

The Communication Role Of Popular Diplomacy: The Turkish Drama Serials As A Model

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Abstract

This study identifies the communicative role of popular diplomacy through what is presented in the Turkish drama. It examines the Turkish drama serials' effects on the Palestinian society. It mainly seeks to understand the negative consequences of these serials on the Palestinian culture and tradition. It is a survey research whose data is collected from two major Universities in Gaza (Al Aqsa University and Azhar University). A purposive sample of 200 male and female respondents, whose age group is 18-34, is selected.

The cultivation theory is used and the results indicate that the Palestinian youth watch Turkish dramas with keenness and interest and are fascinated by the Turkish appealing culture. Besides, the results implied that the Turkish tele serials encourage sexual behavior, provoke pre as well as extra martial affair. These serials spread the culture of criminal activity, cause eve teasing, and support familial conflict. The study proposed a number of remedial measures which are inevitably needed to keep the Palestinian youth away from being blind followers of foreign cultures.

Keywords: Communication role, Public diplomacy, Turkish Drama Serial, Palestine, Palestinian youth, culture.

Introduction

Since the emergence of modern means of communication, the unprecedented development in information technology and its potential to link the world, the development of long-term ties between Turkey and the world countries has necessitated the development of an awareness of the requirements of the performance that takes place in

a conscious and organized coordination. This also takes place through conscious and organized processes that work on increasing Turkish television and cinema production, especially in the field of Turkish drama, which has become one of the tools of popular diplomacy to communicate with other peoples around the world. It has also influenced not only their individual and creative initiatives, but also their “innovative” efforts to utilize the types and means of communication. In this respect, it builds new “mental images” that reflect the Turkish culture and social practices. Such images are employed to spread the Turkish’s culture and values, highlighting the various aspects of Turkish soft power, thus affecting the production of new and real trends, and re-evaluating public opinion trends, at the regional and global levels.

The foreign content has huge impact on the moral values, norms and living styles of youth. In this regard, Turkish dramas have rapidly become so popular that everyone seems to be talking about them. At the present time, Turkish drama is broadcasted through Arab channels such as MBC, Abu Dhabi and other channels that broadcast from Dubai, Lebanon and Cairo.

The previous research on this phenomenon has reflected that those who frequently watch Turkish dramatic serials are attracted by the fascinating depiction of the Turkish appealing culture which is represented in people's fascination with certain aspects like expensive cars, villas, outfits and the blond artists.

Scholars in the field of public relations have been ultimately instrumental in re-directing attention beyond what is termed as one-way media as well as messaging methods that dominated the first few years that followed the 9/11 attack (Wang, 2006). This remarkable shift is clarified as “competition to cooperation” (Hocking, 2008). It is also referred to as “messages to mutuality” (Fitzpatrick, 2011) and “battles to bridges” (Zaharna, 2010). In this respect, communities still perceive themselves as possessing control over the way they communicate. This type of control refers to the nation's potential to manage and control communication (Zaharna &Uysal, 2016).

The term “serials” implies that a form of art that involves the cinematographic and narrative techniques has a strong effect on modern society (Ruwandeepea, 2011). In this respect, entertainment denotes something that brings joy to people (Al Masri, 2013).

Turkish drama serials have become the most popular serials in Palestine. A large number of the Palestinian population now watches Turkish tele serials regularly. They blindly follow the Turkish culture which is represented and being dramatized in these serials. This blind

imitation of the Turkish culture threatens to destroy not only the Palestinian culture and traditions but also the Palestinian values and beliefs. In this respect, the Palestinian people are Arab Muslims which indicates that the Palestinian community is conservative and disciplined. However, many Palestinian people have become fond of the Western culture being dramatized through daily tele serials.

Therefore, public diplomacy is expected to deal with ultimately different, yet strongly tied communities and stakeholders (Heath, 2006; Sethi, 1975). This indicates that maintaining legitimacy relies heavily on observing public expectations and perceptions.

TV viewing builds the opinion and understanding on different issues. Being a developing nation, Palestine is also affected by TV programs.

