CHAPTER 6

CULTURAL CODES CREATING A UNIVERSAL CONTEXT AND RECEPTION OF THE AUDIENCE: THE CASE STUDY OF *İSTANBULLU GELİN*

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ABSTRACT

Television series is one of the production types that has a wide audience in the broadcasting industry. Turkish series have a rising value that are received with a great interest both in national and international scale. In this study, how the series *İstanbul Gelin* (*La Novia de Estambul*) presents cultural codes by creating a universal context, will be analyzed. With both its nomination for an international award and its formal features differentiation in the Turkish series industry, *İstanbul Gelin* was chosen as a sample of the study. Following a survey, it is revealed that the viewers of *İstanbul Gelin* are encoding the cultural codes. The study investigates which cultural codes exist, how these codes are received, how to create a universal context beyond the national in *İstanbul Gelin* by conducting a questionnaire with open ended and closed ended questions, a technique that was made using the/a descriptive study method. The aim of this study is to describe how Turkish cultural values are received and how the audience gave meaning to the cultural codes through the television series and to determine of the existence of cultural codes in *İstanbul Gelin* and the universal representation of these cultural codes. The method of the study is qualitative research that provides descriptive data for the topic of study and also the questionnaire technique is made use of in the study. In the study, the sample group is created to represent strong ability and it is targeted to gather systematic data through the obtained data. It is revealed that maternity and being a peer are equally sacred and most of the participants think that family, relatives and children are Turkish cultural values.

Keywords: Television series, culture, cultural codes, universal context, *İstanbul gelin*

INTRODUCTION

Television series as a production are produced with the purpose of reaching a mass audience. It is also known that television series, which gather their target audience per screen with various format and content features, are undoubtedly a profitable investment.

National TV series broadcasted on national TV channels in Turkey are followed by large audiences which surpass the international examples. These productions have the features of both the unique characteristics of national production dynamics and the content of being a ‘ Turkish’ series. In particular, various themes in Turkish TV series are in great demand and the plots are made in a manner that is fascinating to the audience.

The series are filled with cultural codes and have become a channel for the reproduction of culture at the same time. Culture, as a living organism, affects and is also influenced by mass media. How viewers perceive television production as a matter of curiosity due to the fact that, in the watching process, the viewer’s code revelation process is basically a personal process. Some productions, however, can pass over national boundaries and create an international context as a production beyond all personal processes. Herein, cultural codes surpass their national contexts and are carried to international dimensions with universal themes and universal feelings.

In this study, the elements of Turkish culture *İstanbul Gelin* contains are analyzed and how these elements are processed at the level of cultural codes and how it forms a universal context. an analysis of how the audience watching the *İstanbul Gelin* perceive cultural codes will be presented.

Culture: Transferring and Transforming System of Local and Universal

There are multiple definitions of the concept of culture covering all the material and spiritual values that each society has. According to some sources, culture is everything about how a society lives and what human beings create. It is the accumulation of knowledge and stereotyped behaviors transferred from one generation to another (Tezcan, 2008, p. 4).

According to the Turkish Language Association , culture is the totality of the tools which is created in the social development process by creating material and spiritual values and is used to transfer them to future generations, showing the scale of domination to human’s natural and social environment (Kültür, 2019) .

British anthropologist Edward B. Tylor defines culture as a complex whole that includes knowledge, belief, art, law, morality, tradition and other characteristics and habits acquired by humans as a member of society (Yöre, 2012, p. 565).

Culture is a set of values that form a parameter of human behaviour and that express abstract or concrete meaning. Hofstede states that culture is the result of the co-programming of the mind and continues to exist within this framework. Co-programming of the mind takes place in three stages. These stages are as follows; human nature, culture and personality (Demirel & Tikici, 2004, p. 53). The images that have the same meaning by people who share a common culture constitute the cultural codes of that culture.

Cultural Codes and Encoding-Decoding

According to Clotaire Rapaille, cultural codes, which are named as an image of cultural values, are defined as “the unconscious meaning we attribute to an entity for the culture we were raised in” (Kayalık, 2012, p. 3). Culture includes the social structure as well as the different concepts that make up belief, language, thought and art. These different concepts are called cultural codes. The code of culture is the concept that we attach to nearly anything (car, food, relationship, country) through our culture. Cultural codes are seen as sources that define, explain and even guide societies (Nalçakan et al, p. 70).

The beginning of the work for the reception of media receivers is based on the tradition of cultural studies. The reception studies based on Stuart Hall’s “Encoding-Decoding” aimed to determine the position of the recipients in the face of media messages. Hall’s model assumes that the audience receives the media texts in three ways: (dominant), negotiated or oppositional, according to the desire of the coders (Şeker, 2009, p. 105). In his article in 1973, “Encoding / Decoding” Hall, (1999, pp. 59-61) sees the audience as both a receiver and a source. Dominant reading; naturally and inevitably corresponds to the hegemonic point of view.

Opposite reading; the meaning that the person who encodes the message as desired is interpreted in the opposite way to the interpretation of the meaning of the message. With partial adoption of dominated meanings, discussant reading is defined as the keeping the comments for himself/herself in a negotiated way due to exclusive situations as the local conditions (Kulademir, 2007, p. 255).

Hall does not assume a direct communication or intention overlap between the sender and the receiver in this process, but refers to coding and decoding as separate, not random, processes. The creation and encoding processes of the message relate to social, economic,

cultural and ideological contexts. He argues that not all people see the same text in the same way as the interaction process causes differentiation in the reading of media texts. In reception studies, three traditions exist: reading and comprehending texts in the context of literary studies, suggesting that different texts are possible with the tradition of Cultural Studies, and reading the ideology in the messages with semiotics. (Serttaş & Gürkan, 2015, p. 92).

Series as a Universal Production Form in Television

Series are one of the program genres of televisions. Nowadays, series that are intertwined with the serials are watched by many people due to the fact that they arouse curiosity, tell a continuous story in each chapter and are a dramatic narrative based on a common ground of a continuous place but consisting of different series of events.

Television series are the most watched program types in society. This type of program is different from other program types in many ways. Scenarios similar to human daily life are covered in series. With these features, a combination of these qualities and the characteristics of television as a mass communication tool form a basis for the high rate of watching movies and acceptance of the society easily and the increase in its influence. Its active role in society has made television and television series the subject of much research (Kırtepe, 2015, p. 230).

