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## "ADVANCING PRIDE": HOW NEW TURKISH HISTORICAL DRAMAS CHALLENGED WESTERN MEDIA'S STEREOTYPICAL IMAGES OF MUSLIMS

Naim Aburaddi

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"ADVANCING PRIDE":  
HOW NEW TURKISH HISTORICAL DRAMAS CHALLENGED WESTERN  
MEDIA'S STEREOTYPICAL IMAGES OF MUSLIMS

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A Thesis  
Presented to the  
Faculty of  
California State University,  
San Bernardino

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts  
in  
Communication Studies

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by  
Naim Aburaddi  
August 2022

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August 2022

Approved by:

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## ABSTRACT

After the phenomenal success of *Resurrection: Ertugrul* that started airing on the governmental Turkish Radio and Television Corporation (TRT) in 2014, a new wave of Turkish historical dramas started getting global popularity. These shows captivated Arabs' and Muslims' attention around the world and exceeded viewers' expectations. Therefore, I examined in my study why Arab viewers watch those dramas, how they perceive and react to historical facts presented in those dramas, and whether and how those dramas confront the misrepresentations of Muslims by Western media and cinema. Utilizing Said's conceptual framework of Orientalism and other research studies that focused on the representation of Muslims through Orientalist lens, I analyzed 20 interviews that I conducted with self-identifying bi-lingual Arab participants who had watched new historical Turkish dramas. I found that Turkish historical dramas revive Islamic values and historical memories among Arab viewers, as well as confront stereotypical portrayals of Muslims in Hollywood movies. Moreover, these dramas aroused a feeling of pride among Arab viewers because of their high-quality production.

Keywords: Orientalism, *Resurrection: Ertugrul*, Turkish historical drama, Arabs, Muslims, Stereotypes, and Hollywood

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I also want to thank my family, especially my mom, for being always there for me despite the Israeli Blockade that prevented us from seeing each other since I left Gaza in 2014.

I cannot forget to thank my second family here in the United States Wael and Maha Faqih who are my real inspiration. They are a Palestinian couple who started their professional success from scratch. They established and have been running one of the most successful engineering companies in Southern California. They are a perfect example of a successful Muslim Arab family. They inspired me with their remarkable success. They supported me to come to the United States and continue my graduate studies. So, they are not only inspirational but very supportive of me. I would not have made it this far without their support!

## DEDICATION

I am dedicating this work to the Palestinian-American Journalist Shereen Abu Aqleh who was killed by Israeli forces on the colonized Palestinian land of the Jenin refugee camp on May 11, 2022. Shereen was one of the few journalists who inspired me to study journalism to show the world how Palestinians suffer and struggle daily because of the Israeli colonization of their lands. They killed Shereen while she was covering the suffering of refugees in the Jenin Camp in the West bank. Shireen might have died but her message will never die. We will keep working on delivering our narratives to the world through journalism and scholarship to expose the colonizers, not only in Palestine but wherever there is an oppressed or marginalized community.

I also would like to dedicate this study to those who believed and supported me, but they did not have the chance to see this achievement. For my grandmother who died while she was hoping that Israel ends its blockade on Gaza so we can see each other. For my uncle Naim Abu Laban who died because of Cancer before he was able to celebrate my graduation in his house as he promised.

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## CHAPTER ONE:

### INTRODUCTION

In 2014, I was awarded the Turkish scholarship [Türkiye Bursları] that is given by the Turkish government to a number of outstanding students from different countries. Students who get the scholarship have to study the Turkish language for one year before starting their studies, which I did. The scholarship covers everything including accommodation. A group of international students and I were assigned to live in a private dormitory that was close to our university in Istanbul, which was managed by a non-profit organization that was close to the ruling party in Turkey. They usually accept conservative students to their dormitories. We did not go through the selection process because the government sent us directly to them. Living in that dormitory really enriched my knowledge about the Ottoman history and the different ongoing political issues for two reasons. First, most Turkish students who lived there came from conservative and religious families, which meant that they had a strong interest in the Arab world and Ottoman empire history. Second, most international students were studying humanities and social sciences and came from countries that had historical connections with Turkey like the Balkans, Central Asia, and different Arab and African countries. Therefore, we had a lot of informal discussions about all the issues that were related to the Ottoman Empire and Turkey which inspired me to write this study later.

We used to meet and discuss these issues in the cafeteria which was usually empty except when there was a soccer match. One day, there was noise coming from the cafeteria. We thought it was a soccer match, as usual, but it was not. We discovered that the noise came from the crowds of students who gathered in the cafeteria to watch one of the first episodes of the Turkish historical drama *Resurrection: Ertugrul*. It was the first time that I noticed Turkish students watching a show like a soccer match. They were very excited and obsessed with watching this show. My best friend, who was studying politics and international relations, and I started watching the show that was in Turkish. We were interested not only in the show but also in students' reactions. They were very happy to see a show that represented Islam and the Ottoman Empire well. A few weeks later, some Arabic websites started adding subtitles to the show and post it on YouTube. The show went viral and became phenomenal in the Arab world.

At that time, I was working as a digital media editor at a Turkish website that focuses on Arabs with a mission to enhance Arabic-Turkish relationships. *Resurrection: Ertugrul* videos and news stories were trending on our website and social media accounts. The discussion that my best friend and I had with Turkish students, along with my experiences of working with that website, encouraged me to write an Op-Ed for an Arabic website about how this show became Arabs' craving to see a Muslim hero on the screen. Furthermore, the show became available on Netflix in 2017. I noticed Muslim Americans' enthusiasm about the

show when I came to the United States in 2018. Therefore, I decided to study this show and other Turkish historical shows during my master's degree to examine their impact on Arab viewers. Since these shows are historical and focus on the Ottoman Empire, it is crucial to introduce a brief background about the history of the Ottoman Empire and the Arab World.

The interconnected history between Turkey and the Arab world goes back to the time of the Ottoman Empire which was created in the 13th century. Turks, who were a nomadic group of people from Central Asia, built their country in Anatolia under the leadership of Osman, the founder of the Ottoman Empire. In 1453, the Ottomans conquered Constantinople and expanded their empire to include Anatolia, North Africa, Southeastern Europe, parts of the Arabian Peninsula and Persian Gulf, modern-day Iraq, and parts of the Caucasus (Khan, 2020). The Ottoman Empire survived for over 600 years. Most of Arab countries were under the Ottoman Empire's control. Arabs' perceptions of the Ottoman Empire differ among Arabs; some Arabs consider the Ottoman Empire as an empire for all Muslims, while other Arabs support Arab nationalism and consider the Ottoman Empire as a foreign empire that was dominating their lands. Turks have diverse views as well; some Turks admire the period of the Ottoman empire and others do not. In addition, "Turks kept alive memories of World War I, during which the Arabs refused to cooperate and ended up fighting against the Ottoman armies on the side of the Allied Force" (Yigit, 2013, p. 291).

After the Ottoman Empire dwindled in 1923 and the new Turkish Republic and modern Arab countries were created, “political leaders, educators, and governments promoted ethnic nationalist ideologies (especially Turkish and Arab) as new, modern sources of political legitimacy” (Mills et al., 2011, p. 133). While Arab countries were later colonized by European countries like Britain, France, and Italy, the modern Republic of Turkey was established by Mustafa Kemal Atatürk in 1923. Ataturk criticized the Ottoman Empire and kept the country away from that history.

Ataturk built his new national republic on a vigorous rejection of the Ottoman past. He condemned the Ottoman sultans as foreign interlopers, accusing them of promoting religious bigotry, suppressing their people’s Turkish identity and cravenly collaborating with European powers.

Completely ignoring the Ottoman past, Ataturk gave his people a glorious and invented history of Central Asian Turks to serve as a basis for their national pride. (Danforth, 2014, pp. 655-656)

Ataturk and the Republican People's Party (main opposition party now) which he founded followed clear policies to get closer to the West and stay away from the Middle East. Then, beginning in the 1990s, a new political movement started to reconnect Turkey with its Ottoman past (Danforth, 2014, p. 656). A huge change in the relationship between Turkey and Arab countries occurred when the Adalet and Kalkinma Party (Justice and Development Party or AKP), which has an Islamic background, came to power in 2002. AKP has been

working on reinforcing Turkey's relationship with Arab countries since 2002. AKP focused on the commonalities between Turks and Arabs to create a common ground between both nationalities based on shared history and religion. There are more than 341 million people living in the Arab World, with 93% Muslims (Statista Research Department, 2011). Today, Turkey's population is over 85 million with 99% Muslims (2020 Report on International Religious Freedom: Turkey, 2020). One of the ways that connected Arabs and Turks is Turkish drama that became very popular among Arabs, especially historical dramas that reflect the shared history and religion.

Arabs' perceptions of and reactions to Turkish dramas are varied. Some scholars found that the popularity of Turkish shows among Arabs left a positive perception of Turkey among Arabs. However, other scholars criticized the shows and indicated that they affected Arabs' culture negatively. According to Yanardağoğlu & Karam (2013), "the popularity of Turkish TV series among the Arab audience seems to stir a long-held debate on global media, audiences, culture, and identity, as it did in various other contexts" (p. 562).

I investigated in this thesis the motivations that encouraged Arab viewers to watch these new Turkish historical dramas that started airing on Turkish Radio and Television Corporation (TRT) station after the success of *Resurrection: Ertugrul* in 2014. I also studied Arab viewers' perceptions of, and reactions to, these shows. In addition, I examined how these historical shows played a crucial role in confronting the stereotypical images of Muslims in Hollywood and Western

media. Studying the discourse created around the Turkish historical dramas among Arab viewers might shed light on how this kind of drama revived historical events and religious values among Arab viewers. Furthermore, studying this kind of drama proves how drama and TV shows can be utilized as a political power tool to fight some issues that our world goes through like Islamophobia. This study might also be useful for those scholars who study fan culture.

I divided my study into five chapters. First, I examined the literature on the popularity of these shows in the Arab world and the different aspects of these dramas. I also explained my theoretical framework which is focused on Edward Said's conceptual framework of Orientalism and other research that studied the representation of Muslims by Orientalist (mainly Western) media and film. Second, I explained in detail my research methods after I introduced my research questions. Third, I presented my analysis method and my main findings. Last, I ended my thesis by discussing my results, highlighting future research recommendations and limitations of my study, then drawing my conclusion.

## CHAPTER TWO: LITERATURE REVIEW

### Audience' Motives for Watching Media

It is important to introduce the readers to the theories on the motives for watching TV and media before I start examining the literature on Turkish drama. There are several factors that motivate audiences to watch TV and consume media and engage with their artifacts. One of the popular old theories that studied people's motives is the uses and gratifications theory which was founded by Jay Blumler and Elihu Katz's work in 1974. The theory focuses on the active role of audiences and implies that people are motivated by five important needs to watch media and TV; cognitive, affective, personal, social, and tension-free needs. Cognitive needs mean that people watch media to gain knowledge and enhance their information. Affective needs cover all the emotions associated with consuming media, which include entertainment and feelings of joy. While personal integrative needs explain how people are driven by their self-esteem and building their credibility, social integrative needs mean the use of media to communicate with family and friends. The last motivation, which is tension-free, indicates that sometimes people watch media just to kill time ("Uses and Gratifications Theory", 2010) Despite its popularity, this theory was criticized for excluding the unconscious use of media and the power that media have on audiences. Thus, the effects of media and other factors like audiences' experiences and identities play an important role in encouraging audiences to



watch TV. The concept of oppositional reading initiated by Stuart Hall indicates that the meanings of media texts are polysemic. According to Hall's paradigm, people may accept the message completely or partially, or totally reject the presented meaning of the text (Hall, 1980b). Therefore, it is crucial, especially as critical scholars, to understand how audiences' experiences and complex identities affect the processes of reading/viewing by which they utilize their feelings and thoughts to decode the preferred text. This is essential for marginalized groups to give them space for their cultural interests within dominant representations. It is a way of seizing media texts and rereading them in a way that suits diverse interests, a way of turning mass culture into popular culture (Jenkins, 1992).

#### The Popularity of Turkish Drama in the Arab and Muslim Worlds

After the electoral victory of the governing party in Turkey, the Justice and Development Party (AKP) in 2002, television shows have become Turkey's most successful export. Over 100 countries in the Middle East, Eastern Europe, South America, and South Asia have acquired nearly 150 Turkish television shows. It is estimated that Turkish annual exports of these dramas exceeded \$300 million (Armstrong, 2017).

