

**TURKISH TV SERIES IN THE THIRDSPEACE: SPATIAL  
NARRATIVES ON ISTANBUL AND ITS CONTEMPORARY  
DOMESTIC CULTURE**



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**TURKISH TV SERIES IN THE THIRDSPACE: SPATIAL  
NARRATIVES ON ISTANBUL AND ITS CONTEMPORARY  
DOMESTIC CULTURE**

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## **ABSTRACT**

### **TURKISH TV SERIES IN THE THIRDSPACE: SPATIAL NARRATIVES ON ISTANBUL AND ITS CONTEMPORARY DOMESTIC CULTURE**

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Turkish TV series are part of popular culture, consumed by local and global audiences. They have become a part of everyday life with their multifaceted relationships with the audience. The hypothesis that there is a thirdspace that encompasses the interactive relationship between Turkish TV series, the audience, and everyday life constitutes the theoretical framework of the research. The thirdspace serves as a theoretical tool that can encompass and juxtapose many time-spaces and offers the opportunity to examine them in a wide spectrum. The dimensions of the thirdspace having ambiguous boundaries beyond physical boundaries have led to questioning the relationship of series spaces with narrative, representation, and reality. Firstly, the research examines and discusses the thirdspace theory and Turkish TV series in general. Secondly, selected Turkish TV series are examined in a case study to discuss their contribution and existence in the thirdspace. The case study was conducted on a group of popular TV series consumed by the general audience. The spatial narratives in four selected Turkish TV series aired in 2011-2022 were analyzed with their scenarios, spaces, and visual materials in the contexts of mise-en-scene, narrative, and multiplicity of space. Analyses cover the themes of housing, neighborhood, and urban narratives. Analyses help to observe how spatial narratives are constructed, what kind of representations

they contain, and what kinds of realities are produced. After the analyses, the multiple realities defined by the spatial representations of different socio-economic classes and how these series relate to the audience's everyday life are discussed.

**Keywords:** Thirdspace, Turkish TV Series, Istanbul, Spatial Narrative, Contemporary Domestic Culture



## ÖZ

### ÜÇÜNCÜ MEKÂN İÇİNDE TÜRK TV DİZİLERİ: İSTANBUL VE GÜNCEL EV KÜLTÜRÜ ÜZERİNE MEKÂNSAL ANLATILAR

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Türk TV dizileri popüler kültürün bir parçasıdır, yerel ve global izleyiciler tarafından tüketilmektedir. İzleyici ile kurduğu çok yönlü ilişkilerle gündelik hayatın bir parçası haline gelmişlerdir. Türk TV dizileri, izleyici ve gündelik hayat arasındaki interaktif ilişkiyi kapsayan bir üçüncü mekânın olduğu hipotezi araştırmanın teorik çerçevesini oluşturmaktadır. Üçüncü mekân birçok zaman-mekânı kapsayabilen, yan yana getirebilen ve onları geniş bir spektrumda inceleme imkânı sunan kuramsal bir araç olarak görev görmektedir. Üçüncü mekânın boyutlarının fiziksel sınırların ötesinde muğlak sınırlarının oluşu dizi mekanlarının anlatı, temsil ve gerçeklikle ilişkisinin sorgulanmasına neden olmuştur. Birincil olarak araştırma üçüncü mekân kuramını ve Türk dizilerini genel anlamda incelemekte ve tartışmaktadır. İkincil olarak seçilen Türk TV dizileri üçüncü mekândaki katkılarını ve varlıklarını tartışmak üzere vaka araştırmasında incelenmişlerdir. Vaka araştırması genel izleyicinin tükettiği bir grup popüler TV dizisi üzerinde gerçekleştirilmiştir. 2011-2022 yılları arasında yayınlanan seçilmiş dört Türk TV dizisindeki mekânsal anlatılar, senaryolar, mekanlar, ve görsel materyallerle mizansen, anlatı ve mekânın çokluğu bağlamlarında incelenmiştir. Analizler konut, mahalle ve kent anlatıları temalarını kapsamaktadır. Analizler mekânsal anlatıların nasıl inşa edildiğini, ne tür temsiller barındırdığını ve ne tür

gerçeklikler üretildiğini gözlemeye yardımcı olmaktadır. Analizlerin ardından, farklı sosyo-ekonomik sınıfların mekânsal temsilleri tarafından tanımlanan çoklu gerçeklikler ve bu dizilerin izleyicinin gündelik yaşamıyla nasıl ilişkilendiği tartışılmaktadır.

**Anahtar Kelimeler:** Üçüncü Mekân, Türk TV Dizileri, İstanbul, Mekânsal Anlatı, Güncel Ev Kültürü





To My Family

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## LIST OF ABBREVIATIONS

RTÜK	Radyo Televizyon Üst Kurulu (Radio and Television Supreme Council)
TESEV	Türkiye Ekonomik ve Sosyal Etüdler Vakfı (Turkish Economic and Social Studies Foundation)
TV	Television



## Chapter 1

### Introduction

Stories exist as long as humanity exists, while their deliverance has changed over time. Mythologies, fairytales, legends, and civilizations' histories are story examples that have also passed down knowledge through the ages. Stories have been the mirrors of societies since their existence. Thanks to them, many features of societies, such as their way of thinking, their desires, how they perceive life, and their cultures, can be understood. Thus, the thing that the stories were transmitted verbally until a particular time helps us to observe that they can also change according to the narrator's perspective. The narrator and narration of the story are as important as the story. Passing the knowledge as verbal delivery transformed in time with the introduction of modern media such as radio, gazette, cinema, television, and finally, the internet. Today, with their contributions, the impact of the stories is expanding, and the masses can be reached in unanticipated ways. Media that change and develop with technological developments are vital in modern society's everyday life.



*Figure 1.* The evolution of narration of story  
(Edited by Author, 2022)<sup>1</sup>

Considering its wide range of receivers and the scale of its scope, television is one of the most accessible and effective media tools in modern society. Moreover, as a multisensorial, dynamic environment, television has changed how stories are told and their role in society. TV series are popular formats where stories are told over long

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<sup>1</sup> (Waterhouse, J.W. 1903; Choro, K 1990; The Government Inspector, 2012; City Lights 1931; Dallas, 1978b)

terms with changing spans. Thus, they can become habitual and part of people's everyday lives. Even those who do not intentionally watch the TV series may be exposed to them in their everyday lives when visiting a store or the hairdresser. There is always the chance to catch up with their stories due to their constant rebroadcasts on TV. It may be said that TV series may infiltrate the everyday life of individuals unexpectedly. Furthermore, it is unrealistic to expect that these contents, to which a certain segment of society is constantly exposed, will never have an impact on individuals and societies.

According to Bourdieu (1996a, p. 18), “television enjoys a de facto monopoly on what goes into the heads of a significant part of the population and what they think”, and he adds (1996a, p. 22) that it creates reality, instead of recording it. TV series as well create an alternative universe in the name of storytelling where the audience may engage with. Also, that alternative universe becomes a mutual ground for the audience for interaction and communication in different ways. Unlike fairy tales, plays, or movies, TV series produce a reality that is in constant communication with the audience and makes the audience part of that reality. TV series goes along with what Baudrillard has suggested by saying that “...the medium and the real are now in a single nebula whose truth is indecipherable” (Baudrillard, 1981, p. 83). As it will be discussed throughout this research, the manifold relationship established with the TV series by its audience constitutes the thirdspace. The thesis aims to show how TV series, everyday life, and audience create an in-between space which will be suggested to be the thirdspace. The fluidity, immeasurableness, and infinity of the thirdspace are highlighted to discuss how spaces are intertwined and that space can be beyond what is physically perceived.

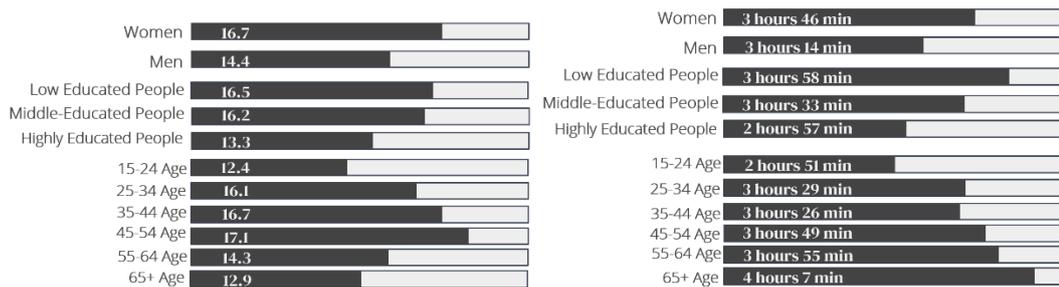
Seeing, according to Guy Debord, is the most abstract and easily deceived sense (1967, p. 18). A spectacle is meant to trick the vision; however, it is also meant to bewitch them to make it a pleasurable moment. It is not about telling the truth or being truthful; it is a show that is real, and heterogeneity is in its nature. He adds (1967, p. 22), “The spectacle thus reunites the separated, but it reunites them only in their separateness.” The spectacle's designed to bring together different cultures, lives, and socioeconomic groups while highlighting their differences in the same existence. This phenomenon also relates to the concept of "popular taste" and "popular culture". Pierre

Bourdieu says (1984) that the working class consumes popular taste, İrfan Erdoğan says (2001) that popular culture is consumed by the masses that establish the majority, while Erol Mutlu claims (2001) that popular culture belongs to the ordinary segment of society.

In terms of storytelling, popular culture exists with the collective consciousness of the experiences. As individuals experience and consume similar things, they tend to demand the same as well. The tendency to want similar things goes parallel with the "supply and demand" relationship of the industry. Likewise, the Turkish TV series' "modern fairytale" narrative form has been structured with certain norms over the years. For example, the characters are depicted with similar spatial narratives according to their socio-economic groups, status, and mood of the story. Many structures, such as house, neighborhood and city are included in spatial narratives, and these spaces form the parts that support the story. Besides, the spatial narrative is an important term in this thesis which means a narrative that is established by the spatial context of characters, a story that is told by spaces. For instance, repeated spatial narratives such as upper-class characters living in residences such as villas and waterfront residences, and associating gated communities to the upper class are seen in many TV series. Although similar housing structures in everyday life are used by the upper class, there is also a wide spectrum of housing (residence, skyscraper, village house, apartment etc.) in everyday life. However, TV series reality portrays the upper class as if the only housing options are villas and waterfront mansions, just like the norms of being upper class in society and TV reality. These spatial narratives can be so repetitive that the audience can have an idea even if they have no knowledge of the character the moment they turn on the television by examining the space in them. The consumer and producer's acceptance of the norms of certain spatial narratives also show that the space is trying to deliver the same or similar narratives by repeating itself. So, what do the TV series' spaces tell and how? At what point do these spaces become a part of the thirdspace? The research tries to find answers to the questions asked in the following subtitle by stretching the rigid boundaries of space with the thirdspace theory.

## 1.1 Problem Definition and Aim of the Study

Turkish television started broadcasting in 1969 and started to produce its original content over time. The popularization of soap operas and telenovelas in Turkey led to local series production. In recent years, Turkish TV series have been widely watched locally-globally and have influenced society in many ways. They have also started to create their own brand in the name of "*dizi*" in international content markets and are exported to many countries. Turkey is the second country in the world with the most exported series (Eurodata TV Worldwide, 2016), and export income is expected to rise to 1 billion dollars in 2025 (Okutan, 2019). Moreover, according to RTÜK (2018), an average woman watches TV content for 3 hours 46 minutes a day, 16.7 days a month, while an average man watches 3 hours 14 minutes per day and 14.4 days a month in Turkey. These data show the substantial role of TV series in the economy, everyday life, and popular culture. Besides, their production process is also noteworthy to discuss. Due to economic problems and the rating factor, it has been observed that TV series are shot in narratives that can appeal to the general public. When the audiences watch these TV series, which have become a part of popular culture, they interact in some ways. Therefore, TV series are not only a fictional entertainment tool but also related to everyday life. Also, TV series can be visual materials to observe individual-space-culture interaction.



*Figure 2.* Average days of watching TV series per month (days), Average TV watching time per day on weekdays (hours) (RTÜK, 2018; Edited by Author, 2022)

Moreover, everyday life is becoming increasingly stressful and challenging, pushing individuals to seek escape zones like peaceful havens. According to KONDA (2018b), Turkey ranks third among countries in depression average. Several reasons, such as economic inequalities in society, the inability of individuals to obtain the life they want, and the inability to express themselves freely in society, transform TV series into a liberal/free space in which individuals self-actualize themselves. The fact that individuals have a voice to intervene in the flow of the TV series can give them greater power than they have in everyday life. The spaces in the TV series can represent many spatial narratives, and reality can be created with spatial narratives' dynamics. These spaces can direct the desires of the individuals in the thirdspace, where they self-actualize, create some norms according to spatial reciprocities, effect the popular culture/taste, etc. Regarding these issues, one major intention of this study is to analyze those spaces presented in the TV series and how they are represented.

On the other hand, it has been observed that there is not enough discussion on the interactive relation between the audience, everyday life, domestic spaces, and the city in Turkish TV series. At the same time, the multidimensional approach of everyday life spaces through the thirdspace makes it possible to ask various questions about TV series' spaces. Thereupon, the following main research questions are defined to conduct the research.

1. How is the relationship between the TV series and everyday life established?
2. How do the TV series and everyday life spaces take place in the thirdspace, and how do they interact with the audience?
3. What are the tools that are used to alter the spatial narrative? What kind of moods are formed in spatial narratives using these tools, and how?
4. What kind of worlds are created in TV series' realities? What are the things visible in these realities, what kind of representations do they have, and how are concepts such as home-neighborhood-city narrated?
5. What kind of spaces exists in TV series' realities, and what is the relationship between the different TV series realities?

The main purpose of the thesis is to examine the relation of the spaces inside of the thirdspace, which consists of TV series, everyday life, and audience. By examining the spaces of the TV series, it is aimed to discuss the presentation and construction of spatial narratives, the relationship between TV series realities, and the connection

between everyday life and TV series spaces. It is aimed to examine the research questions from a broad perspective by going beyond the concrete boundaries of the space with the contribution of the thirdspace term. It can be said that observing how stories are spatialized and how TV series' spaces are shaped will help to understand the role of architectural elements in everyday life.

## **1.2 Methodology of the Research**

A two-stage method was followed. The first is preliminary qualitative research, which includes the stages of forming the theoretical framework for Turkish TV series in the thirdspace and defining the historical and production aspect of them.

In the first stage, firstly, the theoretical framework is built by gathering data on thirdspace. Thirdspace theory studies in the literature are studied to understand their contribution to the topic. It enabled the creation of a broad perspective that is established by examining thirdspace in diverse scopes. Thereupon, a study was conducted to understand how the thirdspace can be studied in the context of Turkish TV series. In the Thirdspace chapter, articles, website articles, theses, books, news, public reports, seminar notes, personal observations, examination of products sold on websites under the name of TV series characters, quotes from private interview, and transmission of past interviews are used. Turkish and foreign TV series visuals were used. In the study, audiences' relationships with the TV series are observed, and social media activities are analyzed. By analyzing Turkish TV series within the scope of the thirdspace, the relations between spaces and spaces-individuals can be discussed in different contexts. Examining the relationship between TV series, audience, and everyday life, in general, contributed to determining the case study's scope, methodology and limitations.

