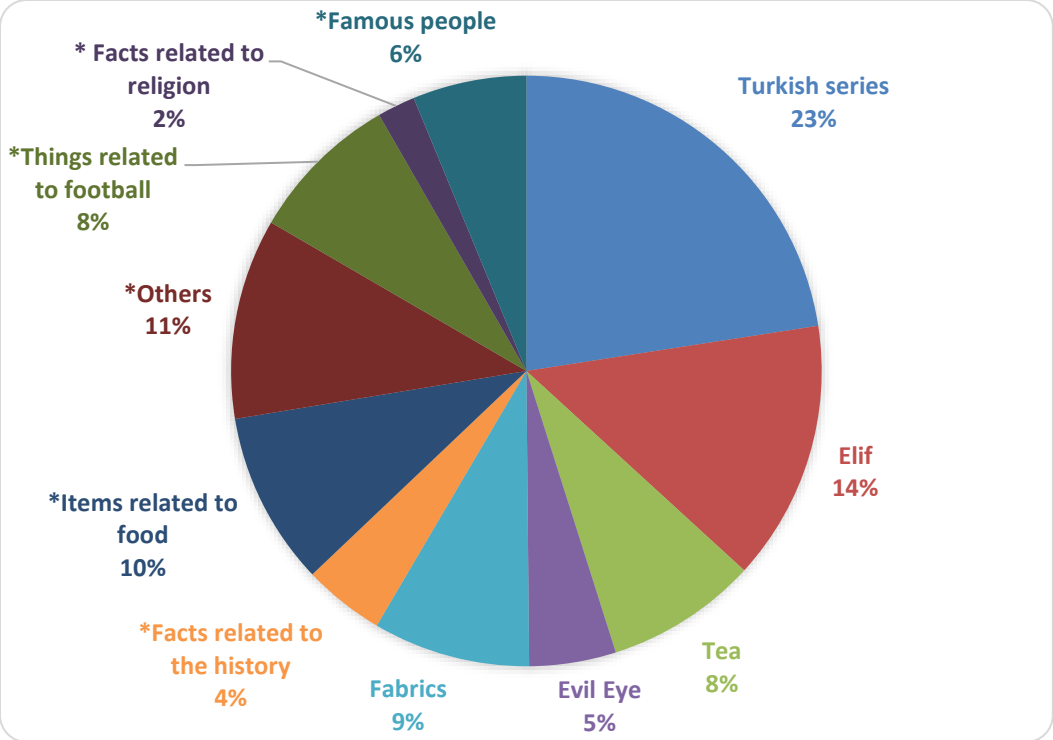
Image No. 4 First kiss of Sherazade and Onur. Image No. 5 Galata Tower behind[6]

The images above are all taken from the Turkish dizi *One thousand and one nights*, in all of them Istanbul is the scenario. Number one is the Hekimbaşı Salih Efendi Mansion at Anadolu Hisarı under the bridge called Fatih Sultan Mehmet. The house is one of the most famous mansions in Istanbul, and was used during the TV show. Number two and three are a sequence; in the left picture the main characters can be seen in what becomes their first kiss and the image on the right belongs to the end of the shot, with Galata Tower focused to close the scene. Both bridge and tower add signification to the production, they are symbols of the city of Istanbul and share its beauty to the audiences while reminding the location without words, with two neat and simple images.

Having Istanbul as a scenario of most of the international productions in Turkey reinforces the wrong belief that it is its capital. Due to its history, Istanbul bears a fame that no other Turkish city has been able to surpass, not even Ankara, Turkish capital since 1923. This city takes the second place with 30 mentions in the survey, a small number, compared to Istanbul but larger than the bottom cities: Marmaris, Antalya, Cappadocia were mentioned by only 1 person out of the 364 survey respondents representing the 0,27%, and Izmir was mentioned by 4 people reaching 1% of the answers.

[6] Images No. 4 and No. 5 screenshots"Las Mil y una Noches": El primer beso de Sherazade y Onur Telefe [28 February 2020] <https://www.youtube.com/watch?v=s9a0dRLNodk>

7. What is the Turkish product/person you recognize the most?



Around 37% of the interviewees expressed ideas related to Turkish *soaps*. 23% mentioned several items related to them, 14,2% mentioned Elif. Among the 23% most people only said Turkish series, as simple as that. Other reactions were names from other soaps, such as Feriha, Bither, Fatmagül. However, Elif is the most recognized because it is the largest soap opera ever broadcasted in Colombia. In addition, it has to do also with the press it has received.



Image No. 6. Elif's poster next to other productions broadcasted in Colombia for long periods of time (El Tiempo, 22 January 2020)[7]

Besides the dizis, the most mentioned product was the tea (found in the import section of some supermarkets and frequently consumed in the dizis. See images No. 5 and 6), followed by the coffee (see images No. 7 and 8) and the chocolates. Baklava was just mentioned once-by someone who has been to Turkey before- and the döner and kebab were mentioned by those 9 people among the interviewees who have been to Europe. Within the food category, apart from the tea, the most mentioned item is food added to and adjective *abundant food, spicy food, hot food, delicious food, good looking food* (see images 9 and 10). This fact was also linked to Turkish restaurants in Colombia. As explained before,

[7] The picture belongs to one of many press posts that have Elif as the main character. In this specific case it belongs to one of the oldest and most important newspapers of the country, El Tiempo. In January of 2020 it announced that the Turkish "telenovela" is about to end and joins the list of long productions in the main timeslot of the Colombian television with 3 years of broadcasting.

there was a massive Turk and Arab migration during World War I to Latin America. There are a lot of restaurants founded by Arabs and Turks often mixed by the Colombians due to the Ottoman passports the Arabs used to enter Latin America. To them, the food sold in these places has those characteristics. From the *soap operas,* they may get the image, too, but this is a fact not only related to TV.



Image No. 7. Tea in *What is Fatmagul's fault?* [8]



Image No. 8 Tea in *Forbidden love*[9]



Image No.9 Coffee in *One thousand and one nights*[10]



Image No.10 Coffee in *I named her Feriha*[11]

8 Screenshot taken from Fatmagül'ün Suçu Ne? [23 August 2020] https://www.youtube.com/watch?v=rsVUIgyi8No>
9 Screenshot taken from Forbidden Love [23 August 2020], <https://www.youtube.com/watch?v=JQgQRUo1WGI&t=496s>
10 Screenshot taken from Binbir Gece [26 February 2020], <https://www.youtube.com/watch?v=u53_n7TmS7U&t=2576s>
11 Screenshot taken from Adina Feriha Koydum [23 August 2020], <https://www.youtube.com/watch?v=a4oK2WChBEw&t=4382s>

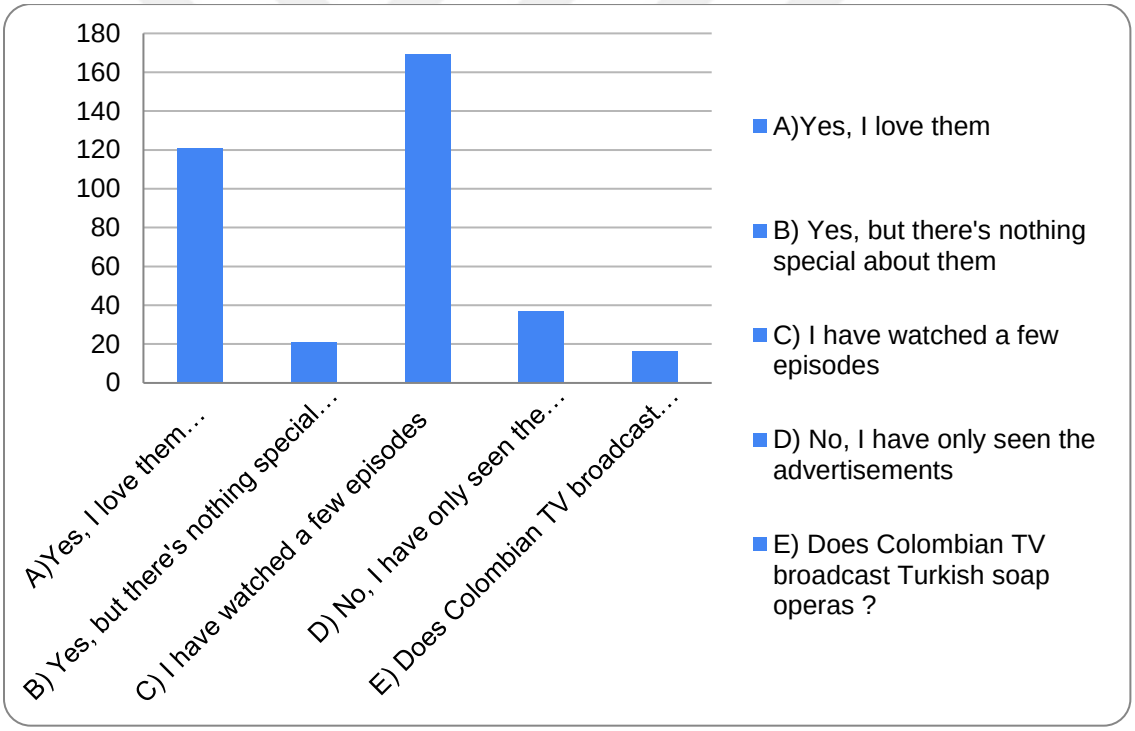


Image No. 11 Food in *I named her Feriha*[12]



Image No. 12 Food in *One thousand and one nights*[13]

8. Have you ever watched any Turkish soap opera in the Colombian TV?



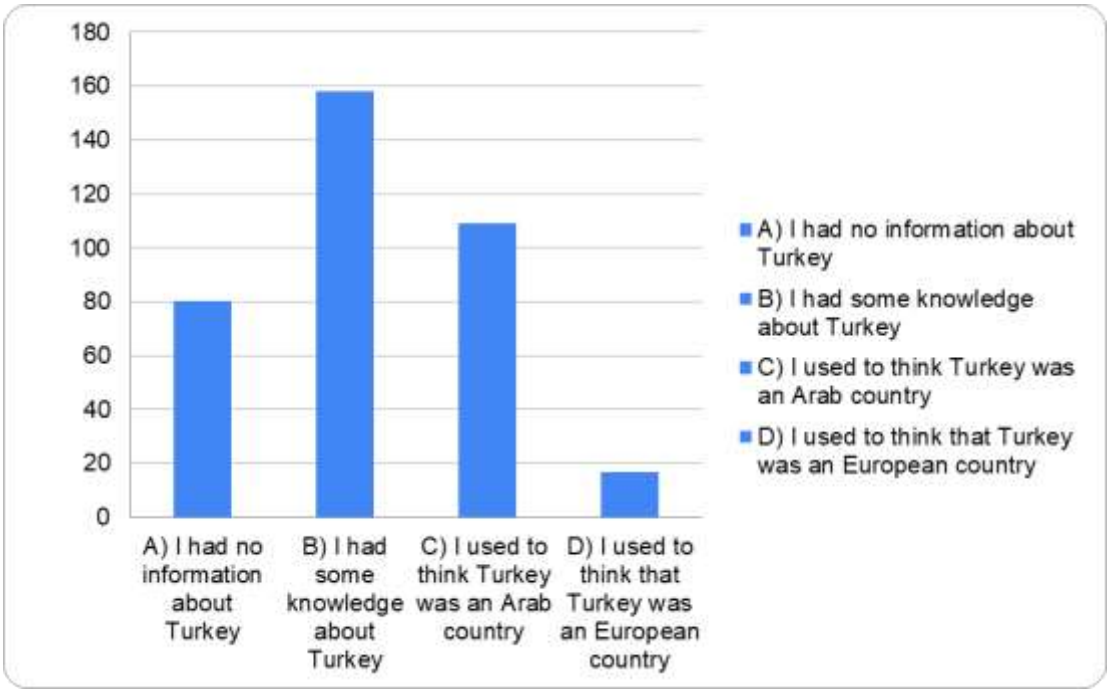
[12] Screenshot taken from Adını Feriha Koydum [23 August 2020], <https://www.youtube.com/watch?v=2O-Y9wyBvCg&t=3638s>

[13] Screenshot taken from Binbir Gece [26 February 2020], <https://www.youtube.com/watch?v=u53_n7TmS7U&t=2588s>

Most of the interviewees have watched Turkish dizis. 311 of them have watched at least some episodes; 121 out of this number said they liked them very much, and 21 didn't see anything special. Among those who like them a lot, the prevalent comment was they had something special, and they would give any dizi the chance just because they come from Turkey. There is a quality standard that enjoys a good reputation among Colombians. The dizis on the international market are the ones that have had the best feedback among the Turks (Aslan, 2020).

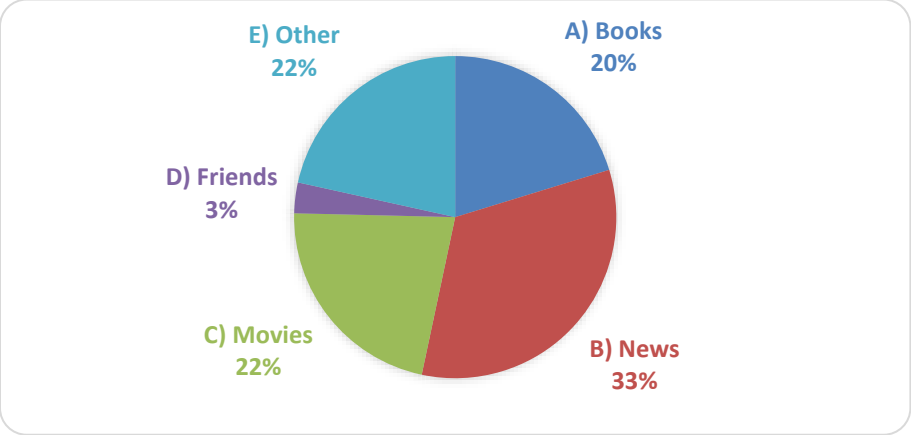
Therefore, low-cost content does not make it to other countries. However, professor Aslan also remarks that Elif is an exception because it is not as neatly done as the other productions and she wouldn't even count it as a dizi. Colombia, nevertheless, has a different approach to other Latin American countries, such as Chile, and Elif suits the kind of soaps Colombians like as of entertaining, even when it does not have a lot of innovative aspects. Aslan assures that Peru is another exception to this phenomenon.