The popularity of Turkish historical dramas in the Arab world started after the success of some Turkish modern shows that began airing in Arabic at the beginning of 2006. The show that triggered the spark was *Nour (Silver/Gümüs)*, a romantic Turkish soap opera that was broadcasted on Saudi-owned and Dubai-

based Middle East Broadcasting Center (MBC) satellite television and watched by 85 million viewers over the age of 15 (Yanardağoğlu & Karam, 2013). The historical Turkish drama became popular, in particular, after the success of the *Magnificent Century* (*Muhteşem Yüzyıl* or *Harem Al Sultan*, as it is known in Arabic), which aired on MBC in 2011. *Magnificent Century* has been viewed by 500 million people around the world (Yorulmaz, 2021, para. 2) and has been exported to more than 70 countries around the world (Özalpman & Sarikakis, 2018). The show is based on the life and reign of Suleiman the Magnificent, the 16th-century Ottoman sultan. Despite its success, the show enraged conservative and religious circles in Turkey and the Muslim world, who wished to see a more majestic, imperial image and an Islamic narrative of the past (Özalpman & Sarikakis, 2018). Turkey's president, Recep Tayyip Erdogan, who was the prime minister in 2011, criticized the show saying, "Suleiman had been a proud conqueror rather than the indulgent harem-lover portrayed in the show" (Toksabay, 2012, para. 3). He added, "that's not the Suleiman we know" (Zalewski, 2012, para. 2).

After two years, a new historical show, called *Resurrection: Ertugrul*, succeeded to reach millions of viewers in Turkey and other countries, but this time, with the support of the Turkish president himself. Since the show was mentioned by most of my interviewees, I am going to introduce it in detail next.

### Resurrection: Ertugrul

The story of this show is set in the 13th century and chronicles the story of Ertugrul, the father of Osman, the Ottoman Empire's founder (Dirilis: Ertugrul, n.d.). The show portrayed how Ertugrul and his people fought invading armies such as Mongols, Knights Templar, and Crusaders to protect his tribe and secure them a land in Anatolia, which led later to the establishment of the Ottoman Empire by his son, Osman. While Mongols were an East Asian army that fought Muslims in that time, Knights Templar and Crusaders were European Christian military orders. Knights Templar were Christian medieval military order with a mission of combating Muslims and stopping the spread of Islam in Europe (Worrall, 2017). In addition, Crusaders were a group of Western European Christians who organized a series of wars against Muslims to check the spread of Islam and to retake control of the Holy Land in the eastern Mediterranean (Madden, n.d.).

The show was released by TRT 1 on December 10, 2014, and ended on May 29, 2019 after broadcasting 150 episodes over 5 seasons. Every episode was between 2 and 2 and a half hours. The show was directed by Metin Gunay and produced by Tekden Film company. The main characters of this show are Ertugrul (Engin Altan Duzyatan), Halime (Esra Bilgic), Gundogdu (Kaan Tasaner), Suleyman Shah (Serdar Gokhan), Turgut (Cengiz Coskun), Bamsi Beyrek (Nurettin Sonmez), and Dogan (Cavit Cetin Guner). In addition to other important characters such as Ibn-I Arabi (Osman Soykut), Hayme (Hulya

Dercan), Selcan (Didem Balcin), Aykiz (Hande Subasi), Gokce (Burcu Kiratli), Kurdoglu (Hakan Vanli), Titus (Serdar Deniz), and Numan (Sedat Savtak) (“Resurrection: Ertugrul (Dirilis Ertugrul)”, 2014). Overall, for the 35,582 voters on the IMDb website, Resurrection Ertugrul has a weighted average vote of 7.9 out of 10 ( Dirilis: Ertugrul, n.d.)

Since *Resurrection: Ertugrul* was released, it has captivated audiences in Latin America, South Asia, and Africa. It has already been dubbed into six languages and shown in 72 countries, demonstrating its enduring popularity. In addition, *Resurrection: Ertugrul* has over 1.5 billion views on YouTube alone (Dirilis Ertugrul Country Wise Viewership, 2021). Unlike the Magnificent Century, *Resurrection: Ertugrul* did not only present the personal life of the main characters but also focused on the historical role of Ertugrul, father of Osman, the first ruler of the Ottoman Empire. “The drama serial is the supreme manifestation of courage, bravery, perseverance, steadfastness, determination, and optimism” (Farooqui & Khan, 2020, p. 45). The show started airing on Netflix with Turkish and English subtitles in 2018. The show has broken the record of views in the Muslim world. For example, Pakistan accounts for 25% of *Resurrection: Ertugrul*'s global YouTube audience (Bhutto, 2020). From April 25 to May 14, 133.38 million people watched the drama series on state-run Pakistan Television (PTV), according to (PTV). In addition, its episodes are constantly trending on YouTube in Pakistan. PTV's YouTube channel has seen an

exponential increase in viewing with 2.1 million subscribers in just 20 days (Sajid, 2020).

In terms of production, *Resurrection: Ertugrul* was produced in cooperation between the governmental Turkish Radio and Television Corporation (TRT) and a private production company called Tekden Film. TRT was founded On May 1, 1964. TRT is a public corporation that has a mission to act with the responsibility of public broadcasting and reflecting Turkey's power and voice to the whole world with its international broadcasts in different languages. In addition, TRT provides support to the culture, arts, and education of Turkey. (TRT, n.d.). TRT broadcasts in 41 languages via 14 television channels, 14 radio stations, two websites, and five printed magazines. The private production company, Tekden Film, is owned by Kemel Tekden, who is a member of the ruling Justice and Development Party (AKP). Furthermore, the production of this show was supported and celebrated by the Turkish President Recep Tayyip Erdogan who stated that the show succeeded to “enter the nation’s heart” (Bhutto, 2020, para. 5).

The success of the *Resurrection: Ertugrul* show encouraged TRT to produce more historical shows such as *The Great Seljuks: Guardians of Justice*, *Filinta*, *Payitaht: Abdhulhamid*, and *Barbaros: Sword of the Mediterranean*. All these shows focus on the shared history between Muslim countries and cultural similarities between Turks and other nations like Arabs.

## Cultural Proximity

Statistics show that 93% of people in the “Middle East” and North Africa were Muslims by 2010 (Statista Research Department, April 2014). That means that the majority of Arabs share the same faith with Turks, which is Islam. This common faith and cultural commonalities between Arabs and Turks play an important role in the popularity of the Turkish drama in the Arab world. According to Berg (2017), “Turkish dramas are seen as having successfully merged cultural and ethnic similarities, social relations, and family ties with a modern way of life that is still recognizable in the Arab and Muslim cultural context” (p. 3428). Not only Arabs, but Muslims across the world watch the drama series because it reminds them of the Muslim community's past greatness as well as its lost glory (Farooqui & Khan, 2020). In addition, Farooqui and Khan found in their study that the reason behind the popularity of the Turkish drama serial "*Resurrection: Ertugrul*" in Pakistan was the substance of the drama, which appeals to Pakistani audiences because it reflects the nation's family, cultural, and religious values and customs (Farooqui & Khan, 2020). People usually prefer watching the shows that represent their local stars, local knowledge, topics, issues, environment, and ethnicity of people (Berg, 2017).

Despite their popularity in the Arab world, Turkish drama especially modern drama was criticized by Arabs. Salamandra's (2012) study that focused on analyzing Arabs' perceptions of the Nour series concludes that “the blond Turkish idol's appeal among women, who often symbolize the Arab world and its

vulnerability, provoked a mix of Islamist, anticolonial, and Arab nationalist sentiment” (p. 69). Although the content and production of the recent Turkish historical dramas are different from the modern Turkish shows, they could still be criticized by Arabs because they contain political history, as I will discuss next.

### The Politicization of Turkish Dramas and Neo-Ottomanism

It is essential to understand the political and economic context in which these dramas were produced in order to analyze them and their effect on Arab/Muslim audiences. It is apparent that the ruling party in Turkey, AKP, played an important role in producing the recent historical shows and promoting them to the Arab and Muslim worlds. According to Çevik (2020), who analyzed the political aspects of the historical series *Payitaht: Abdulhamid* which aired on TRT, "the series has an agency role in cultivating the public and recreating the historical interpretation in AKP's own image. Nonetheless, as the state becomes indistinguishable from the AKP, *Payitaht: Abdulhamid* offers new insights on its implications" (p. 194). In addition, according to Çetin & Berfin (2014), Turkish public organizations such as the office of the Prime Minister and the Directorate General of Press and Information organized joint events and launched campaigns with Arab media producers and journalists who support the popularity of Turkish dramas in the Arab world. Moreover, Yanardağoğlu and Karam found in their (2013) study that President Erdogan has improved relations with neighboring Arab countries by focusing on historical ties and the common history with Arabs during the days of the Ottoman Empire. Erdogan visited the set of

Ertugrul in 2015 and showed his support to the team of the series (President Erdoğan visits set of “Diriliş Ertuğrul,”, 2015).

Not only do cultural and political commonalities have an impact on the popularity of Turkish historical dramas in the Arab world, but the shared history between Turks and Arabs, or what is called Neo-Ottomanism, also plays a role in the success of these shows. Some scholars argue that the governing party in Turkey, AKP, utilized the Turkish shows to revive Ottoman history. Volfová (2016) defines neo-Ottomanism as a “strategy to revive the 'forgotten' collective memory of the glorious Ottoman past that united the people living within that geography, now parceled into nation-states” (p. 492). Kesirli (2020) found that “The rising neo-Ottomanist ideals concerning retelling the narrative of the nation with Adalet ve Kalkınma Partisi (AKP) in power has contributed to this politicization of TV dramas” (pp. 359–360). Furthermore, Özçetin (2019) explains how the historical shows, specifically *Diriliş: Ertuğrul*, are consistent with AKP’s policies:

*Resurrection: Ertugrul* presents a highly ideological historical narrative that totally coheres with the AKP’s political rhetoric. *Resurrection: Ertugrul* is the story of the earlier foundations of the Ottoman state; the struggle of Ertuğrul and his warriors with external and internal enemies of the nation. The external enemies are the Crusaders, Templars, Mongols, and Byzantium. (p. 947)



In addition, Kesirli (2020) indicates that “Turkish TV dramas appropriate the rising neo-Ottomanism in Turkey while continuously reproducing the past in the present in accordance with their ideological positioning” (p. 361). AKP succeeded in “uprooting anti-Turkish sentiment” in the Arab world utilizing media and popular culture to create the aura of Neo-Ottoman cool (Kraidy & Al-Ghazzi, 2013, p. 50). These dramas not only succeeded in reviving Ottoman historical events among Arabs, but they also represented Muslims better than Western media and films.

#### Turkish Historical Drama and Challenging Stereotypical Images of Muslims in Hollywood

When *Resurrection: Ertugrul* was awarded the Altın Kelebek award as the best TV show in 2016, Turkish president Erdogan commented on that saying, “Until the lions start writing their own stories, their hunters will always be the heroes” (Armstrong, 2017, para. 8). Erdogan’s words remind us of the misrepresentation of Muslims in Hollywood and Western media. Shaf Choudry, who co-founded The Riz Test which measures the portrayal of Muslims in film and TV, stated to The Guardian newspaper, “the majority of films submitted failed because they used Islamophobic tropes and stereotypes” (Khan, 2020, para. 9). *Homeland* (2009) and *Bodyguard* (2018) were two of the recent examples that illustrate how Muslims are misrepresented in Hollywood productions (Khan, 2020). Choudry added, “The most frequently submitted ‘pass’ by a long way is Ertuğrul. The Riz Test reviewers often submit Ertuğrul reviews with explanations

of how refreshing it is to see nuanced Muslim characters on screen with high production values” (Khan, 2020, para. 9). Rafay Mahmood, who has been writing on Pakistan’s entertainment and cultural landscape for more than a decade, stated that the Turkish drama is comparable to Hollywood. He adds, “you have dramatic tropes that are very grand, the storytelling is extravagant and when dubbed in Urdu, your colloquial language, it very much becomes an alternative to Western content” (Hasan, 2020. Para. 12). Engin Altan Duzyatan, the Turkish actor who played Ertugrul's role in the show, in an interview with Arianna Huffington on Thrive Global website indicated that they used a famous Hollywood Stunt team called NOMAD for the action scenes (Aristizabal, n.d.). According to chief executive officer of Deepto TV, Fuad Chowdhury, Turkish dramas have received an enormous response from Bangladeshi viewers in terms of themes, story-making and other quality work (Anadolu Agency, 2021).