Media plays a significant role in spreading globalization, which has resulted in a state of cultural invasion. All nations are affected, with varying degrees, by cultural and economic imperialism. Although there are many advantages of globalization but in return, confused culture identities are emerging and people are losing their personal identity. The emergence of confused culture identities is, to a great extent, the outcome of media activities. In this respect, the Arab channels air the dubbed dramas of Turkey, without realizing the negative impact of these dramas on the Arabic culture.

Turkish Drama Serials and Soft power

The effectiveness of the Turkish soft power emanates from its geography, history and culture. These are invested as sources of domestic as well as foreign policy. This point distinguishes the Turkish soft power from the soft powers of other countries. In this respect, the potential of Turkish soft power, which has its roots in the Balkans, the Middle East and the remote parts of Central Asia, is the outcome of the cultural as well as the historical experience of Turkey (Kalin.2011). Furthermore, the values that Turkey tries to spread, along with its long history as well as cultural depth, have ultimately activated regional dynamics. These values have also created chances for the emergence of new influence spheres (Melissen, 2005).

It is worth commenting that the Turkish television series have done much in spreading the Turkish culture worldwide (Alankuş & Yanardağoğlu, 2016). These have benefited the Turkish public diplomacy in recent years. Despite its newness in this field, Turkey has achieved much with regard to spreading the Turkish history and culture (Huijgh & Warlick, 2016). The Turkish efforts related to public diplomacy are based on Joseph Nye's idea of soft power. Essentially, soft power denotes a country's potential to influence others. The number of

Turkish dramas which were exported to world countries exceeded exceeds 100 dramas, bringing to the Turkish income \$100 million (Yeşil, 2015; Ülgen, 2011).

The period from 2005 to 2011 witnessed Turkey's export of more than 36,000 programming hours (Yeşil, 2015). In this respect, the last few years reveal an increase in the number of newly produced Turkish serials, as TRT produced *Diriliş: Ertuğul*, that received the attention of millions of audiences globally (Gök, 2015). It is hoped that export revenues will be more than \$1 billion this year (Bhutto, 2019).

Three Arab channels: MBC, Dubai TV and Abu Dhabi TV have participated significantly in spreading the Turkish culture as these channels acquired the rights to show Turkish dramatic works in 20 countries across the Middle East and North Africa (MENA) region (Alankuş & Yanardağoğlu, 2016). The first screening was of the series *Ikliil al Ward* in 2007, while *Nour* was viewed by more than 85 million citizens of Arab countries in 2008 (Cerami, 2013).

One of the most important reasons for the wide spread achieved by Turkish drama is that it is a product of an eastern society, whose customs and traditions are reflected in its plots and events. Before Turkish drama entered the spotlight, American drama was the only dominant one for decades, without a competitor or alternative. Despite the high ability that this drama possessed to attract a global audience, at the same time it remained at a distance from wide groups of audiences. Those who belong to oriental/religious/conservative societies follow it for pleasure alone, without finding a reflection or expression in it. This is because the mixture of that drama, which relied mainly on high doses of violence and sex, and if it succeeded in attracting them to it, at the same time it kept making them feel alienated from it.

It is evidently reported that Turkish dramas represent a culture which is partly Turkish and partly influenced by the Western teachings of sexual harassment, aggressions, revenge and melancholy (Shuvo, 2009). Much noteworthy, issues like extra marital relationship and pre marriage affairs are frequently represented in Turkish serials. These features make people, who frequently watch Turkish dramas, mentally affected and their socio-familial life becomes much disturbed. Many Palestinians are addicted to watching Turkish dramas as they are influenced by the vulgar as well as the absurd stories, characters and performances of such dramas.

Research Questions:

1. Do the Turkish drama serials have a negative impact on the Palestinian culture and traditions?
2. Do the Turkish drama serials have a negative impact on the Palestinian social life?
3. How do the Palestinian youth perceive the Turkish drama serials?
4. Which aspects are most influenced by the Turkish drama serials?
5. What are the most important efforts and communication roles of popular diplomacy in Turkish drama?