9. Before watching Turkish soap operas...



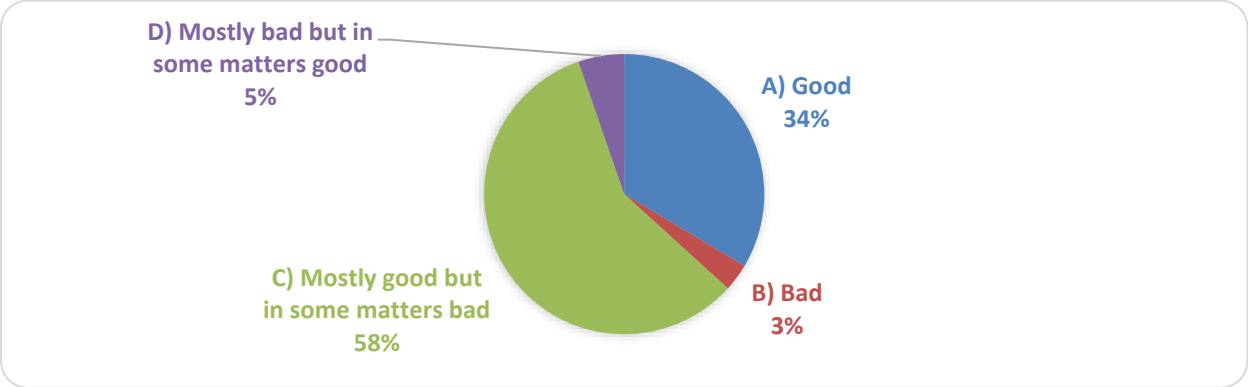
Previous knowledge about Turkey was low, represented by 80 people with no recognition of the country, which represents a 22%. A 30% related it with Arabs and declared they used to think it was an Arab country. A 4,5% thought it was a European country. 43,5 % had information about Turkey and didn't associate it to any specific geographical region (which could be a sign of relating it to both Europe and Asia – with its Trakya and Anatolia) and showed a slightly deeper awareness of the mixed condition of Turkey.

10. If you used to have some information, where did you get it from?
(You can choose one or more options)



These tools, used by all countries, are exploited by some more than the others. Hollywood and Bollywood are good examples of how movies have widely spread the image of the USA and India. In the Turkish case, news was the main source of information, followed by movies and the entertainment industry. This research is trying to prove that this percentage is higher now than 5 years ago.

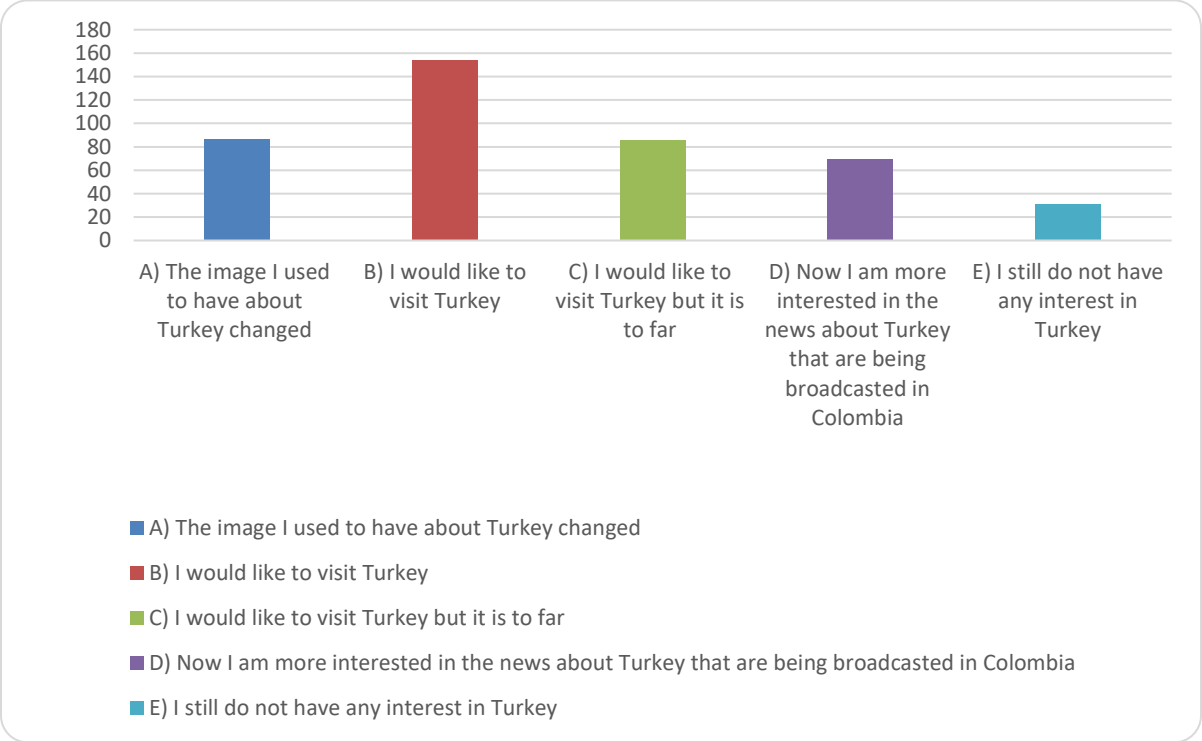
11. If you used to have information, the image you had about Turkey was:



The image of the country was mainly good. The bad perspective was owned by only an 8%, which means that even without the dizis the idea Colombians have about Turkey is good. Relating this to the previous question, we could conclude that even though there was not a vast knowledge, the ones who did possess some information had a positive idea of the country.

This positive image is related to a mixed country, culture, and population connected by years of history mingling in the same geography. Günek would explain it as follows: "Soft power of Turkey come from Islamic culture, democracy and secular life style. According to Oğuzlu, Turkey's soft power is based on the good blending of Islamic culture, democracy, secular lifestyle and European values (Oğuzlu'dan aktaran Öner, 2014: 17). Turkey is a Muslim, democratic and secular country. Together with these elements, the liberal economic structure and political stability have made Turkey attractive. Turkey is a Muslim country and ruled by democracy that this strong side of Turkish soft power. (Çavuş, 2012: 28). These values are particularly attractive for the Middle East (Günek, 2011). One of the main reasons for the soft power of Turkey is the fact that Turkey is integrated with the world. Turkey is member of important global institute" (Günek, 2018, p. 256).

12. After watching these soap operas ...



This question was multiple choice and multiple answers. Thus, the number of answers is bigger than the survey respondents. 7,25% remained untouched and unchanged after watching Turkish television. The other 92,7% admitted to having gained interest, changed their image, and awakened the desire to see the country. More than 90% indicated that Turkish television had a big potential of being a soft power. Professor Aslan thinks that this potential is being untapped by the government. She ensured that the success of the dizis was not planned, she interviewed the person from Mega Channel in Chile who bought the first Turkish dizi Thousand One Nights, and this purchase was not looked for, nor organized, it was a coincidence.

"This shows me that it (Turkish Government) doesn't make a plan like the USA, who thinks about the way of using it for cultural and economical purposes, it uses these entertainment tools as Soft Power. In Turkey it is not planned, that is why we are in 2nd

place selling the dizis – exportation of television products- and we are lower than the 20th spot in soft power because it is not useful. It could be much more used, but Turkey is not interested in turning these (the dizis) into a source of soft power. The country could do much more, talk to the embassies, and invite a Turkish actor to the other countries, let's say taking Elif, the girl, to Colombia. They just need to bring her, make a press conference and she can say ‘we will be waiting for you in my country’ and that’s it. Like the USA used to do 50 years ago taking Marilyn Monroe to Korea. But here we are still not using the opportunities and the soft power sources" (Aslan, 2020). Thus, the success of the Turkish dizis is a coincidence and the economical effort of the TV producers without the required logistics behind that would create a much greater impact on the audiences.

Even though the soft power is not exploided as much as it could, there is indeed a stronger presence of Turkey in the Colombian media as a result of the Turkish dizis broadcasting. Below there are some examples of this: one directly related to the productions (Image No. 11), two that use the dizis as excuses to talk about other topics (Images No.12 and 13) and another one that calls the attention over Istanbul, not making explicit connections to the TV shows (Image No. 14).



Image No. 13. The Turkish-series in El Heraldo 17 March 2019.



Image No. 14. The life of Aleksandra Lisovska (Roxelana) due to the broadcasting of The Magnificent Century in Canal 1 06 September 2018.

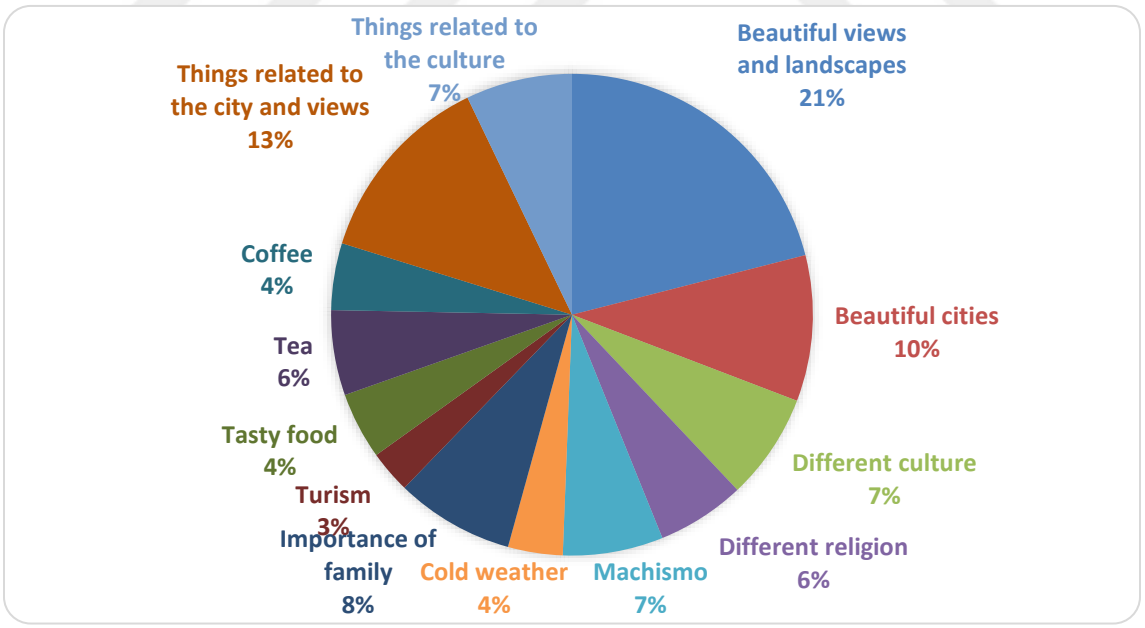


Image No. 15. The musician who plays the violin for Elif's soundtrack in Canal Caracol 18 August 2020.



Image No. 16. Istanbul, the charm of two continents in El Tiempo 27 October 2019.

13. After watching the soap operas what do you think about Turkey?



The most mentioned word was *landscapes*, and the image of a "river" right next to the city was the most graphic picture among the comments of the interviewees. The Bosphorus strait is a very important spot among all outdoor scenes from the dizis: episodes include it daily. And the adjectives used next to the strait reference are "beautiful", "amazing", "impressive", "surprising", "stunning" and "wonderful"; all positive.

It is needed to keep in mind that it is considered a river because the fact of having water inside the city in such an organized landscape is a characteristic of the European cities that are crossed by rivers. By "organized" it could be understood that the city plan was made according to the river and not despite it as happens in most Colombian cities, where rivers are just part of them by chance and there is not a culture of life surrounding them. Also, the fact that Istanbul is a city divided into two continents is not known by many, hence explaining them (off the record and after the surveys) that the Bosphorus strait divides both continents and connects the Marmara and Black Sea was a surprise for everybody.



Image No. 17/18 Forbidden Love scenery in the Bosphorus (Arango, 2018)



Image No.19 Forbidden Love scenery in the Bosphorus[14].

The next category of answers "Things related to the city" with 13% in the figure compiled the answers that did not necessarily carry the beautiful meaning on them such as: organized, safe, big, varied, and clean; still positive. It also included some adjectives that were not so positive like a lot of cars (see image No. 18), a lot of people, and dangerous. First, two explained in the wide shots, always crowded, Istanbul being Istanbul. The third could be related to the stories: Elif was kidnapped several times during the show, some of them abducted from her own house and Fatmagul was raped by a gang in the very first chapters of the dizi -even though this was shot in Izmir an unaware viewer would make no difference due to the fact that both cities have sea/strait (water) in the background. The upcoming category "Beautiful cities" gathered in the 10% all the positive answers about the cities that necessarily implied they were attractive to the view, just as it happened with the above mentioned Bosphorus but this time related to the design of the cities itself:

[14] Pictures taken by Arango, Nathalia. From the television screen broadcasting Forbidden Love in the Canal Caracol. Cali, Colombia. August, 2018.

beautiful buildings, an amazing skyline of mosques and constructions, wonderful city design and so on.