In addition, Azad Essa (2020) wrote an article in Middle East Eye explaining how *Resurrection: Ertugrul* was similar to the *Lion of the Desert* movie that was directed by Moustapha Akkad, an American Syrian director, and told the story of Omar Mukhtar, the legendary Libyan revolutionary leader who fought against Italian colonialism during the early 20th century. Essa explains,

Like *Lion of the Desert*, the show is about Muslim history, Islamic ideals, and resisting tyranny. Social codes and values are not just relatable, they are the norm and the standard; a self-contained universe of thought and

practices, where Muslims can see themselves as heroes, villains, collaborators, and not as caricatures written by outsiders. (para, 29)

Turkish historical dramas challenged the negative depiction of Muslims in Hollywood. Muslims yearned for a powerful and positive portrayal in the media around the world. And *Resurrection: Ertugrul*, along with other Turkish historical dramas, appear to have satisfied that longing for a flattering portrayal of Muslims (Team of Dirilis Ertugrul Excited over Overwhelming Response in Pakistan, 2020). Journalist Aamna Haider Isani, writing in *The News Daily* explains that the *Resurrection: Ertugrul* show played an essential role in combating Islamophobia in the world (Farooqi, 2020).

Turkey, Pakistan, and Malaysia agreed on the sidelines of the 74th session of the United Nations General Assembly in New York in September of 2019 to oppose the expanding global trend of Islamophobia, particularly in the West. They had planned to start a television station dedicated to combating Islamophobia's issues as well as producing films about Muslim heroes (Sajid, 2020). Pakistani Premier Imran Khan stated after the agreement,

Misperceptions which bring people together against Islam would be corrected; the issue of blasphemy would be properly contextualized; series and films would be produced on Muslim history to educate/inform our own people & the world; Muslims would be given a dedicated media presence. (Turkey, Malaysia and Pakistan, 2019, para. 5)

Therefore, *Resurrection: Ertugrul* is an example of a Turkish historical drama that illustrates how these dramas play an essential role in representing Muslims' history and refuting the stereotypes of Muslims in Western media, especially films.

### Orientalism and the Misrepresentation of Muslims by Western Media and Hollywood

Several scholars discussed the stereotypical tropes of Muslims perpetuated by Western media and Hollywood, especially Edward Said who investigated the historical and intellectual background of this misrepresentation in his seminal book *Orientalism*, which was first published in 1979. Said defines Orientalism as a term to describe the Western approach to the Orient by which the Orient has been approached systematically, as a topic of learning, discovery, and practice. According to Said (1979), the cultural, political, and social history of the Orient is viewed as a series of reactions to the West. The West is the protagonist, while the Orient is a bystander. Said emphasizes that on the one hand, there are Westerners who are sensible, peaceful, liberal, logical, and capable of embracing true ideals without hesitation; while on the other hand, there are Arabs who are not. Every aspect of Oriental behavior is observed, judged, and decided on by the West. Arabs were viewed as just performing in conflict situations and trying to dominate others. They have a shameful culture and a religion, Islam, of revenge (although not all Arabs are Muslim including Said himself). Moreover, Said elaborates on how Muslims were misrepresented

by the West; the representation of the Muslim, Ottoman, or Arab in Europe has always been a means of controlling the incomparable Orient. The Ottoman empire was considered a serious threat to the West until the end of the seventeenth century. Islam was an outsider against the whole of European “civilization” (Said, 1979).

These modern Orientalist sentiments still dominate the news, and are in the public consciousness. Said illustrated these sentiments by explaining how Arabs are stereotyped as camel-riding, terroristic, hook-nosed, and venal lechers (Said, 1979). “There has been a reinforcement of the stereotypes by which the Orient is viewed. Television, films, and all media's resources have forced information into more and more standardized molds” (Said, 2003, p. 26) Many scholars applied the framework of Orientalism to investigate the stereotypical tropes of Arabs and Muslims in Western media and Hollywood.

#### Orientalism and “Othering” Muslims and Arabs

One of the main aspects of Orientalism is the concept of “othering” Muslims and Arabs in Western media and films. Many scholars such as Jack Shaheen, who analyzed 900 movies in his book *Reel Bad Arabs*, explained in detail how Arabs and Muslims were misrepresented and “othered” by Hollywood. Shaheen found that Arabs were shown as terrorists and killers in many movies such as *Golden Hands Kurigal* (1949), *Terror Squad* (1988), *True Lies* (1994), and *The Siege* (1998). Shaheen explored 160 Hollywood scenarios that misrepresented (sheikhs) and showed them as “stooges-in-sheets, slovenly,

hook-nosed potentates intent on capturing pale-faced blondes for their harems” (Shaheen, 2003, p. 180). Moreover, Egyptians were misrepresented in over 100 movies, while 45 fiction films have misleading information about Palestinians. “No movie shows Palestinian families struggling to survive under occupation, living in refugee camps, striving to have their own country and passports stating ‘Palestine’” (Shaheen, 2003, p. 187). According to Shaheen, 350 films portrayed Arabs as traitorous “others” since 1970. Other scholars discussed how Orientalist media and films showed the Orient as the “other” that is different and must be kept outside because it is a “threat” to the Western “civilization”. For instance, Pennington (2020) analyzed the 2017 film *The Mummy* and showed how the film perpetuated the old idea that the East is an other that it is scary and threatening. Pennington (2020) found that

2017’s *The Mummy* reboot came as fears of a revenge of the other raged in political and public spaces. Fueled in large part by the campaign rhetoric of President Donald Trump, from 2015 onward, a neo-Orientalist and Islamophobic discourse about Islam, Muslims, and the wider Muslim world began to become ever more visible and prominent. Even Muslims who were born and grew up in the West were treated as though they were individuals to be feared. Muslims and immigrants were positioned as types of objects who threatened the West and so must be kept out with a travel ban, closed borders, or a wall. (p. 50)

Not only films presented Muslims as “others”, but also media, especially newspapers, did the same. Alrasheed (2013), who analyzed six Op-Ed articles taken from three Canadian newspapers, the Globe, Mail and National Post, and Ottawa Sun, discussing the niqab (the face-veil) and its banning by France, explains that

The niqab is rendered through a colonial-inscribed ‘way of seeing’ as a marker of polarization between civilized progressive Western ‘Us’ and uncivilized ‘them’ who are assumed to be incapable of making progress and development; the dichotomy is constructed of opposition between ‘our’ values and ‘their’ values through a discourse of ‘common-sense’ and universal values versus deviant principles and traditions. (p. 27)

Alrasheed found in her conclusion that niqabi women’s voices were absent in the news stories that have come out after the French legislation prohibiting women from wearing face coverings. Instead, myths and narratives have been formed through Western imaginative discourses and attitudes, which place veiled women as objects rather than subjects of such narratives (Alrasheed, 2013, p. 27).

Moreover, Muslim children were othered and used to “reinforce the moral superiority of western identity” (Marques, 2012, p. 237). Marques analyzed two movies: the British *Slumdog Millionaire* (2008) and the North American *The Hurt Locker* (2008). *Slumdog Millionaire* is “one further narration of ‘the antipodes’ to the ‘western’, ‘first world’ – a mythical, strange and dangerous place,

overpopulated, undeveloped, disordered, polluted, and full of poverty and vicious people” (Marques, 2012, p. 236). *The Hurt Locker* is not different when it comes to portraying “the others” who are “dangerous, evil, dehumanized enemies: they have no names, no voices, no feelings and almost no activities other than being Iraqis, suspicious, wicked and dangerous terrorists or terrorists’ associates” (Marques, 2012, p. 236). In addition to these stereotypes that most Western movies have, the author found that there was a distinction between child and adult in terms of the stereotypical tropes of Oriental others. To illustrate, Marques explains that in the *Slumdog Millionaire*, “the oriental child, like any other, is still a ‘genuine’, ‘unadulterated’ human, cute, harmless. However, Oriental children deserve the Western’s compassion and concern because they have the best potential to be successfully rescued subjects” (Marques, 2012, p. 236). In addition, in the *The Hurt Locker*, the Iraqi child was given a name, Beckham, and a voice to speak a few words in a (bad) English accent. He was portrayed as a small liar and deceiver, exploiting U.S. soldiers’ sympathy. Therefore, he deserves the Westerners’ protection, those who went to Iraq to make it a safer and more civilized place for Iraqis and Americans as well (Marques, 2012, pp. 236-237). The reader may think that this is an improvement in representing the Orientals in Western media. Yet, as the author explains, this was a technique to support Eurocentrism and justify that the Orient, especially kids, need to be “rescued” and “improved” by the West (Marques, 2012). These stereotypical



topes of Muslims were in most Western and Hollywood films as Shaheen (2003) states,

I am not saying an Arab should never be portrayed as the villain. What I am saying is that almost all Hollywood depictions of Arabs are bad ones. This is an injustice. Repetitious and negative images of the reel Arab literally sustain adverse portraits across generations. The fact is that for more than a century, producers have tarred an entire group of people with the same sinister brush. (p. 176)

Besides othering Muslims and Arabs, Orientalist media and films also focused on Muslim women and showed them as “others” who must be protected by the West. Furthermore, Muslim women were utilized to justify the interference of the United States and other Western countries in Arab and Muslim countries especially Iraq and Afghanistan.

#### Muslims Women, U.S. Exceptionalism, “Rescue” Narratives, and Neo-Orientalism

Muslim and Arab women have been portrayed as the victims of their cultures, their histories, and the men in their communities by Orientalist media, art, and rhetoric (Pennington, 2020, p. 282). Furthermore, women of the East, including Muslim and Arab women, were shown as sexualized “objects”. “In movies, the world of the East is often depicted as one ruled by sexual segregation in which women perform strange rituals, often in connection to what is seen as lax morality” (Pennington, 2020, p. 284). Shaheen (2003) found that

“Arab women are humiliated, demonized, and eroticized in more than 50 feature films” (p. 183). The majority of these films depict how Arab women fell in love with Western lovers who barely accept them (Shaheen, 2003). Bourenane (2020), who analyzed *Aladdin* (1992), found that

Despite the weak presence of female figures in the film, Jasmine with her maids in addition to some female figures in the market are represented in a provocative way. For instance, Jasmine and her harem girls are dressed in a belly dancer outfit, while the common women in the market are wearing dirty clothes and veils. The orientalist discourse generates this binary representation of oriental female figures, it categorizes the Orient into a sexualized group with an attractive outfit and a more sexualized veiled group striving to be unveiled. (p. 245)

Muslim women have not only been shown in movies and media as sexualized and veiled “objects”, but they have also been portrayed negatively unless they had some similarities with the West. Muhtaseb (2020) describe in her article titled *US Media Darlings: Arab and Muslim Women Activists, Exceptionalism and the “Rescue Narrative”* the women who have received exceptionally positive representation in U.S. mainstream media as “US media darlings.” She refers to “Muslim women who were Western-educated/influenced or those who looked and acted similar to Western women, especially if they ascribed to a Western view of feminism that was not rooted necessarily in their indigenous cultures” (p. 9). Muhtaseb analyzed a ten-minute segment of the ABC

news program This Week called “Women of the Revolution” by Christiane Amanpour. Muhtaseb discussed in her article how U.S. media usually give space to Muslim women who look Western or has similarities with Western women such as their appearances, their accents, and their ideas (anti Islam/ Islamophobic), etc. For instance, three examples of those women who usually get all the media attention are Ayaan Hirsi Ali, Irshad Manji and Mona Eltahawy. “All of whom speak very strongly against Islam and Muslim/Arab societies and, from a Western perspective, call for reforms of either the religion or those societies” (Muhtaseb, 2020, p. 9). The three “media darlings” mentioned above (Ali, Manji, and Eltahawy) are either natives of North America or were naturalized and educated there, implying that Western democracy supported them to speak out against a violent “Other” who needs to be ameliorated (Muhtaseb, 2020). Muhtaseb was not the only scholar to mention US exceptionalism, but several scholars criticized the concepts of exceptionalism, Eurocentrism and Western “civilization” that were utilized by the West to judge the Orient based on centering the West and considering it superior to the other cultures especially to Muslim and Arab cultures. For example, Saghaye-Biria (2018) in her article titled Decolonizing the “Universal” Human Rights Regime: Questioning American Exceptionalism and Orientalism argued that “the promotion of a Western system of human rights as universal works through the two pillars of Orientalism and Eurocentrism, focusing particularly on the discourse of American exceptionalism as a distinct American form of Eurocentrism” (p. 95). Islam is portrayed as the

antithesis of the West. The binary reality produced is vital for the superiority of the West and everything Western to be maintained and fixed (Saghaye-Biria, 2018). Muslim and Arab women are represented by Western media in a way that fits in Western culture and ideology. If those women do not fit the Orientalist “categories,” then they fit the “US media darling” trope, in which they are portrayed as the successful “products” of the West, or the “rescue” trope, in which they are portrayed stereotypically as needing rescue (Muhtaseb, 2020; Stabile and Kumar, 2005). “As long as women are not permitted to speak for themselves, they provide the perfect grounds for an elaborate ventriloquist act, in which they serve as the passive vehicle for the representation of US interests” (Stabile & Kumar, 2005, p. 778). Muhtaseb (2020) provided evidence to support this point in her analysis of the “Women of the Revolution” segment on the ABC news program *This Week*. She found that the show invited the following four women: Tina Brown, Nawal El Saadawi, Zainab Salbi, and Sussan Tahmasebi. All these women were US citizens (except for El Saadawi who was a Western-centered feminist), spoke English fluently, were Westerners (i.e., Brown) or educated in the West (i.e., Salbi and Tahmasebi), and dressed in a Western style (Muhtaseb, 2020), and that none of them were actually “women of the revolution”. Muhtaseb found that these three women were given more time on air than what El Saadawi was given. El Saadawi was ignored, and her interview was edited because of her anti-colonial and anti-imperialist opinions that she expressed during the show. This is similar to what Stabile and Kumar (2005)

argued in their article that the “rescue” narrative was utilized by Western media to support and justify the intervention of the United States in Afghanistan and Iraq after September 11, 2001. Muhtaseb concluded her (2020) article by stating that “U.S. mainstream media not only recycle unchanging Orientalist images of Arab and Muslim women but also promote colonial and imperial interventions in the Arab and Islamic World” (p. 22). Al-Zo’by (2015) elaborates more by stating that