Objectives:

1. To know if the Turkish drama serials have a negative impact on the Palestinian culture and traditions.
2. To reveal the negative impact of the Turkish drama serials on the Palestinian social life.
3. To know the Palestinian youth's perception of the Turkish drama serials.
3. To identify the aspects which are most influenced by the Turkish drama serials.

Hypotheses:

It is hypothesized that

1. The Turkish drama serials have a negative impact on the Palestinian culture and traditions.
2. The Turkish drama serials have a negative impact on the Palestinian social life.
3. The Palestinian youth perceives the Turkish drama serials as ideal and relevant.
3. The socio-familial aspects are most influenced by the Turkish drama serials.

Significance of the Study

The practical significance:

There have been limited formal investigations conducted on this particular subject to date. As a result, individuals have the opportunity to understand how foreign dramas influence the perception of Turkish daily soaps in Palestine. The outcomes and conclusions of this research will provide valuable insights for the Palestinian people, aiding them in determining the importance of importing these dramas into the country. Additionally, the findings will assist in assessing the suitability of such dramas in Palestine. Furthermore, the study generates new

knowledge that can be beneficial for producers and directors of Arab channels, as it encourages them to take responsibility for the quality of their creations.

Limitations

Subject: the Turkish drama serials' negative impact on the people of Gaza.

Time: May, 2023.

Place: Gaza, Palestine.

Literature Review:

Previous research on drama has not ignored the international drama's impact on the society and its extended effect on individuals in foreign countries. However, none of these studies has investigated the phenomenon in the Palestinian context. In this respect, a study carried out by Brody et al. in 1980 evidently reflected effects related to TV viewing on family interactions. Besides, the study implied that fathers and their children had low levels of orientation toward each other. Their communication is negatively affected by watching television. Interestingly, mothers did not change their interactions at the familial level. However, the study implied an increase in the family members who tend to touch each other. This evidently highlighted a strong need to develop intimacy (Brody et al., 1980). Another study was carried out by Anderson et al. (2001). It was applied on a sample of adolescents over a period of time. Its result implied that content but not viewing time is the cause of effects of television on individuals.

Many other studies like (Roy et. al, 2016; Danielson, 2009; McNeill & McKay, 2016) view TV as a medium that greatly impacts youth's choices with regard to clothes and shopping behavior. Such studies never ignored TV's influence on the youth's tastes and their interest in fashion. This is attributed to the TV's visual nature which supports credibility. Another study was carried out by (Auter et al, 2008), and its results observed the effect of interesting outlooks being shown on TV on the people's consumption.

Alankuş and Yanardagoglu (2016) argue that the Turkish drama has become popular as it ensures its popularity in 75 countries across the world. This grants Turkey influential soft power, thus granting it a cross cultural significance. Women are the most influenced group by this type of drama. In this respect, soap operas significantly impact Arabic women (Georgion, 2012).

Anthony (2011) revealed that much stringer culture was presented in a vivid way highly adoptable and often admirable in the Turkish tele serials. Majority of women responded through being attracted toward hair style and dress presented and worn by Turkish models and tried to do and look the same way. Thus, the dish antenna society adopted new trends and lifestyles.

Another study implied that dramas represent cultural contexts that ultimately influence young viewers and provoke them to imitate. This imitation occurs at different levels, including the social and educational levels (Kaplan, 2016).

Anwar (2005) indicated that those who frequently watch these shows ultimately become delusional. This is because the content of these serials is too farfetched. That is it manipulates the people's minds. Generally, the TV's role in strengthening Turkish public diplomacy cannot be overestimated (Williams, 2013). Besides, Turkish dramas, along with soap operas, have become popular in the Arab world, thus idealizing Turkey and strengthening its social, cultural, historical, ideological and political influence.

Hardly any literature has been found on the positive and negative effects of Turkish drama towards youths. That is, the widest scope of previous research on this phenomenon has been focused on the influence of Turkish drama and Turkey-wave for tourism and consumer attitude towards Turkish products. Indeed, many studies attest to how Turkish products such as cosmetics, fashion and food have increased in popularity due to the influence of Turkish drama.