In the second part of the first stage, a research was conducted on the historical background, popularity, audience, and spaces of Turkish TV series. As a part of the thirdspace, it is aimed to investigate the place and importance of TV series in everyday life. This part of the research is constructed by gathering various data from articles, website articles, theses, books, news, transmission of past interviews, reports from public-private organizations, seminars, and roundtable conference (attended

personally), personal observations, everyday life examples, etc. This chapter shows that Turkish TV series have an impact not only on individuals but also on society, exports, economy, and tourism. It draws attention to the widescale impact of Turkish series and the size of the Turkish series market. It highlights the interaction between popular TV series and the general audience and shows the background of the popular TV series analyzed in the case study in different contexts.

In the second stage of research, a case study was conducted to analyze the Turkish TV series in the thirdspace. The selection of popular Turkish TV series in the case study was based on the criteria such as taking place in Istanbul, being broadcast between 2011-2022, their daily ratings, IMDb scores, and episode-season numbers. Thus, *Adımı Feriha Koydum*, *Kiraz Mevsimi*, *Kiralık Aşk*, and *Yasak Elma* Turkish TV series are selected for the case study. In the case study, tables of information about TV series, maps, diagram, TV series' scenes, and visual matrixes of TV series' scenes are used.

Thereupon, the case study consists of four parts. Firstly, a detailed methodology was presented at the beginning of the case study. This methodology gives detailed information about what kind of parameters are used to select Turkish TV series and contains basic information about the selected TV series. Location (Istanbul), season-episode numbers, time-period (2011-2022), ratings, and IMDb scores were the parameters to select popular Turkish TV series. Examining popular Turkish TV series enables examining the popular culture, the general audience's taste, and what are the narratives presented to the majority of society. In the second part, the plots of the TV series are provided, and relationships between characters and character-space relationships are explained with visual matrixes. This part includes an interview with director Merve Girgin to get a professional opinion. The interview was conducted through online communication. In the third part, how the TV series are constructed (mise-en-scene), what kind of narratives they have, and the multiplicity of space are explained through a comparative analysis of the TV series scenes. Spatial narratives were analyzed in the context of architectural hierarchy on a scale from general to specific (from urban to the house). The TV series scenes analyzed using mise-en-scene elements help to understand the visualization of representations. In the analysis part, the story part of the spatial narrative is also shown by giving lines from scripts and

explaining the storylines. In the fourth part, the discussion subtitle, the case study's findings are discussed in the context of the thirdspace within the representation, reality, and audience aspects. In addition to the findings, screenshots from social media, advertisements in the TV series, and some extra TV series scenes were used in the discussions. In short, in the third and fourth chapters, the common points and differentiations in the TV series are analyzed, and comparisons are made accordingly. In the conclusion part, the thesis is concluded by explaining overall findings, and suggestions for future researches are provided.

### **1.3 The Scope and the Limitations of the Research**

Since this study aims to analyze Turkish TV series in the context of thirdspace, the scope of the thesis has been formed in this direction. To conduct a research on TV series in the thirdspace, the thesis is divided into three chapters apart from the introduction. The second chapter introduces the thirdspace, relates it to the TV series, and examines this relationship in the contexts of reality, audience, and spatial narrative in the thirdspace. The thirdspace chapter establishes the main theoretical framework by discussing the issue in the context of Turkish TV series. The third chapter examines the historical framework, popularity, audience, how Turkish TV series became a phenomenon, and the spaces in general. This chapter helps to understand the logic of Turkish TV series production in the thirdspace by explaining the impact of Turkish series in many areas and how they are produced. In the case study, four Turkish TV series aired between 2011 and 2022 are analyzed to observe popular Turkish TV series in the thirdspace.

Some of the limitations are that there is no research on Turkish TV series in thirdspace researches, and there are not many studies that examine Turkish TV series in terms of architecture, which limits the literature review. The inadequateness of private-institutional reports, rating reports, export reports, surveys, and researches on Turkish TV series audience, limited the observation of the audience's point of view. The inadequacy of quantitative data showing the status, family status, socio-economic groups, worldviews, and tastes of individuals watching Turkish TV series in general in Turkey, has made it difficult to comment on some issues. Furthermore, the fact that

Turkish TV series have a wide range and data shows that the thirdspace relation with Turkish TV series cannot be generalized to one and only result. Therefore, it has been tried to focus on the common features and contexts they have created.

In the case study, the large number of Turkish TV series broadcasted every year, the long episodes, and a large number of seasons gathered a huge amount of data. Due to a large amount of material, the number of TV series analyzed was reduced. To see the general audience interaction in the thirdspace, popular Turkish TV series were selected. The large number of episodes in the selected TV series made it necessary to examine the TV series' first season spaces except for a few examples. The underrepresentation of the spatial networks of some characters is also one of the problems limiting the analysis. Attempts were made to reach the production teams of all the selected TV series for interviews. Although the first goal was to create unique data for each TV series by utilizing the interviews, this was unsuccessful. The lack of disclosure of information about the Turkish series sector in the media and the concerns of those working in the sector about sharing the "secrets" of the sector limited the research on the production side. Too much material and discussion findings in the case study made it necessary to narrow down the discussion topics. Spatial narrative, representation, reality, and the audience-TV series relationship were discussed in the context of thirdspace, and most importantly, dynamics within thirdspace are focused. The discussion of spatial narratives that revolve around house led to the use of the house, neighborhood, and urban analyses. Spaces outside this context, such as workspaces, restaurants, cafes, nightclubs, vacation spots etc., were not included in the discussion. Thereupon, a study was conducted covering the contexts that most affect the everyday lives of characters, lifestyles, and characters' personalities which happens to be house, neighborhood, and urban.

## **Chapter 2**

### **Thirdspace**

This chapter explains the concept of the thirdspace and how the thirdspace can be associated with Turkish TV series within the scope of the thesis. The relations of the thirdspace with reality, audience, and spatial narrative have been explained and tried to be investigated from a wide perspective with transdisciplinary research.

#### **2.1 Thirdspace Terminology Background**

Space is a notion that has been discussed for hundreds of years and many ideas have been produced on it. Consequently, the multiplicity/plurality of the interpretation of space was able to open many discussions and various interpretations on the notion. It can be said that space is something beyond physical boundaries that is created by the humans, which also creates humans and encompasses everything. In addition, space is a spectrum that is formed by multivariable. Edward W. Soja (2002, p. 116) says “Everything in society is spatially and historically constituted”, and there is no such thing as aspatial. Therefore, it can be said that space is more than a concrete structure, in fact, everything can be spatialized. In order for something to exist, it needs spatialization at the concrete or abstract level; in brief, space to exist. Every spatialized idea carries a message in time-space. Moreover, in spatialization, it is seen that there is a distinction between concrete and abstract in general. Thirdspace theory, thus, is another contribution to the literature on space which comprises both concrete and abstract spaces and offers more.

First of all, Henri Lefebvre (1974) discusses space with the spatial triad, which are the lived space, perceived space, and conceived space. They are also referred as spatial practice, representations of space, and representational spaces. While he suggests that spaces can have different layers within the spatial triad, he also mentions that these layers should be interconnected. Otherwise, he says they would lose their power if they were treated as an abstract model. It is seen that the space itself consists of the coexisting spaces of Lefebvre's spatial triad. According to him, by seeking towards a different space/social life, production of space exceeds the margin between

science and utopia, reality, and ideality, conceived and lived. It overcomes these oppositions “by exploring the dialectical relationship between “possible” and “impossible”, and this both objectively and subjectively” (Lefebvre, 1974, p. 60).

On the other hand, Michel Foucault approaches the subject by claiming spaces by “real” and “other”, which he called “heterotopia”. According to him, utopias are unreal spaces that are perfected, while heterotopias are the contrast of utopias; they are far from any sense of perfection. They have the power to juxtapose incompatible multiple spaces and statuses in one real place (Foucault, 2000). Thus, Foucault (1986) explains heterotopia by giving “mirror” as an example. To him, the mirror is a utopia, a placeless place. He sees himself in the mirror in the unreal space behind the surface. Even though he is not physically in the mirror, he perceives himself there. The mirror is also heterotopia because the mirror exists in reality. To conclude, heterotopia can intertwine multiple spaces in one space, like the mirror bringing unreal and real spaces in itself.

Subsequently, Lefebvre’s spatial triad and Foucault’s heterotopia inspired and contributed to the way Edward W. Soja interprets space. Soja begins his argument by saying that (2002, p. 113) Lefebvre’s perceived and conceived space were insufficient to understand real and imagined “other spaces” that people live in. Therefore, he adds that Lefebvre’s “lived space” embraced them all with unknowable spatiality (Borch & Soja, 2002, p. 113). Soja continued his research of space that enables to coexistence of spaces in one space. Eventually, he used the “thirdspace” notion as a particular way of thinking and interpreting socially produced space (Borch & Soja, 2002). He initiated with Marxist geographical thinking of social over spatial by discussing the geography and class’s vicious circle in existence. Then, he introduced a spatial triad that consists of firstspace, secondspace, and thirdspace. According to Soja (1998), firstspace has a concrete materiality of spatial forms. Secondspace is the representations of spatiality in mental or cognitive forms, conceived in ideas about space. Lastly, thirdspace is a combination of real, imagined, and more.

According to Soja, the thirding of the space is called “lived space” by Lefebvre and “other” by Foucault -while creating his own terminology as “heterotopia”-. When it is questioned where the thirdspace is exactly, Soja (2002) says that it cannot be defined exactly where or what the thirdspace is, as Foucault said while explaining

heterotopia. The thirdspace has a flexible and fluid structure without definite boundaries. Soja's understanding of thirdspace may vary according to the individual's perspective. Due to that, every space has the power to be a thirdspace in the context of time-space.

Meanwhile, hooks<sup>2</sup> approaches thirdspace in the context of “home”. Home is a place that addresses political issues that affects people 's daily lives (hooks, 1990) or a place to belong and recognize herself (hooks, 1995). The fact that the house is a space that allows hooks to self-actualize, has related with its being the only safe place from the oppressions that black people dealt with at that time. Home has now become a space like a school where she educates herself or a space of freedom to express her political ideas. According to her use of thirdspace in the name of “house”, we can see that the thirdspace is a space that can fulfill some missions and a space that allows to self-actualize. It can also be understood that the thirdspace can be an in-between space that carries many messages.

As a result, it can be said that the thirdspace can be a space where the real and the imaginary come together and unite things. Besides, according to Ceren Mert (2010), thirdspaces are spaces that consist of powerful and collective experiences while being individual practices. It can be said that experiences shape individuals, society, and, accordingly, the spaces. Thus, spaces build the thirdspace by combining in one space. Following the other research, apart from the concrete space we perceive, the existence of space far beyond the physical boundaries of the space has been mentioned. Thirdspace has flexible boundaries that enable interpretation and use in different scopes. It contributes to the research that discusses space with a broad perspective. As a result, although the name of the space is used in many ways, such as “thirdspace”, “other”, “heterotopia” etc., in literature, it can be said that a common space with similar meanings is pointed out.

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<sup>2</sup> Gloria Jean Watkins's uses bell hook (the name of her great-grandmother) as a pseudonym to honor her great-grandmother. She spelled her pseudonym in all lowercase to emphasis her ideas-messages, rather than her identity (Lee, 2019).

## 2.2 Spaces of the Thirdspace

Thirdspace theory has been used in many types of research with different scopes for years. The flexible nature of the concept itself has caused researchers to interpret it differently. Although it is used in different scopes, as the main idea, researchers indicate the existence of a different-extraordinary space that individuals cannot name in everyday life. Some of the exemplary research referring to the thirdspace in different contexts are Thirdspace in films and urban space in San Diego (Lukinbeal, 1999), thirdspace in Marilyn Robinson novels (Şen, 2019), selfies in photography as thirdspace (Koliska & Roberts, 2021), social-space experiences on shopping malls (Uygun, 2016), Internet as digital thirdspace (Payne, 2019), culture, home, class and race issues (hooks, 1989), urban sociology research in Kreuzberg to examine Turkish-German relation (Dell, 2021), television advertising in Trinidad and Tobago (McFarlane-Alvarez, 2007) and many more.

This research aims to point at the gap in the literature on Turkish TV series and proposes the concept of thirdspace as a theoretical tool of analysis. Based on the preliminary observations, Turkish TV series create an interactive reality that consists of multiple layers. Thereupon, this thesis creates a thirdspace hypothesis that centers on the audience, everyday life, and TV series' space(s). When thirdspace is divided into its layers in the context of Turkish TV series, layers are listed as follows.

- Turkish TV series' spaces
- The spaces where Turkish TV series are watched
- The spaces built from the images created in the minds by the Turkish TV series

First of all, there is a reality in which Turkish TV series spaces are located. The Turkish series' spaces consist of two layers: the real places/set environments where the series are shot and the final product on the screen (montaged version of the spaces). These spaces are produced according to many criteria and change according to the conditions of the time. The spaces used as sets and spaces create their own reality during the series' montage processes. Moreover, the series brings together different spaces and times on the screen. The series, which shows many spaces one after the other with montage, removes parameters such as accessibility between spaces, privacy etc., by bringing spaces together. With the scenes of the past (memory scenes), present,

and future (scenes in which dreams or plans are shown), not only the spaces, but also the times come together. In addition, the series' space can be created in the desired narrative by montage (color, light, camera angle adjustment, etc.).

Secondly, a reality is created and influenced by the space where Turkish TV series are watched. The spaces where individuals can watch the series have unlimited options with today's technology. In addition to spaces such as home (living room, bedroom, kitchen), office, store, hairdresser, metro, and with the option of watching from the phone, anywhere in the world can be the space where the series is watched. In the past, TV and TV series were limited to the boundaries of the living room, but now the whole world has turned into a space where we watch TV. Individuals are not living beings independent of their environment; they are living beings affected by external stimuli. According to the report of RTÜK (2018), the audience does many activities, such as eating meals, doing house chores etc., while watching TV. Moreover, Öztürkmen's (2022) comments on the shortening of the attention span of individuals, and the individual's attention is divided into many activities that can turn the space of the series into a background-filling complement. Also, the audience interacts with various stimuli that consist of other individuals with whom they are communicating (if there are any), and the work they are dealing with (chores, eating, looking at their phone). Thereupon, in accordance with the various stimulus, perceiving series and being affected by the series may change.