The revival and success of neo-Orientalist ideological media representations has crucially relied on a class of native informants like Ajami, Jasser, Ali, Manji and other native neo-Orientalist, whose public/media testimonials served to provide serviceable ideology and popular consensus in the anti-Islamic discourse industry. Furthermore, the rise and emergence of this native neo Orientalist discourse served as a hegemonic strategy that provided a moral legitimacy for American/western neo-imperial and neo-colonial projects in the Middle East. (p. 234)

Although some media outlets claim that they are achieving progress in terms of supporting diversity and representing minorities in a better way by hosting people from “these” groups, we are still witnessing the same misrepresentation but in different forms as I explained above. What is surprising is that prestigious Western institutions and film festivals like the U.S. Academy and BAFTA celebrated and honored these movies despite their stereotyping of Muslims. For instance, *Slumdog Millionaire* and *The Hurt Locker* won many prestigious awards such as the U.S. Academy, BAFTA, Golden Globe, and the

Boston Society of Film Critics' awards. The *Slumdog Millionaire* was nominated for 10 Academy Awards in 2009 and won eight. It also won seven BAFTA Awards, including Best Film, five Critics' Choice Awards and four Golden Globes. In addition, *The Hurt Locker* movie was nominated for nine Academy Awards in 2010 and won six. It also won six BAFTA awards and five from the Boston Society of Film Critics (Marques, 2012). In her conclusion, Marques (2012) highlights these awards stating;

These awards, at this particular time, apparently signify that North American identity brokers have decided to restore unequivocal confidence in western superiority and righteousness. That this narrative was elected as the western 'winner' in 2010 is a clear display of the political message that westerners can be redeemed from all their crimes against their Others, all being justified by the honorable emotions leading or misleading their actions. (p. 237)

"US Media darlings", "Rescue" narrative, local neo-orientalists and these Western prestigious film awards proved that Muslims are still misrepresented by Western media. Therefore, several scholars argued that the West must be decentered (Sayyid, 2014). Saghaye-Biria (2018) argued that Eurocentrism and Orientalism should be challenged by adapting the idea of Islamic human rights:

Such a paradigmatic challenge to the Western project of human rights requires a movement away from the apologetic approach of some in the Muslim world. The success of the struggle for Islamic human rights

depends on unlocking Muslim minds of the supremacy and inevitability of Western political thought. Only then is the possibility of Muslim subjectivity as a political agent is achievable. (p. 76)

All in all, Muslims and Arabs have been misrepresented in Westerns media and films for a long time. However, it seems that Turkish historical dramas that focus on Islamic history and culture succeeded in representing Muslims and Arabs in a better way. I was not sure about where Arab viewers stand in terms of how they perceive Turkish historical dramas and whether they challenge those stereotypical images or not for them; therefore, I proposed the following research questions.

#### Research Questions

**RQ1:** What are the main motivations of Arab viewers to watch the new Turkish historical dramas?

**RQ2:** How do Arab viewers perceive and react to new Turkish historical dramas?

**RQ3:** How do such Turkish shows empower audiences through confronting the misrepresentations of Muslims by Western media and cinema?

## CHAPTER THREE: RESEARCH METHODS

Utilizing thematic analysis, I conducted 20 semi-structured interviews with participants from different Arab countries, to answer my research questions. I chose semi-structured interviews because they are fluid and organic in nature. The interviewer begins the conversation by asking open-ended questions and conducting investigations, or by simply stating a list of points. Rather than dictating the conversation, this less structured interview type aims at stimulating it. This technique encourages interviewers to listen, think, and adjust to ever-changing conditions while also giving the interviewee control of the conversation. Semi-structured interviews can happen at any time during fieldwork, over a meal or drink, or they might be scheduled in advance (Tracy, 2020). I started the interviews by asking my participants some ice breaker questions. Then, I had 17 open-ended questions. These questions were used just to guide the interview. My participants went beyond the questions and provided me with a lot of unanticipated answers and contexts. (See appendix A for interview protocol)

Semi-structured interviews are more likely to hit both content and emotional levels. Flexible interview guides allow for focusing on themes that emerge as the most fruitful, fascinating, and significant, and the interview process itself is frequently the venue through which researchers learn what facts are most intriguing and relevant. In addition, Semi-structured interviews help participants to be focused on the main topic and give space to participants to



express their thoughts and behaviors freely. “The advantages of semi-structured interviews are that they allow for more emic, emergent understandings to blossom, and for the interviewees’ complex viewpoints to be heard without the constraints of scripted questions” (Tracy, 2020, p. 158). This kind of interview structure helped me to know my participants’ thoughts and emotions regarding Turkish historical dramas. The structure also helped me to keep the interviews under control in terms of time requirements and flow.

The stance of my interviewing style was a collaborative/interactive one. I depended on dialogues with my participants to collect data. As Tracy (2020) indicated, collaborative interviews are conversations between the participant and the researcher. The participant expresses their ideas and thoughts regarding a topic and the researcher takes these ideas and thoughts into account as collected data (Tracy, 2020). This method helped me to build a good relationship with my participants and create a trust-based environment with them. Interactive communication encouraged them to talk more comfortably about their opinions and thoughts. In addition, the collaborative/interactive interviewing technique encouraged many of my participants to ask their relatives and friends to participate in the research study.

### Participants

I interviewed 20 self-identifying bi-lingual Arab participants. I strived to diversify my participants in terms of their age, gender, and ethnicity. The interviewees' ages ranged from 18 to 65; 12 of them were males and eight were

females. They were from nine different Arab countries (8 Palestinians, 3 Lebanese, 2 Saudis, 2 Kuwaitis, one Iraqi, one Syrian, one Jordanian, one Sudanese, and one Moroccan). Most of them live in the diaspora. Fifteen of the participants live in the United States (Most of them have American citizenship), one participant lives in England; one participant lives in Turkey; and the rest of them still live in their home countries (Iraq, Saudi Arabia, and Morocco). All of the interviewees are educated; most of them have bachelor's degrees and some of them have master's or Ph.D. degrees.

### Recruitment

I used snowball sampling to recruit participants because I needed my participants' help to connect me with other people to participate in the study. It would be very challenging to reach out to Arab/Muslim communities in the United States or other countries without using snowball sampling. According to Tracy (2020), this kind of sampling is valuable when the researcher wants to study difficult-to-access or hidden populations and marginalized groups.

Researchers begin by identifying several participants who fit the study's criteria and then ask these people to suggest a colleague, a friend, or a family member if they would be interested in participating in the study. Just like a snowball rolling downhill, snowball sampling plans can expand quickly. (Tracy, 2020, p. 84)

Based on snowball sampling, I used three techniques to recruit my participants. First, I depended on my personal network and connections. I started

by asking my friends and family members who watched any of the Turkish historical shows. Then, I asked them to recommend anyone interested in these kinds of shows. Second, I used social media, specifically Facebook and WhatsApp, to reach out to more participants. I posted on Facebook and my chair, Dr. Muhtaseb, did the same. We briefly told people about the research study and asked them to message us if they were interested in being interviewed. In addition, one of my interviewees added me to a WhatsApp group called Dirilis: Ertugrul in which Muslims in Southern California chat about the *Ertugrul* show and many other things regarding Turkish drama and Turkey. I recruited some participants from that group as well. Last, to keep my participants' data organized, I created Google Forms in English and Arabic. I asked some basic questions about their names and contact information. I attached that form to the Facebook and WhatsApp messages (see appendix D).

Although snowball sampling was very helpful, it was challenging because participants like to propose individuals who are similar to themselves. Snowball samples can quickly lean to one type of group, coterie, or demography (Tracy, 2020). In the beginning, most of my participants were elderly Palestinian males who live in the United States. As Tracy (2020) indicated, “a potential solution is to recruit a handful of participants who represent a maximum variation, and then to generate several smaller snowballs from that diverse initial sample” (p. 84). Therefore, I had to put more effort to diversify my participants or interviewees. I

made sure to recruit people from different countries, locations, genders, and ages.

### Data Collection

I conducted 19 interviews in total via Zoom and one via email. I interviewed my participants individually for approximately 30 to 45 minutes. The length of the interviews depended on my participants. As I mentioned above, I used semi-structured interviews which allow the participants space to express their feelings and thoughts freely without considering time requirements. I had some participants who talked for an hour. Most of the interviews were audio-recorded. Some of them were video recorded (I left that decision to my participants). Thirteen of my interviewees spoke in English. I used Zoom transcriptions. However, most of my participants, including myself, have an accent. Therefore, zoom transcriptions were not accurate. Therefore, I cooperated with a transcription services company to go over the transcriptions to fix them and make sure they are accurate. I did not share with the company any personal information that could expose my participants' privacy. The other seven participants spoke in Arabic. I had to transcribe all these interviews in Arabic first and then translate them into English. I analyzed, in total, 374 pages of transcription. The final transcriptions of the 20 interviews were written in English (Times New Roman font, 12 Size, single-spaced).

I introduced myself to my participants at the beginning of the interview and explained to them my research objectives. Then, I asked them icebreaker

questions. That usually helps participants to feel more familiar and comfortable. Then I started asking some questions and let them talk. While they were answering, I was listening actively and taking notes. I followed up with them when they mentioned new ideas or unexpected information. I made sure to ask them some questions about the context and the meaning of their answers when they were not clear. After I finished all the interviews that were translated and transcribed, I went over the transcriptions and looked for common patterns. I coded the data using the transcriptions by commenting on them using Microsoft Word Track Changes and assigning the themes different colors. After I had clear themes, I started answering my research questions.

#### Institutional Review Board

This research study was approved by The California State University, San Bernardino Institutional Review Board (IRB) (See appendix C). IRB, as Tracy (2013) states, “requires a scientifically valid research design, which protects research participants’ safety, privacy, health, and welfare. Furthermore, they try to ensure that the study’s benefits outweigh its risks and have the potential to improve society” (p. 88). I followed all the measurements and procedures of the CSUSB IRB board to make sure that my research benefits the community, and that my participants’ privacy and safety are protected. I asked all my participants to sign an informed consent form before the interview either in English or in Arabic (See Appendix B). In addition, I confirmed their agreement orally at the beginning of the interview. The purpose of the consent form was to give the

interviewees an overview of my research and its goals, the benefits and risks of participating in the study, and more information on data collection and protection of their privacy. To make sure that they understand the consent form, I had two forms; one in English and one in Arabic. I sent them the form in the language that they preferred. Besides getting a written and oral consent from my participants, I asked all participants at the end of the interview if they felt comfortable with their answers. All of them were satisfied with their answers. Moreover, to protect my participants' privacy, I did not use their real names in my thesis. Instead, I assigned them numbers (Participant 1, Participant 2, .... participant 20). I explained that to them at the end of the interview and made sure that all of them are okay with using numbers instead of their real names.

### Data Analysis

I utilized thematic analysis to analyze my data. Braun and Clarke (2006) define thematic analysis as “a method for identifying, analyzing and reporting patterns (themes) within data” (p. 79). Through thematic analysis, we organize and describe the data sets in (rich) detail and interpret various aspects of the research topic (Braun & Clarke, 2006). The process begins when the analyst notices and searches for patterns of meaning and potential issues of interest in the data, which may occur during data gathering. The endpoint is reporting the content and meaning of the themes. “Analysis involves a constant moving back and forward between the entire data set, the coded extracts of data that you are analyzing” (Braun & Clarke, 2006, p. 86). It is particularly useful in qualitative

research when trying to make sense of a vast text or a large collection of text, especially when the purpose is to extract out and explain major themes and basic concepts (Poepsel, 2021). Thematic analysis is a valuable tool for assessing different study participants' viewpoints, showing parallels and variations, and uncovering unexpected findings (Braun & Clarke, 2006). It helps the researcher to handle data in a well-structured manner, resulting in a clear and organized final report (Nowell et al., 2017).