Possible Effects of the Media

Creating relations among people has ultimately reinforced Turkey's cultural ties and soft power. The annual London Turkish Film Festival is a good example in this regard. It is sponsored by the Turkish Ministry of Culture and features a variety of Turkish films and documentaries for an international audience. While it began in 1993 as a three-day event, it is now a full-fledged two-week festival. The Ministry of Foreign Affairs' pursuit of hosting a future Expo World Fair in Izmir is another example of the Turkish government's cultural promotion. The Expo is held every five years, lasts for a total of six months, and is attended by 157 countries convening on ideas, innovation, and culture. The promotion of Turkey for Expo 2020 is an important agenda item for the Ministry of Foreign Affairs (Huijgh & Warlick, 2016).

Cultivation Theory

The cultivation theory is presented by George Gerbner in 1960 (Vinney, 2019). In this theory, Television is considered responsible for viewers' perceptions regarding norms and reality. Heavy viewers are more vulnerable to be influenced by the content shown on TV while light viewers are less vulnerable to be effected.

Methodology

This is a quantitative research that has primary and secondary data. For collecting primary data, the researcher used a survey as well as an in-depth interview technique. The survey was done by employing a semi structured questionnaire. Furthermore, the in-depth interview which has open ended questions was also applied.

Sample

The population consisted of all youth in two major Universities in Gaza (Al Aqsa University and Azhar University) whose age ranges from 18-34, particularly those who watch Turkish dramas. A convenience sample of 100 respondents has been selected; 50 males and 50 females from each university.

Findings and Discussion

Demographic information:

Table1: Age of the respondents

Age	Frequency	Percent
18-24	160	80.00
25-34	40	20.00
Total	200	100

The majority of the respondents ranged from 18 to 24 years old with a small representation of people older than 25 years old (Table 1).

Table2: Educational level

Educational level	Frequency	Percent
Diploma	70	35.0
B A	103	51.5.0
Post Graduate Studies	27	13.5.0
Total	200	100.0

Table 2 includes the educational level of the participants, and it implies that the majority of the participants addicted to watching Turkish drama are from BA level and diploma level (86.5%).The participants who represent Post Graduate Studies level were (13.5%).

Table 3: Hours spent watching Turkish Drams in a week

Purposes	Frequency	Percent
1 hour	108	54.0
2 hours	32	16.0
3 hours	40	20.0
4hours	12	6.0
More than 4 hours	8	4.0
Total	200	100.0

The data shown in table 3 elaborates the watching hours of the respondents. The purpose of this question was to know the timings of viewers. Most of the respondents (90%) spent 1 to 3 hours watching Turkish dramas in a week, 6% spent 4 hours watching Turkish drama in a week, while a small percentage (4%) of respondents spent more than 4 hours watching Turkish drama in a week.

Table 4: The respondents' favorite satellite channels to watch Turkish drama

Channels	Frequency	Percent
MBC	90	23.7
MBC1	78	20.6
MBC Misr	70	18.4
Abu Dhabi TV	70	18.4
Addramahd	32	8.5
ALHayah Drama	20	5.2
CBCDrama	20	5.2
Total	380	100

The results shown in Table 4 indicate that the MBC channels, through which the respondents watch Turkish drama, are (62.7) and Abu Dhabi TV respectively (18.4).We note that the satellite channels owned by the private sector are among the most channels that show serials and dubbed films of various kinds, which are watched and followed by students, and this is evident through entertainment materials which

carries contents that are inconsistent and sometimes contradict with the values and behaviors of the Palestinian society. This is because of the low level of oversight and controls that govern these channels and are managed by businessmen who aim at material gain at the expense of providing content that serves Arab and Islamic societies. One of the most networks that offer dubbed series is MBC group network. It presents materials that carry many different ideas and cultures. The respondents watch it, and this requires knowing what methods and goals it seeks to achieve.