Thirdly, there is a space that is constructed from the images that the Turkish TV series' space creates in the minds. In the above paragraph, it is mentioned that individuals could be affected by external stimuli at that moment of perceiving the Turkish TV series' space. Thus, it can be said that an individual may perceive the same space differently and interpret the same image in different ways. For example, in Figure 3, it is shown that different images/spaces can occur in the audience's minds even though they watch the same scene. The reason is that individuals' tastes, experiences, consumptions, reception skills related to their characters (EQ, social skill levels), cultures, knowledge, education levels, memories, family structure/class/society they belong to, beliefs, and many other things vary or be similar. However, images are in similar extents. Just like people in Figure 3, images in their minds are related to their relationship with their loved ones. Their experiences shape

their emotions, but their experiences alter similar emotions. The reason is that even if individuals are their own beings, individuals in society decode different things in similar ways. Cultures encompass individuals by gathering them in the same tent. Thereupon, thirdspace has the ability to gather different ideas in the same space by combining them separately. It should be said that many parameters, such as consumption culture, popular culture, collective memories, and collective experiences have a dynamic relationship with the spaces of the TV series. Thus, this dynamic relationship influences the meanings that the audience attribute to the spaces of the TV series.



*Figure 3.* The visualization of the thirdspace  
(Edited by author<sup>3</sup>, 2022)

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<sup>3</sup> Upper image: LeonieDespresBehance, <https://www.behance.net/gallery/111793377/Leonie-Despres>  
Left image: DilekAltintasBirbenBehance, <https://www.behance.net/dilekaltintas>  
Right image: YaoYaoMaVanAsIllustrations, <https://www.yaoyaomavanas.com/#/personalillustrations/>  
Below image: Stockadobe, <https://stock.adobe.com/images/couple-of-young-people-watching-tv-man-and-woman-in-a-cozy-atmosphere-watch-a-movie-stay-at-home-advertising-streaming-service-or-online-cinema/337923156>

Finally, the gathering of all these spaces can be called the thirdspace. While defining the thirdspace, Soja (2002) mentioned that it is a space where many spaces can exist at the same time. Similarly, Turkish TV series can juxtapose many spaces. When examined in this way, the question of what makes Turkish TV series different from other TV series may come to mind.

**2.2.1 Time-space in the thirdspace.** The Turkish TV series' time-space component is one of the main reasons for choosing them as a component of thirdspace. First of all, Turkish TV series are long-running productions. They are among the leading TV series worldwide in terms of the duration and the number of episodes per season. While an American TV series usually broadcasts episodes of 30 minutes-1-hour, Turkish TV series broadcast episodes of 2-2.30 hours. In addition, since Turkish TV series broadcast weekly episodes, the audience regularly interacts with the TV series' space and becomes a part of their everyday life. Turkish TV series being broadcasted weekly enable the audience to interact with them regularly. Therefore, changes in the audience's perspective and conditions of the time, TV series also change between seasons to fit in the popular taste/popular culture at the time. This results from Turkish TV series broadcasting for a long time (sometimes months/years or even decades). Thus, audience perspective changes become inevitable as the TV series continues to air. Therefore, the way audience experiences TV series' spaces regularly and over long hours makes the thirdspace wider and more effective.

Another thing is that Turkish TV series interaction time is indefinite. The audience can interact with them in different spaces-platforms. The audience can have real-time discussions while watching in everyday life and on social media. Social media's enabling real-time discussions contributes to popular culture and makes the spaces interactive in their broadcasting time. Audiences can immediately express their dissatisfaction with things in TV series and ratings also function similarly. In order for the TV series to continue, it needs to get enough reaction from the audience. However, ratings' role in Turkish TV series continuation makes the audience's opinion more important. The TV series that does not get sufficient ratings make the series finish even without completing the season. The fact that the audience can affect the content's

existence in TV shows that the audience's participation in TV series' broadcasting is vital.

In addition, due to Turkish TV series' presenting the current popular taste, trends, and ideas of their time, they become material to examine the differences between time periods in the spatial context. For instance, interior designs change as years pass; accordingly, the changes in the market can be seen in TV series as well. Beanbag pufs were popular back then, but as the trends were over, they disappeared from Turkish TV series' spaces too. Same goes with some residential preferences in TV series too. Thus, Turkish TV series and audience interaction/participation, its relation to the conditions and preferences of their time make the thirdspace lively. Thirdspace transforms with every change it experiences with the audience, everyday life, etc. Therefore, Turkish TV series in the thirdspace have become a comprehensive issue that encompasses many aspects of everyday life.

Furthermore, the hypothesis that the perception in the thirdspace may change according to the individuals' particular tastes, moods and activities while watching created the problem of analyzing according to what/whose perspective should be relied on. When Turkish TV series were examined in the preliminary research, it was observed that the contents were similar in many aspects and appealed to the majority. Although the contents can create different images in their minds, it has been observed that society's general taste/preferences offer similar products. Collective memories, collective consciousness, popular taste, and consumption culture also play a role. The important thing is what kind of narratives/images are conveyed to the audience with the Turkish TV series' spaces. In addition, the example given above that the TV series spaces can change according to the time also shows that examining Turkish TV series can be a tool to understand the popular taste, norms, and culture of the time. In particular, considering the thirdspace as a whole, which includes the audience, and the TV series also helps us to examine how spaces are shaped according to many parameters. It enables us to understand that the space is related to many aspects, such as social, cultural, and economical, and to interpret it with a broader perspective with the inclusiveness of the thirdspace.

### 2.3 Representation and Reality in the Thirdspace

Reality has a multi-layered structure. This structure consists of many parts, such as the reality of everyday life, the reality of the TV series, the reality that individuals create in their minds while watching TV series, etc. In all of these realities, meanings are made of representations. Stuart Hall (1997, p. 17) explained representations as follows:

Representation is the production of the meaning of the concepts in our minds through language. It is the link between concepts and language which enables us to refer to either the 'real' world of objects, people or events, or indeed to imaginary worlds of fictional objects, people and events.

Hall (1997) adds that societies can react similarly to the same things according to their cultural codes. Because of the visual perceptions of individuals, they have thinking mechanisms that work similarly to certain concepts. The characters, space, and time, which are the main parts of the story in the TV series, are representations. Especially TV series' spaces can be seen as representations of identity. Many identities can be seen through socio-economic groups, statuses, tastes, cultures, everyday life practices etc. Moreover, identity can be seen in the space the characters are associated with. The identities in the TV series have similarities with everyday life that audience feels familiarity when they watch TV. People in the TV series are not extraordinary people, but they are similar to the audience's neighbors, friends, or relatives from everyday life. Similarly, spaces in TV series also have similarities with everyday life. The audience, who sees the TV series' spaces, matches the space with certain concepts in their minds according to their cultural codes. Moreover, the audience can match the space they see with particular personality traits, tastes, classes, and cultures.

However, this does not mean that representation must be a copy of everyday life. It has no obligation to replicate everyday life or be realistic. TV series create their own universe, reality. Yıldırım Önk (2011) says that establishing *real* is simultaneous with the audience's interpreting representation, and *real* is rebuilt with every representation. Likewise, representations in TV series build their own reality, and TV combines all realities in one space. Despite this, the reality of the TV series and the reality of everyday life are interwoven, and herein, the thirdspace is formed. One of the most

important factors in the interwoven situation is belief. Even though the audience knows that the TV series is fiction, they can see it as a part of their everyday life by bonding emotionally with the TV series unconsciously. The overlapping of visual representations with everyday life can also create an unintentional image as if the TV series really exists somewhere.

Gilbert, Malone, and Tafarodi (1993) say that believing is naturally easier than unbelieving, and individuals not only remember the thing when they believe, but they also behave as if it was true. Thus, believing a fictional realm is instinctive. William Gamson et al., (1992) claim that the received reality can be decoded in different ways. Even though the audience sees the same TV series' space and tends to believe in the existence of that space, they can interpret meanings according to their own capacity/self. Maybe the most important question here is: what kind of narratives/images are in the TV series, even if it is open to interpretations? Thus, according to individuals' own reception, the creation of images will be individually in their minds. However, societies decode some realities in similar ways due to collective experiences/memories, culture etc. Juhani Pallasma (1996) says about the perception ability of human that early childhood memories serve as a basis for consciousness, and the imprecise memory capacity of a child prepares it. Thus, it can be said that while individuals receive images, the conditions and society that individuals have been in since childhood are also important.

In the thirdspace, it is difficult to separate the realities created by the TV series' spaces and the spaces in everyday life. Lefebvre (1947) says that appearance and reality are mixed together like wine and water, rather than separated like oil and water. The interlocking of realities causes the relationship between representations and the images they represent to be formed through a reciprocal interaction. The meaning attributed to the spaces by the individual may change through the TV series' spaces. For example, the meaning that the audience once attributed to a specific type of housing may change or strengthen with a TV series' space they watch. Giuliana Bruno (1987, p. 61) describes the replicants in the Blade Runner movie as "they look like humans, they talk like them, they even have feelings and emotions". Replicants are human representations, and while they are apparently indistinguishable from them, they diverge at certain points. In this context, instead of TV series' spaces being a

replica of everyday life spaces, they are representations of idealized, commodified, or prettified spaces for the audience.

In conclusion, when the place of the TV series' space in the thirdspace is questioned, saying that it is only a set may not be correct. In this way, we would examine the reality of the TV series incompletely from a materialist point of view. Lukinbeal (2000, p. 45) quotes from John Wayne as "Hollywood is a place you can't geographically define. We don't know where it is". Although Turkish TV series are mostly set in Istanbul, it may be asked which Istanbul is this. Therefore, it can be said that even though the locations remain constant, the reality of the series is shaped in the direction required by the spatial narrative. Finally, Baudrillard (1981, p. 83) said, "The medium and the real are now in a single nebula whose truth is indecipherable." Considering that Turkish TV series and everyday life are united in a single space (a hybrid reality) rather than being separated, their locus the "thirdspace" can help to broaden our perspective on what is "real". Thirdspace, as a theoretical lens, blurs the boundaries of everyday life out of the screen and inside the screen. Thereupon, it helps us to reflect on the hybridity of the everyday spaces we all inhabit, where our houses or hairdressers merge with the streets or homes of the TV series characters and become our everyday reality altogether.

## **2.4 Inhabitants of the Thirdspace**

In the framework of the thirdspace concept of the thesis, inhabitants are the audiences of the Turkish TV series. The audience includes different profiles, from loyal followers of the TV series who watch it every week to people who watch it casually because it is on at the hairdresser's or workplace. The audience's role is important because it can affect Turkish TV series, as explained in the following paragraphs. These audiences build different bonds-relations with these TV series, as discussed under those three topics below. These discussions include many aspects of the TV series regarding consumption, culture, etc.

**2.4.1 The psychological bond with the TV series.** The “parasocial interaction” term in psychology is used to explain the connection that the audience establishes with the TV series. Parasocial interaction is the platonic and symbolic interaction of the audience to any media character as if the audience has feelings of being familiar with that character in person (Balcı & Demir, 2018; Durak Batıgün & Büyükşahin Sunal, 2017). Parasocial interaction changes with the variables such as age, income, the amount of consuming TV, mental status, everyday life problems (of the person), and education (Durak Batıgün & Büyükşahin Sunal, 2017). Jonathan Cohen (2004, p. 198) contributes to the subject as “parasocial relationships should be seen as an extension of viewers’ social relationships rather than as compensation for the lack thereof”, which means the parasocial relationships do not occur due to lack of social relationships. Moreover, Austin S. Babrow (1987) says that parasocial interaction established with soap operas has two dimensions: being part of the characters' lives and feeling companionship through watching.

One of the reasons for the bond established with TV series is that it becomes a part of the individual's everyday life. Rubin and Perse (1987) say that the audiences are offered to participate in the experiences of characters, and soap opera audiences show behaviors that reflect heightened activity and involvement. Likewise, the audience can interact with the TV series in many ways. Such as the audience talking to the characters on screen, the audience talking with each other while watching (Lemish, 1985; Whetmore & Kielwasser, 1983), guessing the plot throughout watching, completing the characters’ sentences etc (Lemish, 1985). Therefore, the cognitive and behavioral involvement with the characters of TV series contributes to the audience bonding with the story more. In addition, the audience can interact with other audiences on digital platforms, and these feedbacks/interactions are important for producers. Twitter, Instagram, and Facebook are some of the digital platforms where these interactions happen, and Darin Payne (2019) considers these platforms as digital thirdspaces on their own.

Another reason for bonding with TV series is voyeuristic desires. Babrow (1987) says, unlike other programs, soap operas show a development in the story and create perception like “voyeurism”. Moreover, the camera angle can be interpreted as an indiscreet voyeuristic focal point (Baumgartner et al., 2019). In addition, camera

angles such as eye level and shoulder level close to the individual's view of the world can make the individual feel more in the space. Besides, Babrow (1987) likened soap operas to voyeurism as the audience gets intimately involved with the character's personal life, sexual life, and deepest desires. Yıldırım Önk (2011) says that people see themselves as characters' friend and neighbor, not as characters themselves, just like an observer (voyeur) that observes every aspect of characters' lives from the outside. In addition, beyond the feeling of they are in the TV series' space, it is also effective that the audience sees the whole life, ideas, memories, dreams and plans of the character kind of from God's point of view.

The extent to which the audience can bond with the TV series may vary from person to person. Babrow (1989, p. 174) says, "Soap opera watching might be self-defining because it confirms an existing self-understanding or because it produces some new and desirable sense of self". Likewise, it has been seen that some of the audiences take the characters of the TV series as role models. For instance, a man that has been inspired by the Netflix show *Lupin* (a show about a professional thief), tried burglary in a church (Sputniknews, 2021). Based on this, it can be said that watching TV series helps the person to reveal their self/desires rather than directing them to certain behaviors.

Parasocial interaction may cause some audiences to lose their perception of real-fiction distinction. The audience may confuse the reality of the TV series with everyday life reality. Also, they may want to live in that reality even though they do not believe it. For example, the citizens of *Çukur* in the *Çukur* series had identical tattoos to show their belonging to their neighborhood. A man in Ankara went to a tattoo shop and said to the tattooist, "Yamaç brother (the main character of the show) sent me", and demanded a *Çukur* tattoo (Haberlerankara, 2020). Another example is that some of the audiences of *Kurtlar Vadisi* series held an Islamic funeral prayer called "*mevlüt*" after one of the characters' (Çakır) death and even made official funeral announcements on gazettes (CNNTurk, 2020).

Some of the audience not only watch the TV series but may think or want to interfere with the reality of the TV series. Selçuk Yöntem, the actor of *Aşk-ı Memnu*, said that people at Frankfurt Film Festival gave him little papers that were "Your wife is cheating on you." written by referencing his character on the show (Evcimen, 2010).

Accordingly, it can be said that the boundaries between the reality of everyday life and the reality of the TV series become ambiguous, and the effect of the thirdspace is strengthened.