While I was interviewing my participants, several of them used words like “Mashallah” [blessings] and “Alhamdulillah” [thanks God] when they were talking about their feelings of the common Islamic identity. These religious words are used by Muslims usually to express satisfaction, admiration, and in this case a “feeling of pride”. Therefore, presenting these religious traditions shows the real picture of Islam as a religion and challenges the stereotypical images that limited Islam as “the trigger of unrest in the Middle East, accompanied by the terrorist attacks, breakdowns, regime changes, and violence” (Li & Zhang, 2022, pp. 176–177).

I also noticed that some of participants judged the shows before even watching them. For example, one of my participants said that he was not initially interested in the show because he used to watch Star Wars, The Lord of The Rings, and Godfather, but when he watched the show after his dad’s encouragement, he regretted that stating, “I felt bad for judging this Middle Eastern show.” I noticed that this was the sentiment of those young participants

who were born and raised in the United States. They did not want to watch these shows at the beginning because they were used to the Western style of production. I believe that they were unintentionally or subconsciously affected by the Western stereotypical tropes that showed Islam as “the negative receiver” (Li & Zhang, 2022, p. 177).



## CHAPTER FOUR:

### RESULTS

All my participants watched at least one Turkish historical show. The main shows that were mentioned by my interviewees were: *Dirilis: Ertugrul* (*Resurrection: Ertugrul*) (2014), *Payitaht: Abdülhamid* (2017), *The Magnificent Century* (2011), *Barbaros: Sword of the Mediterranean* (2021), and *Uyanış: Büyük Selçuklu* (2020). All these shows are considered new historical shows because they started airing on TRT after 2014 except *The Magnificent Century*. Therefore, I will be focusing on these new shows in my analysis especially the *Dirilis: Ertugrul* (*Resurrection: Ertugrul*) show that has been watched by 19 of my participants. Most of the participants spent two and a half hours to three hours on these shows per day until the show ended. Five participants stated that they usually do not watch TV but *Resurrection: Ertugrul* got their attention, and they became obsessed with it. Several of them used the expressions “obsession”, “got crazy about it”, “caught up” and “hooked up” to describe their interest in watching this show. Some participants said that they used to spend over 6 hours per day watching this show. One of the participants said he finished one of the seasons in one month which is a very short period of time, taking into consideration that each season is about 100 hours. Several of them stated that they watched this specific show several times.

Most of the participants believe that this show is a mix of both fiction and facts. Three participants believe that everything that is presented in the show is

real. All participants said that the show encouraged them to research and “Google” some historical events or characters. Most participants believe that these shows especially *Resurrection: Ertugrul* contain political messages. Several of them think that the Turkish government is behind producing these shows and most of them indicated that they are happy about that. While 15 participants stated that these shows, especially *Resurrection: Ertugrul*, represented all Muslims well, five participants said that these shows focused on Turkish people and ignored Arabs and other ethnic groups. In the next section, I present my findings in detail under three main themes; forming a trans-national identity as a common Islamic identity, audience empowerment, and the shows’ politics of representation.

## Findings

### Forming a Trans-national Identity as a Common Islamic Identity

Although my participants are from different Arab countries with diverse perspectives regarding Turkey, it seems that these dramas succeeded in forming a trans-national identity as a common Islamic identity among Arabs in diaspora. Instead of focusing on national and local identities, transnational identity increases “the salience of identification with a group not uniquely confined to a nation-state” (Nisbet & Myers, 2010, p. 349). Transnational media play an essential role in creating this collective identity. For instance, Lynch (2007) argued that transnational TV channels, like Aljazeera that were found in the Arab world in the late 1990s, united the various politics of “local anti-Americanisms into

a single, overarching anti-American frame into a single identity” (p. 200). It seems as if Turkish historical dramas had a similar effect on my participants who are from different national and political backgrounds.

According to Nisbet and Myers (2010) “mediated collective political identities have the potential to be rooted within a “symbolic space” not necessarily bounded by traditional national borders or political institutions, but rather socially located in shared regional, cultural, linguistic, or religious contexts for example” (p. 349). The foundations of this common identity are based on the motives for watching these shows, which could be summarized as: collective pronoun “we”, role of women in the shows, connection to Islamic heritage, and learning about Islamic history.

Audiences’ motivations. Most of my participants indicated that they watched the Turkish historical shows, especially *Resurrection: Ertugrul*, because of the Islamic values, religious traditions, and Islamic history that were depicted in them. Also, over half of the participations gave credit to the “high” quality of the production. In addition, some participants watched these shows to know more about Islamic history and learn Turkish language. Many participants got hooked because of the story, the plots, and the historical aspects of these shows that are relevant to them as Muslims and Arabs. The participants were driven to watch these shows to know more about their religion and Islamic culture regardless of their political backgrounds.

First, several participants stated that they watched these shows because they were full of Islamic values and religious traditions. Several participants mentioned forgiveness, being stoic, giving, and helping others. These participants saw these values as part of the Islamic religion. The holy Quran and prophet Mohammed's sayings are full of the texts that highlight these values and encourage Muslims to practice them to build a better community. Thus, the participants were connecting these values that were depicted in the shows to the Quran. Connecting these words to Islam by the participants plays an important role in building a common Islamic ground.

**Participant 2, a 29-year-old male Lebanese American, said:**

When Ertugrul was traveling from Anatolia to Belad Al-Sham [modern-day Syria], he stopped to make Wudu [the Islamic practice of ritual washing before daily prayers]. I got hooked on that, I was like oh wow! I can definitely relate that to what I'm doing. So, it was something else for me.

**Participant 3, a 40-year-old male Kuwaiti who lives in Southern California, said:**

[*Resurrection: Ertugrul*] is purposeful! It brought certain values, you know, I would consider myself conservative and a little bit religious. It was game-changing. You don't find a show like this with these values. I would say the value of justice and the value if we're going to fight for the right cause, you know, no one talks about this, especially, when it comes to Muslims.

**Participant 14, a 35-year-old male Jordanian, said:**

I watched the show [*Resurrection: Ertugrul*] because it reflects Turkey's civilization, its Islamic background, and how they had principles and ethics. They presented tremendously the Islamic values at the beginning of the Ottoman Empire in the show.

All the previous testimonies show that these participants felt a mutual Islamic identity in watching the shows. Another factor that encouraged viewers to watch these shows was their high-quality production. Several participants said these shows were produced in high quality and the scenarios and plots were written very well. Some of them indicated that they did not expect that high-quality production which is comparable to Hollywood production. Most of them focused on the high-quality production of *Resurrection: Ertugrul*. Participants were celebrating the production and saw it as a collective Islamic self-representation. In their eyes, it is not only a show, but it is a production that delivers their narrative and making them creators, not only receivers. This production created a fandom of Arabs who put their origin countries and different backgrounds aside, while focusing on the common Islamic identity.

**Participant 3 said:**

It's [*Resurrection: Ertugrul*] entertaining; its production is good, and it's something of high quality. When they shoot one episode, it's almost like a movie because it is about two hours and a half. I think this is good, because when you have good production, you will attract audiences, and they will continue watching it. I visited the set. It was like oh my God! this

is real. It's a Huge production you know. If you see the goats and tints and how they built the mosque and the church. It is a lot, a lot of work, a lot of money being spent.

**Participant 14 said:**

I watched the show [*Resurrection: Ertugrul*] because of the characters, the idea, and the amazing plot of this show.

In addition, these shows succeeded to take Muslims hundreds of years back in their history and create a renaissance among them. Most participants indicated that they watched these shows because they connected them to Islamic history, especially to Ottoman Empire time. These participants focused on the time in which Muslims were united under one state. There were no borders among these states at that time and all Muslims lived in a strong empire. The shows made participants focus on the religious background that unite them instead of any cultural or political differences.

**Participant 2 said:**

Watching this show [*Resurrection: Ertugrul*] connected me to my Islamic heritage more. The first 20 episodes were actually in Syria. My dad is from Lebanon. That got me more interested. They went straight to Belad Al-Sham [Syria]. So yeah, that caught my interest immediately, like I'm seeing these lands from how they were in the 11th and 12th centuries.

Some participants watched these shows for learning purposes. Several participants indicated that they watched the shows because they want to know

more about Islamic history, specifically the Ottoman empire. They did not focus on a specific group history like Turks' or Arabs' history; instead, they wanted to know about their common Islamic history.

**Participant 16, an 18-year-old male Palestinian said:**

They used, in a class, to tell us about the Ottoman Empire and how it fell.

They also told us about the British Empire. Let's say, colonizers. I was attracted to the show [*Payitaht: Abdülhamid*, 2017] after that class. I wanted to know more about the Ottoman Empire.

The “We”. While the Islamic values, historical aspects, quality of production, connection to Islamic heritage, and learning purposes were the main motivations that encouraged Arab viewers to watch these shows which contributed to building a trans-national Islamic identity, I noticed that most of my participants used the collective pronoun “we” when they were answering my questions. Some of the quotes that reflected such plurality are “we were something”, “we are coming back”, and “we built ourselves”. The “we” in most of the cases in the interviews refers to Muslims and reflects a collectivity among the viewers. That means that my participants felt united by these shows. They looked to the events that were presented in the show via an Islamic lens.

Muslim Women Role. Some participants focused on the Islamic identity of those women in the show. Six participants (2 males & 4 females) talked in detail about how these shows represented Muslim women well and stated that this is not a usual thing to see. They highlighted in their answers the traditional Islamic

clothes of those women like the “hijap” or hair covering. The participants did not talk about the racial aspects of women’s role in these shows. Instead, they focused on the Islamic aspects of this role which goes parallel with the motives and the collective “we” in contributing to building a common Islamic identity.

**Participant 19, a 39-year-old male Iraqi, said:**

I liked how they showed women in a decent image. Women have a leading role in their participation, meetings, and other things. They have rights like men; the wife of Ertugrul and others participated in the meetings like men. There was a message that women should be trained to fight even while they are still young to protect themselves and their countries from enemies. They showed women fighting Mongols and Crusaders. They gave space for women to have a leading position in fights. For us, as Orientals, women are the most valuable thing that we have. They are our dignity. Our enemies know that. That’s why they try to attack us through our women. So, if our women are strong and can defend themselves, our enemies will not underestimate them. On the contrary, they will look at them as fighters who will defend themselves.

The motives of watching these shows, the collective language, and the role of Muslim women in the show were the main elements of building a trans-national Islamic identity among participants who felt proud about this common identity.



## Audience Empowerment

The shows succeeded in empowering my participants who felt happy about the common Islamic identity. After watching these shows, they showed a stronger identification with their religion and had a feeling of pride in their religion and culture. As a result, they started telling their non-Muslim friends about the show and some of them got obsessed with watching the show.

To start, watching these shows increased and enhanced religious practices. Several participants said that they started to practice Islam more after watching *Resurrection: Ertugrul*. Practicing Islam is not easy for those who live in the West as some of my participants indicated because of Islamophobia. Some participants said that they were “shy” to express their religious opinions in front of their classmates or friends. However, after the watching the show, they got encouraged to talk about Islam.

### **Participant 2 said:**

I started going to the mosque more actually, like I was there this morning and prayed Al-Fjer [dawn prayer].

### **Participant 5 said:**

The show [*Resurrection: Ertugrul*] makes me closer to Allah [God] in one way. For example, I was forgetting one of the worship aspects, which is called “Dua” [prayer or invocation]. In this show, they were showing a lot of scenes that you should pray and seek help from God if you are in the middle of the trouble.

Many participants expressed that they felt proud when they watched these shows, especially *Resurrection: Ertugrul* because it is an Islamic production, which is relevant to their religion and culture. Therefore, some of them started showing the series to their non-Muslim friends. Others started printing the logo of Ertugrul's tribe on t-shirts and having parties and gatherings when they watched the show.

**Participant 2 said:**

I became so proud. At my work, it's mostly African American people. They like Muslim culture for sure, you know. So, I show them sometimes clips from the show. And they'll enjoy it, especially because you'll see Ertugrul on a horse talking about how he's going to protect everyone; Muslims, Christians; everyone. Everyone is allowed to live free in his lands, and he's pro Justice against cruelty, like these kinds of slogans.

**Participant 5, a 41-year-old female Palestinian Jordanian, said:**

I felt proud of being Muslim. As a minority, you sometimes, especially when you're a teenager, feel shy; you feel like you're different. When my son watch the show, I can tell that he was so happy and he's so proud to be Muslim. He was wearing the Ertugrul ring on his finger and he goes to school with that ring. Everybody asked him about the ring. He was so happy to mention who Ertugrul is to his American friends. Some of them started watching the show and they like it.