Image No. 19 Traffic in *I named her Feriha*[15]

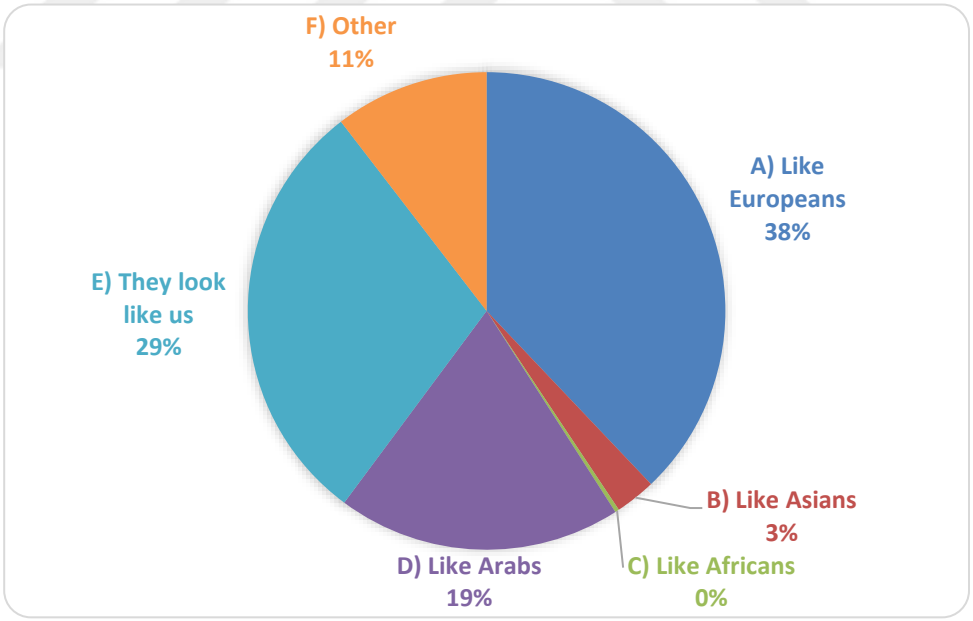
With a remarkable 8% "Importance of family" follows. And it is important because it is related to the nostalgia mentioned by the vice-president of Caracol TV: "There was a longing for the traditional stories where traditions, family and respect for the customs take place. Colombians are somehow too full of the drug dealing shows, with prostitutes and dealers as the main characters; its somehow a romantic desire to recall the values and principles that we claim as ours. This is why these Turkish series fulfill that longing. Yes, Colombians like violent stories with new main characters that are not what would be normally called 'good people' but they also miss those clean characters that portrayed all the good side of society, hard-working poor people whose destiny would change only because they are good enough, and they deserve it; the mothers who would do anything just to give a better life to their kids and families, making huge sacrifices for their beloved. These romantic and heroic lives are being brought to the screens again by Turkish productions (Acuña, 2018).

Following those answers, "different cultures" and "different religions" are stated with 7 and 6% respectively and "machismo" with 7% as well. All part of the stories and

[15] Screenshot taken from Adını Feriha Koydum [23 August 2020] <https://www.youtube.com/watch?v=2O-Y9wyBvCg&t=3638s>

obvious due to their role in the main scripts. However, this research would like to highlight the next answers: tea (6%), tasty food (4%), coffee (4%), cold weather (4%) and tourism (3%); because even though the percentages seem not to be high enough, it is important to reckon that these are not main part of the stories, therefore, finding 28 or 22 people talking about them in an open question is an evidence of how the secondary facts on the scenes slowly play an important part of the general imaginary. The background images of people drinking coffee or tea are awakening the Colombians aware of consumption of these products in Turkey, even though it could have been water, coca cola, hot chocolate or any other drink, because whatever it was it wouldn't have changed the story. The fact that the Turks are showing their culture in the dizis has a powerful meaning regarding authenticity. Therefore, the message has a stronger impact.

14. How do Turkish people look like in the Soap Operas?



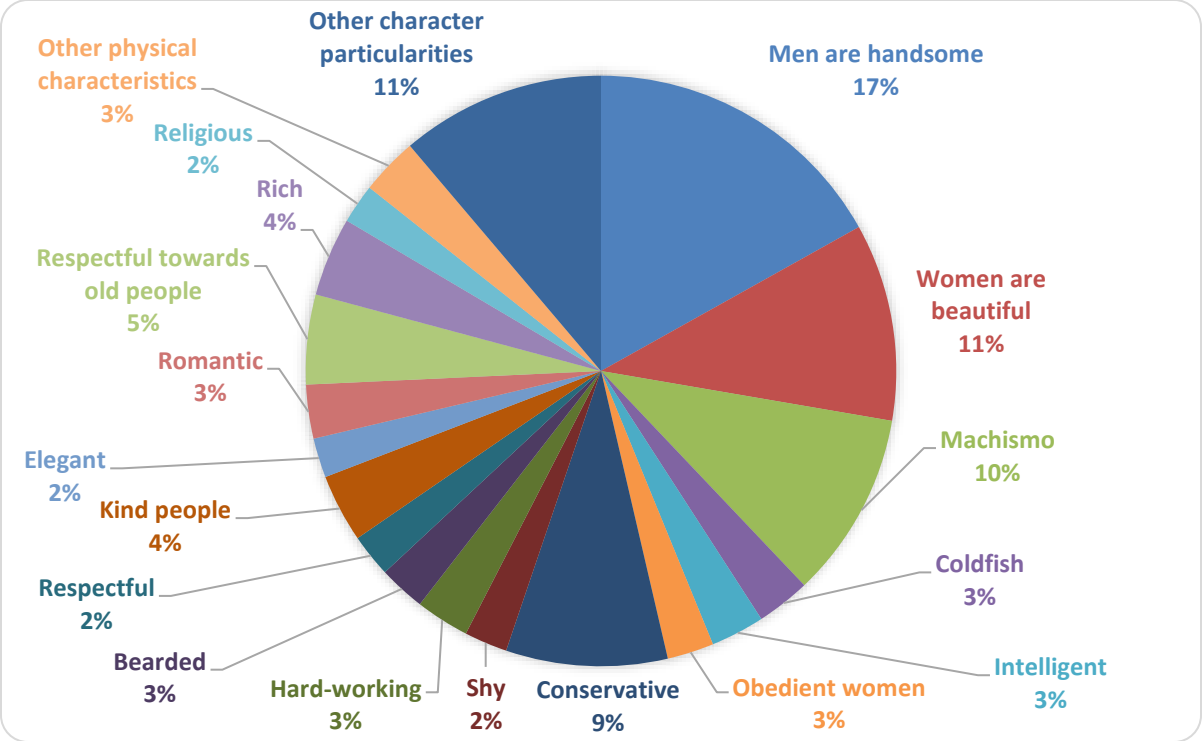
The most answered ones were: Turks look like Europeans with 38% and Turks look like us with 29%. The first one of course can be related to the physical appeareance of the characters – the off paper comments were Europeans like Spanish, Italian or Portuguese- but also to the surroundings and cultural similarities to Europe, the fashion and technology

that seem to be a characteristic of the West, accompanied by the richness of the architecture in both history and actual currency value. The second most answered one was surprisingly often mentioned. Mehmet Necati Kutlu, director of the Center for Latin American Studies in Ankara University may have the answer for this: "It is a coincidence that two societies that inhabit so distant parts of the world are so alike. If we, Turks, could speak Spanish, we could be taken as Latin Americans and if they could speal Turkish, they could be taken as Turks" (Kutlu, 03 December 2017)[16]. This could be due to the mixture between the mediterranean culture with others, according to Kutlu.

When comparing this question with No. 9 where a significant number of colombians associated Turks with Arabs, we see that there is an important decrease of this idea after watching the dizis. However, at the beginning some people, and media, still related Turkish origin products to the Arab world. "For sure at home or job, your afternoons are focused on the *Arab productions* that Canal Caracol broadcasts. A lot of people cannot move from the television when they start. Why are Turkish soaps a success in Colombia? We will explain it" (Publimetro Colombia, 1 February 2017) says the first paragraph of the report dated February 1st of 2017 in the Colombian version of the online media Publimetro, *publimetro.co*. The same media, in later posts from 2019 to 2020 stops using the word Arab as a synonym of Turkish[17].

[16] Taken from https://andina.pe/agencia/noticia-aseguran-exito-novelas-turquia-america-latina-es-similar-idiosincrasia-691699.aspx read on 14 April 2020.
[17] As it can be seen in the following links, for example:
https://www.publimetro.co/co/entretenimiento/2019/07/25/televidentes-rcn-estan-molestos-afirman-recortaron-esta-novela.html
https://www.publimetro.co/co/entretenimiento/2020/03/06/asi-es-la-novela-turca-que-reemplaza-a-elif.html
https://www.publimetro.co/co/entretenimiento/2020/03/06/memes-que-deja-el-esperado-final-de-elif.html

15. After watching the Turkish soap operas what do you think about Turkish people?



The first answers *handsome* and *beautiful* do not surprise but are also not worth a further investigation because it is clear that the physical appearance of actors and actresses is good, this is a hook strategy used world-wide. On the other physical characteristics *bearded* appears in 3% of the surveys and other physical characteristics includes *tall guys*, *beautiful eyes* and *hair*.

On the personality features machismo takes the widest interest; probably due to the productions bought by the Colombian TV channels, where even the very strong women are housewives or work in lower positions than the male characters and at the same time show respect for them even though it is not necessarily the same the other way around ("obedient women" answer with 3% portrays this reality). As Acuña (2018) mentioned in interview, the Turkish dizis arrive to the Colombian television in a nostalgic way that brings the

audiences to the productions that were made in the 80's and early 90's. Since 1994 the female characters acquired more importance in characters such as Gaviota (Café con Aroma de Mujer, 1994) and Betty (Yo soy Betty la fea, 1999) who started being submissive and quiet women to change after a plot twist and become the strongest people on set. So this characteristic, taking audiences back in time to their own old productions is according to the programming vice-president, one of the reasons they are so widely accepted and viewed. With 9% "conservative" comes after and also reinforces this longing feeling and at the same time marks a difference between both cultures; the conservative relates to the religion even when it is not specified literally, as Acuña said " nobody would believe if a Colombian telenovela has a virgin girl, there is a yearning for that, that's why audience likes the Turkish dizis so much, we believe in their culture it is possible, their religion commands it, ours too but nobody cares, nobody would buy it if we set those values in the Colombian soap operas anymore" (Acuña, 2018)[18].

The upcoming characteristics remain in the Colombians imaginary of what a Turkish people are: "romantic" and "respectful towards old people" (5%), "rich" and "kind" (4%), "coldfish", "intelligent" and "hardworking" (3%), "shy", "respectful" (in general), "elegant" and "religious" (2%).

[18] Acuña, recorded by Nathalia Arango. Bogotá, Colombia, August 8 2018.

CONCLUSIONS

The broadcasting of foreign series in any country is possible due to globalization. The national image portrayal through mass media and television is a result of the internationalization process that takes place in the XXth and XXIst centuries and has served to raise the presence of the countries by giving them a tool for public diplomacy and soft power through entertainment productions. In the Turkish case, the television series have reached the Balkans, Middle East and South America and have shaped the idea that other countries used to have about Turkey. With the second place on TV exports worldwide, Turkey has gained a wonderful opportunity to use this soft power.

In Colombia the arrival of these productions has blossomed in a context where local TV and regional *telenovelas* were likely to come off, creating a trend and bringing the Turkish dizis to the spotlight. According to the results of this thesis it is possible to conclude that the idea Colombians have about Turkey and Turks has changed and has gained a much more positive connotation. It has also fed the Colombian collective imaginary with details that before would have never reached the South American country such as the importance of coffee and tea in social spheres, the habit of taking the shoes off when entering a house and the respect that Turks feel for elder people. It has also changed ideas that were created years ago such as the direct relation between Turks and Arabs, making no distinction between them cultural and religion wise. As it was mentioned in this paper, even the Colombian journalists used the word Arab as a synonym of Turk, so having so many people (67%) answering that Turks "look like Europeans" or "like us" over just 19% who still relates them to Arabs represent a big change in the general imaginary. Nowadays the conception of Turks and Arabs being the same has changed, there is a larger number of people who recognizes the difference and is able to set up the divergence between cultural heritage and religion.

The political and economic relations have also improved in the last decade. Even though the Embassy of Turkey in Bogota opened in 2010 and the Embassy of Colombia in

Ankara started working in 2011, the political relation between both countries has had a boost since 2015 and this coincides with the broadcast of the Turkish series in the South American country that started in 2014. Parallel to the impact that Turkish dizis have had among Colombian people, the diplomatic and economic relations have been developed in the higher spheres of politics and diplomacy as follows:

Economic relations have improved in a remarkable manner during the last few years, this is consistent with the purchase and broadcasting of the Turkish series and the interest that the country has gained after its constant appearance in television and other media due to the soap operas. "The coal trade has intensified, and also the offer has been varied. From Colombia, we export gold, pineapple, coffee, avocado, and other exotic fruits. We are interested in applying the FTA because we want new investors and know that a bilateral agreement will increase the numbers much more benefiting both parts", says Juan Alfredo Pinto Saavedra (Salgar, 2018) Colombian Ambassador in Ankara. It is interesting how the imports from Turkey have particularly raised since the beginning of the broadcastings (see tables below).