**2.4.2 Consumption relationship with TV series.** Secondly, the interaction of individuals with TV series in the context of consumption should be discussed. Foremost, one of the most important factors affecting consumption is taste. Özgür Arun (2013, pp. 52–53) says that taste is firstly the statement of what is not liked and tastes mostly define themselves through contradictions. The differentiation of taste shaped by consumption culture proposes a hierarchical relationship in society. Pierre Bourdieu (1984) divides musical taste into three categories: legitimate taste, middle-brow taste, and popular taste. According to Bourdieu, the legitimate taste is defined as a taste that is associated with the upper class, while the middle-brow taste is associated with the middle class. Lastly, the popular taste is associated with the working class. It lacks passionate art, is classified as light, has lost its worth due to its popularity, and has an inverse ratio with education capital. Tüzün Ateşalp (2016) says that TV is part of popular culture and popular culture products have an obligation to appeal to large masses in order to profit. Accordingly to popular culture and popular taste's relation, the popular taste is preferred to appeal to large masses in TV series.

Meanwhile, some researchers differentiate taste by terms as “omnivore” and “univore”. People who have low-status jobs are defined as univores, and they have a particular taste; while people who have high-status jobs are defined as omnivores and they have a variety of tastes (Peterson, 1992; Peterson & Simkus, 1992; Sintas & Alvarez, 2004). Also, univores are defined as low-income/low-educated people, while omnivores are defined as high-income/highly-educated people (Sintas & Alvarez, 2004). Along with Bourdieu's popular taste, univores have a taste with similar genres (Misci Kip, 2013), while omnivores like everything indiscriminately (Peterson & Kern, 1996). Thus, it can be said that univores tend to consume similar contents, but omnivores are more open-minded towards different contents. This may be one of the reasons for the hypothesis that Turkish TV series offer similar contents-representations.

When the differences in the tastes of individuals are examined, it is questioned why there are differences in the tastes of different groups in the same society. Arun (2017, p. 396) defines the reason for consumption activities' rareness or prevalence as consumers' social origins. In addition to his comment, it can be said that the tastes of individuals may be related to their habitus. Bourdieu (1996b, p. 17) defines habitus as the following paragraph goes:

Habitus are structured structures, generative principles of distinct and distinctive practices -what the worker eats, and especially the way he eats it, the sport he practices and the way he practices it, his political opinions and the way he expresses them are systematically different from the industrial proprietor's corresponding activities/habitus are also structuring structures, different classifying schemes classification principles, different principles of vision and division, different tastes.

Habitus is internalized since one's childhood; thus, similar habitual practices gather people in groups, and identities eventually label them to belong to the groups (Schneider & Lang, 2014). The labels such as “popular taste”, “univores”, “omnivores” etc., have a relationship with individuals' habitus. The experiences, everyday life practices, and their social environment throughout their whole life defines their habitus and, correspondingly their taste.

The effect of the taste in the thirdspace is that taste is a factor that changes the TV series' spaces, and TV series' space can change the taste. Accordingly, we can discuss which spaces can turn into a desired commodity through the thirdspace by Turkish TV series or how the desired spaces by individuals in everyday life can be represented as TV series' spaces. For example, when foreign TV series and their Turkish adaptations are compared, it is seen that the spaces have changed, although the subject and the fiction are similar. While a TV series is localized, it is shaped according to the taste, desire, culture, and many features of the related society. Figure 4 shows dinner table scenes in *Doctor Foster* (an American show) and its adaptation, *Sadakatsiz*, as Turkish TV series. *Sadakatsiz* shows a telenovela-esque rich, high fashion clothes, modern-luxury furniture, male-centered family household with the father sitting at the head of the table alone with leading the conversation at dinner. In the *Doctor Foster* series, no detail is in the frame except a simple curtain and a dimly lit modern dining table set. In addition, the fact that the parents are sitting at both ends

of the table in *Doctor Foster* shows that they have equal power in the conversation at the table. When the two scenes are compared, it is seen how different even a typical dinner scene composition can be depending on the country where the series was shot. It can also be understood that in the thirdspace, different messages can be according to the societies. It can also be said that the cultural differences of the audience profiles in different countries have changed the TV series' spaces. Furthermore, how the audience perceives these spaces may also vary according to their culture. Thus, examining the Turkish TV series spaces makes it possible to comment on what kind of spaces the *local audience* desires.



Figure 4. Difference of culture between TV series  
(*Doctor Foster*, 2017; *Sadakatsiz*, 2020)

Tastes and ideas of individuals can change the product's impact on the consumption chain. Especially in Turkish TV series, the active interaction of the audience and its effect on the Turkish TV series also shows that the thirdspace is formed through the individuals. Director Merve Girgin says, “Audience likes some characters and subplots more in the process. That can affect a little bit the issues we concrete on” (Private Interview with Girgin, 2022). The scenario can change according to the audience's feedback shows that the individual is not only a receiver but also a creator in the thirdspace. For instance, audiences of *Masumlar Apartmanı's* were tired of the extreme-melodramatic flow that the scenarists had to include happy scenes to balance the atmosphere (Acar, 2021). The anti-hero *Emrah Amir* (Chief Emrah) in *Çukur* argued with a traffic police in the series, and the audience did not approve the language he used. This scene drew so much negative attention that “*Emrah Amir*” was on trend topic list on Twitter at that time (Haberler, 2018). In the next episode, the character had to talk with the traffic police and apologized to him

(Cumhuriyet, 2018). Sometimes even the characters can be excluded from the cast due to the audience's reaction, such as *Ebru* in *Böyle Bitmesin* (Hürriyet, 2022) and *Ayşen* in *Çatı Katı Aşk* (Diziyuncu, 2020).

It is seen that the audience also affects the consumption culture due to the TV series. There are many examples of positive purchasing behavior of global and local TV series' audiences. For instance, the waffle brand Eggo's sales increased 14% after being used as décor in *Stranger Things's* seasons 2 (Wittmer, 2018). Meanwhile, in Turkish TV series, the decors that characters use become famous in their related airing time, such as "Sıla's hairpin (*Sıla*)", "Gaffur's pajamas (*Avrupa Yakası*)", "Fatmagül's floral dress (*Fatmagül'ün Suçu Ne?*)", "Mecnun's cardigan (*Leyla ile Mecnun*)", "Yunus's sofa bed (*Cennet Mahallesi*)", "Miroğlu's long coat (*Deli Yürek*)", etc (Bulut, n.d). Not just the décors but the locations' recognition also increased, like the vacation to *Ozark* after the show *Ozark*, increased in the UK (Myers, 2021). The konak-mansion in the Turkish TV series *Zerda* (Hurşit Ağa Konağı) was an important touristic spot when it was broadcasting (Milliyet, 2016).

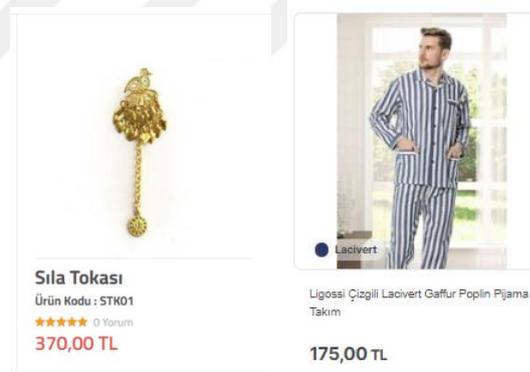
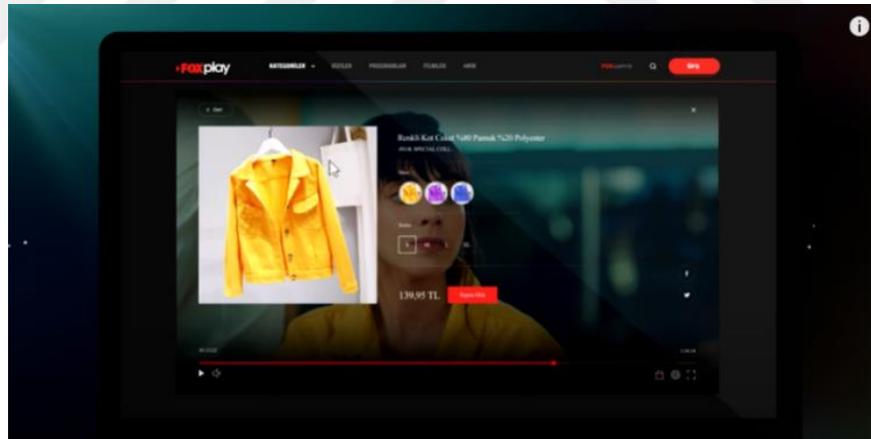


Figure 5. Sales of items with the Turkish TV series' characters (Mardinsilver, 2022; Hepsiburada, 2022)

Furthermore, which extent to individuals are related to the consumption culture through Turkish TV series depends on the individual. Thomas C. O'Guinn and L.J. Shrum (1997) claim that an individual's income and educational levels are positively related to the consumption objects and behaviors. It can be said that Turkish TV series advertise certain spaces, experiences, lifestyles, and worldviews by making them visible on TV (which means showing certain representations). Likewise, O'Guinn and

Shrum say (1997), the reception of these representations and their reflection on the consumption culture are related to the backgrounds of the individuals. Moreover, while some advertisements are successful in some audience groups, they may receive negative reactions from some groups. Richins (1995) says that the idealized image in advertisements raises people's expectations because they compare their lives with the lives of the fictional characters on screen unconsciously, and it brings discontent. Berger (1972) says that advertising promises happiness, not pleasure. "The happiness of being envied is glamour" (Berger, 1972, p. 132). He adds that a message is given that if the product sold in the advertisement is not purchased, individuals will be unhappy. Thus, the audience may desire the spaces they see, and the housing market and interior decoration products may change accordingly. Also, the Turkish TV series industry promotes its products by encouraging this. Fox Play broadcasted an advertisement in 2019, and the streaming service encouraged its users to buy the goods that they see in TV series through a pop-up that shows the price and colors etc in the screen (Figure 6). By clicking the purchase button, the audience can buy the characters' outfits without searching for them.



*Figure 6.* FoxPlay purchase function  
(FoxPlay Youtube, 2019)

**2.4.3 The relationship with everyday life.** Turkish TV series resemble interactive stores in which the audience participates. It is an interactive environment where the audience is not a passive audience but contributes and interacts in multiple ways, including emotional and commercial aspects. Turkish TV series impact on everyday life and the audience is note-worthy in understanding some dynamics in everyday life. Likewise, to give an example from the local audience, some Turkish TV series' spaces blended into everyday life, and they are still known by the TV series' names. *Sütçüoğlu* Apartment (Its' real name is Antik Konak) on the Turkish TV series *Avrupa Yakası* still attracts attention because of the series (SuperHaber, 2022). Tours were organized to the apartment in the Turkish TV series *Bizimkiler*; they changed the name of the coffee house to “*Mahallenin Muhtarları Kahvesi*” and the street name to “*Mahallenin Muhtarları*” after the Turkish TV series *Mahallenin Muhtarları* (Karaahmet, 2001).

In addition, some outcomes affect the everyday life of global audiences. Such as visiting Turkey (also effects locals by the tourism) (Akşen, 2016; Nusyur, 2020), giving newborn children Turkish names, being influenced by fashion in Turkish TV series (Nusyur, 2020), arising controversial issues that revolves around woman-man position in Arab geography, foreign audience considering Islam and being modern is only possible in Turkey (Akşen, 2016). These examples show that individuals watch not only the Turkish TV series but also the series changes everyday life, and the audience can apply some ideas/behaviors to their own lives. Overall, in general audience have an interest in Turkish TV series' spaces in everyday life, identifying the TV series with spaces, processing the narratives/representations in TV series, and consuming the products offered by TV series.

As a result, it is seen that there are many levels of relationships that individuals establish with Turkish TV series. Also, even if the audience does not notice it, Turkish TV series are intertwined with everyday life and individuals.

## **2.5 The Spatial Narrative in the Thirdspace**

After the hypothesis that new realities are created in the Turkish TV series, we can question what kind of reality is created. Like stories, Turkish TV series have a similar method of creating a world. First of all, background information about the

location (on a large scale: city/country) and time period, then basic information about the characters' lives (personality traits, class, characters' relationships, etc.) is given. As stated, location/spatial context should be decided in the first stage of the building story. Thus, spatial narratives are established over the structure of the neighborhood and city, which are formed by the spatial mappings.

The spatial narrative in Turkish TV series is primarily influenced by everyday life and everyday life practices. Bourdieu (1996a, p. 21) says, "There is nothing more difficult to convey than reality in all its ordinariness". Turkish TV series' spaces likewise use a method of reality creation that uses the seemingly "ordinary" aspects of everyday life reality. Although it is desired to present the audience a reality similar to their own, it should not be forgotten that TV series are a type of spectacle. According to Debord, unmemorable in the spectacle is destined to be forgotten. In order for the TV series to be memorable and be interesting content, some norms in the spatial context can be recreated in the reality of the TV series.

First of all, it has been observed that the spatial narrative is divided into classes in the Turkish TV series. While some areas of the city use a spatial coding attributed to the high-income group, others are used for the low-income group. Although similar methods are used in many kinds of TV series, it is seen that the contrast is visibly high in Turkish TV series with two different world narratives (opposition of low-high income groups). When the reason for the distinction is examined, the relationship between nostalgia and spatial narrative has drawn attention.

The word nostalgia etymologically comes from the Latin words "*nostos* (return to home) and "*algia* (longing)" (Boym, 2001). In addition, Jonathan Steinwand (1997) defines nostalgia as "homesickness", a kind of pain. The word has many subtexts, such as pain, returning, re-experiencing, and longing. While Svetlana Boym (2001) associates this term with loss and displacement, she states that it is a romance and fantasy of a person. Roberta Rubenstein (2001, p. 5) explains nostalgia as a type of haunted longing which is "figures of earlier relationships and the places with which they are associated, both remembered and imagined, impinge on a person's emotional life, affecting her or his behavior toward current experiences and attachments".

Nostalgia's sources are based on memories, desires, and longing. First of all, Irina N. Chudnovskaya and Maria E. Lipatova (2020) say that memory is a collective

cultural work that is influenced by family, religion, and social groups with constructed by linguistic structures, everyday life practices, and social institutions. They continue to explain that cultural memory cannot be propagated on its own; it requires particular attention. Thus, fairytales are one of the first symbolic locations offered to a kid that functions as a site of memory (Chudnovskaya & Lipatova, 2020). One of the first visual memories in the human mind is the fairytales and the spatial narrative in them. The narration styles of the fairytales have similar features as Turkish TV series, such as class differences (highlighted with spatial narratives), dream-like chateau (idealized housing resembles yali, konak in Turkish series). Soap opera called *Dynasty's* actor John Forsythe says, “The trick to doing 'Dynasty' was to present a realistic world with a fairy-tale icing,” (Cerone, 1991), and the producer of the soap opera called it a “new world fairytale” (Çetin, 1994, p. 153).

Secondly, nostalgia can also be interpreted as an expression of desires. The close bond that the TV series established with individuals in terms of parasocial interaction may cause them to desire the lives in them or reflect their desires in their everyday lives. Robert C. Allen (1995) claims the soap opera's presentation of identities is not a deceptive nostalgia but a dream of Latin Americans. It also shows how TV series can turn into a commodity that reflects the desires of society.