**Participant 3 said:**

I remember I used to work at a Christian school in Orange County. When we had a soccer tournament, I bought all the players a t-shirt that has the Kayi logo (The tribe of Ertugrul). Then we started having parties at the end of the seasons. We gather and watch the last episode together.

Some interviewees said that they got “obsessed” with the shows and could not stop watching them. Several participants said that they used to watch the show for many hours per day and some of them watched it several times. Several participants indicated that they watched *Resurrection: Ertugrul* several times.

**Participant 1, a 59-year-old male Palestinian American, said:**

The show [*Resurrection: Ertugrul*] became too much of an obsession, so I started like watching it at five X speed because I needed to finish it. I just wanted my life back; I was so obsessed with it.

**Participant 3 said:**

I watched every single episode multiple times. I got caught up. Let me tell you I had an obsession. People were calling me crazy.

The shows played a crucial role in empowering Arab viewers and making them feel happy and a proud of their Islamic identity.

The Shows’ Politics of Representation

There are two categories in terms of representation: the shows’ representations of the Arab identity and the role of the shows in correcting Western media misrepresentation of Arabs and Muslims.

The shows' Representations of the Arab Identity. The shows correct the viewers' own misinformation about the history, and reflect a particular political stance regarding Turkish-Arab relationships, and might go against more nuanced representation of all the groups in the region.

First, as some participants indicated, the shows, especially *Resurrection: Ertugrul* and *Payitaht: Abdülhamid* helped them to learn more about history and corrected some of their own misinformation about the Ottoman Empire.

**Participant 10, a 66-year-old female Palestinian American, said:**

These shows encouraged me to go back to our history. They taught us in schools that the Ottoman Empire was not good. Every empire rises and falls. It might have some mistakes in the end. The history of the Ottoman Empire was not all wrong. Some mistakes might happen. If we compare the Ottoman Empire with other Western empires, their history was bloodier. If we look at French colonization or English colonization, they are still criminals. It is not fair to stay away from Turkey and the Ottoman empire. They did and gave a lot of things. They were weak at the end of the Ottoman empire, but they were in power for a long time like 600 years. No empire stayed in Power like this before. Ottomans are human beings. They have positive and negative aspects.

It seems that the shows are succeeding in changing the minds and hearts of Arabs towards Turkey by linking it to the Ottoman Empire's history.

**Participant 10:**

I personally think their [Ottomans'] positive sides are more.

**Participant 14 said:**

It [*Resurrection: Ertugrul*] gave me an idea about how the real Turkish people were, not like how they were represented in some Arabic drama shows.

**Participant 16 said:**

For Palestine, Ottoman Empire's time was the golden age for Palestine. Especially when Theodore Herzl went and talked to Sultan Abdulhamid that he wants the land of Palestine. He connected Palestine directly to the capital Istanbul. Sultan Abdulhamid was, totally, with Palestine. He was against the idea that Jewish people come to Palestine. He defended it with his blood. He said it's not mine to give basically.

These shows played an important role in supporting the historical connection between Arabs and Turks.

**Participant 14 said:**

These shows supported the Turkish-Arab rapprochement. This drama shows how Turkish people started their country. It reflected their culture. I remember when Ertugrul fought the Mongols in the fourth season of *Resurrection: Ertugrul* series, Arabs, Turkish people, and Muslims united as one country to face the Mongols' threats. I think these shows reinforce the relationship between Turkey and Arab countries because this kind of

drama supports the common values between Turkey and Arab countries. For example, there was a good character called Ibn Arabi [son of Al-Arabi or Al-Arabia] in *Resurrection: Ertugrul*. Ibn Arabi represented wisdom, humility, and forgiveness.

While most participants were happy about these shows and stated that they represented Muslims well, some participants criticized these dramas for “ignoring” Arabs and other groups and focusing mainly on Turkish people.

**Participant 4, a 28-year-old male Saudi American, said:**

The show is only focusing on Ertugrul. They were like there is no one else in the Middle East or in that area where they used to live! What about Salahuddin Al-Ayubi? It's not about race or about Arab and non-Arab. But You gotta be clear. Show the truth! show the facts! you know, don't just focus on Ertugrul. In the show you see all Muslims were like so dumb until Ertugrul came, they become so strong which is not true. They were there (in Saudi Arabia) for like 400\600 years. Let me admit, they were strong. I love history; I love what they did. I live in Jeddah and my mom's family is from Medina. When I go there, I see the train, mosques and some of their stuff are still there. This is so beautiful; so amazing, but when you want to show something you gotta be clear. They just limited it to Turkish people. That's not fair for [other] Muslims, not just for Arabs.

**Participant 18, a 28-year-old male Saudi, said:**

The show represented Muslims well. However, it ignored Arabs' history and confined Islam to the Turkish nation. Part of the show was in Sham [Syria]. They showed the king as childish, weak, and controlled by Crusaders although he was the opposite of that. The show provokes Arabs by ignoring them and their history.

To clarify, the king that the participant mentioned was Ayyubid (Kurdish), not Arab, but the participant meant the show did not show anyone in that area well as Participant 18 explained, when I asked him to explain that point more.

**Participant 1 said:**

There was a character of an Armenian older guy. They mocked him. His character was silly; he was petulant; he was goofy; he was scared; he was not masculine; none of the admirable traits that you see in other characters, you know. He's almost feminine. I think that's because he was an Armenian character. I think the show was developed to build and foster Turkish pride.

The shows played an important role in changing Arabs' minds and hearts about Turkey by connecting them to the Ottoman empire. However, there was another focal role of these dramas, which is related to challenging negative images of Arabs and Muslims in Western media.

The Role of the Shows in Correcting Western Media Misrepresentation of Arabs and Muslims. All my participants agreed that Muslims and Arabs have been misrepresented by Western media and Hollywood for a long time. Most of them

found that these new Turkish historical dramas represented Muslims well. They found their values, history, heroes, and cultures in these shows. Several interviewees stated that these shows are written by Muslims to represent Islam and fight Islamophobia. In addition, some participants indicated that the shows are considered a call to reuniting Arabs and Muslims to face this misrepresentation.

Most of the participants said that these shows represent Muslims better than Western shows because these dramas show the real picture of themselves and their religion and culture. In addition, these shows came at the perfect time while Muslims have been facing media misrepresentation and Islamophobia, especially after the Trump administration and the Muslim ban

**Participant 2 said:**

So, the lens of this show [*Resurrection: Ertugrul*] is the complete opposite of the lens of a show made by some ignorant racist White people such as some of the shows that were made after September 11<sup>th</sup>. They don't know anything about Muslims or Islam. They just know September 11th and Osama bin Laden and Al-Qaeda. When they make a show, they make it based on their ignorance. But this show is made from the land and the history of its own people; they're going to be the opposite, no doubt, no doubt. Overall, in the West, especially after September 11th, the picture of Muslims is not good. *Resurrection: Ertugrul* is 100% an effective tool to



fight Islamophobia because his values are the complete opposite of what Islamophobic people say. This is actually what Muslims are.

**Participant 3 said:**

So, definitely, there is a reaction, saying we have to do something. Ertugrul has a message; this is our history; this is how we saw it; this is how we built ourselves; this is who we are, you know what I'm saying? We need to go back to our roots, you know. These are human values; when you talk about freedom and justice. If you see him [Ertugrul]; sometimes he opens the Castle and calls the Christians and talks to them. That's why I say it's purposeful.

**Participant 5 said:**

[*Resurrection: Ertugrul*] came at the moment that we were, as Muslims, we were feeling very weak. It was very nice to see how that show showed a lot of good values about Islam. It makes a big change. It encourages a lot of producers in Turkish media to work on other dramas and other histories and be brave enough to introduce Islam, more and more. Before *Resurrection: Ertugrul*, it was like if they [other Turkish producers] want to show anything about Islam; they feel that they were ashamed of it or they want to show the European version of Islam.

**Participant 6, a 42-year-old-Sudanese American, said:**

I got tired of the homogeneity of all of the TV shows, and so I really wanted to see more characters that were people of color and different

kinds of storylines. There's a little bit of like Oh, how is this person going to be portrayed but if I'm watching a Turkish show, I don't really have that. There's no burden on me as a Muslim I can just enjoy the show you know, and I can see characters as they are. Every time I watch anything you know from Western media whether it's the news or entertainment, just like the burden of representations of being a fact-checker. It's exhausting. And that's one of the biggest reasons why I just want to go to the Turkish TV industry and just tell them, thank you!! because I can be entertained after I come from work and not have to deal with any of that. Even if I might have my critiques of how foreigners are portrayed in Turkish shows, it's still so much more of a relief to watch those shows than anything else.

Some participants said that these shows reminded them when Muslims were united under one state and considered these shows, especially *Resurrection: Ertugrul*, a call to reuniting Arabs and Muslims.

**Participant 13, a 40-year-old-Moroccan, said:**

I think the show [*Resurrection: Ertugrul*] is a call to the whole Arab world to get together, to get united, to become a "Sahwa" [awakening]. I mean to have an active role and an effective position instead of receiving. The Arabs are coming one day, the Muslims are coming one day. So, you should pay attention to our victory. I mean the empire writes back.

Some participants indicated that these shows helped people in the West to get to know Islam more and some of them converted to Islam because of these shows.

**Participant 8 said:**

There's a couple of ladies who actually became Muslim because of *Resurrection: Ertugrul*. You know, one of the ladies was actually here in San Diego. They both claim it's because of *Resurrection: Ertugrul*.

**Participant 10 said:**

There are some people who converted to Islam after the show.

These historical dramas played an important role in challenging the stereotypical tropes of Muslims because they represented Muslims in a very positive way by showing their real culture, religion, values, women and history. Moreover, these shows helped Western viewers to know more about Muslims from an Islamic perspective.

All in all, my findings showed that these dramas succeeded in creating a trans-national Islamic identity among Arab viewers in diaspora. The shows also empowered Muslims and made them feel proud of their religion and culture. In addition, the results indicated how these shows played a role in confronting the stereotypes of Muslims by Hollywood. In the next section, I will elaborate more on the main themes that I found.

## CHAPTER FIVE: DISCUSSION

The findings, that I summarized in the previous section under three main themes; forming a trans-national identity as a common Islamic identity, audience empowerment, and the shows' politics of representation, explain how Turkish historical dramas play a role in reviving Islamic values and historical memories among Arabs, while confronting the stereotypes of Muslims in Hollywood and other Western media. I will expand in this section on the main themes that I identified in the analysis to draw my conclusion. Most of the participants said that they felt proud of their heritage and history when they watched the new historical shows that started after the success of the *Resurrection: Ertugrul* show. Although my participants were Arabs with different perspectives regarding Turkey, they watched these dramas through an Islamic lens. The shows succeeded in creating a common Islamic identity amongst them. The main focus of my participants was on the Islamic aspects of the shows. Several of them indicated that this type of drama came after the "absence" and "ignorance" of Islamic history and heritage in Western media and Hollywood. All participants agreed that the portrayal of Muslims in Hollywood is negative. They explained how Muslims were presented as terrorists, not modern, dangerous, and ashamed of their culture. In addition, some participants talked about how mainstream Western media's representation of Muslims was limited to specific countries like Iraq and Afghanistan. This goes parallel with what scholars like Said (2003) and

Shaheen (2011) stated in their studies about the stereotypical tropes of Muslims in Western media. However, new Turkish historical dramas were completely different as my participants explained. The happiness and the feeling of being proud of watching these historical shows that most of my participants stated were based on five factors depicted in these shows: the abundance of Islamic values and religious traditions, the high quality of production, the representation of Muslim women, the representation of real Islamic history, and the revival of the history of the Ottoman empire.

Turkish historical dramas contain a lot of Islamic values such as brotherhood, sincerity, forgiveness, generosity, wisdom, being stoic, and humility. For practicing Muslims, applying these values is considered a major part of their Islamic identity. Muslims are required by Islam to use these values in their daily life activities to get closer to God. So, seeing these dramas on the screen applied by Muslim heroes connected these dramas to all Arabs around the world. This is something unique that Muslims are not used to seeing on TV. Although most of these values are not limited to Muslims and most of other religions have them, my participants were happy and excited to see these values applied by Muslim characters as one participant stated, "this is something else". Some participants considered these values as lessons they learned from the shows to become better people, as one participant said, "the show taught me how to be stoic and mindful of the things that say". These peaceful values were not portrayed in Western shows. On the opposite, Muslims were presented as "villains, within

their dominant personality, only aim to terrorize and destroy the western world” (Guarinos & Berciano-Garrido, 2022, p. 139). Therefore, Muslims were dehumanized and “othered” by not showing any of their real Islamic values and just presenting them as outsider enemies who hate the West. However, showing these values in Turkish drama gave a completely different representation, in which Muslims are presented as human beings who love, respect, and forgive others. This led to creating a trans-national Islamic identity among Arabs in the diaspora. Islam removed any political filters that Arab viewers may have while watching these dramas. They put their differences and backgrounds aside and just watch these shows as Muslims. That was clear in the pronoun “we” that they used to describe themselves which refers to Muslims.