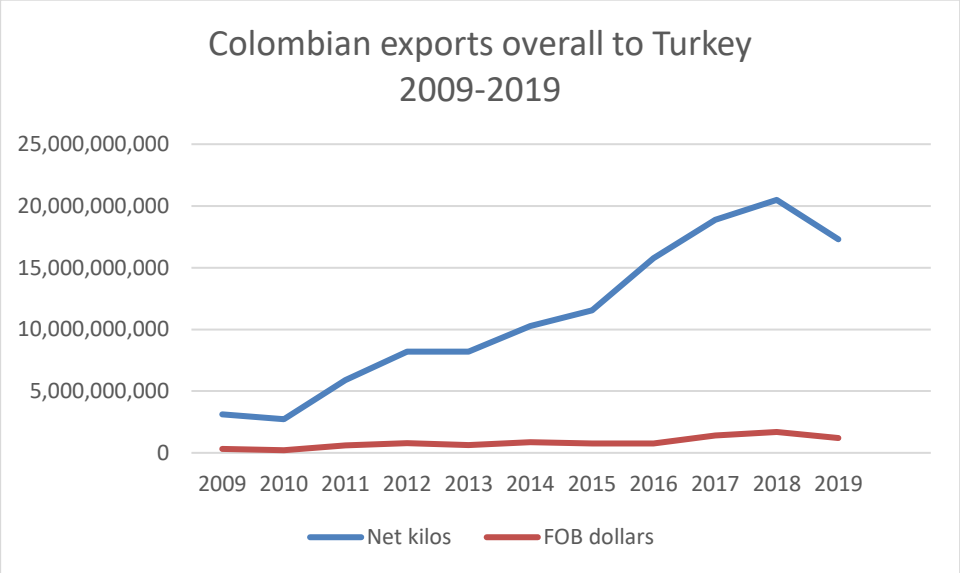


Table No. 5 Colombian exports, overall. By countries: Turkey (2009-2020) (DANE, 2020).

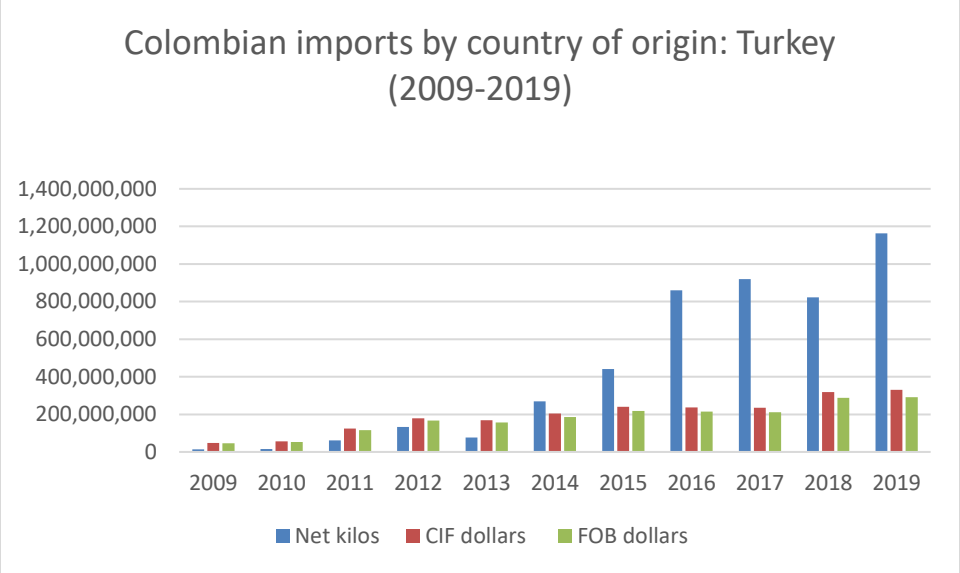


Table No. 6 Colombian imports by country of origin: Turkey (2009-2020) (DANE, 2020)

Beyond the economic relations, the political ties between both countries are getting stronger. Turkey supported Colombia in the Peace Agreement signed by the government and the world's oldest guerilla, FARC, in 2016. Due to the big migration from Venezuela to Colombia, the country has searched for experiences around the world in dealing with refugees and has taken the experience of Turkey with the Syrian immigrants as a reference. For this purpose, Colombian delegations have traveled to Turkey to learn from the risk management agencies.

In 2015 the Türk İşbirliği ve Koordinasyon Ajansı Başkanlığı (Turkish Cooperation and Coordination Directorate) TIKA, started operating in Colombia and its headquarters for South America are located in Bogotá. The agency has worked in big construction projects, such as the Orejon School in Antioquia (TIKA, 28 November 2018) and the Center for Entrepreneurship, Innovation, and Modeling in Casanare (TIKA , 2 January 2020), it has also organized help teams and provisions after natural disasters (TIKA , 4 April 2019) and nowadays it has sent help to the medical area to supply goods and machines to help the poorest regions of Colombia in their fight against Coronavirus (TIKA, 21 April 2020). It has also proved the Turkish help regarding the peace process by donating

equipment to peace foundations and schools in the towns that were worst hit by the internal conflict, such as Catatumbo and Antioquia. It even donated a water ambulance named Istanbul to Bojaya (TIKA, 12 September 2017), a town that lived one of the most memorable massacres in Colombia's history. In 2002 98 people from this village, 48 kids included, were killed when hiding from an armed conflict between the FARC guerrilla and the paramilitary groups.

In 2016, as it was mentioned above, Turkish Airlines started operating in Colombia with a direct flight Istanbul-Bogota. That year started the training for three Turkish journalists of Anadolu Agency, and in 2017, the headquarters of this media started operating in Bogota. The number of journalists is much larger now, and there is a combined work with the central office in Turkey.

Colombia started, in 2017, a Spanish program for Turkish diplomats and there are also agreements for students to do bachelor, master, and doctorate exchanges (Presidencia de la República de Colombia , 2017) in both countries. In November 2017, Colombia participated for the first time at the Istanbul Book Fair and hosted events like the screening of "Gabo: The Creation of Gabriel Garcia Marquez" on the life and work of one of the most prominent writers in Colombia, and around the world. The Colombian writers Carlos Granés and Juan Alfredo Pinto Saavedra participated in the fair organized by TÜYAP.

The above-mentioned relations are marked by political and economic decisions from both countries and are taken under the soft power scope: having an international agency as TIKA, participating in the book fair and having a press agency located in Colombia are indeed soft power strategies. This investigation also places value on the Turkish dizis.

Aslan assures that "Popular culture products have a great potential in terms of being a subject where the country where they are produced can have an impact on the international arena and should be seen as a power source that can be used strategically"

(Aslan, 2019, p. 32) even though there is a misconception that underestimates its breadth as she also mentions: "According to Nye, the main reason why popular culture is seen as insignificant and even humiliated by certain theorists is that it is evaluated as ordinary, empty, apolitical, anesthetic and profitability oriented. In addition, it is believed that it does not have a significant effect on people, for example, it cannot have a political effect, since it cares more about entertaining" (Ibid, pp. 31-32).

With the results of this research, it is possible to state that Turkish series have indeed changed the image Colombians have about Turkey. The awareness of the country has also increased. Turkey has now much more presence in the Colombian media as a direct result of the broadcasted TV shows with several media posts related to the dizis, their stories and success; but also with a larger number of posts of items linked to the television programs only as a hanger but with news and stories that have much more to tell. The number of isolated publications about Turkey has also surpassed the average "international" or "sports" sections were the big political and football related news were often found. Now the country has a wider presence in the other sections as well.

Seeing Turks and their physical characteristics also makes a difference in the image Colombians have about them. *They look like us* answer always came accompanied with surprise and naivety. There are indeed some factors that make the Latin American country ignore some basic general culture facts such as the mixed nature of the Turkish folk; it is not taught at school (Turkey's topic is limited to the Ottoman Empire in most of the education institutions) and there are no many Turks in Colombia to have as reference.

With the broadcasting of Turkish dizis now Colombians have a clearer idea of the physical and identity features of Turks. Of course, the beauty of the main characters is a must as in most television productions, however, with Turkey it is not that far from reality "the travelers are always happy to see that Turkish people, normal Turkish people, are also beautiful and handsome, among Latin Americans there is a common relief when they see the tall bearded guys doing daily things on the streets. They feel that not only the actors

and actresses are good looking and they always mention it during the tours" says Pertev Cingi, a tourist guide that works with Spanish speaking groups of tourists (2020).

The Turkish products, such as tea, carpets and coffee are much more recognized nowadays. Its appearance in television as a consistent companion to the long dialogues and important moments of the stories has set the image of these products as a very recurrent and meaningful part of the Turkish culture. And as a foreigner living in this country for 4 years, the researcher agrees. The Bosphorus' strait as a critical focal point of Istanbul is also an unvarying element of the dizis that does relate to life in Istanbul in all levels. Its beauty and character of joining point of the city, the country and, to some extent, the world, make it a very important spot where cultures and continents meet in literal and metaphorical ways.

Tourism has also increased and the request to visit the television sets comes often, just as it happens with people from the Balkans or Middle East, now Latin Americans want to see the places where the productions were shot. There is a very good money-making strategy going on in Turkey without the government's fully awareness and effort. If the country invests in its national image portrayal through the television dizis there is a very good future for tourism and Turkey's soft power. Because the positive reception of the products continues and, at least for Colombia's case, it doesn't seem to be losing popularity any time soon.

Bibliography

Acuña, C. (2018). [Recorded by N. Arango]. Bogotá, Colombia.

Aksoy, A., & Robins, K. (2000). "Thinking across spaces: Transnational television from Turkey". **European Journal of Cultural Studies,** Vol. 3 (August 2000), p.347.

Álvarez-Gálvez, J. (2012). "Modelos teóricos sobre los efectos de los medios de comunicación de masas". **Departamento de Sociología IV**, Documento de trabajo, 2 (October 2012), p.2.

Ang, I. (2013). **Watching Dallas: Soap Opera and the Melodramatic Imagination.** London: Routledge, 2013, pp. 86-116.

Arısoy, C. (2016, January 1). "Turkish Series: Products of Popular Culture and Tools for Inclusive Globalization" . **Online Journal of Communication and Media Technologies,** Vol. 6 (January 2016), pp. 129-142.

Arndt, R. (2004). "¿Cultura o propaganda? Reflexiones sobre medio siglo de diplomacia cultural de Estados Unidos". **Revista mexicana de política exterior**, no. 85 (October 2004), pp. 29-54.

Aslan, P. (2019). Uluslararası İletişim ve Popüler Kültür Üzerine: Latin Amerika'daki Türk Televizyon Dizileri Üzerinden Bir Araştırma. **Connectist: Istanbul University Journal of Communication Sciences**, (57) (December 2019), pp. 25-50 .

Aslan, P. (2020). [Recorded by N. Arango]. Istanbul, Turkey .

Barbé, E. (1995). **Relaciones Internacionales**. Madrid: Tecnos, 1995, pp.105-109.

Basuki, R. (2003). "A Journey Across the Atlantic: The History of Melodrama in Western Landscape".**Arts Journal**, Vol. 5 (January 2003), p. 2.

Beck, U. (2000). ***What is globalization?*** Cambridge: Polity Press, 2000, pp. 44-47.

Bloom, W. (1990). **Personal identity, National Identity and International Relations**. Cambridge: Cambridge University Press, 1990, pp.76-104.

Borcuch, A., Piłat-Borcuch, M., & Świerczyńska-Kaczor, U. (2012). "The Influence of the Internet on globalization process". **Journal of Economics and Business Research**, Vol.18 No 1(November 2012), pp.118-129.

Boulding, K. (1961). **National Images and International Systems**. *as cited in Robles* , pp. 3-11.

Brooks, P. (1976). **The melodramatic imagination: Balzac, Henry James, melodrama, and the mode of excess**. New Haven: Yale University Press, p.4.

Cambridge Dictionary . (2020). *Sign definition* https://dictionary.cambridge.org/dictionary/english-turkish/sign_1?q=sign+ [22 June 2020]

Canal 13. (2019, June 13). "64 Años de la llegada de la televisión a Colombia" . https://canaltrece.com.co/noticias/64-anos-de-la-llegada-de-la-television-colombia/[19 May 2020]

Canclini, N. G. (1997). "Consumidores y Ciudadanos: Conflictos Multiculturales de la cultura". **TRI Continental**, No. 18, Vol 32, pp. 18-38.

Carlín, E. (2017, December 3). *Aseguran que éxito de novelas de Turquía en América Latina es por similar idiosincrasia.* Andina Perú: https://andina.pe/agencia/noticia-aseguran-exito-novelas-turquia-america-latina-es-similar-idiosincrasia-691699.aspx [13 May 2020]

Chomsky, N. (2005). "La propaganda". **Chasqui**, **Revista Latinoamericana de Comunicación.** No. 90, p.3.

Cingi, P. (2020). [Recorded by N. Arango]. Istanbul, Turkey.

Çırakman, A. (2011). "Flags and traitors: The advance of ethnonationalism in the Turkish self-image". **Ethnic and Racial Studies**, No.34, pp. 1894-1912.

Corman, S. R., Trethewey, A., & Goodall, B. (2007). "A 21st Century Model for Communication in the Global War Ideas". **Consortium for Strategic Communication**, No. 0701, p.3.

D'Adamo, O., Beadoux, V. G., & Freidenberg, F. (2007). Medios de Comunicación y Opinión Pública. *McGraw Hill as cited by Álvarez Gálvez*, p. 42.