Finally, another source of nostalgia is the feeling of longing. The source of longing can hold on to an existing or nonexistent image or memory. Jean Pickering (1997, p. 189) formulates nostalgia in two dimensions: “imaginary nostalgia attached to events one has not experienced and the nostalgia arising in connection with lived-through events, which is fed by the imaginary”. As well as a person may yearn for the home-neighborhood environment they experienced in their childhood, they may yearn for a certain lifestyle with the memories they form by watching TV. Boym (2001) calls nostalgia as a defense mechanism in life and historical disruption, while Steinwand (1997) sees nostalgia as a useful tool for nations' overcoming crisis, despair, etc. People may also try to overcome the negative energy that occurred due to some negativities in their lives by feeding from the past. Many idioms such as "be living in the past (*geçmişte yaşamak*)", and "hold onto the past (*geçmişe tutunmak*)" have been part of linguistics.

Thereupon, it becomes important which parameters cause the longing for the past or a memory. A sense of belonging, attachment, and longing can be felt to the spaces like houses, neighborhoods, and cities that constitute the life circle of individuals. Boym (2001) insists that nostalgia is more than an individual's psychology, it looks like a yearning for a place, but it is a yearning for a different time which emphasizes the space-time relationship. Nostalgia is “not simply the loss of one's childhood home but the loss of childhood itself” (Rubenstein, 2001, p. 4). It means that the person actually yearns for their experiences with the space in a certain time interval rather than the space. These experiences may evoke beautiful or melancholic memories. At the seminar of Türk Vakfı called “*Türkiye’de Gündelik Hayatın Tarihi: İmkanlar ve Sınırlar* (Everyday Life’s History in Turkey: Opportunities and Boundaries) in 2022, Tülin Ural discussed the everyday life and modernity relation. Ural (2022) says modern life causes feelings of inadequacy. The incompleteness feeling of modern life might be one of the reasons for nostalgia in TV series is the reminiscence of the past.

When we examine TV series in the context of the spatial narrative, it is seen that nostalgia not only creates images from the past but also shapes desires for the present or gives messages about certain ideas. Considering that fairytales are the first memories of individuals and create collective memories in society, similar non-binary oppositions in spatial narratives can be drawn attention. The villager-city born, working class-noble dualities in fairytales turn into non-binary oppositions such as neighborhood citizen-city born, suburban-gated community in Turkish TV series. Using a polarized society narrative in a spatial narrative may lead to getting used to similar distinctions or the generation of such distinctions in everyday life. Rappas and Kayhan (2016, p. 18) say, “...the gentrification of the city is encouraged in Turkish series by the positive depiction of a new bourgeoisie and its associated lifestyles”. Apart from encouraging gentrification with housing types associated with the upper class, it is seen that themes such as neighborhood narrative and neighborliness also come to the fore. In Turkish TV series, a spatial narrative is seen that is reminiscent of the past, reminiscent of old TV series-movie, a desired but unexperienced urban life. In short, it is like a beautified and even utopian image. In addition, frequently repeated

spatial coding/similar locations point to a slightly homogenized narrative using only certain parts of Istanbul's heterogeneous urban texture.

How these spatial narratives are formed can also be interpreted by examining the societies and cultures in which the TV series are presented. Since societies might create and like similar representations due to collective experiences and collective memories. For example, in the American show “*Sweet Magnolia*” (Figure 7, left image), “suburbia nostalgia” is portrayed in the neighborhood narrative through everyday life interactions. Scott F. Stoddart (2011) describes the 50s American Dream in “The Man in the Gray Flannel Suit” novel as a nice home in the suburbs, a pretty family, and a proper job that uses the brain instead of brawn. Lynn Spigel (2001, p. 5) discusses Judith Stacey’s opinion of the white, middle-class image of suburban families in 50s sitcoms and reruns of them, forming a “collective nostalgia” of the vision of family values. Just like Allen's (1995) take on soap operas being Latin Americans’ dreams, the Americans’ dreams can be considered a suburban lifestyle. In the Chinese TV series *Go Ahead* (Figure 8, left image), it is seen that the longing for big families -that occurs from the one-child policy of China- is reflected through the family-like neighborhood narrative. In the Korean TV series *Hometown Cha-Cha-Cha* (Figure 7, right image), there is a storyline that the character, who moved away from the chaotic metropolitan structure of Seoul and settled in a village, is now a part of the village residents who have become like a family. In this TV series, nostalgia is built on the simplicity of village life and the sense of longing to be a family with the neighborhood residents. Turkish series such as *Kiralık Aşk* (Figure 8, right image) and *Erkenci Kuş* are examples of warm neighborhood nostalgia and everyday life practices' warmth and simplicity. Nostalgic neighborhood life that the citizen in unity is narrated in Turkish TV series, which slowly disappears due to gated communities’ distant lifestyle and cities becoming metropolises.



*Figure 7.* Neighborhood narrative in American TV show (left) and Korean drama (right)  
 (Sweet Magnolia, 2020; Hometown Cha-Cha-Cha, published by tvN, 2021)



*Figure 8.* Neighborhood narrative in Chinese Drama (left) and in Turkish Series (right)  
 (Go Ahead, 2020; Kiralık Aşk, 2015)

Examining how realities are created in the thirdspace with the spatial narratives in the Turkish TV series will help us understand the function of the thirdspace. As a result, it can be said that Turkish TV series' spaces are contents shaped around the audience factor and are the will to appeal to the audience's emotions/senses. It shows that the thirdspace has a multi-layered structure built with mutual interactions and stimuli.

## Chapter 3

### Turkish Series Background

In this chapter, Turkish series' historical background, popularity, audience, and their spaces are explained. In order to examine the Turkish series in the case study, their background is investigated with multi-variables.

#### 3.1 Historical Background

Turkish television broadcasting started in 1969 with the Turkish Radio and Television Corporation (TRT), the first and only national public broadcaster agency. It monopolized broadcasting until 1992, when the first commercial TV channel was introduced. TRT started broadcasting with foreign productions before producing original content. The serial format was introduced to the audience with the import of American TV shows, soap operas, and telenovelas. The enthusiasm toward foreign TV series encouraged TRT to create original local content (Doğanay & Aktaş, 2021). The journey began with TRT's adaptation of imported contents and novels in the 1970s (Öztürkmen, 2018). Some of the early serial contents are the sitcom *Kaynanalar* (The In-Laws, 1974) and the novel adaptation of *Aşk-ı Memnu* (Forbidden Love, 1975) as romance-drama series. It continued with original scripts such as *Kartallar Yüksek Uçar* (Eagles Fly High, 1984) and *Yarın Artık Bugündür* (Tomorrow Now Means Today, 1987), which were written by Atilla İlhan (Öztürkmen, 2018). *Perihan Abla*, *Çalığışu*, and *Yaprak Dökümü* were some examples that created the Turkish melodrama serial format with family-oriented plots to compete with imported dramas in the 1980s (Öztürkmen, 2018).



Figure 9. Historical background of television series as timeline  
(Edited by Author, 2022)

Soap opera and telenovela broadcasting in the 1980s gave birth to Turkish series in this regard. The soap opera term was first used in French newspapers in the 20<sup>th</sup> century to deliver non-political news and gossips (Yılmaz, 2014). Yılmaz adds that it was similarly used in American newspapers in the 1930s. He adds that the producers such as Palmolive and P&G sponsored the series, and cosmetic advertisements aired during the breaks, which the series have begun to call as “soap” opera. Soap opera is a television serial format that mostly ran in the daytime, has a storyline that ends with a cliffhanger at the end of each episode whose main target mainly was the housewives. *Dallas* (Dallas, 1980) and *Hayat Ağacı* (Generations, 1989)-like American soap operas were also popular in Turkey which had intriguing plots with family narratives.

On the other hand, telenovelas can be labeled as the Latin version of soap operas that aired mainly in South America. Telenovelas had clear endings per episode, they were aired in the prime-time, and their target audience encompassed the general audience (Allen, 1995). Due to the difference in target audience with soap operas, the content evolved to please not only women but also men. Turkey imported telenovelas such as *Köle Isaura* (Escrava Isaura, 1985), *Zenginler de Ağlar* (Los Ricos Tambien Lloran, 1989), *Rosalinda* (Rosalinda, 2001), *Vahşi ve Güzel* (Muñeca Brava, 2001), *Çirkin Betty* (Yo soy Betty, la fea, 2006).

Sitcom (Situation Comedy) is a serial comedy format that has been popular in USA and England since the 1950s. Sitcoms are mostly centered in a house’s living room to portray the everyday life of the household in humorous ways (Doğanay &

Aktaş, 2021). *Kaynanalar* (The In Laws, 1974) and *Bizimkiler* (Ours, 1989) are early sitcom attempts in Turkey that became quite popular back then. After the 2000s, the adaptation of American and Korean dramas increased in Turkish television. *Bizim Hikaye* (Shameless adaptation), *Kavak Yelleri* (Dawson's Creek adaptation), *Küçük Sırlar* (Gossip Girl adaptation), *Med Cezir* (The O.C. adaptation), *Doktorlar* (Grey's Anatomy adaptation) are some of the popular adaptations in Turkey. Since the 2010s, Korean dramas like *Boys Over Flowers*, *She Was Pretty*, *Nice Guy*, *Doctors*, *Good Doctor*, and many more were adapted into Turkish series and became massive hits. These adaptations changed the classic Turkish series narrative and varied into sub-genres.

Moreover, Turkish series generated their own genre and are now called “dizi” in international literature (Bhutto, 2019; Habibi, 2015; Öztürkmen, 2018; Wagner & Kraidy, 2022). We may also talk about several common features shared by most of these Turkish series. Considering the connection between telenovelas, soap operas, and the Turkish series, the parallels observed among these series may be listed below:

- Stories with modern fairytale narratives have conflicts between social classes, statuses (rich versus poor), culture (modern and traditional), morals (good and evil), etc.
- Stories consist of melodrama and romance
- Long duration with multiple seasons
- Fancy clothes/decors and luxury interior design to portray upper-class living
- Differences between socio-economic classes related showing housing conditions generally in high contrast
- The socioeconomic classes are portrayed as similar, homogeneous

In response to broadcasting similar contents over the years, new contents were started to be produced on Turkish television. Digitalization and the consumption of foreign content by the newer generations caused popular culture to shift from a local to a global framework. With the production of domestic digital content, the new generation has switched from TV series to consuming Internet series, especially with Netflix and other platforms' appearance in the market. Sibel Karaduman and Enes Çetinkaya (2020, p. 957) point out that traditional television broadcasting and collective watching are being replaced with digital broadcasting and individual watching. Netflix's popularity among the local audience resulted in other companies'

investments in creating their own local digital platforms. Besides, Table 1 shows the digital streaming platforms' entrance to the Turkish market. BluTV and Puhu TV (Turkish digital platforms) entered the Turkish market in the same year as Netflix's entry. The digital platforms started to create their original contents as soon as possible. Therefore, the local audience has many options to watch besides the TV series. Also, the internet's lesser liability on laws and legislations made these platforms use free speech. Especially those TV series which could not be broadcasted on mainstream channels reach the audience through the Internet (Tüzün Ateşalp & Başlar, 2020, p. 112). Internet series were exempted from RTÜK's control on the content, and these platforms could act freely for a while. However, with the new legislation on August 1<sup>st</sup>, 2019, RTÜK has been given the control for Internet series in the legislation named “*Radyo, Televizyon ve İsteğe Bağlı Yayınların İnternet Ortamından Sunumu*” that published in 30849 no Official Newspaper.

Table 1  
*The List of Digital Streaming Platforms in Turkey*

Web Site Name	Web Site Link	Publishing Date in Turkey	Turkish Original Series
Fox Play	<a href="https://www.foxplay.com.tr/">https://www.foxplay.com.tr/</a>	July, 2012	●*
Youtube	<a href="https://www.youtube.com/">https://www.youtube.com/</a>	October, 2012	●
Blu TV	<a href="https://www.blutv.com/">https://www.blutv.com/</a>	January, 2016	●
Puhu TV	<a href="https://puhutv.com/">https://puhutv.com/</a>	November, 2016	●
Netflix	<a href="https://www.netflix.com/">https://www.netflix.com/</a>	December, 2016	●
beIN CONNECT	<a href="https://www.beinconnect.com.tr/">https://www.beinconnect.com.tr/</a>	April, 2017	●
Amazon Prime Video	<a href="https://www.amazon.com.tr/prime">https://www.amazon.com.tr/prime</a>	September, 2020	○
Gain	<a href="https://www.gain.tv/">https://www.gain.tv/</a>	December, 2020	●
Exxen	<a href="https://www.exxen.com/tr">https://www.exxen.com/tr</a>	January, 2021	●

● Produce original Turkish series

○ Does not produce original Turkish series

\*Fox Play has published only two web series which are 4N1K- Yeni Başlangıçlar and Gorbi.

Due to the new legislations and the increasing audience attention (taking a shift to popular culture) to the Internet series, the contents have been transformed and become similar to TV series. The variables that make them different are listed as follows:

- Time: The duration of a series changes due to its service. For example, a TV series called *Yasak Elma*'s 121<sup>st</sup> episode is 123 mins long, while an Internet series called *Bir Başkadır*'s 8<sup>th</sup> episode is 45 minutes long.
- Budget: Longer episodes and seasons in TV series come with high production prices and make it almost impossible to take risks. In comparison, Internet series can afford to fail and try new things.
- Advertisement: TV and Internet series contain product placement, while TV also contains advertisements that run in breaks. The main difference is that the product placements in TV series are longer and stand out more than in Internet series. For instance, Bepanthol cream is used as a product placement in the 9<sup>th</sup> episode of *Masumlar Apartmanı* for 1 min 43 seconds by showcasing the product as the main décor in the scene and verbally advertising it. While *Fi*, an Internet series, promotes mainly technology companies without verbal context and blends the product placement with the scene.
- Airtime: Internet platforms offer binge-watching (to be able to watch all episodes at one time) to the audience by presenting all episodes of the season in one go, while the audience needs to wait for the next episode one week in TV series, unless it is delayed one more week due to national holidays, festivals, nationwide crisis.
- Production Time: TV series are shot six days a week, while Internet series are shot in more relaxed schedules due to not airing weekly episodes.
- Price: Internet series come with a monthly subscription to platforms, while TV does not.

Even though the popularity of Internet series has increased in recent years, the TV series' influence is still quite strong. Merve Ergüney (2017) says that the socio-technologic process is not completed yet, and it is not enough to make a shift from TV

series to Internet series due to the general public's loyalty to traditional media and the difficulties on the access to the Internet, subscriptions and quota problems.

### 3.2 Turkish Series Popularity and Audience

Turkish series have expanded their audience locally and globally in recent years. Religion, language, race, and culture do not stop someone from enjoying content because there are parts that anyone can relate to. Figure 10 shows the countries where the Turkish series became popular in recent years, such as the USA, Latin America, Spain, Italy, Kosovo, Russia, Iraq, Saudi Arabia, and Indonesia. The reason for the Turkish series' popularity increase overseas is related to their export. While Turkish television used to import foreign series, now it can offer its' TV series to the international market. The type of content it offers creates its own brand, "dizi" such as telenovela, and soap opera.