Besides these Islamic values and traditions, the high quality of the production of these shows cultivated Arab viewers’ interests and exceeded their expectations. They saw it as an Islamic production, not a local Turkish production. A production that represented them as Muslims and challenged Western misrepresentations. Several participants said that they were not interested in these shows at the beginning because they were used to Western shows. They were not expecting to see shows produced by Muslims at the same level of quality as Western Shows such as the *Game of Thrones* and the *Vikings* as some participants referenced. Muslims usually are depicted in Western media and films in a position of receiving, not producing as Li and Zhang (2022) found in their study. They conclude, “Muslims are always required or forced to do

things, making people apt to believe that Muslims need to do things that they are suggested or required rather than assuming agency” (Li & Zhang, 2022, p. 177). However, all these participants changed their minds and became “obsessed” with Ertugrul after watching it. They usually got encouraged to watch these shows by their old relatives like their fathers, uncles, or aunts. They were amazed by the high quality of production, especially the production of *Resurrection: Ertugrul*, which made it to Netflix in 2017. This production quality made several participants feel proud as one of the participants said “*Resurrection: Ertugrul*” is a call to have an active role and an effective position instead of receiving.” This changes the negative picture of Muslims in Western media and proves that Muslims can produce their own shows and deliver their narrative to the world. Said argued that the misrepresentation and stereotyping of Muslims and Arabs by Western media and Hollywood are based on three factors:

One, the history of popular anti-Arab and anti-Islamic prejudice in the West, which is immediately reflected in the history of Orientalism; two, the struggle between the Arabs and Israeli Zionism, and its effects upon American Jews as well as upon both the liberal culture and the population at large; three, the almost total absence of any cultural position making it possible either to identify with or dispassionately to discuss the Arabs or Islam. (p. 27)

Therefore, I believe that this self-production challenges the stereotypical images of Muslims in Western media and discusses the Islamic world through

Muslims' eyes. Therefore, this production restores the absence of the "cultural position making" that Said mentioned which was one of the reasons behind the stereotypes of Muslims (2003, p. 27). In addition, Said emphasized in his seminal essay *Permission to narrate* (1984) the importance of historical narratives to achieve justice for marginalized communities especially Muslims and Arabs by asking this rhetorical question "But where are facts if not embedded in history, and then reconstituted and recovered by human agents stirred by some perceived or desired or hoped-for historical narrative whose future aim is to restore justice to the dispossessed?" (p. 46). Although these historical shows are considered fictional, they highlighted real events and facts about Islam which is considered a successful attempt to attract people's attention to know more about Muslims who have been dispossessed by Western media.

These shows also presented Muslim women as fighters, leaders, and consultants. They were on the front lines of the battlefields. They lead their tribe groups. They were consulted by their husbands and their opinions were considered. In addition, the costumes were very appropriate to Muslim religious traditions. Many of them were wearing hijabs [Muslim female head covers]. For example, one of the main characters in the *Resurrection: Ertugrul* show was *Ertugrul's* wife, Halima. She was very respected in the tribe. She led groups of women to fight the enemies of her tribe. Neither she nor any other woman in the show were sexualized or victimized. This was the opposite of "the constant victimization" of Arab/Muslim women in Western Media (Guarinos & Berciano-



Garrido, 2022, p. 140). They were shown as not respected by their community, especially men. They were shown as weak and incapable of protecting or defending themselves. This Western representation was used to justify Western interventions in the Muslim world using the “rescue narrative” approach (Stabile & Kumar, 2005)

In addition to the Islamic values, the high-quality production, and women's representation, the shows included important historical facts that reminded many participants of the periods of time when Muslims achieved victories. These historical events were forgotten because of the lack of shows that focus on them. For example, one participant said that *Resurrection: Ertugrul* reminded him of *The Message* (1976), which was a film about the life of Prophet Muhammed and the early history of Islam. Other participants also stated how these shows reminded them when Muslims were strong, not “underdeveloped and culturally backwards” as Hollywood presented them (Guarinos & Berciano-Garrido, 2022, p. 139). They used words such as “we were something”, “our golden ages”, and “Muslims are coming back.” Therefore, these shows revived a collective Islamic identity among those viewers which enhanced Muslims’ pride especially since these came at a time in which Muslims are struggling with misrepresentations and Islamophobia. According to a report by FBI, hate crimes against Muslims increased 1617% from 2000 to 2001 (Alfonseca, 2021). According to the Pew Research Center (2017), 75% of Muslim American adults believe that there is “a lot” of discrimination against Muslims in the U.S. Fifty percent of those adults

indicated that it is challenging to be a Muslim in the U.S., while 23% of them see that discrimination, racism or prejudice as the most important issue facing American Muslims these days. Therefore, Muslims were craving this kind of drama that fight this hate they face and show the real picture of Muslims (Kishi, 2017)

In addition, these shows succeeded in connecting Muslims and Arabs to Turkey by reviving the history of the Ottoman Empire, in which most Muslims were united under one state. The shows helped Arabs to know more about events and characters in that period of time that they have never heard about such as Ertugrul and Ibn El Araby. This made them feel more aware of the absence that they have as Muslims. For example, one participant said, "I never realized there was some absence of my own history that I should have known about honestly." These dramas also addressed contemporary and ongoing issues. For example, a participant said that the *Payitaht: Abdülhamid* show discussed the Palestine issue. He talked about how sultan Abdülhamid refused to collaborate with the founder of Zionism, Theodor Herzl. Therefore, presenting these events in which Muslims were strong and victory makers made participants feel proud of their history.

All these shows were tied around the history of the Ottoman empire. For example, *Ertugrul* was highlighting the period that led to the establishment of this empire. *Abudlhamid* was focusing on the last period of the Ottoman empire which is considered controversial because the empire was weak, and many major

catastrophic and detrimental events happened during that time. All my participants are aware of that. Most of them believe that the Turkish government is behind producing these shows and are happy about it. As several participants indicated, these shows help in fighting Islamophobia. Dakroury (2016) talked about the crucial role of media and communication in dispelling Muslim stereotypes and considered it as a type of self-resistance against stereotypes and Islamophobia. Therefore, I believe that these shows helped in fighting Islamophobia by educating Western audiences about the “real Islam” and confronting the stereotypes of Muslims, especially that *Resurrection: Ertugrul* is available now on Netflix to Western Audiences.

#### Future Research

Although most of my participants were happy about these shows, some of them were not. They stated that these shows focused on the Turkish nation only and ignored Arabs and other minorities. Studying the representation of non-Turkish groups in these shows can be done in a separate study, using textual analysis or other message analysis approaches. In addition, the impact of Turkish drama became phenomenal not only in the Arab and Muslims Worlds but everywhere. We have *Diriliş: Ertuğrul* on Netflix, and I learnt from some of my participants that Americans, Europeans, and Latin Americans started watching it. Therefore, I hope that researchers build on this study and expand it by studying different audiences. Lastly, the political economy of production is an important aspect to study to get more informed about the role of the Turkish government

vs. those shows that had been produced by private corporates and to examine the difference in messaging in both cases.

### Limitations

Focusing on Arab Muslims who live in the diaspora and specifically in the United States helped me in my research because most of them are exposed to Western media and struggle with Islamophobia which was an excellent addition to the research. However, the impact of Turkish drama is phenomenal in the Arab world. The perceptions and reactions of Arabs who still live in their countries might be different. In addition, most of my participants are educated. They are students, professors, engineers, managers, social justice activists, and more. Their perspectives may not be similar to those who are not educated. In addition, all of my participants self-identify as bi-lingual Arabs. These shows became popular in the Islamic world. I did not have the chance to interview non-Arab Muslims and I did not have the chance to interview Non-Muslim Arabs (such as Christian Arabs).

### Conclusion

New Turkish historical dramas that started airing on the Turkish Radio and Television Corporation (TRT) after the exceptional and phenomenal success of *Resurrection: Ertugrul* in 2014 succeeded in playing a crucial role in confronting the stereotypes of Muslims in Hollywood and fighting Islamophobia. Contrary to Hollywood and Western media, these dramas were full of Islamic values and

religious traditions that Muslims related to in their lives and cultures. These shows changed the stereotypical images of Muslim women from needing protection, as Western media present them, to being in leading and powerful positions. In addition, these dramas succeeded to change Arabs' minds and hearts toward Turkey by connecting them to Ottoman Empire after correcting some stereotypes among Arabs about controversial events during the empire's time. Moreover, these dramas cultivated Muslims' attention and exceeded their expectation because of their high-quality production that is comparable to Hollywood production which created a feeling of pride among Muslims. This self-representation that was supported by the Turkish government repositioned Muslims from “passive receivers” to in an active role in which they are producing, not only receiving.

APPENDIX A:  
INTERVIEW PROTOCOL  
DEVELOPED BY NAIM ABURADDI

What is your full name?

Where were you born?

Where do you live now?

What do you work?

How many hours (per day) do you usually watch TV?

Have you ever watched any Turkish shows? If so, what are the names of the shows that you watched?

What are the names of Turkish historical shows that you have watched, or are still watching?

How many hours do you spend watching Turkish historical shows per week?

Why do you watch these shows?

Do you think that these shows affected your life? If so, how?

Did these shows help you to know more about Turkey? If so, how?

Did these shows help you to know more about the Muslim World?

Do you think these shows reflect Turkish foreign policy toward the Arab world? In other words, do these shows contain political messages? If so, what messages do you remember from these shows?

Did these shows help you to know about historical facts that you did not know before? If so, did you do any research on any issue mentioned in one of the shows? If so, can you mention the issue, and in which show you watched it?

Do you think Turkish historical shows presented historical facts realistically?

In your opinion, what is the difference between old Turkish historical shows like مسلسل حريم السلطان and new Turkish historical shows like مسلسل أرطغرل? Which one do you prefer? Why?

Do you agree that the new Turkish historical shows reinforced the relationship between Turkey and the Arab world? If so, how? Can you give me any examples from these shows?

Some people claim that the new Turkish historical shows are produced as a reaction to some Western shows like the Game of Thrones series. Do you agree with this claim? If so, why?

Have you watched any Hollywood movies about Muslims or Arabs? If so, can you mention them?

What do you think about the representation of Arabs and Muslims in Hollywood?

Do you think these shows affect your social behaviors? if so, how? In other words, was any of your behaviors or beliefs changed after watching these shows? If so, what changed and how?

How do these shows affect Turkey's image among Arabs?



APPENDIX B:  
CONSENT FORMS



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College of Arts and Letters  
Department of Communication Studies

### INFORMED CONSENT

**PURPOSE:** The proposed study aims to examine the Arab viewers' perceptions of the Turkish historical series. It will discuss Arab fans' reactions to the Turkish historical shows that started to air on Arab channels in 2011.

**DESCRIPTION:** The study will examine Arab viewers' perceptions and reactions to Turkish historical dramas, to understand why they watch those dramas, how they perceive and react to historical facts presented in those dramas, and whether and how those dramas confront the misrepresentations of Muslims by Western media and cinema.

**PARTICIPATION:** Your participation is completely voluntary, and you do not have to answer any questions you do not wish to answer. You may skip or not answer any questions and can freely withdraw from participation at any time. You will be interviewed individually via Zoom for a maximum of 45 minutes. The interview will be audio/video recorded. You can turn off your camera if you don't feel comfortable being on the camera.

**CONFIDENTIAL:** All the collected information will be protected and used only for the research purposes. Participants will be given pseudonyms in order to protect their privacy. All the collected data will be stored on my CSUSB Drive which is highly protected by passwords and Duo Security APP. The collected data will be deleted 3 years after the project has ended.

**DURATION:** 30 to 45 minutes.

**RISKS:** Some questions may require you to express your political opinion about some issues. If that may affect you negatively, you have the right not to answer these questions. In addition, you will be given a pseudonym to protect your privacy.

**BENEFITS:** Studying the discourse created around the Turkish historical dramas among Arab viewers might shed light on how Arabs perceive and react to the new and old Turkish historical shows and might help to determine if these shows affected Arab fans beyond their activism on Facebook.