Single-episode television films, mini-series, long-running series are generally referred to under the title of drama. In the research conducted in the USA, dramas are classified under two titles. According to this classification, series are dramas that are usually broadcasted once a week and include a story that begins and ends in each episode. A serial is a drama that consists of a main story that does not end in each section but only the side stories end in each one. It is not possible to distinguish the two species with precise lines. In order to attract a larger number of viewers, both types contain a lot of the same characteristics (Özmen & Yıldızhan, 2004, pp. 293-294).

series consist of an episodic structure in terms of narrative. In a sense, each chapter tells a different event. The story that begins in each chapter is concluded at the end of the chapter. On the other hand, serial by definition, is endless, creating continuity that will last for months and years, while each chapter that makes up the series tells an uninterrupted story and each chapter is cut at the most exciting part of this story. Each episode is a continuation of the previous one, so there is a main event and every episode around this event is told. There are a (large) number of characters and there is an end, so it is possible to end the serial when the main plot is resolved (Çöteli, 2016, p. 125).

The common goal of series and serials is to create a habit for the audience. In this respect, the series can be considered lucky . Due to the nature of serials, each episode continues with the same plot of the previous episode and the episode is cut at the most exciting part and this arouses interest for the audience. The charm of serials is the ending of the episode and the audience has to wait for the next episode. However, it is difficult to say the same thing for the series. The series' habit-forming strategy is composed of sympathy for the main characters and entertaining or emotionally satisfying the audience. *Avrupa Yakası*, *7 Numara*, *Çiçek Taksi*, *Arka Sokaklar*, *Çocuklar Duymasın*, *En Son Babalar Duyar ve Benim Annem Bir Melek*, *Kanıt* can be seen as the examples for series. *Fatmagül'ün Suçu Ne?*, *Muhteşem Yüzyıl*, *Adını Feriha Koydum*, *Öyle Bir Geçer Zaman Ki*, *Al Yazmalım* and *İffet* are the examples of serials (Çöteli, 2007, p. 126).

Nowadays, serial-series have emerged by combining the positive elements of the two formats and eliminating the negative elements. In this unified format, each chapter tells a story that is opened and closed, as well as an ongoing story. Thus, this does not distract someone who misses a part of an episode from the program. In addition, thanks to the ongoing story, program-dependent audiences are created. The creation of integrity within each episode and the expanding of time and space from episode to episode increases the tempo (İmrik & Yağbasan, 2007, p. 105).

Considering the existence of an industrialization targeting leisure time and studies which assert that entertainment is becoming more and more routine, it is seen that an important part of this process is television programs based on standard and continuous renewal. Within these programs, series have a special place and are also among the most popular program types (Geçer, 2015, p. 15).

Series as Cultural Production, Transfer and Reproduction of Culture

Television series are built on specific topics. These consist of social issues and problems such as poverty, love, wealth, violence, war, heroism, gender, family, justice, health, education, religion, youth, murder, theft, suicide, and so on. The stories and scenarios of the series are built on the cultural values of society within the framework of social and individual problems. Television series communicate with viewers through poverty, lovelessness, loneliness, search for confidence, hopelessness, injustice, violence, work, many individual and other social problems in home and school life (Karaboğa, 2016, p. 187).

Mass media is a channel where the values of social structure and culture are reproduced within the framework of the characteristics of societies. The process of interpretation of mass media is based on the interaction with the audience. Media texts are produced through social representations. It is important for the audience to know the development process and values of the social structure in the process of interpretation of these texts. Being visual and audio, its ability to reach large audiences make it inevitable that television will be a medium where representations related to culture are re-produced. (Karadaş, 2013, p. 69).

Being a mediating factor in a social structure, culture creates a social harmony by providing the integrity of the elements in the society and giving them a personality. In doing so, the aim is to create a culture instalment process that imposes and adopts norms, values and roles to community members. In this process, the individual is under the influence of mass media along with many other variables. With the effect of recent developments, television has gained importance in social life in this respect. Almost every kind of program plays an important role in spreading the messages in the society especially with series (Oğuz, 2005, p. 169).

The concept that has been advanced by Singhal and Udornpim (1997) highlights the importance of language in the success of exported television content, but it also addresses the significance of common values, images, archetypes, and themes across cultures that allow content to reach beyond cultural boundaries (Berg, 2017, p. 3417).

These TV series broke viewer records in the Middle Eastern and North African countries, bringing in foreign currency while, at the same time, helped Turkey's clout to rise in the region through the promotion of the Turkish lifestyle (Mihalakopoulos, 2011, p. 181).

On the other hand, Kemal Uzun, the director of TV series Noor, said that "neither the characters nor the subject matter, nor the featured locations are foreign [to viewers]". "They do not feel like outsiders to what is taking place. We are close cultures, close geographies; we have close ties" (Mihalakopoulos, 2011, p. 183).

Turkey is a Muslim society, and regardless of their genres or storylines, the dramas communicated through Turkish soap operas occur against the background of a Muslim society. Orhan Tekelioğlu points out the conservative nature of modernity that is presented in the Turkish series with a strong tendency for the "protection of family," which, he argues, has its roots in the Turkish modernization process. Most of the dramas take as their main theme conflict between generations and various clashes between the norms of modernity and tradition, all of which are usually eventually consolidated within a conservative normative framework (Yörük & Vatikiotis, 2013, p. 2370).

Moreover, Turkish TV series, as much as being a pole attraction, also provoke a great deal of conservative criticism around the Middle East. While presenting an alternative portrayal of women to the conventional Middle Eastern housewife, their storylines usually include divorce, extramarital affairs, and premarital sex (unfaithfulness, unwanted pregnancies, etc.). Strong fatwas against the most popular of Turkish soaps, Noor, have been an issue for top Muslim clerics charging it with immorality and corruption. Turkish programs are held responsible for increasing divorce, weakening of faith among the youth, and even mass murder. Since 2010, the Arab Spring has also blamed on the liberal inspirations of Turkish soaps (Yörük & Vatikiotis, 2013, p. 2376).

Globalization and regionalization have found their mutual language through the mass profitable industry of TV series. While one stream tries to unify and universalize, the other one uses the oldest manner and through narrative techniques presents the uniqueness of human fate in given circumstances found in special social systems. Showing one culture in a different manner, about which the other one has previously developed stereotypic connotations, and breaking such stereotypes, telenovelas and series can be a form of fight against cultural stereotypes. Therefore, spreading the understanding between cultures, television series and their social networks, through interactions on forums and blog pages become a culture for itself. In other words, the term cult TV would seem to refer to the method of watching and reacting to certain shows rather than referring to the shows themselves” (Panjeta, 2013, p. 108).