*Figure 10.* Turkish series' popularity world map  
(Author, 2022)

In the first half of the 2010s, the Turkish series were exported to Middle Eastern and North African countries (Doğanay & Aktaş, 2021). According to the Turkish Exporters Assembly and Association of Television Broadcasters, Turkish series exportation was up to 35.675 hours to 76 countries between 2005 and 2011 (Karlıdağ

& Bulut, 2014). Even though they were exported to many countries, some countries were more interested in them than others. TESEV's 2012 dated report entitled Perception of Turkey in the Middle East (Akgün & Gündoğar, 2012) shows that Iraq has the highest number of viewers of Turkish television series, with a %97 ratio out of all foreign series. Also, the report shows that the ratio of preferring Turkish series in Arabic countries was %65 in 2012, becoming second place after Egypt. According to the French Audience Research Establishment's research in 2016, Turkish series were watched mainly in Saudi Arabia, and 75 Turkish series were aired on Arabic channels while making a 600-million-dollar advertisement income (Milliyet, 2017).

Although some countries' interest in Turkish series is higher than others, Turkish series are consumed by the west and east, combining nations under the same tent. Şenay Filiztekin Turan, the Head of Drama Acquisitions of Global Agency, says the Turkish series also became popular in Russia and Latin America, and their popularity has risen in Spain and Italy (Okutan, 2019). In addition, Izzet Pinto (Services Exporters' Association Entertainment and Cultural Services Committee Member) says that the exportation of Turkish series, a bridge between west and east, contributes to the economy by worth almost 500 million dollars (TV5, 2021). As much as the export of local products is important, their economic value is also important to understand how big of an industry it is included.

Many Turkish series are presented to buyers in international entertainment-content conferences, showing the market size. In the entertainment-content market conferences such as MIPTV, MIPCOM, DISCOP, and NATPE, the Turkish series are being presented to other countries in the name of the “*dizi*” genre (Öztürkmen, 2018). The production of the Turkish Internet series also varied the portfolio of the exporters. In addition, Inter Media's Founder and CEO Can Okan (2021) says Turkish Internet series are called “New Generation Turkish Series” in these conferences.

As a result, the question of why Turkish series are so popular worldwide has become a hotly debated topic in academic circles as well. At the seminar entitled “*Dizilerimiz ve Biz: Anlatım, Mekan ve Görsellik* (Series and Us: Narrative, Space and Visuality)” organized by Tarih Vakfı (History Foundation) in March 2022, Arzu Öztürkmen explained the Turkish series popularity overseas and the reasons for it. She said that the reasons for watching Turkish series by the foreign audience are: Cultural

similarities, centering mother-children relationship in the stories, passionate love, and versatile location choice in Turkey, such as Anatolian cities as well as Istanbul (Öztürkmen, 2022). According to Celeste Wagner (2022), the reasons for watching Turkish series by the Argentinian audience vary, such as learning another culture, seeing new settings, landscapes, fashion, and consuming different content considered exotic to those who want to escape from reality. Wagner adds that the Turkish series represents modernity while reminiscing about past and classic telenovelas. She claims that Latin Americans who grew up watching telenovelas find Turkish series similar to what they are used to. In this regard, the nostalgia for telenovelas and soap operas is one of the reasons for the Turkish series' popularity overseas.

The impact on the audience is another critical part of the Turkish series in the thirdspace subject. The impact of watching Turkish series for foreign audiences depends on countries. Raihan Nusyur (2020) states that the increase in marriages with the Turks, Turkish fashion influence, Turkish names for newborns, interest in Turkish cuisine, and the will to visit and study in Turkey increased in Indonesia. Abderrahmane Temina (2019) states that the series changed the Algerians' worldview and increased the will to visit Turkey. Due to the increasing popularity of Turkish series in the USA, some of the audience take Turkish language courses (Sözcü, 2020).

The local impact cannot be ignored when it comes to the Turkish series' popularity in Turkey. According to RTÜK's research in 2018, %86.7 of people watch TV, and %67.1 of participants watch two or more hours per day. The average TV viewing time per day is 3 hours 34 minutes, meaning TV occupies a significant amount of time in people's everyday lives. Consuming TV content is so intertwined with everyday life that most people watch TV while eating, doing chores, chatting with family, using phones, etc (RTÜK, 2018; KONDA, 2018a). The reasons for watching TV for the local audience are: following certain contents, getting information, spending free time, spending time with families and friends, entertainment (RTÜK, 2018), escaping from everyday life, and socializing with others through consuming popular culture.

Turkish series' audience varies according to age, gender, education, occupation, income, ethnic origin, location, socio-cultural background, and worldview. According to RTÜK (2018), Turkish series are consumed more by women, 45-54 years old

audience and low-level educated (uneducated or elementary school graduate) people. In addition, education levels and consuming TV series have an inverse ratio and parabolic ratio with age (maximum interest in the middle-aged and least interest in the younger generation and 65+ years old). Sema Misci Kip's (2013) data on the Turkish series' audience claims that the contents appeal more to Group D of her research. Group D is labeled as big families (more than five people), occasionally having an illiterate head of the family (does not know how to read), occasionally having unoccupied members in the family, and the choice of shopping relies on man more. Data in the literature shows that even though Turkish series are provided for the majority, the audience can be categorized. It has some patterns to define the target audience. Consequently, the target audience is most likely to affect the production process.

### **3.3 Turkish TV Series as Phenomenon**

Turkish TV series seems to be much more than a show which is a tool of entertainment. Over time, Turkish TV series have transcended the borders of television and turned into a phenomenon with ambiguous borders. Underlying its transformation into a phenomenon is the communication it establishes with the audience. Some of their important aspects are: being part of everyday life, their relationship with culture, and how they process the culture. Uluyağcı and et al. (2011) say that TV series show the cultural values of society while contributing to their emotions. TV series not only can shape the emotions of the audience but also reflect their everyday life/culture/society to a certain extent. TV series consist of representations of everyday life and become a space where representation can shape everyday life. Just like the fans of the *Çukur* Turkish TV series drawing *Çukur* symbols on the streets (Sadi, 2019), the audience can express themselves with what they watch. Therefore, TV series are more than just superficial content; they blend into everyday life. One of the reasons why it can blend into everyday life is its voyeuristic perspective. TV series function as a secret window into the lives of others. The audience, who looks at other lives through this window, may want to escape their reality. Zeynep Çetin (1994) says that soap operas use a magazine discourse that allows the audience to temporarily get

rid of their problems to escape from everyday life. She discusses if it can be really an escape from reality. Afterward, she quotes Murat Belge's response (1994, p. 162), "the magazine seems like an escape, but it brings human to its everyday life back<sup>4</sup>". Thus, TV series are a tool that transfers the audience back into everyday life.

It is also necessary to mention the influence of popular culture on the relationship between TV series and everyday life. According to Erol Mutlu (2001), popular culture is suitable for ordinary/mediocre taste with its easiness and distraction and is aimed at the ordinary segment of society. Consumption of popular culture is not only about mediocrity but also about wanting to be a part of society. Carl Gustav Jung (1976) says humans habitually feel at ease when a large number of people surround them, and John Berger (1972) says people feel at ease when belonging to something greater and powerful. Being a part of a taste that appeals to the general audience also helps the individual to communicate with others through them. Thus, TV series being products of popular culture also leads to questioning what kind of messages TV series give. People are exposed to many messages in everyday life (Uluyağcı et al., 2011), but the effect of the message is also related to how long they are exposed to them. TV series are contents that consist of long episodes and can last for seasons. Since the audience is exposed to the messages of TV series for a long time, TV series can turn into a phenomenon that can shape the audience's perspective on life.

TV series can change society's ideas, and ideas can also change the spaces. What is idealized, or how classes are represented in TV series, can turn into a tool that effects the consumer industry. Mihalis Kuyucu (2019) says that there is a standardized ideal life narrative in TV series that shows luxury cars, planes, boats, and luxury lives, which the majority of society cannot achieve. Fatma Can (2019) says TV series divide society into two extreme levels through lower and upper-class spaces. Maybe, in the aspect of TV series turning into a phenomenon, it is necessary to observe the class representations with a holistic approach. As well as the characters' class, personality traits and family structure, the space where the character lives is also part of the representation. Thus, the increase in the demand for the places used or similar places

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<sup>4</sup> "Magazin gündelik hayattan kaçışı sađlar gibi görünür, ama sonuçta insanı yeniden, dosdođru gündelik hayatın içine havale eder."

can be shown as an example of how TV series can change the city. Gamze Özlü (2017), a real estate consultant, says that when Russians and Iranians buy a house in Turkey, they want the models and features of the house they see in the TV series. Not only foreign audience, but also local audience may desire a life similar to what they see in the TV series. Also, desires towards spaces and perception of the representations can turn into norms in society, likewise affecting thirdspace. Thereupon, TV series can direct desires and have an intimate relationship with everyday life. As a result, TV series have a mechanism that can affect individuals, societies, and the city. Moreover, this mechanism turns into a structure that affects many mechanisms (economy, tourism, and many fields).

### **3.4 Spaces of the Turkish Series'**

Before examining Turkish TV series spaces further, it is necessary to understand how they are produced. Primarily, TV series are produced by directors, producers, cinematographers, and many others working in production. Many Turkish TV series broadcasting on various channels simultaneously increase the competition. In addition to the multitude of Turkish TV series options, Turkish TV series are long-running productions that make it necessary to create a certain sense of loyalty in the audience. While trying to keep the audience's interest every week, the production team tries not to be low in ratings and tries to make long-hour episodes until the following week. This process can be likened to the mechanism of a dynamic factory in that mistakes are not tolerated. Every week, dozens of products are produced in the television "factory", the consumer consumes the products, and the product is revised according to the consumer's feedback. Thereupon, Turkish TV series are no more just an expression of art but are interrelated with consumption in the thirdspace.

The mechanism of this TV factory is based on many parameters. While questioning how Turkish TV series are produced and in which conditions, it is necessary to analyze from a broader perspective. The different perspectives and priorities of the people working in the Turkish TV series production change the product. The subject is related not only to the director's artistic perspective but also to the demands of the channel and the producers. Knowing the high risks and considering

Turkey's current economy, there is low tolerance for the series' financial failures (Yıldıran Önk, 2011). Considering the circumstances, they are risky investments with big budgets. Economic limitations cause producers to want to make risk-free productions. Mutlu (1995) says that while producing content that appeals to the general audience, the main goal is to produce with “least objectionable program”. Therefore, while producing TV series, it is tried to create risk-free visuals/spaces that appeal to the general taste as much as possible.

Accordingly, it is important how the Turkish TV series spaces that will appeal to the general audience are chosen or how they are created. The production of the TV series space includes selecting the TV series' space/locations/set, selecting the decor, and how the elements, such as light/color, will be used. Combining all these elements, spatial narratives tell a story. Creating a spatial narrative not only contributes to the story's context but also becomes a complementary element of the story. Real spaces can be used in terms of cinematography, as well as a set designed entirely by the production team. Today, even a completely virtual space can be built in front of a green screen. Besides, Turkish TV series generally use existing buildings, public spaces, and historical structures/landmarks. Using existing spaces has many perks that come with it, but being the most convenient, time-saving solution is one of the biggest perks. Furthermore, location choices in Turkish TV series-apart from the relationship it establishes with the story- are also related to many parameters such as accessibility, being economical, pleasing to the eye/attracting attention.

Accordingly, with these parameters, it is necessary to determine the urban context to create the story substructure. It is seen that Istanbul is generally used as an urban context in Turkish TV series. Apart from Istanbul being a known city both locally and globally, there are many reasons why it is preferred in Turkish TV series' plots. Since the production companies are generally in Istanbul, accessible transportation is an economical and logistical choice. Moreover, Istanbul is a hybrid/cosmopolitan city that contains many identities/personalities/lifestyles that diversify spatial narratives. Thirdly, with the influence of popular culture, Istanbul is seen as a city that contains idealized and desired lives. An example of this would be the 1978 Yeşilçam movie called “Taşı Toprağı Altın Şehir (*City that has stone and*

*soil made out of gold*)". The movie's name is also used as an idiom to describe Istanbul as a dream city full of opportunities.

The urban context's importance and relevance in the story differ to the TV series. Belis Öztürk (2012) divides the purpose of use of the space into three: Background, complementary and main element. While the use of Istanbul for some Turkish TV series is a background element that is used to fill in between the scenes, it can be the center of the story for some. Despite this, places such as the Bosphorus and Galata Tower, symbols of Istanbul, are shown in almost every Turkish TV series, showing that Istanbul as an urban context is an important part of Turkish TV series.

It is also important to explain why the "nowhere" narrative is not used in Turkish TV series and where the story takes place is not unknown. This technique, often used in Hollywood movies, helps to build spaces that do not belong to a specific identity. Rather than using "nowhere narrative" in Turkish TV series, a spatial narrative that centers the Istanbul shows how important urban/housing representations are in them. Bakır Kanlı and Melis Bilgiç (2016) say that "nowhere" in movies demolishes the genius loci (spirit of place) which they interpret as a negative impact of modernism. Accordingly, Turkish TV series can give spirit to the space and enrich spatial narrative by associating spaces with an urban context.

The urban context in Turkish TV series' spaces also helps to construct the cultural context. Belis Öztürk and Esin Sarıman Özen (2021) say that there are abstract concepts, such as cultural factors, that give a "sense of place" to the space, and it is these concepts that transform space into a place. The urban context of Istanbul helps to add cultural details about everyday life, and the audience can empathize with these images. For example, eating fish and bread by the sea, shopping at the bazaar, meeting the neighbors called "*gün* (women's gathering who are mostly housewives)" are cultural elements that add to the spatial narrative in Turkish TV series.

After the urban and cultural context is created in the storytelling, a more detailed spatial mapping is created with the housing representations. As stated before, Istanbul can offer a wide range of lifestyles with its housing types, domestic relations, and environments. It offers many different location options within the city, such as suburbs, gated communities, neighborhoods (different types of neighborhoods where different classes live), residential areas with different ethnic groups, green areas/forests

where camping tents can be set up, and residential areas around the Bosphorus etc. These include apartments, residences, villas, village houses, traditional detached houses, waterfront houses (yali), skyscrapers, chalets, summer houses, and many other housing types. While questioning how Turkish TV series use these various options, we can open more discussion about the spatial narrative-character relationship.

It can be said that the spatial narrative-character relationship in Turkish TV series is related to some criteria. One of them is the relationship of classes with spaces through spatial codings. Spatial coding can be explained as associating one type of housing with a particular group of people or lifestyle. Mehmet Ümit Meterelliyoç (2010) says that with the studio systems in American movies, the architectural spaces are coded, and the primary stereotypes are residences and skyscrapers. For instance, it has been observed that the types of housing and lifestyles associated with certain classes in Turkish TV series are repeated in many Turkish TV series that turn into norms. The spatial narrative is often established by associating the upper class with villa-yali house types, while the lower class is associated with the apartments-detached houses-neighborhoods-suburbs.

