



## Turkish Drama

# Only for "idiots" ...

# and sometimes "adults"

Turkish drama abandoned many caveats early according to its classifications, so it had a long and influential experience in the internal environment among Turks in particular which made it very important for Turkish decision-makers, for its ability to direct public opinion. Therefore, its junctures were compatible with the political project whether in the early stages in support of Turkish nationalism and rooting the general principles determined by politics, or partisan fluctuations according to their circulation and transformations.

Since (2001 AD) in which the extremist party "Justice and Development" was established in Turkey; its plans to control and direct Turkish drama as per its political interests began, and these plans were made in stages to be implemented and utilized.

### First stage

#### Admiration

This stage began after the "Justice and Development" took power in (2003 AD), whereby the focus was on the Turkish dramatic revolution and broadcasting it outside its Turkish borders, specifically in the Arab world, when its access was facilitated by the supported dubbing, and presented to the most famous Arab satellite channels. During this phase, the visual media in the Arab world did not notice that it was establishing a deep link between the Arab viewer and Turkish drama, and promoted this culture with its plot and high production capabilities which was taking a high budget from the expenses of the ruling party.

However, the dramatic goals were not clear at its start; it focused on plot, displaying artistic capabilities, and highlighting the Turkish stars to be heroes in Arab taste. Therefore, its goal had a wide and extended resonance among some Arab societies, until it was reflected on the visits of these stars to some Arab capitals, to work, simulate and support it. Then, celebrations were held for them, the fans attended and millions were paid, especially in the most admiring capitals of Turkish dramas and projects.

In addition, to emphasize the achievement of the dramatic impact in Arab societies, companies specializing in dubbing Turkish dramas into Arabic were established, created a wide and diversified spread on Arab satellite channels. Despite the reaction of focusing on the emotional content and its repercussions on societies, their dramas became more popular.

### Second Stage

#### Breakthrough

After the Key results of Turkish drama were achieved in the Arab world since (2003 AD), the political goal has become more urgent in the plans of the ruling party in Turkey. To illustrate, in (2011 AD) the first well planned and directed dramatic work performed, the series "The Sultan's Harem", in a double way to connect the viewers and at the same time to achieve the stereotype that the party wants to put in the front.



In other words, it contains a great momentum of dramatic and emotional stories targeted almost all segments of society, in addition to the historical image that serves the Turkish project in an attempt to portray the Ottoman state as an Islamic state which is far from its ethnic reality as well as its inferior view of the Arabs. Hence, Sultan Suleiman the Magnificent, the protagonist, was presented in the Turkish and Arab mentality, as a romantic and just man. Although the dramatic plot dealt with the killing he committed against innocent people, the context did not depict him but a remorseful who killed with the intention of preserving his country order, at the same time, influenced by his affection for his Russian maid (Hurrem). Yet after this series, Suleiman became a symbol of love, heroism and politics.

Undoubtedly, partisan politics was convinced of the ability of drama to influence and its quick spread among the targeted segments, the Arabs were at the top of which, in order to be an easy-to-penetrate world for accepting the Ottoman Turkish culture and convincing it of the historical control of the Turkish race.

### Third stage

#### Malicious Result

After the objectives of the second phase have been achieved, the atmosphere became ready for the third that was more daring and falsifying history. It represented by the production of a dramatic work lasted for five years from (2014 AD) to (2019 AD) serialized in long parts, the series "Ertugrul resurrection". Indeed, Turkish historical drama portrayed the father of the founder of the Turkish Ottoman Emirate in an idealistic image, and dealt with him as a Muslim, while Turkish historians themselves proved he was pagan.

The Boldness of the series was evident, in addition to the counterfeiting Ertugrul's Islam, it was more explicit in representing the Sufism of the Ottomans by linking the main character to Muhyiddin Ibn Arabi Al-Sufi; served as a good man who has prophecies, and is able to change destinies in many scenes.

“  
They started with the lie of "Ertugrul" and followed by "Othman".



Therefore, the series was increasingly popular and influenced greatly in the Arab world, backed by the political wing of the movement in the Arab world in support of the Turkish Brotherhood policy represented. Moreover, the close follow-up made by Turkish President Erdogan who boasts of attending the filming locations of the series.

In order for the series to become acceptable, with its polytheism, Sufi manifestations and shamanic rituals; the voices of the radical Islamists, who belong to the terrorist Muslim Brotherhood, were recruited, and they became part of the series' marketing process, as it achieved many of their goals in disrupting Arab politics and empowering Turkish penetration.

Furthermore, the "Ertugrul Resurrection" coincided with the production of the series "Abd Al-Hamid II" in (2017 AD), it is directly related to the achievement of political goals as well. However, it did not reap the fruits like "Ertugrul". This is because Abdul Hamid is still linked to the Arab mentality with his authoritarian policy as he was even called the "Red Sultan", in addition to that he was known to have adhered to the Islamic project with the aim of establishing his sultanate and saving his ailing country.

“  
Abdul Hamid II:  
No one succeeded.



### Fourth Stage

#### Fall

The current politicized Turkish drama wanted to highlight the successes in the Arab community, but it was met with the reaction of Arab balance in rejecting and exposing this method. Therefore, the organizers of the series "Ottoman Resurrection" - which is an extension of the "Ertugrul Resurrection" did not expect its catastrophic failure, as a result of increasing the awareness of the Arab audience, and revealing the true goals of these dramas to confirm the Turkish penetration. Particularly, since the Arab now sees Arab blood was shed by the hands of the Turks in Libya, Syria and Iraq while they show themselves as the first heroes.

Then, the fourth stage of the dramatic policy suffered a real setback, so the productive capacities retreated with it, especially the Turkey's economic suffering as a result of its expansionist policy amid the rejection of the whole world, for being exposed in front of everyone as its real dark image. This is evidenced by the lack of productive energy of the last work "Othman Resurrection", despite the fact that they chose for him one of their most influential artists in the Arab world, "Burak", who has romantic characteristics.