History of Turkish Television Series

As a tool that changes and transforms daily and social life practices, habits and culture, television is positioned in the middle of social life with its unique dynamics and it led to serious changes in our habits of both receiving the news and entertainment. As an entertainment text, the local series which are a type of television and television series have further strengthened its place in our lives with an increase in their number in recent years (Kızılımşek, 2019, p. 70).

Even though the history of the local series began in 1975, Turkish audiences first met the series in 1972 with the translation of a French series called “*Bedava Dünya Gezisi*” into Turkish. Following this, in the period of Musa Oğün’s being Turkey’s Radio and Television Corporation (TRT) director, foreign series such as *Shirley’in Dünyası*, *Görevimiz Tehlike*, *Uzay Yolu*, *Kaçak* and *Sirk Dünyası* were broadcasted. In addition to foreign series, local films such as *Karaoğlan*, *Tarkan*, *Malkoçoğlu*, *Kara Murat*, *Küçük Hanımefendi*, *Kezban*, *Ayşecik* and *Turist Ömer*, which were shot in serial form, were also effective in terms of creating the habit of watching series in Turkish audiences (Ünür, 2013, p. 34).

With the 2000s, Turkish production companies, which have become prominent in producing content for the series sector, have reached a level that can compete with the world with their rich content and technical foundations. Over a hundred series are produced every year in Turkey (Öztürk & Atik, 2016, p. 75).

The number of television series that increased and started to be watched a lot, especially in the 2000s, became a “craze” in colloquial terms. During this period, almost all national television channels, except news and music channels, allocated their generation of “prime time” (the most watched time period of television) into series. In the last decade, Turkish TV series have made significant progress in terms of shooting quality and artistic value (Ergüney, 2017, p. 53).

Turkish television series, which have a significant mass audience in Turkey, have taken their place in the international market today. The process of attracting attention of Turkish television series abroad; series became more popular than expected and became a promotion that promoted and represented Turkey. Turkey has risen up to the country with the second most increased number of series exports in the world as of 2018 (Turkish television series broke the record exports, 2019).

Ratings in Turkey and conducted researches show that series broadcasted especially during prime-time broke records and they become the subject of daily conversation for individuals. In front of the television, the viewer can find himself getting rid of the troubles and routine of his daily life and relate himself to social representations (Karadaş, 2013, p. 69). It needs deep and interdisciplinary research to understand why the audience is so intensely interested in the series. There are a lot of questions that require field surveys integrating psychology, sociology and economics.

According to the survey conducted by Radio and Television Supreme Council in 2018; local series are the second most watched programs. Looking at the broadcast streaming of the channels in prime-time, which is the most watched television of the day in our country, it is seen that mostly the series take place in the period above mentioned. (RTUK, Television Watching Tendencies Survey, 2018: 53). This program type is different in many ways from other program types. Scenarios similar to human daily life are covered in series. With these features, a combination of these qualities and the characteristics of television as a mass communication tool form a basis for the high rate of movies watched, easy acceptance of society and the increase in its influence (Kırtepe, 2015, p. 230).

Turkish TV Series: Dynamics of Intense Interest in Country and Abroad

The television series sector in Turkey constitutes a rapidly developing market. This market is a world not limited to Turkey and expands over the world. Television series becomes the most effortless and economical tool for reaching entertainment . The series are broadcasted during the prime-time period, which is defined as the period in which television is watched the most (Şener & Güçlü, 2018, p. 281).

Dramas have been one of the most prevalent, and consequently most popular, forms of television programming in Turkey for the last few decades, and these serials have recently been heavily exported with great success. There are now about 70 different Turkish programs being broadcast in 40 countries around the globe—half of which are from the Arab League (Berg, 2017, p. 3415).

Turkish dramas have developed from being merely homegrown programs to being internationally exported products—in some markets even challenging local productions and U.S. imports in terms of viewership figures. Turkish programs have also expanded into countries in and beyond their own linguistic regions such as Azerbaijan and other Turkic-speaking countries as well as Western Europe, where many expatriate Turk's reside (Berg, 2017, p. 3416).

Reaching a very satisfying point in the local market in a short time, the starting process of local production series began in 2001 with the sale of the *Deli Yürek* series to Kazakhstan. In 2007, the series *Gümüş* was sold to the Middle East and then to Bulgaria and the Turkish series reached the Middle East and Balkan countries. Next, *Ihlamurlar Altında*, *Kaybolan Yıllar*, *Deli Yürek* as well as the 9 popular series in Turkey were sold to Middle Eastern countries for symbolic prices (Öztürk & Waste, 2016, p. 75).

Since the 2000s, Turkish production companies, which have become prominent in content production in the series sector, have reached a level that can compete with the world with their rich content and technical foundation. Series are produced in Turkey. Three out of every four series are exported to 103 countries. In 2013, Ukraine, Pakistan, Russia and China entered the market for the first time. Turkish TV series now reach 400 million viewers worldwide (Öztürk & Atik, 2016, p. 76).

It is seen that the extraordinary success of Turkish television series is becoming more and more popular in Arab countries, the Balkans as well as in North Africa and Latin America

which can be easily explained by factors such as geographical and cultural proximity (Aslan, 2018, p. 1).

Turkey is the second country that exports the most series of films after the United States and has obtained \$350 million in revenue from the series of films it exports. (Export of Turkish TV series, 2019).

***İstanbul Gelin*: The Union of Local and Universal**

İstanbul Gelin is a Star TV series, produced by O3 Media with the signature of Onur Güvenatam, directed by Zeynep Günay Tan and Deniz Koloş, written by Deniz Akçay Katıksız-Armağan Gülşahin starring Özcan Deniz, Aslı Enver, İpek Bilgin, Salih Bademci, Dilara Aksüyek and Fırat Tanış. The series started broadcasting on March 3, 2017 and ended with the 87th episode on May 31, 2019 (About *İstanbul Gelin*, 2019). *İstanbul Gelin* is based on a real life story, adapted from “*Hayata Dön*” by Gülseren Budayıcıoğlu.

The series, starring Özcan Deniz and Aslı Enver, has been sold to Mexico, Chile, Costa Rica, Kazakhstan, Croatia, Slovenia, Bosnia and Herzegovina, Serbia, Macedonia, Montenegro, Slovakia, Kosovo, Iraq, Albania, Greece, Georgia and Israel . The CEO of the Global Agency, İzzet Pinto said in his statement that they are continuing negotiations with several regions for the series (Turkish TV Series Exports, 2019).