Table5: Respondents perception of the Turkish drama serials

Variables	Respondent				Total	
	(Male)		(Female)		Yes	No
	Yes	No	Yes	No	%	%
Impose Cultural Intrusion	82	18	95	5	88.5	11.5
Fabricating a dispute between the daughter-in-law and mother-in-law	62	38	96	4	79	21
Turkish drama encourages infidelity	65	35	86	14	75.5	24.5
Originate eve teasing	60	40	90	10	75	25
Exposure to alcohol as daily behavior	64	36	86	14	75	25
indecent dress	63	37	85	15	74	26
A forbidden relationship between couples.	54	46	77	23	65.5	34.5
Educating some criminal activities	51	49	65	35	58	42

The Turkish Drama Serials Impose cultural Intrusion

Table 5 shows the views of the respondent's perception of the Turkish drama. It is alleged by 88.5% of the study sample that Turkish dramatic works impose cultural intrusion on their local culture. Based on the participants' observations of Turkish drama, depending on the theory Cognitive dissonance, the surveyed participants seem to display a sense of conflict. (Greenwald & Ronis, 1978). When comparing their perceptions of what is presented in the Turkish drama. In order to reduce this potential feeling, they will likely try to justify this perception they have in this situation. It can be assumed that the Palestinians consider dating between a woman and a man an issue banned. However, the responses also indicate a growing phenomenon of friendship among young people of both sexes due to a change in more and more openness to other cultures.

Consequently, the participants rejected the content of the serials which contradicts their social norms. This viewpoint agrees with many studies that have supported this evaluation (Al-Gazawi, 2008; Al-Masry, 2013; Hamesy, 2014). Turkey is one of the beautiful countries that expressed the Turkish drama with a lot of beauty and a lot of picturesque scenery that dazzled Arab viewers like me. (Galhoum N.A content creator, Personal interview, May 03, 2023).

"In fact, it was not one of my interests to keep up with Turkish drama and the Turkish culture before my travel. I mean, since I arrived in Turkey, I wanted to get acquainted with this culture, and it seemed that I wanted to follow the Turkish drama and songs to improve my Turkish language. Turkish drama do not express the Turkish culture, I mean, it can only express 50% of the community, and if it is not less, because the Turkish society is very large, a conservative and closed society, like our societies that followed ,preserving customs, traditions, religion and prayer". (AdwanAhed, a Palestinian journalist in Turkey, Personal communication, May 02, 2023)

Finally, considering the views of these young Palestinians moving to Turkey compared to others who haven't visited Turkey at all, the socio-cultural difference between the lives represented by Turkish drama characters and their private lives in Turkey becomes obvious.

The Turkish Drama Serials fabricating a dispute between the daughter-in-law and mother-in-law

In this study 79% of the participants confessed that a significant subject dealt with by Turkish drama serials is represented in the portrayal of the conflict between daughter and mother in law. After watching the drama, unfortunately, some of the series, the episodes that were watched, showed the negative relationship between the mother-in-law and the daughter-in-law in the Turkish drama, and this reflects a negative fact about this relationship and its nature in Turkish society.

The Turkish Drama encourages infidelity

Study revealed that 75.5% respondents believe that Turkish drama encourages infidelity and show extra marital affair as not an offence. Rather, it is the way to remove conjugal dispute. In this way, it breeds misunderstanding among couple as it gives more attention to extra marital relationship like pre-marital love. Husbands build relationship with their female colleagues or previous girlfriend and wives also maintain relationships with other men.

However, it is noted that the completion of marriage contracts without parental guardianship and the issues of open relationships between young people of both sexes, along with other taboos such as drinking alcohol, are not considered personal freedom, which is part of Arab culture and is portrayed differently in Turkish cultures. Many previous studies have demonstrated that 'fighting for love' is a strongly acceptable value for audiences of Turkish dramas; it is a fundamental element of a romantic storyline (Alabasi 2019; Salih 2017; Aljammazi and Asli 2017; Iqbal 2018; Mahmood 2015). However, the Palestinian youths could not accept this value because they assumed that drama presents an exaggerated image of 'fighting for love', which does not reflect reality.