Daily Sabah. (2019, November 10). *Popular Turkish TV series raise exports of goods*: https://www.dailysabah.com/business/2019/11/10/popular-turkish-tv-series-raise-exports-of-goods-services#:~:text=Turkey%20ranks%20second%20after%20the,and%20%24500%20million%20in%202018 [22 June 2020]

DANE. (2020). *Exportaciones de Colombia según países de destino. Total Nacional (1970-2020) Turquía.* DANE. Información para todos. : https://www.dane.gov.co/index.php/estadisticas-por-tema/comercio-internacional/exportaciones [19 July 2020]

DANE. (2020). *Importaciones de Colombia, según países de origen. Total Nacional (1980-2020) Turquía. .* DANE. Información para todos: https://www.dane.gov.co/index.php/estadisticas-por-tema/comercio-internacional/importaciones#:~:text=De%20acuerdo%20con%20las%20declaraciones,en%20el%20grupo%20de%20Manufacturas [19 July 2020]

Dao, J., & Schmitt, E. (2002, February 19). *A Nation Challenged: Hearts and Minds; Pentagon readies efforts to sway sentiment abroad.* New York Times : https://www.nytimes.com/2002/02/19/world/nation-challenged-hearts-minds-pentagon-readies-efforts-sway-sentiment-abroad.html [19 May 2020]

DoC. (2018). *Directorate of Communication.* Retrieved from İletişim Bakanlığı: https://www.iletisim.gov.tr/english/kurum-hakkinda[24 September 2020]

DoD. (2001). Department of Defense Dictionary of Military and Associated Terms. *as cited in Parim, Ali, 2020 Bir Kamu Diplomasisi aracı olarak milliyetçi söylemin TRT Avaz'da kullanımı, p. 65*.

Eco, U. (1988). **Signo.** *Título original: Segno, 1973.* Barcelona: Editorial labor, p. 13.

El Tiempo. (2020, January 22). *Elif y los programas 'eternos' de la TV colombiana.* Retrieved from Periódico El Tiempo: https://www.eltiempo.com/cultura/cine-y-tv/elif-y-los-programas-mas-largos-de-la-television-colombiana-453902[13 August 2020]

Fernández, S. P., & Díaz, S. P. (2002). "Investigación cuantitativa y cualitativa". **Unidad de Epidemiología Clínica y Bioestadística. Juan Canalejo**., No.9, pp. 76-78.

Fiske, J., & Hartley, J. (2003). **Reading Television**. London: *Routledge*, p. 23.

Friedman, T. L. (2005). "The world is flat". **Journal of Economics and Business Research,** Vol. 84, pp. 9-10.

Geçer, E. (2015, June). Türk dizileri üzerine kültürel ve ideolojik bir değerlendirme: Made in Turkey. **Mütefekkir**, 2/3 (2015), pp. 13-23.

Gerould, D. (1983). The Americanization of Melodrama. New York City: Performing Arts Journal Publications, as cited in Basuki 2003, p.2.

Greimas, J. (1990). as cited in Interiano, Carlos. . *Semiología y Comunicación (1997)*, 362 .

Guiraud, P. (1986). **La Semiología.** Buenos Aires: Siglo XXI, p.7.

Günek, A. (2018). A New Type of /Soft Power: Country Branding**. International Journal of Cultural and Social Studies (IntJCSS)**,Vol. 4 (June 2018), pp. 252-259.

Gurgu, E. (2016). "The role of Public Diplomacy in International Relations in full process of globalization". **Economic Series. Annals of Spiru Haret University**, vol.7, issue 2, pp. 125-143.

Haber Turk. (2018, October 22). *Güney Amerika'dan gelen turist sayısı yüzde 70 arttı.* Haber Turk : https://www.haberturk.com/guney-amerikadan-gelen-turist-sayisi-yuzde-70-artti-2188432-ekonomi[16 June 2020]

Handy, N. (2011). "Turkey's Shifting Relations with its Middle East Neighbors during the Davutoğlu Era". **Bilgi Dergisi Journal**, Vol. 14 No. 1, p. 62.

Hobson, J. M. (2012). Orientalization in Globalization. In J. N. Pieterse, & J. Kim, *Globalization and Development in East Asia* (p. 24). Routledge.

Interiano, C. (1997). **Semiología y Comunicación**. Guatemala:*Ediciones Paz,* p. 90.

Karlıdağ, S., & Selda, B. (2014, May 12). "The Transnational Spread Of Turkish Television Soap Operas". **İstanbul Üniversitesi İletişim Fakültesi Dergisi**, 2014/II 47, pp. 75-96.

Kılıç, B. (2017, December 29). *TRT dizileri dünya ekranlarında.* Basin Ilan Kurumu: https://www.bik.gov.tr/trt-dizileri-dunya-ekranlarinda/ [22 June 2020]

Kutlu, M. N. (2017, December 3). *Aseguran que éxito de novelas de Turquía en América Latina es por similar idiosincrasia.* https://andina.pe/agencia/noticia-aseguran-exito-novelas-turquia-america-latina-es-similar-idiosincrasia-691699.aspx [15 June 2020]

López, A. (1991). "The Melodrama in Latin America: Films, telenovelas, and the currency of a popular form". **Wide Angle,** Vol. 7, Issue 3, pp. 5-13.

Marshall, J., & Werndly, A. (2001). **The Language of Television. Inter Text.** London: Rotledge, pp. 22-24.

Martín-Barbero, J. (2003). **De los medios a las mediaciones. Comunicación, cultura y hegemonía.** Barcelona: Convenio Andrés Bello, pp. 28-42.

Matos, C. (2012). "Mass media and globalization". **Wiley-Blackwell's Encyclopedia of Globalization,** Vol. 3 (February 2012), pp. 1-15.

Mattelart, A. (2002). **Geopolítica de la cultura.** Translated from French by Gilles Multigner.Bogotá D.C.: Ediciones desde abajo, p. 67.

Mayer, G. (1998/1999). "Painted dreams: Serial form and Australian television". **Metro Magazine**, No.53, pp.10-14.

Mc Combs, M., & Reynolds, A. (2002). News Influence on our pictures of the world. *As cited in Álvarez-Gálvez*, 7-37.

Morgenthau, H. (1948 (2006)). **Politics Among Nations: The Struggle for Power and Peace.** New York: McGraw Hill, p.22.

Neumann, C. E. (2007). *Committee on Public Information.* THE FIRST AMENDMENT ENCYCLOPEDIA: https://www.mtsu.edu/first-amendment/article/1179/committee-on-public-information [31 January 2020]

Nolan, P., & Zhang, J. (2003, June). "Globalization Challenge for Large Firms from Developing Countries: China's Oil and Aerospace Industries". **European Management Journal**, Vol. 21, pp. 285-299.

Nye, J. (1991). **Bound To Lead: The Changing Nature Of American Power.** New York: Basic Books, p. 4.

Nye, J. (2003, January 10). *Soft power : Propaganda isn't the way.* New York Times: https://www.nytimes.com/2003/01/10/opinion/IHT-soft-power-propaganda-isnt-the-way.html[31 January 2020]

Nye, J. (2004). **Soft Power: The Means To Success In World Politics.** New York: PublicAffairs, p. 7-11.

Nye, J. (2011, Spring). "The Future of Power**". *Bulletin of the American Academy of Arts and Sciences*,** Vol. 64, pp. 45-52.

Öngören, M. (1982). "Türkiye'de Televizyonla İlgili Çeşitli Tarihle". ***AİTİA*,** I 982, p.267.

O'rourke, K. H., & Williamson, J. G. (2002). When did globalisation begin? *European Review of Economic History*, No. 7632, pp. 23-50.

Ortiz, R. (2000, March-April). *América Latina. De la modernidad incompleta a la modernidad-mundo*. Retrieved from NUSO: https://nuso.org/articulo/america-latina-de-la-modernidad-incompleta-a-la-modernidad-mundo/[18 March 2019]

Ortiz, R., Borelli, S., & Ramos, J. (1988). Telenovela: História e Produção. *as cited in Mazziotti, N & Frey-Vor,G (1996) Comunicação & Educaçáo. Artigo Internacional, São Paulo*, pp. 47-57.

Oxford Dictionary. (2020). *Oxford Learners Dictionaries*. Oxford University Press: https://www.oxfordlearnersdictionaries.com/definition/english/imperialism?q=imperialism[14 July 2020]

Öztürkmen, A. (2019). "Turkish Content": The Historical Rise of the Dizi. **GRIC - Groupe de recherche Identités et Cultures**, No.13, p.7.

Papakonstantinou, K., Panigyrakis, G., & Zarcada, A. (2018). "Perception management: A Content Analysis of the Greek Reality Show 'Survivor'". ***Corporate Marketing Communication CMC, At Exeter / England***, p. 2.

Pasamar, C. M. (2005). Globalización, cultura audiovisual y lenguas internacionales. **Comunicación y sociedad**, Vol. XVIII, No. 1, pp. 31-60.

Pedone, C. (2000, February 1). *El trabajo de campo y los métodos cualitativos. Necesidad de nuevas reflexiones desde las geografías latinoamericanas.* Retrieved from Scripta Nova. Revista Electrónica de Geografía y Ciencias Sociales : http://www.ub.edu/geocrit/sn-57.html [30 May 2019]

Philip, L. (1998). "Combining quantitative and qualitative approaches to social research in human geography, an impossible mixture?" as cited in Pedone (2000). *Environment and Planning*, pp-261-276.

Piovani, J. I. (2011). La escuela de Chicago y los enfoques cualitativos: términos y conceptos metodológicos . ***Papers: Revista de Sociología,*** Vol. 96, No.1, p. 254.

Presidencia de la República de Colombia . (2017, September 29). *Ministros de Relaciones Exteriores de Colombia y Turquía revisaron agenda bilateral en un encuentro en Estambul.* http://es.presidencia.gov.co/noticia/170929-Ministros-de-Relaciones-Exteriores-de-Colombia-y-Turquia-revisaron-agenda-bilateral-en-un-encuentro-en-Estambul[12 August 2020]

Publimetro Colombia. (2017, February 1). *¿Por qué las novelas turcas son un éxito en Colombia?* Retrieved from Publimetro.co: https://www.publimetro.co/co/entretenimiento/2017/02/01/novelas-turcas-exito-colombia.html[20 May 2020]

Rahill, F. (1967). **The world of melodrama.** Pennsylvania University Park: Pennsylvania University Press.

RCN Televisión. (2020, May 7). *Nueva versión de "Yo soy Betty la Fea" llegaria a polonia.* RCN Ventas Internacionales: https://www.rcnventasinternacionales.com/es/noticias/4556[20 May 2020]

Rigel, N. (1991). **Elektronik Rönesans**. Istanbul: Der Yayınları, pp. 141-149.

Robles, F. (1996). "Identidad e imagen nacional: variables internas de la política exterior". **Colombia Internacional**, *no. 33*, 3-11.

Rodero, E. (2000). "Concepto y técnicas de la propaganda y su aplicación al nazismo". **Congreso Internacional Cultura y Medios de Comunicación.** Salamanca: Universidad Pontificia, pp.1-4.

Salgar, D. (2018, June 01). *Colombia y Turquía viven el mejor momento de sus relaciones bilaterales.* Agencia Anadolu: https://www.aa.com.tr/es/pol%C3%ADtica/colombia-y-turqu%C3%ADa-viven-el-mejor-momento-de-sus-relaciones-bilaterales/1162772[12 August 2020]

Sauer, K. A. (2007). "Don't Touch That Dial: How Much Has TV Changed in 60 Years - Or Not". *Master thesis*. Presented to the American Culture Faculty: University of Michigan-Flin.

Saussure, F. d. (1915). Course in General Linguistics. *as cited by Fiske and Hartley in Reading Television*, p.11.

Saussure, F. d. (1993). **Toisieme Cours de Linguistique Général**(1910-1911), *from the notebooks of Emile Constantin. English translation by Roy Harris*, p.60.

Schuker, J. (2008, April 4). *Challenge Public Diplomacy and the Role ofGovernment.* Retrieved from University of Southern California: Public Diplomacy.org: https://www.uscpublicdiplomacy.org/blog/challenge-public-diplomacy-and-role-government [02 August 2020]

Sriramesh, K. (2008). "Globalization and Public Relations". In v. R. Zerfass A., *Public Relations Research* VS Verlag für Sozialwissenschaften, pp. 409-425.

Straubhaar, J. (2010). Telenovelas in Brazil: From Traveling Scripts to a Genre and Proto-Format both National and Transnational. Paper presented at the **IV Brazil-US Colloquium on Communication Studies**. Caxias do Sul, RS, Brazil, 2-6 September, 2010.

Thorburn, D. (1976). **Television Melodrama**. As cited in Douglass Cater and Richard *Adler*, pp. 595-608.

TIKA . (2019, April 4). *TİKA Extended Helping Hand Flood-affected Colombian People.* https://www.tika.gov.tr/en/news/tika_extended_helping_hand_flood_affected_colombian_people-50642#all-websites[12 August 2020]

TIKA . (2020, January 2). *TİKA Built an Innovation Center in Colombia.* Retrieved from https://www.tika.gov.tr/en/news/tika_built_an_innovation_center_in_colombia-55167 [12 August 2020]

TIKA. (2017, September 12). *TİKA Donates Water Ambulance Named 'İstanbul' to Colombian Town.* Retrieved from https://www.tika.gov.tr/en/news/tika_donates_water_ambulance_named_%27istanbul%27_to_colombian_town-37888[12 August 2020]

TIKA. (2018, November 28). *TİKA Continues Its Support to Maintain Peace in Colombia.* Retrieved from https://www.tika.gov.tr/en/news/tika_continues_its_support_to_maintain_peace_in_colombia-49097[12 August 2020]

TIKA. (2020, April 21). *TİKA Supports Colombia's Fight against the COVID19 Outbreak.* Retrieved from https://www.tika.gov.tr/en/news/tika_supports_colombia%27s_fight_against_the_covid19_outbreak-56604[12 August 2020]

Tomlinson, J. (1980). "Many Voices, One World: Towards a New, More Just, and More Efficient World Information and Communication Order" (Critical Media Studies: Institutions, Politics, and Culture). **The MacBride Commission.** New York: Rowman & Littlefield Publishers.