Produced by O3 Media and starring Özcan Deniz and Aslı Enver, Star TV’s series *İstanbul Gelin*, which has left its mark on Friday evenings, also attracts great attention from world television. *İstanbul Gelin*, after the success of its launch in Turkey, has reached large audiences in many countries. Talks are also ongoing with Argentina, Chile, Peru, Uruguay, Brazil and Panama for the production, which is counting down the days to go on air in Mexico and Costa Rica. Many foreign channel representatives come to our country to visit the set of the *İstanbul Gelin* and to conduct interviews with the starring actors in particular. The leading actors of the series, Özcan Deniz and Aslı Enver, recently hosted guests from Croatia, Albania and Bosnia and Herzegovina, and talked about the success of the *İstanbul Gelin* (Countries to which the Istanbul Bride Series was exported, 2019).

After *İstanbul Gelin* was nominated for the 46th International Emmy Awards in the category of series, the director of the project, Zeynep Gunay Tan emphasizes that they represented Turkey on an international platform. By adding, “We are all very happy and excited and even being a candidate is a great honor, also it is a special honour representing

Turkey on an international platform. Moreover, two of the remaining 4 series are Turkish productions, which is very good for this sector” she said (46. Emmy Awards, 2019).

In the series, a love story of Süreyya, a beautiful and proud young girl who lost her mother and father at an early age and grew up with her only aunt, had to bear the burden of life at a young age. A love story is told that begins when Süreyya suddenly comes across a rich and handsome businessman, Faruk, and goes to Bursa as a bride. In the big city, the love between Süreyya, who grew up almost alone and devoted to his freedom, and Faruk, who, despite his modern appearance, was firmly committed to his family and traditions, had to pass many exams from day one. Süreyya deals with a lot of problems in the mansion. Süreyya; her mother-in-law, Esma, who wants to be the sole judge of everyone living in the mansion, is struggling with problems related to her husband’s troubled brothers Fikret, Osman and Murat. Süreyya deals with a lot of problems like her mother-in-law Esma who wants to be the sole judge of everyone living in the mansion. Faruk, on the other hand, will have to fight an enemy that comes across him at an unexpected moment. A half-brother, whom they do not recognize, unexpectedly sends life in the mansion in different directions later in the series. As the series progresses and the events develop, there is upheaval in the mansion, which has been kept in all its glory for almost four hundred years, and the whole family gets its share. As can be understood from the name of the series, it deals with the relationship with Süreyya and those around her and the fiction in this context (Kızılşımşek, 2019, p. 77).

The *İstanbul Gelin* offers a framework that can be called local first; but beyond this framework, it acts on the central universal theme. Universal themes such as family, love and children are the backbone of the series. Presented as a plot of love story between two people, conflicts within the family and struggles unite local values with universal values. It has achieved measurable success on a national and international scale.

Global Agency, one of the leading distribution companies of Turkey, is preparing to take the *İstanbul Gelin* series to MIPCOM (Series, Film, Content, TV and Production Fair) which will be held in Cannes between 14-17 October of this year (46. Emmy Awards, 2019).

AIM AND METHODOLOGY

Aim

The aim of this study is to describe how Turkish cultural values are received and how the audience gave the meaning to the cultural codes through the television series and determine

the existence of cultural codes, universally represented in *İstanbullu Gelin*. In this study, a representative sample group was formed and it was aimed to systematize the obtained data. In this study, how the *İstanbullu Gelin* series presents cultural codes in a universal context will be analyzed. The study of 'how the cultural codes in the series *İstanbullu Gelin* form an universal context' constitutes the original value of this work. The importance of the study is to contribute to the field and to extend very few studies.

Methodology

The method of the study is qualitative research that provides descriptive data for the topic of study and also the questionnaire technique used in the study. The survey, which consisted of open and close ended questions, was applied to the audience who watched the *İstanbullu Gelin*. In the descriptive study conducted with the survey technique, it is examined which cultural codes exist, how these codes are acquired, and how they form a universal context beyond the national context in *İstanbullu Gelin*.

Universe

Of the thirty-two series that aired in prime time on eight national channels; The series *İstanullu Gelin*, a television series that is believed to have created within the framework of the universal theme such as national viewership success, its place in the international market, the number of international marketations, the international award nomination and family, love, has been selected.

Sample

The Turkish series *İstanbullu Gelin*, which was nominated for the 46th International Emmy Awards, was launched in 2017. Because of being nominated for an international award and having distinctive formal features of the Turkish series sector, *İstanbullu Gelin* was chosen as the sample of the study. The field sample of the research consists of 609 participants. The demographic information of the survey participants were as follows: 609 participants; 30.4% of them were 35-44 years old, 28.9% of them were 30-34 years old, 18.2% of them were 25-29 years old, 17.9% of them were 45 years old and over,% 4,6 were in the 20-24 age group (Table 1). Socio-Economic Status (SES) is distributed to reflect the overall. 68.6% of the participants were female and 31.4% were male (Table 2). According to the marital status of the participants; The majority (62.9%) were married, 33.7% were single, 2.5% separated from their husbands, 1% were widows (Table 3). 7 out of 10 participants were university graduates,

14.1% were high school graduates, 3.9% were secondary, 2.8% were primary, 2.8% were graduate, 1% has a doctorate degree (Table 4).

Process

The participants were asked 9 questions. In the survey; there were 5 close-ended questions, 2 separate 5-point likert type questions including 16 questions, and 2 open-ended questions. The *İstanbul Gelin* survey was conducted by the CATI (Computer Aided Telephone Survey) method and concurrently in the link environment. 609 participants were interviewed with 95% confidence interval (+/-) and 4% error margin. Age and gender quota were applied in the study. In the gender distribution, 2 out of 3 participants were female and 1 was male. The research was carried out in 39 districts of Istanbul. The sample distribution was directly proportional to the population of the districts. SPSS-23 version was used. Open-ended questions were coded by giving the code number by considering frequency level and percentage ratio. The expressions with low question-based frequency were collected under the other. The survey was a questionnaire in which participants participated with appreciation and interest. As a result of the reliability analysis applied to the scale containing the expressions related to the series, the scale form was found to be reliable ($0.6 < p < 0.8$) ($p = 0.725$) (Table 5). As a result of the reliability analysis applied to the scale containing the statements about *İstanbul Gelin*, the scale form was found to be reliable. ($0.6 < p < 0.8$) ($p = 0.758$) reliable (Table 6).