**VIDEO/AUDIO:** I understand that this research will be audio/video recorded Initials \_\_\_\_.

909.537.5815 • fax: 909.537.7585 • <http://communication.csusb.edu>  
5500 UNIVERSITY PARKWAY, SAN BERNARDINO, CA 92407-2393

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Maritime Academy • Monterey Bay • Northridge • Pomona • Sacramento • San Bernardino • San Diego • San Francisco • San Jose • San Luis Obispo • San Marcos • Sonoma • Stanislaus



College of Arts and Letters  
Department of Communication Studies

**CONTACT:**

Dr. Ahlam Muhtaseb  
619 757 9870

amuhtase@csusb.edu

Naim Aburaddi

951 310 1742

Naim.aburaddi@csusb.edu

**RESULTS:** The results of this study will be obtained at California State University- San Bernardino (CSUSB),  
Department of Communication Studies.

Address: 5500 University Pkwy, San Bernardino, CA 92407

**CONFIRMATION STATEMENT:**

I understand that I must be 18 years of age or older to participate in your study, have read and understand the consent document and agree to participate in your study.

**SIGNATURE**

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

909.537.5815 • fax: 909.537.7585 • <http://communication.csusb.edu>

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Maritime Academy • Monterey Bay • Northridge • Pomona • Sacramento • San Bernardino • San Diego • San Francisco • San Jose • San Luis Obispo • San Marcos • Sonoma • Stanislaus

### إذن بالمشاركة

إن هذه الدراسة التي مطلوب أن تشارك بها مصممة لدراسة فهم المشاهدين العرب للدراما التركية التاريخية وطبيعة ردود أفعالهم على هذا النوع من الدراما. ستبحث الدراسة في طبيعة ردود أفعال العرب حول الدراما التاريخية التركية القديمة التي بدأت مع مسلسل حريم السلطان والدراما التاريخية الحديثة التي بدأت بعد عرض مسلسل القيامة: أرطغرل على التلفزيون التركي الحكومي.

أود اليوم أن أتحدث إليك عن رأيك وتقييمك للمسلسلات التركية التاريخية الحديثة. سوف أسألك بعض الأسئلة عندما تنتهي من سرد قصتك و سوف أقوم بتسجيل المقابلة بالفيديو و الصوت عبر برنامج Zoom، إذا كنت لا تمانع. لن أأخذ من وقتك أكثر من 45 دقيقة. جميع المعلومات التي سوف أقوم بجمعها سوف تحفظ في سرية تامة من قبل الباحث. لن يُستخدم اسمك الحقيقي إلا إذا سمحت بذلك، إذا تم استخدام قصتك في البحث فسوف يتم استخدام اسم مستعار. بعض الأسئلة قد تطلب التعبير عن رأيك السياسي حول بعض القضايا. لك الحق الكامل في عدم الإجابة على هذه الأسئلة إذا أردت. نتائج هذا البحث ستقدم لقسم علوم التواصل في جامعة كاليفورنيا- سان برناردينو. العنوان: 5500 University Pkwy, San Bernardino, CA 92407

إن مشاركتك في هذه الدراسة اختيارية تماما. لك الحق في عدم الإجابة على أي سؤال أو الانسحاب من المشاركة في أي وقت. إذا كان لديك أي سؤال أو إشكال حول هذه الدراسة الرجاء الاتصال بالباحث نعيم أبو راضي على الرقم التالي 951 310 1742

بالتوقيع على هذه الوثيقة، أقر بأنني أعلمت بطبيعة هذه الدراسة. أنني أفهم طبيعتها و هدفها، كما أنني أوافق على المشاركة فيها. كما أنني أقر بأنني أبلغ من العمر 18 عاما أو أكثر.

التوقيع ..... التاريخ .....

APPENDIX C:  
IRB APPROVAL LETTER

4/27/22, 5:22 PM

CoyoteMail Mail - IRB-FY2021-244 - Initial: IRB Expedited Review Approval Letter



Naim Aburaddi <007075855@coyote.csusb.edu>

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**IRB-FY2021-244 - Initial: IRB Expedited Review Approval Letter**

3 messages

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do-not-reply@cayuse.com <do-not-reply@cayuse.com>  
To: 007075855@coyote.csusb.edu, AMuhtaseb@csusb.edu

Tue, Apr 27, 2021 at 10:26 AM



April 27, 2021

**CSUSB INSTITUTIONAL REVIEW BOARD**  
Expedited Review  
IRB-FY2021-244  
Status: Approved

Prof. Ahlam Muhtaseb and Mr. Naim Aburaddi  
CAL - Communications  
California State University, San Bernardino  
5500 University Parkway  
San Bernardino, California 92407

Dear Prof. Muhtaseb and Mr. Aburaddi:

Your application to use human subjects, titled "How Arab Viewers Perceived and Reacted to Turkish Historical Drama" has been reviewed and approved by the Institutional Review Board (IRB) of CSU, San Bernardino. The CSUSB IRB has not evaluated your proposal for scientific merit, except to weigh the risk and benefits of the study except to ensure the protection of human participants. Important Note: This approval notice does not replace any departmental or additional campus approvals which may be required including access to CSUSB campus facilities and affiliate campuses due to the COVID-19 pandemic. Visit the Office of Academic Research website for more information at <https://www.csusb.edu/academic-research>.

The study is approved as of April 27, 2021. The study will require an annual administrative check-in (annual report) on the current status of the study on April 27, 2022. Please use the renewal form to complete the annual report.

If your study is closed to enrollment, the data has been de-identified, and you're only analyzing the data - you may close the study by submitting the Closure Application Form through the Cayuse IRB system. Please note the Cayuse IRB system will notify you when your protocol is due for renewal. Ensure you file your protocol renewal and continuing review form through the Cayuse IRB system to keep your protocol current and active unless you have completed your study.

<https://mail.google.com/mail/u/0/?ik=804ac36f9c&view=pt&search=all&permthid=thread-f%3A1698215410735988222&simpl=msg-f%3A1698215410735988222&simpl=msg-f%3A169821650646671852...> 1/4

4/27/22, 5:22 PM

CoyoteMail Mail - IRB-FY2021-244 - Initial: IRB Expedited Review Approval Letter

Please note a lapse in your approval may result in your not being able to use the data collected during the lapse in your approval.

You are required to notify the IRB of the following as mandated by the Office of Human Research Protections (OHRP) federal regulations 45 CFR 46 and CSUSB IRB policy. The forms (modification, renewal, unanticipated/adverse event, study closure) are located in the Cayuse IRB System with instructions provided on the IRB Applications, Forms, and Submission Webpage. Failure to notify the IRB of the following requirements may result in disciplinary action.

- **Important Notice: For all in-person research following IRB approval all research activities must be approved through the Office of Academic Research by filling out the [Project Restart and Continuity Plan](#).**
  - Ensure your CITI Human Subjects Training is kept up-to-date and current throughout the study.
  - Submit a protocol modification (change) if any changes (no matter how minor) are proposed in your study for review and approval by the IRB before being implemented in your study.
  - Notify the IRB within 5 days of any unanticipated or adverse events are experienced by subjects during your research.
  - Submit a study closure through the Cayuse IRB submission system once your study has ended.

The CSUSB IRB has not evaluated your proposal for scientific merit, except to weigh the risks and benefits to the human participants in your IRB application. If you have any questions about the IRB's decision please contact Michael Gillespie, the IRB Compliance Officer. Mr. Michael Gillespie can be reached by phone at (909) 537-7588, by fax at (909) 537-7028, or by email at [mgillesp@csusb.edu](mailto:mgillesp@csusb.edu). Please include your application approval number IRB-FY2021-244 in all correspondence. Any complaints you receive regarding your research from participants or others should be directed to Mr. Gillespie.

Best of luck with your research.

Sincerely,

*Nicole Dabbs*

Nicole Dabbs, Ph.D., IRB Chair  
CSUSB Institutional Review Board

ND/IMG

APPENDIX D:  
GOOGLE FORMS  
CREATED BY NAIM ABURADDI



## The Impact of Turkish Historical Drama on Arabs

**PURPOSE:** The proposed study aims to examine the Arab viewers' perceptions of the Turkish historical series. It will discuss Arab fans' reactions to the Turkish historical shows that started to air on Arab channels in 2011.

**DESCRIPTION:** The study will examine Arab viewers' perceptions and reactions to Turkish historical dramas, to understand why they watch those dramas, how they perceive and react to historical facts presented in those dramas, and whether and how those dramas confront the misrepresentations of Muslims by Western media and cinema.

**PARTICIPATION:** Your participation is completely voluntary, and you do not have to answer any questions you do not wish to answer. You may skip or not answer any questions and can freely withdraw from participation at any time. You will be interviewed individually via Zoom for a maximum of 45 minutes. The interview will be audio/video recorded. You can turn off your camera if you don't feel comfortable being on the camera.

**CONFIDENTIAL:** All the collected information will be protected and used only for the research purposes. Participants will be given pseudonyms in order to protect their privacy. All the collected data will be stored on my CSUSB Drive which is highly protected by passwords and Duo Security APP. The collected data will be deleted 3 years after the project has ended.

**DURATION:** 30 to 45 minutes.

**RISKS:** Some questions may require you to express your political opinion about some issues. If that may affect you negatively, you have the right not to answer these questions. In addition, you will be given a pseudonym to protect your privacy.

**BENEFITS:** Studying the discourse created around the Turkish historical dramas among Arab viewers might shed light on how Arabs perceive and react to the new and old Turkish historical shows and might help to determine if these shows affected Arab fans beyond their activism on Facebook.

**CONTACT:**

Dr. Ahlam Muhtaseb

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Naim Aburaddi

951 310 1742

[Naim.aburaddi@csusb.edu](mailto:Naim.aburaddi@csusb.edu)

**RESULTS:** The results of this study will be obtained at California State University- San Bernardino (CSUSB), Department of

Communication Studies.  
Address: 5500 University Pkwy, San Bernardino, CA 92407

**\* Required**

1. **Name \***

---

2. **Gender \***

*Mark only one oval.*

- Male
- Female
- Prefer not to say

3. **Email \***

---

4. **Phone \***

---

5. Nationality

---

6. What time works best for you to do the interview? Can you please give me three suggestions

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7. Anything to add...

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### بحث حول "تأثير الدراما التاريخية التركية على المشاهدين العرب"

هذه الدراسة مصممة لدراسة فهم المشاهدين العرب للدراما التركية التاريخية وطبيعة ردود أفعالهم على هذا النوع من الدراما. ستبحث الدراسة في طبيعة ردود أفعال العرب حول الدراما التاريخية التركية القديمة التي بدأت مع مسلسل حريم السلطان والدراما التاريخية الحديثة التي بدأت بعد عرض مسلسل القيامة. أُرسلت على التلفزيون التركي الحكومي.

أود أن أحدث إليكم عن رأيك وتقييمك للمسلسلات التركية التاريخية الحديثة. سوف أسألك بعض الأسئلة عندما تنتهي من سرد قصتك و سوف أقوم بتسجيل المقلبة بالفيديو و الصوت عبر برنامج Zoom. إذا كنت لا تمانع. لن أأخذ من وقتك أكثر من 45 دقيقة. جمع المعلومات التي سوف أقوم بجمعها سوف تحفظ في سرية تامة من قبل الباحث. لن يُستخدم اسمك الحقيقي إلا إذا سمحت بذلك، إذا تم استخدام قصتك في البحث فسوف يتم استخدام اسم مستعار. بعض الأسئلة قد تطلب التعبير عن رأيك السياسي حول بعض القضايا. لك الحق الكامل في عدم الإجابة على هذه الأسئلة إذا أردت. نتائج هذا البحث ستقدم ل قسم علوم التواصل في جامعة كاليفورنيا- سان برناردينو. العنوان: University Pkwy, San 5500 Bernardino, CA 92407

إن مشاركتك في هذه الدراسة اختيارية تماما. لك الحق في عدم الإجابة على أي سؤال أو الامتناع من المشاركة في أي وقت. إذا كان لديك أي سؤال أو إشكال حول هذه الدراسة الرجاء ارسال إيميل للباحث نديم أبو راضي [naim.aburaddi@csusb.edu](mailto:naim.aburaddi@csusb.edu)

#### \* Required

#### 1. \* الاسم كاملا \*

---

#### 2. \* الجنس \*

Mark only one oval.

ذكر

أنثى

يُفضل عدم التصريح

3. \*الجنسية\*

---

4. \*الإيميل\*

---

5. \*رقم الهاتف\*

---

6. \*هل تفضل أن يتم التواصل معك من خلال الإيميل أم الهاتف\*

*Mark only one oval.*

الإيميل

الهاتف

7. \*متى أنسب وقت لك لعمل المقابلة؟\*

---

4/28/22, 9:24 PM

مبحث حول الآثار الدراما التاريخية التركية على المشاهير العرب

8. هل تريد إضافة أي شيء؟

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Google Forms

<https://docs.google.com/forms/d/1fNiHcvUhcVcYMYBD10S1ncH6Lwqct6nMV3ZCZCbrTSE/edit>

3/3

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