The Turkish Drama Serials Originate Eve Teasing

Another issue associated with the Turkish drama is represented in eve teasing which is spread by the Turkish drama according to 75% participants. Boys are depicted as teasing girls everywhere. "As we consider the Turkish dramas context, unfortunately some of these works contain a lot of exaggeration in romantic and emotional scenes" Ashour D. a student of Media at Al Aqsa University.

The Turkish Drama Serials show alcohol as a daily behavior

The most important disadvantages of Turkish drama among the study sample, are represented in alcohol consumption as a habitual daily behavior (75%). I was watching the Turkish drama in Gaza, and I am now in Turkey. I work as a journalist with multiple media channels. I mean, I gained part of the Turkish culture and the Turkish language, which is important for communication with the Turkish people. There are similar customs with Arab societies and with Arab culture. Thus, we acquired new tools and means of communication, culture, customs and traditions. Despite the closeness of Turkish culture to Arab customs and cultures, there is some that is presented in the Turkish drama, especially drinking alcohol, which is completely different from Islamic culture, and some scenes depict Turks as alcoholics. (Mostfa T.a Palestinian journalist in Turkey, Personal communication, May 03, 2023).

The Turkish Drama Serials Encourage Girls to Wear Indecent dress

It is obviously shown that that 74% of the participants accepted that the models in the Turkish dramatic works are presented within decent dress; very short dresses. The truth is that what is presented in the Turkish drama is beautiful scenes and scenery, as well as the beauty of the actors and actresses. The dresses of the actresses in Turkish drama serials have become popular among the Palestinian young generation. (Yeşil, 2015).

The Turkish Drama Serials promote a forbidden relationship between couples

To fall in love with the opposite sex without being married is the common scenario of Turkish daily soaps that was reported by 65.5 % of the participants. For getting love from an opposite partner, they can do anything. Parents' love and affection is less valuable to them.

It is worth noting that Turkish series deal with issues that Arab series typically avoid, such as gender equality, love affairs, and treason. Mazen Hayek, spokesman for the Saudi-backed Middle East Broadcasting Centre believes that these Turkish series have also dealt with male-female romantic relationships as ideal, where women are adored and respected. In Turkey, a comparatively liberal nation in the region, shifting gender roles are less of a taboo. The Turkish Ministry of Culture and Tourism even believes this cultural export has contributed to the

increase in tourism, due to the depiction of Turkey’s beautiful scenery, lifestyle, and culture (Williams, 2013).

The Turkish Drama Serials educating some criminal activities

Turkish drama educates criminal action, as it is confessed by 58% of respondents. It shows how to do harm counterpart, how to originate discord among family members even how to kill people. It teaches to kill opposite person by mixing poison in food or hiring hoodlums to success operation. The technique of child abduction is also taught in these serials.

Table 6: Motives for watching Turkish Dramas

Watch motives	n.	%
Emotional and romantic	124	62.0
Attractive Actors /Actresses	118	59.0
Modern Life Pattern	110	55.0
Modern Fashions	101	50.5
the Truthfulness and honesty	67	33.5
Violence and revenge	56	28.0
Accompanying music	53	26.5
Escape from reality	43	21.5

The respondents were allowed to choose more than one alternative.

The data of Table No. (6) confirms that young respondents are keen to watch Turkish drama to satisfy the emotional needs and tendencies they find in these series. Its contents may direct the respondents towards misunderstandings and deviant behaviors. According to the study, emotional and romantic items have become the most attractive items in these dramas for 62.5% of respondents. It can be further stated that attractive Actors /Actresses represent an important favorite item in the Turkish Dramas (59%).The results reveal that "modern Life Pattern" came into third rank (55.0).As for the fourth place, it was motivated that "Modern Fashions". Besides, "accompanying music"

came into the seventh place (26.5). Lastly, participants selected the motive of escaping from reality came at a rate of 21.5%.