FINDINGS

This study aimed to describe how Turkish codes are received and how the audience gave meaning to the codes through the television series *İstanbul Gelin*. The universe of this research consists of viewers watching television series. The sample of the research is 609 participants in Istanbul. Age and gender quota was applied in the study. The survey consists of open and closed-ended questions. After the fieldwork some important data was collected and made possible to evaluate the reception duration for *İstanbul Gelin*.

The series, *İstanbul Gelin*, has a structure that shows universal characteristics based on national values; it has been determined that the tendencies and levels of participation of viewers in expressions have some differences.

The participants were asked about the series they watched in the last year and they/we tried to get more than one answer. The highest percentage of respondents ($n = 609$) answered

İstanbul Gelin. The other series that were watched are; *Kızım* (n = 219), *Kadın* (n = 180), *Çarpışma* (n = 175), *Söz* (n = 149), *Diriliş* (n = 134) (Table 7).

The participants who stated that they were watching *İstanbul Gelin* were asked some statements about the series and they were asked to give points 1-5 (1 = Strongly Disagree, 5 = Strongly Agree). The participants who agreed with the statement “Turkish TV series attracted great interest abroad” gave an average point of 4.27 and stated that they agree with this statement. While the points that are given to “Culture is the carrier of local and universal values” statement is 4.16, it is seen that the score given to the statement “series are cultural productions” is below 4 (3.93) (Table 8 and Table 9).

When the participants were asked which of the values pertain to Turkey, more than half (57%) of the 609 respondents answered all, 27.3% answered “family”, 10.2% “relative”, 4.9% “child” and 0.7% answered “none” (Table 10).

It was aimed to receive more than one answer when the participants were asked the first thing that comes to their mind when they hear “*İstanbul Gelin*”. The highest percentage of the participants (32.8%) stated that “family / structure / drama / problems”. “Love” is among the answers at a high rate. Other than these, respectively; “Süreyya&Boran’s love, child, tradition / custom, relatives, bride, mother-in-law, pain / distress, Esma Sultan’s rules, mansion, solidarity, happiness, Faruk Boran and family business are given as answers (Table 11).

The 609 participants who stated that they were watching the *İstanbul Gelin* were presented with some expressions about the series and were asked to give points between 1-5 (1 = Strongly Disagree, 5 = Strongly Agree). The highest score among the expressions was “the mother-in-law figure in *İstanbul Gelin* is unique to Turkish culture” (point = 4.17). Participants stated that they agree with most statements; The most important theme in “*İstanbul Gelin*” is the child and it is stated that participants are irresolute about whether or not the marriage ritual in *İstanbul Gelin* reflects Turkish traditions (Table 12).

When participants were asked “statements about the most important theme in the series”; the highest score of the participants at the level of importance was determined as “The most important theme in *İstanbul Gelin* is the mother” (Table 13).

When the question “Are products of Turkish brands used in *İstanbul Gelin*?” was asked to the 609 participants that stated that they watched *İstanbul Gelin*, the majority of the participants (70.8%) stated that they were not used, while 29.2% stated that they were used (Table 14).

When 178 participants who stated that products of Turkish brands were used in the İstanbullu Gelin were asked to name the brands of these products, the answers were İpekyol (10.7%), Karaca (9.6%) and Mango (9.6%) . Apart from these, many brands were mentioned. Some of the brands which were highly mentioned are Mercedes, Koton, ADL, Akay Gelinlik and Kervan (Table 15).

When the question whether Süreyya or Esma Sultan is a stronger character was asked to the 609 participants stated that they were watching the İstanbullu Gelin, it was determined that approximately 7 out of 10 participants considered Esma Sultan and 3 of them considered Süreyya as a strong figure (Table 16).

When participants were asked to compare the struggles of Süreyya and Esma Sultan, the participants stated that they thought that the struggle of Esma Sultan was more sacred than that of Süreyya by a small margin (0.8%). As the difference is very low, it can be interpreted that the participants see the struggle of both sides in approximately the same holiness (Table 17).

DISCUSSION AND CONCLUSION

As a production type, television series are among the most-watched programs. The Turkish TV series, which attracted great interest in Turkey, have received great interest abroad in recent years. As of 2018, Turkey is the second country that exports the most series after the USA.

In Turkey where more than 100 series are directed each year, television series are built on specific topics. These include social issues and problems such as poverty, love, wealth, violence, war, heroism, gender, family, justice, health, education, religion, youth, murder, theft, suicide, etc.

It would be useful to mention some of the work done on television series. Emek Çaylı Rahte, in the article titled “Global Flow of Culture and Media: The Audience Reception of Turkish TV Series in Kosovo” (2017), placed expressed that geographical proximity, cultural consociates, historical backgrounds, personal links are also important elements for reception. Also, Anıl Yücel, in the article titled, “The Reception Analysis of “Muhteşem Yüzyıl”: Different Interpretations on The Image of Woman and Man” (2014), revealed that the audience decide according to the intellectual and ideological framework with an active and sensitive eye. Selin Sürar on “Effects of The Magnificent Century Series on the Greek People on the Axis of Reception Theory” (2016), found that the audience defend their nation-states and religions, but they follow this series because they follow the common cultural memory of the people of the two countries. At the same time, Lejla Panjeta stated that in the

article titled “Reception and Inherent Genre Features of the Turkish Series in Bosnia, Serbia and Croatia: The Return of the Classical Story” (2013), traveling to other worlds and other peoples’ lives and cultures is the allure that performing serials are offering nowadays. The culture is untamable, and like lava is able to set roots in peoples’ hearts. Current works, Yunus Emre Ökmen and Oğuz Göksu, in the article titled “Export of Turkish Series In The Context of Cultural Diplomacy and Contribution to Cultural Transfer: the example of *Diriliş Ertuğrul*” (2020), cultural values were transferred through exported television series and improved the country’s recognition. With the series *Diriliş Ertuğrul*, cultural values were transferred and the country’s recognition was achieved. Oğuz Aktürk and Mustafa Yağbasan, in the article titled “The Effects of Turkish Series on Azerbaijan Citizens and Contribution to Turkish” (2020), tried to determine the extent of Turkey’s role in Azerbaijani culture and to what extent it contributes to the spread of the Turkish language by survey method. Sezer Ahmet Kına, in the master’s thesis titled “Cultural Representations in Television Series: The Example of Mardin Series” (2020), examined how cultural elements are represented in the series shot in Mardin by discourse analysis method. Aykut Sığın and Raheb Mohammadi Ghanbarlou, in the article titled “An Evaluation Towards Understanding the Socio-Cultural Impacts of Turkish Television Series on the Azerbaijani Society” (2020), their relationship with Turkey from Turkish television series both in terms of working with similar lifestyles and ethnic “fellow” Azerbaijan aimed to investigate the socio-cultural classes of society.