Toneski, W. J. (1982). "How we staged the world's first television plays". **Historical Journal of Film, Radio and Television**, Vol. 2 No. 2, pp. 157-163.

Torres, F. (2018). El poder blando como herramienta generadora de influencia en un mundo globalizado. *El Colegio de San Luis*, p.11.

Tourism Today . (2019, October 12). *THY ile Turkiyeye gelen Latin Amerikali turist sayisi hizla artiyor.* Tourism Today : https://www.tourismtoday.net/thy-ile-turkiye-ye-gelen-latin-amerikali-turist-sayisi-hizla-artiyor[20 October 2019]

TRT Muze. (2014). *TRT Museum*. TRT Muze: http://www.trtmuze.com.tr/en/about-us/trt-history/[20 May 2019]

US Media Consulting. (2014). *El mercado de medios de Latinoamérica* . http://usmediaconsulting.com/img/uploads/pdf/El-mercado-de-medios-de-Latinoamrica-2014.pdf [22 June 2019]

Zamorano, M., & Ulldemolins, J. (2016, Octubre). “La diplomacia cultural, una política de Estado?” ***REAF***, Vol. 34pp. 115-154.

Annex 1.

Turkish names trending in Colombia and Latin America:



ENTRETENIMIENTO

'Elif' no se fue de Colombia, más de 1.000 niñas fueron registradas con este nombre

Por Publimetro Colombia



TRT Español

TURQUÍA ESPAÑA Y AMÉRICA LATINA MUNDO ECONOMÍA CULTURA Y ARTE CIENCIA Y TECNOLOGÍA VIDA Y SALUD INFOGRAFÍA MÁS

Los latinoamericanos ponen nombres turcos a sus bebés

Inspirados en novelas turcas: los nombres más usados en Perú y Chile

El éxito de las novelas reflejado en los nombres



Inspirados en novelas turcas: los nombres más usados en Perú y Chile

%30
%30
%30
%30

ACTUALIDAD

Auge de nombres turcos de telenovelas

18 DE FEBRERO DE 2020

Más de 50 niños paraguayos ya se llaman igual que los personajes. Mustafa, Kerim, Kemal, Onur y Sherazade son de los más registrados.



adidas







Annex 2.

Samples of the surveys filled in for this research.

IMAGEN DE TURQUÍA EN COLOMBIA Y SU RELACIÓN CON LA EMISIÓN DE NOVELAS TURCAS EN ESTE PAÍS

Este estudio pretende evaluar la percepción que tienen los colombianos sobre Turquía y los turcos y cómo se ha modelado dicha percepción el consumo de las novelas turcas. Esta encuesta es anónima y para obtener datos precisos es importante responder sinceramente a las preguntas formuladas.
Toma 15 minutos completar la encuesta. Gracias de antemano por su valiosa colaboración y apoyo.

Fecha de nacimiento: Oct 9/43
Lugar de nacimiento: Cali
Género:
Femenino X
Masculino
Otro _____
Ocupación: Jubilada

¿Cuál es el promedio diario de horas que dedica a ver televisión?
A) Máximo 1 hora
B) Entre 1 y 2 horas
C) De 2 a 4 horas
D) Más de 4 horas X

Al escuchar la palabra 'Turquía' ¿qué es lo primero que piensa?
Telenovelas

¿Cuál es la primera ciudad que se le viene a la mente? Estambul

¿Quién es la persona o cuál el producto que relaciona con Turquía?
telenovelas

¿Ha visto usted las series o novelas turcas que se emiten en Colombia?
A) Si, me gustan X
B) Si, son como cualquier novela
C) Me he visto unos cuantos capítulos
D) No, solo he visto los avances en los comerciales
E) ¿En Colombia se emiten novelas turcas? Si - algunas muy largas

Si su respuesta fue "Si" o " Me he visto unos cuantos capítulos", por favor responda las siguientes preguntas:

Antes de ver las novelas turcas...

A) No sabía nada de Turquía
B) Sabía algunas cosas acerca de Turquía X
C) Pensaba que Turquía era un país árabe
D) Pensaba que Turquía era un país europeo

Si tenía conocimiento ¿de dónde lo adquirió? (Puede escoger una o más opciones)

A) De los libros
B) De las noticias X
C) De las películas
E) Otro _____

Si tenía conocimiento, la imagen que tenía de Turquía era:

A) Buena
B) Mala
C) En general buena pero con algunos aspectos negativos X
D) En general mala pero con algunos aspectos positivos

Después de ver las novelas turcas... (puede escoger una o más opciones)

A) La imagen que tenía de Turquía cambió
B) Quiero visitar Turquía
C) Me gustaría visitar Turquía pero es muy lejos X
D) Me gustaría que en los medios de comunicación de Colombia hablaran más de Turquía, quiero tener más información
F) Sigue sin interesarme Turquía

¿Qué imagen tiene de Turquía después de ver las novelas? Por favor mencione 4 características

- Construcciones - costumbres
- Algunas calles - Gente Bella

¿Cómo se ven los turcos en las novelas?

A) Como europeos
B) Como asiáticos
C) Como africanos
E) Se parecen a nosotros X

¿Qué piensa de los turcos después de ver las novelas? Por favor escriba 4 características

- Tradicionales - Feroces
- Conflictos de seguridad - MAFIAS

Gladis Garcés M

IMAGEN DE TURQUÍA EN COLOMBIA Y SU RELACIÓN CON LA EMISIÓN DE NOVELAS TURCAS EN ESTE PAÍS

Este estudio pretende evaluar la percepción que tienen los colombianos sobre Turquía y los turcos y cómo se ha modelado dicha percepción el consumo de las novelas turcas. Esta encuesta es anónima y para obtener datos precisos es importante responder sinceramente a las preguntas formuladas.
Toma 15 minutos completar la encuesta. Gracias de antemano por su valiosa colaboración y apoyo.

Fecha de nacimiento: Febrero 17, 1930
Lugar de nacimiento: Cali,
Género:

Femenino ✓
Masculino
Otro _____

Ocupación: pensionada

¿Cuál es el promedio diario de horas que dedica a ver televisión?

A) Máximo 1 hora
B) Entre 1 y 2 horas
C) De 2 a 4 horas
D) Más de 4 horas ✓

Al escuchar la palabra 'Turquía' ¿qué es lo primero que piensa?
Serie de Television

¿Cuál es la primera ciudad que se le viene a la mente? Estambol

¿Quién es la persona o cuál el producto que relaciona con Turquía?
Elif. (personaje serie televisiva).

¿Ha visto usted las series o novelas turcas que se emiten en Colombia?

A) Si, me gustan ✓
B) Si, son como cualquier novela
C) Me he visto unos cuantos capítulos
D) No, solo he visto los avances en los comerciales
E) ¿En Colombia se emiten novelas turcas?

Si su respuesta fue "Si" o " Me he visto unos cuantos capítulos", por favor responda las siguientes preguntas:

Antes de ver las novelas turcas...

A) No sabía nada de Turquía
B) Sabía algunas cosas acerca de Turquía ✓
C) Pensaba que Turquía era un país árabe
D) Pensaba que Turquía era un país europeo

Si tenía conocimiento ¿de dónde lo adquirió? (Puede escoger una o más opciones)

A) De los libros
B) De las noticias
C) De las películas
E) Otro En clases de geografía

Si tenía conocimiento, la imagen que tenía de Turquía era:

A) Buena ✓
B) Mala
C) En general buena pero con algunos aspectos negativos
D) En general mala pero con algunos aspectos positivos

Después de ver las novelas turcas... (puede escoger una o más opciones)

A) La imagen que tenía de Turquía cambió
B) Quiero visitar Turquía ✓
C) Me gustaría visitar Turquía pero es muy lejos ✓
D) Me gustaría que en los medios de comunicación de Colombia hablaran más de Turquía, quiero tener más información
F) Sigue sin interesarme Turquía

¿Qué imagen tiene de Turquía después de ver las novelas? Por favor mencione 4 características

Pequeña, bonita, adaptable,

¿Cómo se ven los turcos en las novelas?

A) Como europeos
B) Como asiáticos ✓
C) Como africanos
E) Se parecen a nosotros

¿Qué piensa de los turcos después de ver las novelas? Por favor escriba 4 características

Trabajadores, responsables, honestos.

IMAGEN DE TURQUÍA EN COLOMBIA Y SU RELACIÓN CON LA EMISIÓN DE NOVELAS TURCAS EN ESTE PAÍS

Este estudio pretende evaluar la percepción que tienen los colombianos sobre Turquía y los turcos y cómo se ha modelado dicha percepción el consumo de las novelas turcas. Esta encuesta es anónima y para obtener datos precisos es importante responder sinceramente a las preguntas formuladas.
Toma 15 minutos completar la encuesta. Gracias de antemano por su valiosa colaboración y apoyo.

Fecha de nacimiento: Sep 11 de 1960
Lugar de nacimiento: Tuluá Valle.
Género:
Femenino X
Masculino
Otro _____
Ocupación: Ama de casa

¿Cuál es el promedio diario de horas que dedica a ver televisión?
A) Máximo 1 hora
B) Entre 1 y 2 horas
C) De 2 a 4 horas
D) Más de 4 horas X

Al escuchar la palabra 'Turquía' ¿qué es lo primero que piensa?
Estambul y Elif.

¿Cuál es la primera ciudad que se le viene a la mente? Estambul

¿Quién es la persona o cuál el producto que relaciona con Turquía?
la novela Elif.

¿Ha visto usted las series o novelas turcas que se emiten en Colombia?
A) Si, me gustan X
B) Si, son como cualquier novela
C) Me he visto unos cuantos capítulos
D) No, solo he visto los avances en los comerciales
E) ¿En Colombia se emiten novelas turcas?

Si su respuesta fue "Si" o " Me he visto unos cuantos capítulos", por favor responda las siguientes preguntas:

Antes de ver las novelas turcas...

A) No sabía nada de Turquía
B) Sabía algunas cosas acerca de Turquía
C) Pensaba que Turquía era un país árabe
D) Pensaba que Turquía era un país europeo

Si tenía conocimiento ¿de dónde lo adquirió? (Puede escoger una o más opciones)

A) De los libros
B) De las noticias
C) De las películas
E) Otro _____

Si tenía conocimiento, la imagen que tenía de Turquía era:

A) Buena
B) Mala
C) En general buena pero con algunos aspectos negativos
D) En general mala pero con algunos aspectos positivos

Después de ver las novelas turcas... (puede escoger una o más opciones)

A) La imagen que tenía de Turquía cambió
B) Quiero visitar Turquía
C) Me gustaría visitar Turquía pero es muy lejos
D) Me gustaría que en los medios de comunicación de Colombia hablaran más de Turquía, quiero tener más información
F) Sigue sin interesarme Turquía

¿Qué imagen tiene de Turquía después de ver las novelas? Por favor mencione 4 características

Son lugares hermosos, ciudades tranquilas

¿Cómo se ven los turcos en las novelas?

A) Como europeos
B) Como asiáticos
C) Como africanos
E) Se parecen a nosotros

¿Qué piensa de los turcos después de ver las novelas? Por favor escriba 4 características

son recatados, romanticos, empalagosos susceptibles

IMAGEN DE TURQUÍA EN COLOMBIA Y SU RELACIÓN CON LA EMISIÓN DE NOVELAS TURCAS EN ESTE PAÍS

Este estudio pretende evaluar la percepción que tienen los colombianos sobre Turquía y los turcos y cómo se ha modelado dicha percepción el consumo de las novelas turcas. Esta encuesta es anónima y para obtener datos precisos es importante responder sinceramente a las preguntas formuladas.
Toma 15 minutos completar la encuesta. Gracias de antemano por su valiosa colaboración y apoyo.

Fecha de nacimiento: 07/05/1999
Lugar de nacimiento: Jamundi-Valle
Género:
Femenino ✓
Masculino
Otro Estudiante
Ocupación:

¿Cuál es el promedio diario de horas que dedica a ver televisión?
A) Máximo 1 hora
B) Entre 1 y 2 horas ✓
C) De 2 a 4 horas
D) Más de 4 horas

Al escuchar la palabra 'Turquía' ¿qué es lo primero que piensa?
En un lugar con Paisajes impresionante y Cultura exotica.

¿Cuál es la primera ciudad que se le viene a la mente? Estambul

¿Quién es la persona o cuál el producto que relaciona con Turquía?
Relaciono el té con turquia.

¿Ha visto usted las series o novelas turcas que se emiten en Colombia?
A) Si, me gustan ✓
B) Si, son como cualquier novela
C) Me he visto unos cuantos capítulos
D) No, solo he visto los avances en los comerciales
E) ¿En Colombia se emiten novelas turcas?

Si su respuesta fue "Si" o " Me he visto unos cuantos capítulos", por favor responda las siguientes preguntas:

Antes de ver las novelas turcas...

A) No sabía nada de Turquía
B) Sabía algunas cosas acerca de Turquía ✓
C) Pensaba que Turquía era un país árabe
D) Pensaba que Turquía era un país europeo

Si tenía conocimiento ¿de dónde lo adquirió? (Puede escoger una o más opciones)

A) De los libros
B) De las noticias ✓
C) De las películas
E) Otro _____

Si tenía conocimiento, la imagen que tenía de Turquía era:

A) Buena
B) Mala
C) En general buena pero con algunos aspectos negativos ✓
D) En general mala pero con algunos aspectos positivos

Después de ver las novelas turcas... (puede escoger una o más opciones)

A) La imagen que tenía de Turquía cambió ✓
B) Quiero visitar Turquía ✓
C) Me gustaría visitar Turquía pero es muy lejos
D) Me gustaría que en los medios de comunicación de Colombia hablaran más de Turquía, quiero tener más información
F) Sigue sin interesarme Turquía

¿Qué imagen tiene de Turquía después de ver las novelas? Por favor mencione 4 características

Que es un lugar muy interesante Con Cultura maravillosa Con Costumbres muy diferentes a las nuestras que Son muy llamativas.