The Turkish drama presented a positive and rosy view of life in Turkey for Arab and Palestinian youth in particular, and introduced Turkish culture and some Turkish words to our society. This is noticeable in daily life, and from the names of some shops and places that bear Turkish names in Palestine. Truly, there is a difference between soap operas and reality, socially, economically and religiously. Turkey is a comfortable and touristic country, and life there is difficult and the work environment is bad. Turkish society is mostly closed towards others and other peoples and has a nationalist tendency, and polarization between secularism and conservatives. (T. Hemaïd Palestinian journalist living in Istanbul) personal communication, May 01, 2023).

Another opinion is presented by a doctoral candidate at Konya University, Turkey "As for my personality, I was not affected or did not reflect on my personality Turkish customs and impressions, and the reason is because I moved to Turkey at a relatively old age of 28 years, unlike those who go at the age of 18 years. There is something that we must explain to those who see in the series about enticing and adorning Turkey. There are many fallacies on the ground. There is racism. They do not like people who are not Turkish, not everyone, but in general. To a question, do you see that the Turkish drama is used by the state as one of the tools of popular diplomacy? .Yes, it is used by the state with the aim of enticing and endearing Turkey with its customs and traditions, and with the aim of strengthening the tourism sector, and this is what raises the wheel of the Turkish economy as a supportive sector that cannot be underestimated. (Nidal A. Barbakh, Personal communication, May 01, 2023).

Table 7: The nature of the communicative roles seen in the Turkish drama according to the gender of the students.

The Nature of Communication Efforts and Roles for Popular Diplomacy	Gender		Total	X2	df	Significance level	Coefficient of compatibility
	M	F					
visits		14	20	34			
	%	2.60%	3.71%	6.31%			

Conferences	%	6.	9	15%	14.994	14	0.307	
	%	1.11%	1.67%	2.78%				
Cooperation protocols	%	9	3	12				
	%	1.67%	0.56%	2.23%				
Workshops	%	30	22	52				
	%	5.57%	1.08%	9.65%				
Art festivals	%	9	8	17				
	%	1.67%	1.48%	3.15%				
Community posts	%	39	42	81				
	%	7.24%	7.79%	15.03%				
Special events	%	67	70	137				
	%	12.43%	12.99%	25.82%				
Seminars	%	14	12	26				
	%	2.60%	2.23%	4.82%				
Training courses	%	17	8	25				
	%	3.15%	1.48%	4.64%				
Exhibitions	%	10	7	17				
	%	1.86%	1.30%	3.15%				
Competitions	%	5	2	7				
	%	0.93%	0.37%	1.30%				
Acknowledgment and Congratulations	%	42	60	102				
	%	7.79%	11.13%	18.92%				
Talk shows	%	3	3	6				
	%	0.56%	0.56%	1.11%				
Updates	%	3	5	8				
	%	0.56%	0.93%	1.48%				
Total	%	268	271	539				
	%	49.72%	50.28%	100%				

The respondents were allowed to choose more than one alternative.

Table 7 explicitly highlights the differences according to students gender and their preferences in the nature of the communication efforts and roles of popular diplomacy in the Turkish drama, as the special events ranked first at a rate of (25.82%), and in the second place came acknowledgment and congratulations at a rate of (18.92%). The third rank implies the community participation with a rate of (15.03%). The fourth rank was occupied by workshops at a rate of (9.65%). This shows the importance of modern communication methods and programs in the forms of cooperation through cultural, social and educational programs, through the participation of popular diplomacy

in cooperation and participation with official diplomacy in achieving the general objectives of the state's foreign policy.

To find out whether the difference is significant or not Chi-Square test is run. Results: $\chi^2=14.994$. The p-value (.0.307) is more than the significance level (0.05) therefore null hypothesis is accepted. It is evident from the Chi-Square test results that there is no relationship between gender and the communicative roles seen in the Turkish drama.