İstanbul Gelin, which started broadcasting on Star TV in 2017, met the audience as a series with the most watched and national themes such as love, wealth, family, children and motherhood. The series has also been nominated for the 46th International Emmy Awards. In this study, how the audience encodes the themes and cultural codes in the series called *İstanbul Gelin*, and how the series form a universal context beyond national is examined.

Television series, as a product of the culture of the geography in which they are produced, have many functions socially. They ensure the transfer of culture at the level of codes and are reproduced through these codes. In this context, the series is shaped as a cultural production. It is seen that the points given to the statement ‘Series are cultural production’ remain below 4 (3.93). The participants remark that they agree with the statement that the Turkish TV series received a lot of attention abroad and culture is a carrier of local and universal values.

Culture consists of several elements and family, relatives, children as constituents are important elements for the traditional cultural structure. When the participants were asked from which values *İstanbul Gelin* reflects that are peculiar to Turkish culture (family, relatives, children, all, none), it is seen that more than half (57%) of the participants said

“all”. In this context; it is possible to say that values such as family, relatives and children are unique to Turkish society in *İstanbul Gelin*.

It is aimed to receive more than one answer was aimed for when the participants were asked about the first thing that comes to their mind when they hear “*İstanbul Gelin*”. The highest percentage of the participants (32.8%) stated “family / structure / drama / problems”. “Love” is among the most frequent answers . Although the series is based on the theme of love, the audience perceive the theme of family in the foreground.

The participants were asked about the relationship between the mother-in-law and the bride, whether the marriage ritual was unique to the Turks, whether the themes of family discords, motherhood, children and love were peculiar to the Turks and the extent of its universality. The statement that the mother-in-law in the series was unique to the Turks received the highest score (4.17). The most important theme in the series is the child. It is estimated that the participants are irresolute about the statement “the marriage ritual reflects Turkish traditions in *İstanbul Gelin*. Similarities such as Faruk-Süreyya’s eloped relationship, Esma Sultan’s dowry shopping for the brides, and gold etc. can be found in Turkish traditions.

The participants stated that the most important theme in the series is “motherhood”. In the series, it is possible to say that the mother role of Esma Sultan who first appeared as a mother figure, was later attributed to her brides Süreyya and İpek, Süreyya’s aunt and friend, and the housekeeper Gülistan where the theme of motherhood was highlighted.

When the participants who watched the *İstanbul Gelin* series were asked whether Esma Sultan or Süreyya is the strongest character of the series, 66.2%. answered Esma Sultan Although the character Sü reyya, who stands on her own feet without her family and stands up t for love, as seen as strong, it is possible to say that the participants see Esma Sultan as the stronger as she gave up her love for the family and kept her 400-year-old Boran surname and her mansion.

To summarize the results of the research; *İstanbul Gelin* is a production where themes such as motherhood, children, love and wealth are shown and can be seen together. The fact that scenes of violence are not included and Esma Sultan and Süreyya’s sacred struggle are highlighted in the series makes it different from other series. It also differs from the presentation of women in Turkish television series with the struggle of two women and the relationship between bride and mother-in-law. It is revealed that maternity and being a peer are equally sacred and most of the participants think that family, relatives and children are Turkish cultural values.

It was found that *İstanbul Gelin* transfers the values and codes of Turkish culture to the audience and that the audience perceives these codes on different levels.

In the series *İstanbul Gelin*, the description of the psychologist scenes clearly is one of the important factors that distinguishes it from other series. In the series, the findings and recommendations made by the psychologist are shaped as an important element that makes the series more watchable.

In this study carried out within the scope of the television series named *İstanbul Gelin*, a certain point with regards to the comparison of the concept of 'culture' on a national and universal basis, come to the forefront:

Of those participating in the study, 459 out of 609 participants are university graduates, while 383 are married, 418 are female, and 361 are within the age group of 30-44. The opinions of the university graduate audience, who live in Istanbul, make up the majority in this study, with a ratio of 75,4%.

The majority of the participants stated that the Turkish television series attract a great deal of attention in foreign countries. 483 of those participating in the survey think that the culture is the carrier of national and universal values.

410 of the participants recognize television series as cultural productions, while 199 of the same are not of the same opinion, which, as a matter of fact, is a high percentage compared to the number of participants. It is of importance that the prioritized values of Turkish culture are family, relatives and children, respectively. Yet, this perception contradicts itself due to placing family in first place but not placing 'children' in second, which comes after 'relatives'. 472 of the participants state that the 'mother-in-law' character in the television series bears the characteristics that are specific to Turkish culture, which leads us to the conclusion that the 'mother-in-law' is accepted as a national factor. Moreover, 415 of the participants think the same for the 'bride' character in the same television series as stated above.

A national encoding is present in *İstanbul Gelin* within the scope of the 'bride' and 'mother-in-law', as the main characters. In this equation, the relationality of the bride and mother-in-law is defined on a national basis, as well. 441 of the participants state that the relationship between the bride and the mother-in-law is reflected as it is in Turkish traditions.

Within the scope of the conflict of bride-mother-in-law and relatives, 420 of the participants state that the character of the mother-in-law reflects the truth based on the

Turkish traditions. The conflict of the characters of bride, mother in law and relatives are adapted into *İstanbul Gelin* as national codes. encoding.

With regards to the question of whether the parental discords are specific to Turkey and Turkish people, it can be seen that this situation is presented in *İstanbul Gelin* in a manner being encoded on a more universal basis, within the scope of the research. While 378 of the participants think that the parental discords are specific to Turkey and Turkish people, 163 of the same were undecided and 68 did not agree with this statement.

In the research, 317 of the participants suggested that the ‘wedding ritual’ reflect Turkish traditions, while 185 of the same were undecided and 107 did not agree with this statement. This ritual was established on a basis that is more inclusive in universal aspects, rather than solely reflecting the Turkish traditions.

384 of the participants think that the representation of ‘motherhood’ in *İstanbul Gelin* is specific to Turkish people, while 147 of the same were undecided and 78 did not agree with this statement.