Another spatial narrative-character relationship is related to the audience's watching behavior. As stated before, in the Turkish TV series market, where dozens, sometimes hundreds of TV series are broadcasted every year, the audience has many options for what to watch; therefore, competition is high. That results as producers trying to make TV series that can attract attention at first glance. Thereupon, TV series spaces' need to be intriguing. Arzu Öztürkmen (2022) said that in the entertainment-content market conferences, the attention span is discussed and as the years pass, the attention span gets shorten. Likewise, Erol Mutlu (1995) said that as the complexity and hardness of the processed material grow, so does the attention span. While trying to attract the audience's attention as fast as possible, the effect of spatial coding can be increased with exaggerations. TV series space should be built in such a way that the audience should be drawn into it the moment they see it. For instance, especially in upper-class housing representations, the use of luxurious interior designs, bright and ostentatious materials, and many lighting and decorations elements are seen. Trying to make the space as ostentatious as possible can be likened to the marketing of products in the advertisement industry. Like how a polished product is tried to be sold to the

consumer in a 10-second advertisement while presenting the space of the series, a similar path is used.

In addition, a similar narrative is seen in fairytales. Like in fairytales, how the contrast is strengthened between the classes by the spaces; a similar logic is used in Turkish TV series, which can be considered modern fairytales. Villas and yalis in Turkish TV series have replaced fairytales' unique castles and palaces. Over time, such upper-class space coding has transformed spaces into synthetic atmospheres, like showrooms. The Turkish TV series' interior design tries to achieve perfection and harmony as if they came out of store catalogs. It can be thought that the creation of products that seem to have come out of some kind of store catalog makes the space of the series artificial and puts off the audience. Öztürk and Sarıman Özen (2021) suggest that using real places makes use of a memory-based sense of being familiar, empathizing with the characters, and strengthening the message transfer by increasing credibility. Using real spaces in Turkish TV series can also increase the credibility of the domestic living shown in them. Thus, increased credibility with housing representations in Turkish TV series can contribute to the audience's acceptance of showroom-like spaces. Thereupon, the audience, who sees these TV series spaces weekly, can accept, internalize, desire, and idealize the TV series' spaces they see. Because of these, TV series spaces penetrate consumption and production, and this artificial reality can turn into the audience's reality in the thirdspace.

As a result, to examine the TV series spaces that have become a part of the reality of the audience, using only the concrete parameters of the space would be limitative. Therefore, the thirdspace theory can be used to discuss Turkish TV series space in a multidimensional way.

## Chapter 4

### Case Study: Turkish TV Series Visual Analysis in the Context of Thirdspace

The case study consists of analyses of four Turkish TV series in the context of thirdspace and discussions to examine the relations of the spaces in the thirdspace.

#### 4.1 Methodology of Case Study

In the case study, a methodology that consists of multiple methods is applied. Preliminary research has been done on which TV series to select for discussion within the context of the thirdspace. First of all, it was aimed to select the TV series that targeted the general audience and were already part of popular culture. It has been observed that TV series that appeal to the general audience have similarities with everyday life. Moreover, TV series' realities are intertwined with everyday life, and how they become part of the thirdspace is almost organic. Choosing popular TV series that appeal to the general audience helped to understand what kind of spatial narratives were presented to the majority of society.

In the next step, it is tried to list all the Turkish TV series of the last decade. However, there are couple of reasons that made this step difficult. The excessive number of Turkish TV series produced (it can be said that there are hundreds of TV series even though there is no quantitative data) and the lack of data/reports that lists all the Turkish TV series are some limitations. Therefore, the TV series between 2011 and 2022 were examined. The time limit enabled examining the change between the TV series throughout the years and the tastes/opinions of the time period. The fact that there are too many TV series even in this limited period necessitated determining different criteria for the selection. Popular Turkish TV series generally last more than one season and the number of episodes increases which are some of the criteria. The other two criteria for the selected TV series regarding their popularity were that they were in the Top 3 in the ratings and were broadcasted in prime time. In addition, selecting TV series that take place in the same city became important to have coherent discussions on the spatial narrative. Based on these, the following criteria have been determined to select the Turkish TV series listed below:

- Taking place in Istanbul
- Having more than 50 episodes, and more than 1 season
- Ranking at Top 3 in ratings at least for an episode (Total, AB)
- Have been aired between 2011-2022 in prime time on the TV
- Having IMDB score more than 5.0 and being popular

It should be noted that while choosing popular Turkish TV series, some limitations were encountered. There is no full report or consistent rating data for the TV series aired in the specified time period. For example, while rating data for some months/years are available, it was not so for many of these years. The restriction by the authorities of publishing the rating data, which includes monthly or annual data, necessitated the use of daily rating data. Likewise, the fact that the rating data of some days is not clear has created the condition of selecting TV series that ranked Top 3 in the rating (for at least an episode). In addition, the export numbers of the TV series or information about how many countries they have been sold to are not released to the public. In addition, it has been observed that there is no information on the list of the most watched TV series annually or how many people watch it in total. Therefore, it has been tried to use the available daily rating data to select popular TV series.

The absence of quantitative data caused the selection of TV series subjectively. Not knowing which TV series are watched more has made it necessary to choose them according to the parameters listed above. Finally, two romantic comedies (*Kiraz Mevsimi* and *Kiralık Aşk*) and two drama series (*Adını Feriha Koydum* and *Yasak Elma*), four series in total, were chosen. Choosing two of the most preferred genres makes it possible to compare the contents presented to the general audience from a broad perspective. It has been important to select the TV series that provides material to examine the relationship between family, house, neighborhood, and the urban setting.

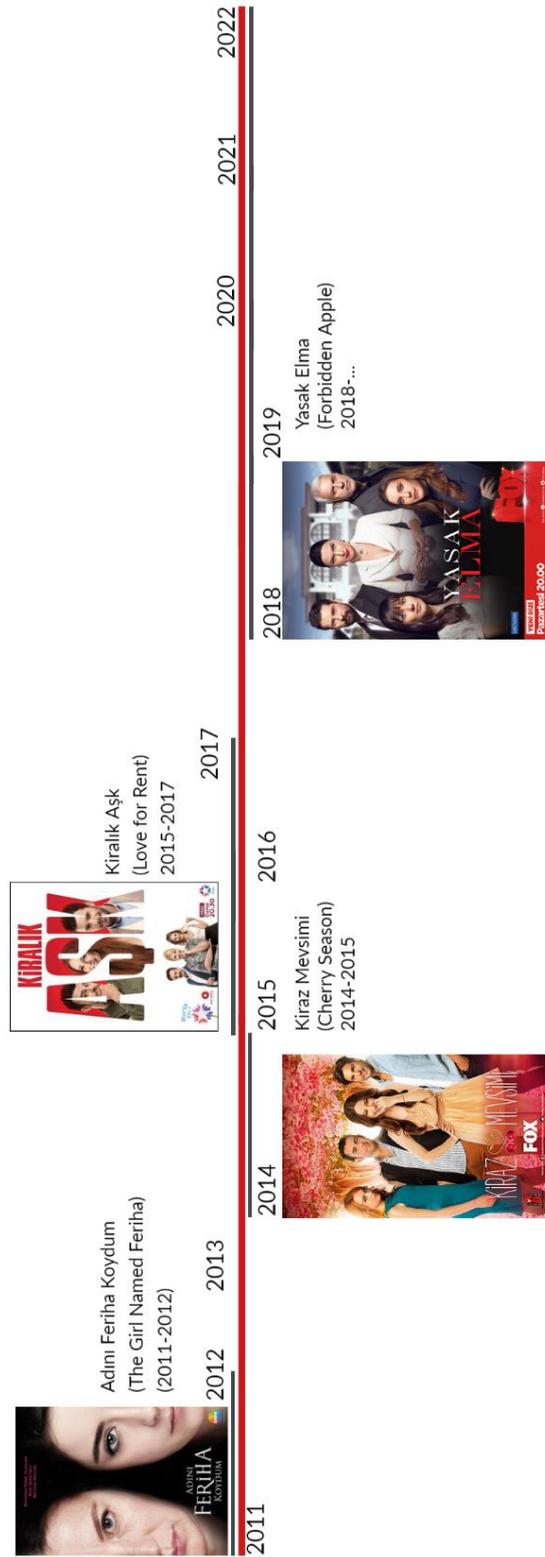


Figure 11. Selected Turkish TV series in the timeline (Author, 2022)

Table 2  
Selected Television Series' Information Table

TV Series' Name	Year	Published at	Genre	Episode	City
Adını Feriha Koydum (The Girl Named Feriha)	2011	TV (Show TV)	Drama	67	Istanbul
	-				
Kiraz Mevsimi (Cherry Season)	2014	TV (FOX)	Romance	59	Istanbul
	-		-		
Kiralık Aşk (Love for Rent)	2015	TV (Star TV)	Comedy	69	Istanbul
	-		-		
Yasak Elma (Forbidden Apple)	2017	TV (FOX)	Romance	156-...	Istanbul
	-		-		
	2018				
	-				
	...				

Table 3  
Turkish TV Series Rating and IMDb Score Table

TV Series' Name	Rating (Daily) <sup>5</sup>	IMDb Rating <sup>6</sup>	Number of Voters (IMDb)
Adını Feriha Koydum (The Girl Named Feriha)	1 <sup>st</sup> (24 Jun 11) Total	5.6	4.585
	1 <sup>st</sup> (24 Jun 11) AB		
Kiraz Mevsimi (Cherry Season)	1 <sup>st</sup> (18 July 14) Total	5.6	1.844
	1 <sup>st</sup> (18 July 14) AB		
Kiralık Aşk (Love for Rent)	1 <sup>st</sup> (18 July 14) ABC1	7.3	8.471
	1 <sup>st</sup> (15 Jan 16) Total		
Yasak Elma (Forbidden Apple)	1 <sup>st</sup> (15 Jan 16) AB	5.7	2.180
	1 <sup>st</sup> (15 Jan 16) ABC1		
	3 <sup>rd</sup> (13 Dec 21) Total		
	3 <sup>rd</sup> (13 Dec 21) AB		

<sup>5</sup> (Fav10, last accessed on November 29, 2022a; 2022b), (Medyafaresi, last accessed on November 29, 2022), (CNNTurk.com, last accessed on November 29, 2022)

<sup>6</sup> (IMDb, last accessed on November 29, 2022a; 2022b; 2022c; 2022d)

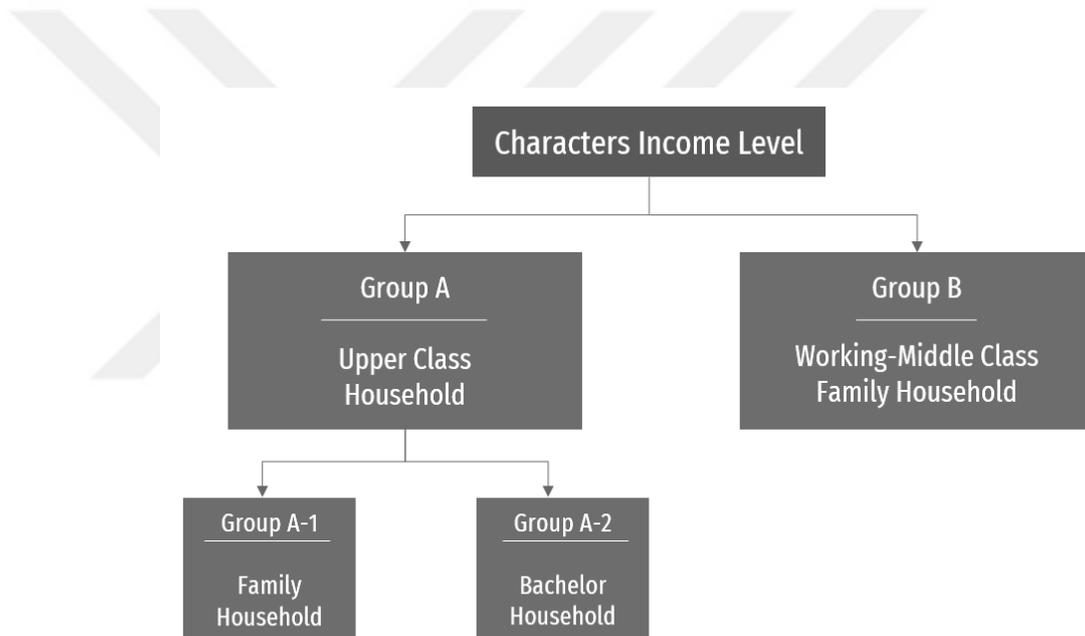
The daily ratings and IMDb scores of the selected TV series are given in the table above. IMDb is one of the most popular internet platforms and is significant for TV series and movie reviews. (Dodds, 2006; Kumar, Harish, & Darshan, 2019; Topal & Ozsoyoglu, 2016) The ratings given on this platform are also important for the industry and the audience. The IMDb score of the selected series is above 5, which indicates that they have average ratings.

The scenes of the selected TV series were obtained by taking screenshots from Youtube. They were grouped according to the spaces and characters. Primarily, the scenes were rearranged and grouped according to the characters' income level grouping (Figure 12) in the visual matrix (Appendices A). Visual matrixes in which the general frame is shown are given in Appendix. One of the most important limitations at this point is that it is difficult to review the materials due to too many episodes and spaces change between seasons. Therefore, except for a few important examples, the spaces in the first season are considered for analysis. Another limitation is the deficiency of space representations in certain interior spaces (kitchen, bedroom, etc.) and camera angles. These deficiencies made proper comparison between the TV series rather problematic.

After examining the TV series' visuals and before moving on to a detailed examination, expert opinion was needed. Although it was tried to reach the directors and cinematographers of the series, it was difficult to get feedback, as explained in the Introduction Chapter. Only Merve Girgin, the director of *Adını Feriha Koydum*, responded to the interview questions. People who responded with negative feedback either stated that the questions were out of their scope or rejected the interview offer because they thought they would reveal the confidence of the industry. With the questions answered by Merve Girgin, an idea about the production of Turkish TV series was obtained. Therefore, it is important to include the interview in the thesis to see how the space is built from a director's perspective, even though the interview reflects only one director's opinion.

The case study consists of comparative research on the genre, mood, and income level of characters. To deliver the income level difference briefly, the characters' background story (income level and marital situation) is divided into groups which are Group A, A-1, A-2, and B (Figure 12). Group B represents working- and middle-class

family household, while Group A represents upper class with bachelor or family household. In the following discussions, Group A is divided into Group A-1 and Group A-2 to differentiate their marital position. Group A-1 represents upper class family household, while Group A-2 represents bachelor household representation. The reason for not dividing Group B to the marital position is that Group B is usually represented in family household in the Turkish TV series. Especially the materials selected to the case study support the claim that Group B characters are always represented as part of a family household. Therefore, because some series do not have a bachelor household in Group B, the bachelor household representation in Group B was not possible. In the preliminary research, the map of the keywords (Figure 13) was instrumental in building the case study frame and the boundaries of the research.