¿Cómo se ven los turcos en las novelas?

A) Como europeos ✓
B) Como asiáticos
C) Como africanos
E) Se parecen a nosotros

¿Qué piensa de los turcos después de ver las novelas? Por favor escriba 4 características

Atractivos, interesantes, fríos y de caracter fuerte

IMAGEN DE TURQUÍA EN COLOMBIA Y SU RELACIÓN CON LA EMISIÓN DE NOVELAS TURCAS EN ESTE PAÍS

Este estudio pretende evaluar la percepción que tienen los colombianos sobre Turquía y los turcos y cómo se ha modelado dicha percepción el consumo de las novelas turcas. Esta encuesta es anónima y para obtener datos precisos es importante responder sinceramente a las preguntas formuladas.
Toma 15 minutos completar la encuesta. Gracias de antemano por su valiosa colaboración y apoyo.

Fecha de nacimiento: Julio 18/1954
Lugar de nacimiento: Cali
Género:
X Femenino
Masculino
Otro _____
Ocupación: Pensionada (Enfermera)

¿Cuál es el promedio diario de horas que dedica a ver televisión?
A) Máximo 1 hora
B) Entre 1 y 2 horas
C) De 2 a 4 horas
X D) Más de 4 horas

Al escuchar la palabra 'Turquía' ¿qué es lo primero que piensa?
El Té

¿Cuál es la primera ciudad que se le viene a la mente? Estambul

¿Quién es la persona o cuál el producto que relaciona con Turquía?
Café

¿Ha visto usted las series o novelas turcas que se emiten en Colombia?
X A) Si, me gustan
B) Si, son como cualquier novela
C) Me he visto unos cuantos capítulos
D) No, solo he visto los avances en los comerciales
E) ¿En Colombia se emiten novelas turcas?

Si su respuesta fue "Si" o " Me he visto unos cuantos capítulos", por favor responda las siguientes preguntas:

Antes de ver las novelas turcas...

X No sabía nada de Turquía
B) Sabía algunas cosas acerca de Turquía
C) Pensaba que Turquía era un país árabe
D) Pensaba que Turquía era un país europeo

Si tenía conocimiento ¿de dónde lo adquirió? (Puede escoger una o más opciones)

A) De los libros
B) De las noticias
C) De las películas
E) Otro _____

Si tenía conocimiento, la imagen que tenía de Turquía era:

A) Buena
B) Mala
C) En general buena pero con algunos aspectos negativos
D) En general mala pero con algunos aspectos positivos

Después de ver las novelas turcas... (puede escoger una o más opciones)

A) La imagen que tenía de Turquía cambió
B) Quiero visitar Turquía
C) Me gustaría visitar Turquía pero es muy lejos
X Me gustaría que en los medios de comunicación de Colombia hablaran más de Turquía, quiero tener más información
F) Sigue sin interesarme Turquía

¿Qué imagen tiene de Turquía después de ver las novelas? Por favor mencione 4 características

Religión Musulmana - Mar - Café - Baile

¿Cómo se ven los turcos en las novelas?

A) Como europeos
B) Como asiáticos
C) Como africanos
X Se parecen a nosotros

¿Qué piensa de los turcos después de ver las novelas? Por favor escriba 4 características

Herméticos - Modestos - Reservados - Poco Afectivos

IMAGEN DE TURQUÍA EN COLOMBIA Y SU RELACIÓN CON LA EMISIÓN DE NOVELAS TURCAS EN ESTE PAÍS

Este estudio pretende evaluar la percepción que tienen los colombianos sobre Turquía y los turcos y cómo se ha modelado dicha percepción el consumo de las novelas turcas. Esta encuesta es anónima y para obtener datos precisos es importante responder sinceramente a las preguntas formuladas.
Toma 15 minutos completar la encuesta. Gracias de antemano por su valiosa colaboración y apoyo.

Fecha de nacimiento: agosto 8 de 1957
Lugar de nacimiento: Bogotá, Cundinamarca
Género:

Femenino X
Masculino
Otro _____

Ocupación: pensionada.

¿Cuál es el promedio diario de horas que dedica a ver televisión?

A) Máximo 1 hora
B) Entre 1 y 2 horas
X) De 2 a 4 horas
D) Más de 4 horas

Al escuchar la palabra 'Turquía' ¿qué es lo primero que piensa?
Las novelas turcas son muy buenas.

¿Cuál es la primera ciudad que se le viene a la mente? Estambul.

¿Quién es la persona o cuál el producto que relaciona con Turquía?
La novela "Elif" es muy extensa. pero aún la veo.

¿Ha visto usted las series o novelas turcas que se emiten en Colombia?

X) Si, me gustan
B) Si, son como cualquier novela
C) Me he visto unos cuantos capítulos
D) No, solo he visto los avances en los comerciales
E) ¿En Colombia se emiten novelas turcas?

Si su respuesta fue "Si" o " Me he visto unos cuantos capítulos", por favor responda las siguientes preguntas:

Antes de ver las novelas turcas...

A) No sabía nada de Turquía
B) Sabía algunas cosas acerca de Turquía
C) Pensaba que Turquía era un país árabe
D) Pensaba que Turquía era un país europeo

Si tenía conocimiento ¿de dónde lo adquirió? (Puede escoger una o más opciones)

A) De los libros
B) De las noticias
C) De las películas
E) Otro _____

Si tenía conocimiento, la imagen que tenía de Turquía era:

A) Buena
B) Mala
C) En general buena pero con algunos aspectos negativos
D) En general mala pero con algunos aspectos positivos

Después de ver las novelas turcas... (puede escoger una o más opciones)

A) La imagen que tenía de Turquía cambió
B) Quiero visitar Turquía
C) Me gustaría visitar Turquía pero es muy lejos
D) Me gustaría que en los medios de comunicación de Colombia hablaran más de Turquía, quiero tener más información
F) Sigue sin interesarme Turquía

¿Qué imagen tiene de Turquía después de ver las novelas? Por favor mencione 4 características

Los paisajes son hermosos, la comida es provocativa. la cultura de descalzarse antes de ingresar al hogar)

¿Cómo se ven los turcos en las novelas?

A) Como europeos
B) Como asiáticos
C) Como africanos
E) Se parecen a nosotros

¿Qué piensa de los turcos después de ver las novelas? Por favor escriba 4 características atractivos,

Buenos mosos, elegantes, unos son muy simples.

IMAGEN DE TURQUÍA EN COLOMBIA Y SU RELACIÓN CON LA EMISIÓN DE NOVELAS TURCAS EN ESTE PAÍS

Este estudio pretende evaluar la percepción que tienen los colombianos sobre Turquía y los turcos y cómo se ha modelado dicha percepción el consumo de las novelas turcas. Esta encuesta es anónima y para obtener datos precisos es importante responder sinceramente a las preguntas formuladas.
Toma 15 minutos completar la encuesta. Gracias de antemano por su valiosa colaboración y apoyo.

Fecha de nacimiento: 30 de Junio 1975
Lugar de nacimiento: PUERTO ASIS – PUTUMAYO
Género:
X Femenino
Masculino
Otro _____
Ocupación: MANICURISTA Y PEDICURISTA

¿Cuál es el promedio diario de horas que dedica a ver televisión?
A) Máximo 1 hora
B) Entre 1 y 2 horas
X) De 2 a 4 horas
D) Más de 4 horas

Al escuchar la palabra 'Turquía' ¿qué es lo primero que piensa?
MACHISMO

¿Cuál es la primera ciudad que se le viene a la mente? ESTAMBUL

¿Quién es la persona o cuál el producto que relaciona con Turquía?
TÉ

¿Ha visto usted las series o novelas turcas que se emiten en Colombia?
X A) Si, me gustan
B) Si, son como cualquier novela
C) Me he visto unos cuantos capítulos
D) No, solo he visto los avances en los comerciales
E) ¿En Colombia se emiten novelas turcas?

Si su respuesta fue "Si" o " Me he visto unos cuantos capítulos", por favor responda las siguientes preguntas:

Antes de ver las novelas turcas...

A) No sabía nada de Turquía
B) Sabía algunas cosas acerca de Turquía
X) Pensaba que Turquía era un país árabe
D) Pensaba que Turquía era un país europeo

Si tenía conocimiento ¿de dónde lo adquirió? (Puede escoger una o más opciones)

A) De los libros
X) De las noticias
C) De las películas
E) Otro _____

Si tenía conocimiento, la imagen que tenía de Turquía era:

A) Buena
X) Mala
C) En general buena pero con algunos aspectos negativos
D) En general mala pero con algunos aspectos positivos

Después de ver las novelas turcas... (puede escoger una o más opciones)

A) La imagen que tenía de Turquía cambió
B) Quiero visitar Turquía
C) Me gustaría visitar Turquía pero es muy lejos
D) Me gustaría que en los medios de comunicación de Colombia hablaran más de Turquía, quiero tener más información
X) Sigue sin interesarme Turquía

¿Qué imagen tiene de Turquía después de ver las novelas? Por favor mencione 4 características

PAISAJES BONITOS, NOVELAS MÁS RESERVADAS, MACHISTA,

¿Cómo se ven los turcos en las novelas?

A) Como europeos
B) Como asiáticos
C) Como africanos
E) Se parecen a nosotros
* BELLEZA EXÓTICA

¿Qué piensa de los turcos después de ver las novelas? Por favor escriba 4 características

MACHISTAS, MUJERES SUMISAS Y DEPENDIENTES,
[ARREGLADOS Y CASADEROS] O SUCIOS Y DESARREGLADOS.

IMAGEN DE TURQUÍA EN COLOMBIA Y SU RELACIÓN CON LA EMISIÓN DE NOVELAS TURCAS EN ESTE PAÍS

Este estudio pretende evaluar la percepción que tienen los colombianos sobre Turquía y los turcos y cómo se ha modelado dicha percepción el consumo de las novelas turcas. Esta encuesta es anónima y para obtener datos precisos es importante responder sinceramente a las preguntas formuladas.
Toma 15 minutos completar la encuesta. Gracias de antemano por su valiosa colaboración y apoyo.

Fecha de nacimiento: 21 de junio 1968
Lugar de nacimiento: Rionegro - Ant
Género: Masculino
Femenino
Masculino x
Otro _____
Ocupación: Periodista

¿Cuál es el promedio diario de horas que dedica a ver televisión?
A) Máximo 1 hora
B) Entre 1 y 2 horas +
C) De 2 a 4 horas
D) Más de 4 horas

Al escuchar la palabra 'Turquía' ¿qué es lo primero que piensa?
En su música

¿Cuál es la primera ciudad que se le viene a la mente? Estambul

¿Quién es la persona o cuál el producto que relaciona con Turquía?
Elif

¿Ha visto usted las series o novelas turcas que se emiten en Colombia?
A) Si, me gustan
B) Si, son como cualquier novela
C) Me he visto unos cuantos capítulos +
D) No, solo he visto los avances en los comerciales
E) ¿En Colombia se emiten novelas turcas?

Si su respuesta fue "Si" o " Me he visto unos cuantos capítulos", por favor responda las siguientes preguntas:

Antes de ver las novelas turcas...

A) No sabía nada de Turquía
B) Sabía algunas cosas acerca de Turquía X
C) Pensaba que Turquía era un país árabe
D) Pensaba que Turquía era un país europeo

Si tenía conocimiento ¿de dónde lo adquirió? (Puede escoger una o más opciones)

A) De los libros X
B) De las noticias
C) De las películas
E) Otro _____

Si tenía conocimiento, la imagen que tenía de Turquía era:

A) Buena
B) Mala
C) En general buena pero con algunos aspectos negativos X
D) En general mala pero con algunos aspectos positivos

Después de ver las novelas turcas... (puede escoger una o más opciones)

A) La imagen que tenía de Turquía cambió X
B) Quiero visitar Turquía
C) Me gustaría visitar Turquía pero es muy lejos X
D) Me gustaría que en los medios de comunicación de Colombia hablaran más de Turquía, quiero tener más información
F) Sigue sin interesarme Turquía

¿Qué imagen tiene de Turquía después de ver las novelas? Por favor mencione 4 características

Sensibles, machistas, religiosos y muy familiares

¿Cómo se ven los turcos en las novelas?

A) Como europeos
B) Como asiáticos
C) Como africanos
E) Se parecen a nosotros X

¿Qué piensa de los turcos después de ver las novelas? Por favor escriba 4 características

Son románticos, creativos, trabajadores y defensores de su cultura

IMAGEN DE TURQUÍA EN COLOMBIA Y SU RELACIÓN CON LA EMISIÓN DE NOVELAS TURCAS EN ESTE PAÍS

Este estudio pretende evaluar la percepción que tienen los colombianos sobre Turquía y los turcos y cómo se ha modelado dicha percepción el consumo de las novelas turcas. Esta encuesta es anónima y para obtener datos precisos es importante responder sinceramente a las preguntas formuladas.
Toma 15 minutos completar la encuesta. Gracias de antemano por su valiosa colaboración y apoyo.

Fecha de nacimiento: 10-10-92
Lugar de nacimiento: Pto Asis, Putumayo
Género:

Femenino
Masculino X
Otro _____

Ocupación: Estudiante

¿Cuál es el promedio diario de horas que dedica a ver televisión?