509 of the participants stated that the ‘child’ factor is of importance within the scope of *İstanbul Gelin*. The child, as a universal encoding, is a dominant element in *İstanbul Gelin*. Additionally, 488 of the participants stated the theme of ‘love’ is significant in *İstanbul Gelin*. 422 of the participants mentioned that the most important character of *İstanbul Gelin* is the ‘mother’ character. It can be said that ‘mother’ character, along with the representation of ‘motherhood’ function as the entire carrier system for *İstanbul Gelin*.

403 of the participants stated the character of ‘Esma’ (mother in law) is the most powerful character of *İstanbul Gelin*, while 206 of the same suggested the same thing for ‘Süreyya’ (bride). This leads us to the conclusion that placing the ‘mother’ character can be done on a more powerful foundation.

Another interesting point obtained from the research is on which conflict is recognized as “more sacred”. The audience participating in the research attributed sacredness to the conflict between Esma and Süreyya on an equal level. This equality in the sacredness level forces the limits of the national frame, thus carrying it to a universal scale. Notwithstanding that the conflict between the bride and mother in law is given within a national encoding, the type and process of this conflict is given through larger outlines.

Another matter recognized within the scope of the research and must be approached delicately is the number of participants (413), who are of the opinion that no Turkish brands

were used in *İstanbul Gelin*. This situation reminds us of the fact that Turkish branded products should be considered to be used in Turkish television series.

Based on all the data collected, *İstanbul Gelin* involves universal values in itself, which is beyond being solely recognized as a national production. For this reason, it can be seen as an accomplished association of national production with universal values. Television series are aired as part of popular trends, which are essential products of broadcasting both in the national and international industries. While the success rate of *İstanbul Gelin* is measured based on the rating on national TV, its international success rate is shaped depending on the sales made to foreign countries. The competing demand for *İstanbul Gelin* from foreign countries can be described as the ability of identifying the universal aspects within the framework of Turkish Culture and Turkish productions.

As known to many, culture is the carrier factor for national productions and the one that is universal. Based on the fact that cultural codes are perceived both nationally and international in this process, television series - as the universal production format - produce strong representations. The television series *İstanbul Gelin* should be analyzed within this scope and through the flawless production to the precise. In fact, it displays a structure that does not only go beyond the national borders, but it also becomes a part of the universal production, thus managing to be approved by audiences on a universal scale. *İstanbul Gelin* is an accomplished Turkish television series proving its success both nationally and internationally.

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TABLES AND FIGURES

Table 1. Age of Participants			
		n	%
What is your age?	20-24	28	4,6%
	25-29	111	18,2%
	30-34	176	28,9%
	35-44	185	30,4%
	45+	109	17,9%
Total		609	100%

Table 2. Gender of the Participants			
		n	%
What is your gender?	Woman	418	68,6%
	Man	191	31,4%
Total		609	100%

Table 3. Marital Status of Participants			
		n	%
Marital Status	Single	205	33,7%
	The married	383	62,9%
	Divorced	15	2,5%
	Widow (Wife is Dead)	6	1,0%
Total		609	100%

Table 4. Educational Status of Participants			
		n	%
What is your educational status?	Primary school	17	2,8%
	Middle School	24	3,9%
	High school	86	14,1%
	University	459	75,4%
	Master's Degree	17	2,8%
	Doctorate	6	1,0%
Total		609	100%

Reliability Analysis

Table 5. Reliability Test of Expressions Related to Sequences	
Reliability Statistics	
Cronbach's Alpha	N of Items
,725	3

Table 6. Reliability Test of Expressions Regarding <i>İstanbullu Gelin</i>	
Reliability Statistics	
Cronbach's Alpha	N of Items
,758	13

Table 7. Watched Sequences			
		n	%
Watched sequences	<i>Kadın</i>	180	29.6%
	<i>Diriliş</i>	134	22,0%
	<i>İstanbullu Gelin</i>	609	100.0%
	<i>Kızım</i>	219	36,0%
	<i>Söz</i>	149	24,5%
	<i>Çarpışma</i>	175	28,7%
	Total	1466	240.80 %

Table 8. Level of Participation in Expressions Related to Series

		n	%
Turkish TV series attracts great interest abroad	I strongly disagree	4	0.7%
	I do not agree	12	2.0%
	undecided	76	12,5%
	I agree	242	39,7%
	Absolutely I agree	275	45,2%
Culture is the carrier of local and universal values	I strongly disagree	6	1,0%
	I do not agree	14	2,3%
	undecided	106	17.4%
	I agree	231	37.9%
	Absolutely I agree	252	41.4%
Arrays are cultural production	I strongly disagree	22	3.6%
	I do not agree	28	4.6%
	undecided	149	24,5%
	I agree	184	30,2%
	Absolutely I agree	226	37.1%

Table 9. Average Level of Participation of Expressions Regarding Sequences

Descriptive Statistics		
	N	Mean
Turkish TV series attracts great interest abroad	609	4.27
Culture is the carrier of local and universal values	609	4.16
Arrays are cultural production	609	3.93

Table 10. Values That Reflect Turkish Culture in *İstanbullu Gelin*

		n	%
Which of the following reflects the values of Turkish culture in <i>İstanbullu Gelin</i> ?	Family	166	27,3%
	Child	30	4.9%
	Relative	62	10.2%
	All	347	57,0%
	None	4	0.7%
	Total	609	100%

Table 11. When the <i>İstanbul Gelin</i> Comes to Mind First			
		n	%
When the <i>İstanbul Gelin</i> comes to mind first?	Family / structure / drama / problems	200	32,8%
	Love	141	23.2%
	Child	47	7.7%
	Relative	36	5.9%
	Tradition custom / custom pieces	45	7.4%
	Süreyya Boran's love	49	8.0%
	Mansion	20	3.3%
	Bride, mother-in-law	35	5.7%
	Faruk Boran	18	3.0%
	Esmâ Sultan rules	26	4.3%
	Pain / discomfort	34	5,6%
	Happiness	19	3.1%
	Solidarity	19	3.1%
	Family company	11	1.8%
	Other _{1***}	22	3.6%
Total		722	118.5%

... It's a real story, it's a lot of series, the difficulties of being a woman, its houses, its withdrawal in Istanbul, its music, the clothes of the Boran brothers, different lives, Dilara's friends, Özcan Deniz, a series that I'm very sorry to do in the final, a popular series in Arab countries Osman's naivety and Fikret's ambition, Boran brotherhood, newly married people from İstanbul, spouse, newly married couple, new life, new house, wedding, Bursa Boran.