The Palestinian journalist Nedal El-Boraiy confirms that with Turkey's success in reaching us through the window of drama, it was able to bring us closer to its cultural scene and to the set of values that it is trying to communicate, whether it is through a historical drama or a drama that blossoms the nature of Turkish society.

Here, I would like to focus on series such as the Rise of Ertugrul, the Rise of Othman, or Sultan Abdul Hamid as a historical drama, or series such as Murad Alam Dar or Al-Ahed as a drama that enhances the value of the homeland and combats dark forces, greed, and external conspiracies.

Here I would like to focus on the high Turkish capabilities and abilities that appear in organizing conferences and workshops as communication tools for the success of popular diplomacy that appears in Turkish drama. These two types of series are considered important elements of influence on any viewer, and as a viewer this drama affected me both in terms of knowledge of the historical context of important Islamic eras, and also in relation to the drama that enhances the value of the homeland and the citizen. (Nedal Elboraiy, Personal communication, May 01, 2023).

Conclusion:

The concept of public diplomacy has been defined in this paper which provides a clear explanation of the fundamental assumptions underlying the concept being investigated. The study highlights the importance of avoiding commonly stated, generalized, paradoxical, and inaccurate statements that reflect a misguided interpretation of public diplomacy.

The results of the study prove that youth watch Turkish dramas with keenness and interest and are influenced by the fascinating depiction of their appealing culture.

According to the survey, the favorite channels of young people are issued by MBC, followed by MBC1, then MBC Misr and the Abu Dhabi TV, and finally the CBC drama channel.

As for the important motives for watching dubbed Turkish dramas, they are arranged as follows: Emotional and romantic, Attractive Actors /Actresses, Modern Life Pattern, Modern Fashions, Accompanying music and escape from reality.

The percentage of young people who spend an hour watching Turkish drama is the highest among the percentages.

This result proved what was hypothesized in the beginning of the study. Moreover, this research emphasizes the communication efforts and roles of popular diplomacy in the Turkish drama as: the special events ranked first at a rate of (25.82%), and in the second place came acknowledgment and Congratulations at a rate of (18.92%). The third rank came the community participation with a rate of (15.03%), and it ranked fourth. It was occupied by workshops at a rate of (9.65%).

The interviews revealed that the activities and programs of Turkish popular diplomacy, such as conferences, workshops, and seminars days, in addition to the cultural programs and medical tourism that appear in the Turkish drama, affect the Palestinian public opinion. This resulted in a growing interest in Turkish culture and language, as well as a growing number of Palestinian tourists and trade with Turkey.

In short, the results indicate that the Turkish drama serials have a negative impact on the Palestinian culture and traditions. These serials also affect the Palestinian social life. Moreover, the Palestinian youth perceives the Turkish drama serials as ideal and relevant.

Recommendations:

The future of Turkish popular diplomacy has developed a lot through what was presented in the Turkish drama during the previous years, as all official and unofficial institutions realized the importance of this type of diplomacy, and what it will achieve in terms of efforts and roles in communicating with other peoples. Thus, the following points are recommended:

1. The Palestinian parents should monitor the programs and soap operas by the parents watched by their children and instruct the programs that are commensurate with our Arab and Islamic values.

2. There is a need to intensify efforts of the clergy and educators to educate young people on the lack of fascination with these programs to afford destructive of the values of hurting the Arab society.
3. Arabic channels should promote only those dramas which according only Islamic religion.
4. Urging the Palestinian families to take care of their children and take into account their modern requirements while preserving customs and traditions.
5. Benefiting from the use of the communication tools presented in Turkish dramas, such as how to organize conferences, workshops, parties and special events.
6. Production companies in the Arab countries are required to keep up with what is happening in Turkey and in other countries by producing a drama suitable for Arab societies.
7. Paying attention to the visual aspects and directing in it, as well as aspects of photography in the preparation of the drama.
8. Viewers from Palestine should be aware of the cultural differences between Turkish society and Palestinian society.
9. It is suggested that Turkish channels should show Islamic values in their dramas.
10. Other researchers are urged to conduct similar studies to prove the accuracy of the findings of this study with different populations.

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