A) Máximo 1 hora
X) Entre 1 y 2 horas
C) De 2 a 4 horas
D) Más de 4 horas

Al escuchar la palabra 'Turquía' ¿qué es lo primero que piensa?
Jugador Arda Turan y sus Novelas de Caracol

¿Cuál es la primera ciudad que se le viene a la mente? Estambul

¿Quién es la persona o cuál el producto que relaciona con Turquía?
futbol y novelas de caracol

¿Ha visto usted las series o novelas turcas que se emiten en Colombia?

A) Si, me gustan
B) Si, son como cualquier novela
X) Me he visto unos cuantos capítulos
D) No, solo he visto los avances en los comerciales
E) ¿En Colombia se emiten novelas turcas?

Si su respuesta fue "Si" o " Me he visto unos cuantos capítulos", por favor responda las siguientes preguntas:

Antes de ver las novelas turcas...

A) No sabía nada de Turquía
B) Sabía algunas cosas acerca de Turquía
C) Pensaba que Turquía era un país árabe
D) Pensaba que Turquía era un país europeo

Si tenía conocimiento ¿de dónde lo adquirió? (Puede escoger una o más opciones)

A) De los libros
B) De las noticias
C) De las películas
E) Otro _____

Si tenía conocimiento, la imagen que tenía de Turquía era:

A) Buena
B) Mala
C) En general buena pero con algunos aspectos negativos
D) En general mala pero con algunos aspectos positivos

Después de ver las novelas turcas... (puede escoger una o más opciones)

A) La imagen que tenía de Turquía cambió
B) Quiero visitar Turquía
C) Me gustaría visitar Turquía pero es muy lejos
D) Me gustaría que en los medios de comunicación de Colombia hablaran más de Turquía, quiero tener más información
E) Sigue sin interesarme Turquía

¿Qué imagen tiene de Turquía después de ver las novelas? Por favor mencione 4 características

interesante, turísticos, un poco peligroso.

¿Cómo se ven los turcos en las novelas?

A) Como europeos
B) Como asiáticos
C) Como africanos
D) Se parecen a nosotros

¿Qué piensa de los turcos después de ver las novelas? Por favor escriba 4 características

un poco arrogantes, pero en general serían un buen destino para conocer.

IMAGEN DE TURQUÍA EN COLOMBIA Y SU RELACIÓN CON LA EMISIÓN DE NOVELAS TURCAS EN ESTE PAÍS

Este estudio pretende evaluar la percepción que tienen los colombianos sobre Turquía y los turcos y cómo se ha modelado dicha percepción el consumo de las novelas turcas. Esta encuesta es anónima y para obtener datos precisos es importante responder sinceramente a las preguntas formuladas.
Toma 15 minutos completar la encuesta. Gracias de antemano por su valiosa colaboración y apoyo.

Fecha de nacimiento: 17 de agosto de 1999
Lugar de nacimiento: Guapi, Cauca
Género: Femenino
- Femenino X
- Masculino
- Otro _____

Ocupación: Estudiante Trabajo social

¿Cuál es el promedio diario de horas que dedica a ver televisión?
- X) Máximo 1 hora
- B) Entre 1 y 2 horas
- C) De 2 a 4 horas
- D) Más de 4 horas

Al escuchar la palabra 'Turquía' ¿qué es lo primero que piensa?
En el Café turco.

¿Cuál es la primera ciudad que se le viene a la mente? Estambul

¿Quién es la persona o cuál el producto que relaciona con Turquía?
Café.

¿Ha visto usted las series o novelas turcas que se emiten en Colombia?
A) Si, me gustan
B) Si, son como cualquier novela
X) Me he visto unos cuantos capítulos
D) No, solo he visto los avances en los comerciales
E) ¿En Colombia se emiten novelas turcas?

Si su respuesta fue "Si" o " Me he visto unos cuantos capítulos", por favor responda las siguientes preguntas:

Antes de ver las novelas turcas...

X) No sabía nada de Turquía
B) Sabía algunas cosas acerca de Turquía
C) Pensaba que Turquía era un país árabe
D) Pensaba que Turquía era un país europeo

Si tenía conocimiento ¿de dónde lo adquirió? (Puede escoger una o más opciones)

A) De los libros
B) De las noticias
C) De las películas
E) Otro _____

Si tenía conocimiento, la imagen que tenía de Turquía era:

A) Buena
B) Mala
C) En general buena pero con algunos aspectos negativos
D) En general mala pero con algunos aspectos positivos

Después de ver las novelas turcas... (puede escoger una o más opciones)

A) La imagen que tenía de Turquía cambió
B) Quiero visitar Turquía
X) Me gustaría visitar Turquía pero es muy lejos
D) Me gustaría que en los medios de comunicación de Colombia hablaran más de Turquía, quiero tener más información
F) Sigue sin interesarme Turquía

¿Qué imagen tiene de Turquía después de ver las novelas? Por favor mencione 4 características

Organizada, colorido, estético, limpio

¿Cómo se ven los turcos en las novelas?

X) Como europeos
B) Como asiáticos
C) Como africanos
E) Se parecen a nosotros

¿Qué piensa de los turcos después de ver las novelas? Por favor escriba 4 características

Calmados, respetuosos, hábiles, seguros

IMAGEN DE TURQUÍA EN COLOMBIA Y SU RELACIÓN CON LA EMISIÓN DE NOVELAS TURCAS EN ESTE PAÍS

Este estudio pretende evaluar la percepción que tienen los colombianos sobre Turquía y los turcos y cómo se ha modelado dicha percepción el consumo de las novelas turcas. Esta encuesta es anónima y para obtener datos precisos es importante responder sinceramente a las preguntas formuladas.
Toma 15 minutos completar la encuesta. Gracias de antemano por su valiosa colaboración y apoyo.

Fecha de nacimiento: Agosto 13/1942
Lugar de nacimiento: Cali
Género:
Femenino X
Masculino
Otro _____
Ocupación: Modista (Pensionada)

¿Cuál es el promedio diario de horas que dedica a ver televisión?
A) Máximo 1 hora
B) Entre 1 y 2 horas
C) De 2 a 4 horas
D) Más de 4 horas

Al escuchar la palabra 'Turquía' ¿qué es lo primero que piensa?
Tradiciones

¿Cuál es la primera ciudad que se le viene a la mente? Estambul

¿Quién es la persona o cuál el producto que relaciona con Turquía?
Telenovelas

¿Ha visto usted las series o novelas turcas que se emiten en Colombia?
A) Si, me gustan
B) Si, son como cualquier novela
C) Me he visto unos cuantos capítulos
D) No, solo he visto los avances en los comerciales
E) ¿En Colombia se emiten novelas turcas?

Si su respuesta fue "Si" o " Me he visto unos cuantos capítulos", por favor responda las siguientes preguntas:

Antes de ver las novelas turcas...

A) No sabía nada de Turquía
B) Sabía algunas cosas acerca de Turquía
C) Pensaba que Turquía era un país árabe
D) Pensaba que Turquía era un país europeo

Si tenía conocimiento ¿de dónde lo adquirió? (Puede escoger una o más opciones)

A) De los libros
B) De las noticias
C) De las películas
E) Otro _____

Si tenía conocimiento, la imagen que tenía de Turquía era:

A) Buena
B) Mala
C) En general buena pero con algunos aspectos negativos
D) En general mala pero con algunos aspectos positivos

Después de ver las novelas turcas... (puede escoger una o más opciones)

A) La imagen que tenía de Turquía cambió
B) Quiero visitar Turquía
C) Me gustaría visitar Turquía pero es muy lejos
D) Me gustaría que en los medios de comunicación de Colombia hablaran más de Turquía, quiero tener más información
F) Sigue sin interesarme Turquía

¿Qué imagen tiene de Turquía después de ver las novelas? Por favor mencione 4 características

ordenado - Calma - Trabajo - Comercio

¿Cómo se ven los turcos en las novelas?

A) Como europeos
B) Como asiáticos
C) Como africanos
D) Se parecen a nosotros

¿Qué piensa de los turcos después de ver las novelas? Por favor escriba 4 características

Misteriosos - Cerrados - Trabajadores - Religiosos

IMAGEN DE TURQUÍA EN COLOMBIA Y SU RELACIÓN CON LA EMISIÓN DE NOVELAS TURCAS EN ESTE PAÍS

Este estudio pretende evaluar la percepción que tienen los colombianos sobre Turquía y los turcos y cómo se ha modelado dicha percepción el consumo de las novelas turcas. Esta encuesta es anónima y para obtener datos precisos es importante responder sinceramente a las preguntas formuladas.
Toma 15 minutos completar la encuesta. Gracias de antemano por su valiosa colaboración y apoyo.

Fecha de nacimiento: 7 Junio/69
Lugar de nacimiento: Pital - Huila
Género:
Femenino X
Masculino
Otro Independiente
Ocupación:

¿Cuál es el promedio diario de horas que dedica a ver televisión?
A) Máximo 1 hora
B) Entre 1 y 2 horas
C) De 2 a 4 horas X
D) Más de 4 horas

Al escuchar la palabra 'Turquía' ¿qué es lo primero que piensa?
EN NOVELAS

¿Cuál es la primera ciudad que se le viene a la mente? Estambul

¿Quién es la persona o cuál el producto que relaciona con Turquía?
TELENOVELAS

¿Ha visto usted las series o novelas turcas que se emiten en Colombia?
A) Si, me gustan
B) Si, son como cualquier novela X
C) Me he visto unos cuantos capítulos
D) No, solo he visto los avances en los comerciales
E) ¿En Colombia se emiten novelas turcas? Si. (Eli.) muy larga y Repetitiva.

Si su respuesta fue "Si" o " Me he visto unos cuantos capítulos", por favor responda las siguientes preguntas:

Sigin Paz Tuso

Antes de ver las novelas turcas...

A) No sabía nada de Turquía X
B) Sabía algunas cosas acerca de Turquía
C) Pensaba que Turquía era un país árabe
D) Pensaba que Turquía era un país europeo

Si tenía conocimiento ¿de dónde lo adquirió? (Puede escoger una o más opciones)

A) De los libros
B) De las noticias
C) De las películas
E) Otro _____

Si tenía conocimiento, la imagen que tenía de Turquía era:

A) Buena
B) Mala
C) En general buena pero con algunos aspectos negativos X
D) En general mala pero con algunos aspectos positivos

Después de ver las novelas turcas... (puede escoger una o más opciones)

A) La imagen que tenía de Turquía cambió
B) Quiero visitar Turquía X
C) Me gustaría visitar Turquía pero es muy lejos X
D) Me gustaría que en los medios de comunicación de Colombia hablaran más de Turquía, quiero tener más información
F) Sigue sin interesarme Turquía

¿Qué imagen tiene de Turquía después de ver las novelas? Por favor mencione 4 características

Bonita - costumbres

¿Cómo se ven los turcos en las novelas?

A) Como europeos X
B) Como asiáticos
C) Como africanos
E) Se parecen a nosotros

¿Qué piensa de los turcos después de ver las novelas? Por favor escriba 4 características

Belleza - amables - tradicionales

IMAGEN DE TURQUÍA EN COLOMBIA Y SU RELACIÓN CON LA EMISIÓN DE NOVELAS TURCAS EN ESTE PAÍS

Este estudio pretende evaluar la percepción que tienen los colombianos sobre Turquía y los turcos y cómo se ha modelado dicha percepción el consumo de las novelas turcas. Esta encuesta es anónima y para obtener datos precisos es importante responder sinceramente a las preguntas formuladas.
Toma 15 minutos completar la encuesta. Gracias de antemano por su valiosa colaboración y apoyo.

Fecha de nacimiento: 3/11/89 3/NOV/89
Lugar de nacimiento: Cali-Col
Género:
X Femenino
Masculino
Otro _____
Ocupación: empleada.

¿Cuál es el promedio diario de horas que dedica a ver televisión?
A) Máximo 1 hora
X B) Entre 1 y 2 horas
C) De 2 a 4 horas
D) Más de 4 horas

Al escuchar la palabra 'Turquía' ¿qué es lo primero que piensa?
drakes

¿Cuál es la primera ciudad que se le viene a la mente? Ninguna, no conozco.

¿Quién es la persona o cuál el producto que relaciona con Turquía?
los dulces, la bisutería.

¿Ha visto usted las series o novelas turcas que se emiten en Colombia?
A) Si, me gustan
B) Si, son como cualquier novela
C) Me he visto unos cuantos capítulos
X D) No, solo he visto los avances en los comerciales
E) ¿En Colombia se emiten novelas turcas?

Si su respuesta fue "Si" o " Me he visto unos cuantos capítulos", por favor responda las siguientes preguntas:

Antes de ver las novelas turcas...

A) No sabía nada de Turquía
B) Sabía algunas cosas acerca de Turquía
C) Pensaba que Turquía era un país árabe
D) Pensaba que Turquía era un país europeo

Si tenía conocimiento ¿de dónde lo adquirió? (Puede escoger una o más opciones)

A) De los libros
B) De las noticias
C) De las películas
E) Otro _____

Si tenía conocimiento, la imagen que tenía de Turquía era:

A) Buena
B) Mala
C) En general buena pero con algunos aspectos negativos
D) En general mala pero con algunos aspectos positivos

Después de ver las novelas turcas... (puede escoger una o más opciones)

A) La imagen que tenía de Turquía cambió
B) Quiero visitar Turquía
C) Me gustaría visitar Turquía pero es muy lejos
D) Me gustaría que en los medios de comunicación de Colombia hablaran más de Turquía, quiero tener más información
F) Sigue sin interesarme Turquía

¿Qué imagen tiene de Turquía después de ver las novelas? Por favor mencione 4 características

_____

¿Cómo se ven los turcos en las novelas?

A) Como europeos
B) Como asiáticos
C) Como africanos
E) Se parecen a nosotros

¿Qué piensa de los turcos después de ver las novelas? Por favor escriba 4 características

_____