Table 12. Average Level of Participation in Expressions Regarding <i>İstanbul Gelin</i>		
Descriptive Statistics		
	N	Mean
The mother-in-law of the <i>İstanbul Gelin</i> is unique to the Turks	609	4.17
The bride in the <i>İstanbul Gelin</i> is unique to the Turks	609	3.94
The relationship between the bride and mother-in-law in the <i>İstanbul Gelin</i> is the same as in Turkish traditions	609	4.03
The 'mother-in-law' in <i>İstanbul Gelin</i> reflects the truth	609	3.94
The intra-family disputes <i>İstanbul Gelin</i> is unique to Turkey and Turks	609	3.79
Domestic disputes are universal in <i>İstanbul Gelin</i>	609	3.54
'Marriage ritual' reflects Turkish traditions in <i>İstanbul Gelin</i>	609	3.49
The 'motherhood' in <i>İstanbul Gelin</i> is unique to the Turks	609	3.80
Children are important in <i>İstanbul Gelin</i>	609	4.16
Love is important in <i>İstanbul Gelin</i>	609	4.03

Mother is the most important theme in the <i>İstanbul Gelin</i>	609	3.76
The most important theme in <i>İstanbul Gelin</i> is children	609	3.13
The most important theme in <i>İstanbul Gelin</i> is love	609	3.69
Valid N (listwise)	609	

Table 13. Levels of Participation in Statements Related to *İstanbul Gelin*

		n	%
The mother-in-law of the <i>İstanbul Gelin</i> is unique to the Turks	I strongly disagree	20	3.3%
	I do not agree	17	2.8%
	undecided	100	16.4%
	I agree	177	29.1%
	Absolutely I agree	295	48.4%
The bride in the <i>İstanbul Gelin</i> is unique to the Turks	I strongly disagree	24	3.9%
	I do not agree	35	5.7%
	undecided	135	22.2%
	I agree	174	28.6%
	Absolutely I agree	241	39.6%
The relationship between the bride and mother-in-law in the <i>İstanbul Gelin</i> is the same as in Turkish traditions	I strongly disagree	18	3.0%
	I do not agree	30	4.9%
	undecided	120	19.7%
	I agree	188	30.9%
	Absolutely I agree	253	41.5%
The ‘mother-in-law’ in <i>İstanbul Gelin</i> reflects the truth	I strongly disagree	24	3.9%
	I do not agree	33	5.4%
	undecided	132	21.7%
	I agree	187	30.7%
	Absolutely I agree	233	38.3%
The intra-family disputes <i>İstanbul Gelin</i> is unique to Turkey and Turks	I strongly disagree	34	5.6%
	I do not agree	34	5.6%
	undecided	163	26.8%
	I agree	172	28.2%
	Absolutely I agree	206	33.8%
Domestic disputes are universal in <i>İstanbul Gelin</i>	I strongly disagree	35	5.7%
	I do not agree	55	9.0%
	undecided	215	35.3%
	I agree	154	25.3%
	Absolutely I agree	150	24.6%
‘Marriage ritual’ reflects Turkish traditions in <i>İstanbul Gelin</i>	I strongly disagree	67	11.0%
	I do not agree	40	6.6%
	undecided	185	30.4%
	I agree	161	26.4%
	Absolutely I agree	156	25.6%

The ‘motherhood’ in <i>İstanbul Gelin</i> is unique to the Turks	I strongly disagree	39	6.4%
	I do not agree	39	6.4%
	undecided	147	24,1%
	I agree	163	26,8%
	Absolutely I agree	221	36.3%
Children are important in <i>İstanbul Gelin</i>	I strongly disagree	13	2.1%
	I do not agree	17	2.8%
	undecided	70	11.5%
	I agree	268	44,0%
	Absolutely I agree	241	39,6%
Love is important in <i>İstanbul Gelin</i>	I strongly disagree	34	5,6%
	I do not agree	28	4.6%
	undecided	59	9.7%
	I agree	251	41.2%
	Absolutely I agree	237	38.9%
Mother is the most important theme in the <i>İstanbul Gelin</i>	I strongly disagree	69	11,3%
	I do not agree	43	7.1%
	undecided	75	12.3%
	I agree	202	33.2%
	Absolutely I agree	220	36.1%
The most important theme in <i>İstanbul Gelin</i> is children	I strongly disagree	127	20,9%
	I do not agree	74	12,2%
	undecided	113	18,6%
	I agree	183	30,0%
	Absolutely I agree	112	18.4%
The most important theme in <i>İstanbul Gelin</i> is love	I strongly disagree	50	8.2%
	I do not agree	72	11,8%
	undecided	94	15,4%
	I agree	194	31.9%
	Absolutely I agree	199	32.7%

Table 14. Are Turkish branded products used in series of <i>İstanbul Gelin</i> ?			
		n	%
Are Turkish branded products used in series of <i>İstanbul Gelin</i> ?	Yes	178	29,2%
	No	431	70,8%
Total		609	100%

Table 15. Which Turkish brand products are used in series of <i>İstanbul Gelin</i> ?		
	n	%

Which Turkish brand products are used in <i>İstanbul Gelin</i> series?	Kervan	9	5.1%
	ADL	10	5,6%
	Akay Brides	10	5,6%
	Arzum	6	3,4%
	Mercedes	15	8.4%
	Mango	17	9.6%
	LG	6	3,4%
	Mavi	8	4.5%
	Karaca	17	9.6%
	İpekyol	19	10,7%
	Koton	10	5,6%
	Mudo	7	3.9%
	Desa	6	3,4%
	Hatemoğlu	5	2.8%
	Not Remember	8	4.5%
	Other _{2****}	25	14.0%
	Total	178	100%

**** Boran Turizm, Odak Mobilya, Boyner, Patik, Çağlar Şömine, Yargıcı, Takı Tasarım, Ramsey, e- Bebek

Table 16. Who is the Most Powerful Character in *İstanbul Gelin*?

		n	%
Who is the most powerful character in <i>İstanbul Gelin</i> ?	Sureyya	206	33,8%
	Esmâ	403	66,2%
	Total	609	100%

Table 17. Whose struggle is more sacred in *İstanbul Gelin*?

		n	%
Whose struggle is more sacred in <i>İstanbul Gelin</i> ?	Sureyya	302	49,6%
	Esmâ	307	50.4%
	Total	609	100%