*Figure 12.* Character-space relation grouping methodology (Author, 2022)



Figure 13. Keyword map  
(Author, 2022)

Furthermore, besides grouping the spaces; color palette, interior, housing, and city visual matrixes have been formed. Deductions based on the analysis of visual matrixes composed concepts to discuss. “Mise-en-scene”, “Spaces inside of TV series”, “Multiplicity of space” became the subtitles of discussion. The subtitles discuss the concepts by comparing the scenes between TV series and genres in the context of thirdspace.

#### 4.2 General Information on the Selected TV Series

The selected Turkish TV series’ story synopses in this subtitle are provided to establish their background information. Also, the main characters’ analyses and information of their spatial narrative are given through the visual matrixes. The materials show the spatial networks in the TV series.

#### 4.2.1 Adını Feriha Koydum (The Girl Named Feriha)



Figure 14. Adını Feriha Koydum's official poster (Imagetmdb, 2011)

*Adını Feriha Koydum (The Girl Named Feriha)* is a 67-episode-drama TV series aired between 2011 and 2012. The plot revolves around a young girl, *Feriha*, the daughter of a doorman in a wealthy neighborhood. She receives a scholarship to a private university, and the plot is focused on her search to discover her identity. *Feriha* meets a wealthy young man named *Emir* on the first day of school. She lies about her family and pretends to be from a wealthy household. According to the plot, her identity struggle and conflicts between the working and upper classes shape her character, which is portrayed as a self-journey to discovering her actual self. Her oppressed household and living in the basement of a luxurious residence illustrate internal class conflicts, oppression in domestic living-society, and villager-citizen contradiction concerns. This series is a blueprint for next-generation Turkish TV series that employ socioeconomic class contradictions.

As seen in Figure 16, *Feriha* and *Cansu* live in a generic apartment building with five-story, mid-size residential units and located in an upper-class residential neighborhood in Etiler, central Istanbul. The building has a symmetrical design, and each unit has a generic plan. *Feriha*'s house is on the basement floor, which centers the living room in the middle. The bedrooms, kitchen, and bathroom are connected to the living room in the middle. *Cansu* lives on the upper floor, and the rooms in this house connect to the large corridor. The living room and dining area are combined

with a large open space. On the other hand, *Emir* lives in a two-story modern villa with a large open floor plan. Even though his urban environment is not represented, he is more likely to live in an upper-class gated community or neighborhood. The support female character, *Hande*, lives in a two-story villa, likely in a gated community. The ground floor plan has levels in it which make the space dynamic. The roof is the living room's ceiling making the villa like a semi-loft. Villa has a mid-size pool, garden, and garden furniture beside the pool. The support male character, *Koray*, lives in a generic apartment building, but the exterior of the building is not represented. Rooms are connected to the mid-size corridor. All characters live in upper-class spatial context, while Feriha's domestic living is the "other" representation in the story.



## CHARACTER ANALYSIS



Name: Feriha Yılmaz (Main Female Character)  
City: Istanbul  
Social Class: Working Class  
Family: Opressed, Argumentative, Traditional  
Education: University  
Positive Personality Traits: Nice, Hardworking, Patient  
Negative Personality Traits: Shy, Aggressive



Name: Emir Sarrafoğlu (Main Male Character)  
City: Istanbul  
Social Class: Upper Class  
Family: Divorced, Modern, Careless  
Education: University  
Positive Personality Traits: Calm, Charming  
Negative Personality Traits: Spoiled, Vindictive, Untrustworthy



Name: Koray Onat  
City: Istanbul  
Social Class: Upper Class  
Family: Not represented enough  
Education: University  
Positive Personality Traits: Nice, Trustworthy, Polite, Sensitive  
Negative Personality Traits: Coward, Discreet



Name: Hande Gezgin  
City: Istanbul  
Social Class: Upper Class  
Family: Cold, Modern, Barely represented  
Education: University  
Positive Personality Traits: Brave, Independent, Clever  
Negative Personality Traits: Spoiled, Mean, Untrustworthy



Name: Cansu İlhanlı  
City: Istanbul  
Social Class: Upper Class  
Family: Divorced, Distant, Modern  
Education: University  
Positive Personality Traits: Ambitious, Sensitive  
Negative Personality Traits: Mean, Vindictive, Lonely, Spoiled

Figure 15. Character analysis visual board of Adımı Feriha Koydum (Author, 2022)



Figure 16. Characters- space relation visual board of Adını Feriha Koydum (Author, 2022)

As mentioned before, the interview method with producers and directors of the selected TV series tried to conduct. Due to only Merve Girgin (Adını Feriha Koydum's

director) responded positively; her answers will be summarized to establish a view of a TV series director. The full text of the interview is in the appendices.

In the context of audience, she says that there is a target audience for every series; however, they do not make adjustments that would harm the story to please the audience. Also, she says that if some subplots are liked a bit more (by the audience), they concentrate more on that story. Therefore, the audience's perspective and interaction might be considered by directors in the thirdspace. Girgin says localization of the story puts the character on real ground. Her take on localization can also encompass the spatial narratives in it. Because it can be seen that culture, taste, and other specialties of the audience affect the content and spaces in TV series (Spatial Narrative in the Thirdspace).

In the context of the set and locations, she answered some questions. Girgin explains that they search for the set locations similarly to real spaces. However, using a real space comes with its own problems such as disturbance to neighbors. Then, they build a set that resembles the interior of a real building. It is a preferred solution in the TV series industry, and it enables to design the space how they want. She says that the décor and interior of the doorman's apartment are brought directly from a real house. Thus, building a similar space from everyday life might help to design a space that the audience feels familiar with. Girgin also points out the spatial narrative and characters' relation. She says that the finding house process relies on what kind of house the character could live in. House becomes a representation of the character and characters' background. She adds that personality traits, socio-economic status, general knowledge of characters, and the people with whom they live in the same space affect the visuality of the TV series. According to her, considering the visuality is fundamental while creating a real character. In conclusion, her answers show that directors pay attention to the spaces that characters live in and choose/build spaces accordingly to the narrative.

#### 4.2.2 Kiraz Mevsimi (Cherry Season)



Figure 17. Kiraz Mevsimi's official poster (Mediacachecinematerial, 2014)

*Kiraz Mevsimi (Cherry Season)* is a 59-episode romantic-comedy TV series that aired between 2014 and 2015. It is regarded as a Turkish summer series<sup>7</sup> extended into the next season. *Öykü*, the main woman character, is a fashion designer who wishes to work for the famous designer *Önem Dinçer*. She attempts to give her fashion sketches to *Önem*, who happens to be the main male character's, *Ayaz*'s mother. She meets with *Ayaz*, a successful architect, while waiting for a taxi. He works with *Mete*, who has been *Öykü*'s platonic love interest for years. Besides, *Öykü* and her family reside in a middle-class neighborhood, whereas *Ayaz* plans to build a shopping center in the same area. The conflicts between them continue as they pretend to be dating in order to keep *Mete* from discovering her platonic love to *Mete*. As she advances in her job as a fashion designer and continues to fake dating, the womanizer *Ayaz* falls in love with her. The story continues as third parties become involved.

As can be seen in Figure 19, *Öykü* (main female character) lives in an apartment-attached building with four-story, mid-size residential units and located in a middle-

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<sup>7</sup> Usually, Turkish summer series finish at the end of the summer but if the ratings are good to enough to continue, they get extension to the next season.

class residential neighborhood in central Istanbul. The neighborhood consists of attached buildings, commercial units on the ground floor, and the neighborhood has a big football field in it. *Öykü* lives on the second floor, which is the duplex apartment. Rooms connected with a corridor and the big hall serve as the living room and dining room. *Öykü*'s bedroom is on the upper story, accessed by a wooden staircase in the corner of the living room. *Şeyma* (support female character) also lives in the same neighborhood, and her apartment attached building is across the street; floors are not seen. Her house looks smaller than *Öykü*'s, and it is a generic apartment.

On the other hand, *Ayaz* (main male character) lives in a villa. However, the exterior of the villa and the neighborhood are not represented. However, it is most likely to be in an upper-class neighborhood. The kitchen, living room, and dining room are combined, and the master bedroom and bathroom is across the corridor. *Mete* (support male character) lives in a three-story villa in the upper-class district, a gated community. Villa with a mid-size garden has a gable roof, a fireplace chimney, and wooden details on the façade. Its surroundings are not represented enough to define its place in Istanbul. The villa has levels in it, and floors are connected with straight wooden stairs. *Öykü* and *Şeyma* represent the working-middle class who live in the neighborhood, while *Ayaz* and *Mete* represent the upper class who live in a gated community/suburban villa neighborhood.

## CHARACTER ANALYSIS



Name: Öykü Acar (Main Female Character)  
City: Istanbul  
Social Class: Middle Class  
Family: Single Mother, Modern, Supportive, Warm  
Education: University  
Positive Personality Traits: Hardworking, Energetic, Lovely  
Negative Personality Traits: Dishonest, Argumentative



Name: Ayaz Dinçer (Main Male Character)  
City: Istanbul  
Social Class: Upper Class  
Family: Single Mother, Modern, Ambitious  
Education: University  
Positive Personality Traits: Hardworking, Perfectionist, Funny  
Negative Personality Traits: Angry, Jealous, Womanizer



Name: Mete Uyar  
City: Istanbul  
Social Class: Upper Class  
Family: Single Father, Modern, Supportive  
Education: University  
Positive Personality Traits: Polite, Hardworking, Friendly  
Negative Personality Traits: Easily deceived, Unconsiderate



Name: Şeyma Çetin  
City: Istanbul  
Social Class: Middle Class  
Family: Cold, Argumentative Parents, Misguiding Parents  
Education: Unclear  
Positive Personality Traits: Clever, Confident, Ambitious  
Negative Personality Traits: Evil, Untrustworthy, Mean

Figure 18. Characters analysis visual board of Kiraz Mevsimi  
(Author, 2022)



Figure 19. Characters-space relation visual board of Kiraz Mevsimi (Author, 2022)

### 4.2.3 Kiralık Aşk (Love for Rent)

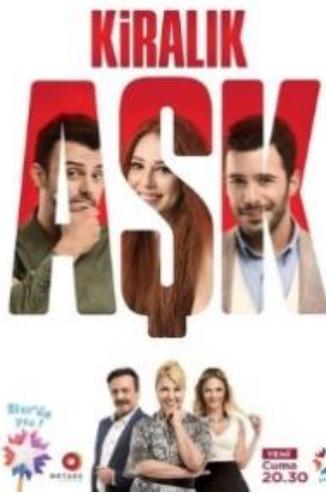


Figure 20. Kiralık Aşk's official poster (Cdcinematerial, 2022)

*Kiralık Aşk* (Love for Rent) is a 69-episode romantic-comedy TV series that aired between 2015 and 2017. Just like *Kiraz Mevsimi*, this TV series began as a summer series and continued into the new season. *Defne*, the main woman character, works as a waiter in a restaurant and aspires to be a designer one day. *Ömer*, the main male character, is a shoe designer and the founder of a well-known shoe firm with a frigid demeanor. He has no interest in romantic relationships. *Ömer*'s aunt, *Neriman*, arranges a contract with *Defne*. *Defne* has to make *Ömer* fall in love with her in exchange for 200,000 lira. She accepts the agreement due to her brother's debt to moneylenders. Then, she undergoes a makeover to impress him aesthetically and obtains the personal assistant position to get closer to him. Meanwhile, *Defne* has been in love with *Ömer*'s work partner, *Sinan*, since the beginning. As the story continues, she falls in love with *Ömer* and regrets her deal with the *Neriman*. Throughout episodes, the narrative of *Defne*'s professional progression from personal assistant to designer-businesswoman-fashion model while *Ömer*'s transformation from selfish-workaholic to sensitive-considerate guy progresses is seen.

As seen in Figure 22, *Defne* (the main female character) lives in a detached house with three-stories, timber structure, and is located in a middle-class neighborhood in central Istanbul. The detached house is on the corner of the street, and it has a small garden with a sitting area. A wooden spiral staircase connects floors. On the ground

floor, there is a kitchen and living room, and on the upper floor there are bedrooms. *Ömer* (main male character) lives in a three-story villa in a suburban villa neighborhood. The villa has a gable roof and tile covering in the façade. The villa has a spiral staircase that can be seen in the façade as an extension. The staircase is lighted with skylights. On the ground floor, the kitchen, dining area, living room, and hall are combined as an open floor plan. On the second floor, there is the master bedroom which is separated from the corridor with a glass wall.

On the other hand, *Neriman* (support female character) and her husband are the only ones who represent family household in the upper class. She lives in a two-story villa that looks like located far away from the city center because there are no high-rise buildings in the nearside. The villa has a big pool and garden with multiple sitting areas. The villa has gable, multiple roofs, and tile and stone covering facades are placed dynamically, which makes the building asymmetrical. On the other hand, *Yasemin* (support female character) lives in a three-story late modern villa that is located in a suburban villa neighborhood. It has a mid-size garden with big trees in it. Lastly, *Sinan* (support male character) lives in a two-story generic villa located in a gated community. The villa has a big garden with a swing, and characters sometimes do outdoor movie nights in this garden. It is seen that no character lives in an apartment building in this TV series, but all two-story buildings differentiate according to the characters' backgrounds.

## CHARACTER ANALYSIS



Name: Defne Topal (Main Female Character)  
City: Istanbul  
Social Class: Working Class  
Family: Loving, Supportive, Traditional  
Education: University  
Positive Personality Traits: Clever, Creative, Friendly, Nice  
Negative Personality Traits: Dishonest, Angry, Stubborn



Name: Ömer İplikçi (Main Male Character)  
City: Istanbul  
Social Class: Upper Class  
Family: Parents passed away  
Education: University  
Positive Personality Traits: Hardworking, Ambitious, Clever  
Negative Personality Traits: Bossy, Mean, Stubborn



Name: Sinan Karakaya  
City: Istanbul  
Social Class: Upper Class  
Family: Not represented enough  
Education: University  
Positive Personality Traits: Sincere, Friendly, Likeable, Charming  
Negative Personality Traits: Passive, Hesitant



Name: Yasemin Kayalar  
City: Istanbul  
Social Class: Upper Class  
Family: Not represented enough  
Education: University  
Positive Personality Traits: Hardworking, Charming, Ambitious  
Negative Personality Traits: Mean, Untrustworthy, Selfish



Name: Neriman İplikçi  
City: Istanbul  
Social Class: Upper Class  
Family: Supportive, Modern  
Education: University  
Positive Personality Traits: Clever, Funny, Realistic  
Negative Personality Traits: Dishonest, Secretive, Cold

Figure 21. Character analysis visual board of Kiralık Aşk (Author, 2022)

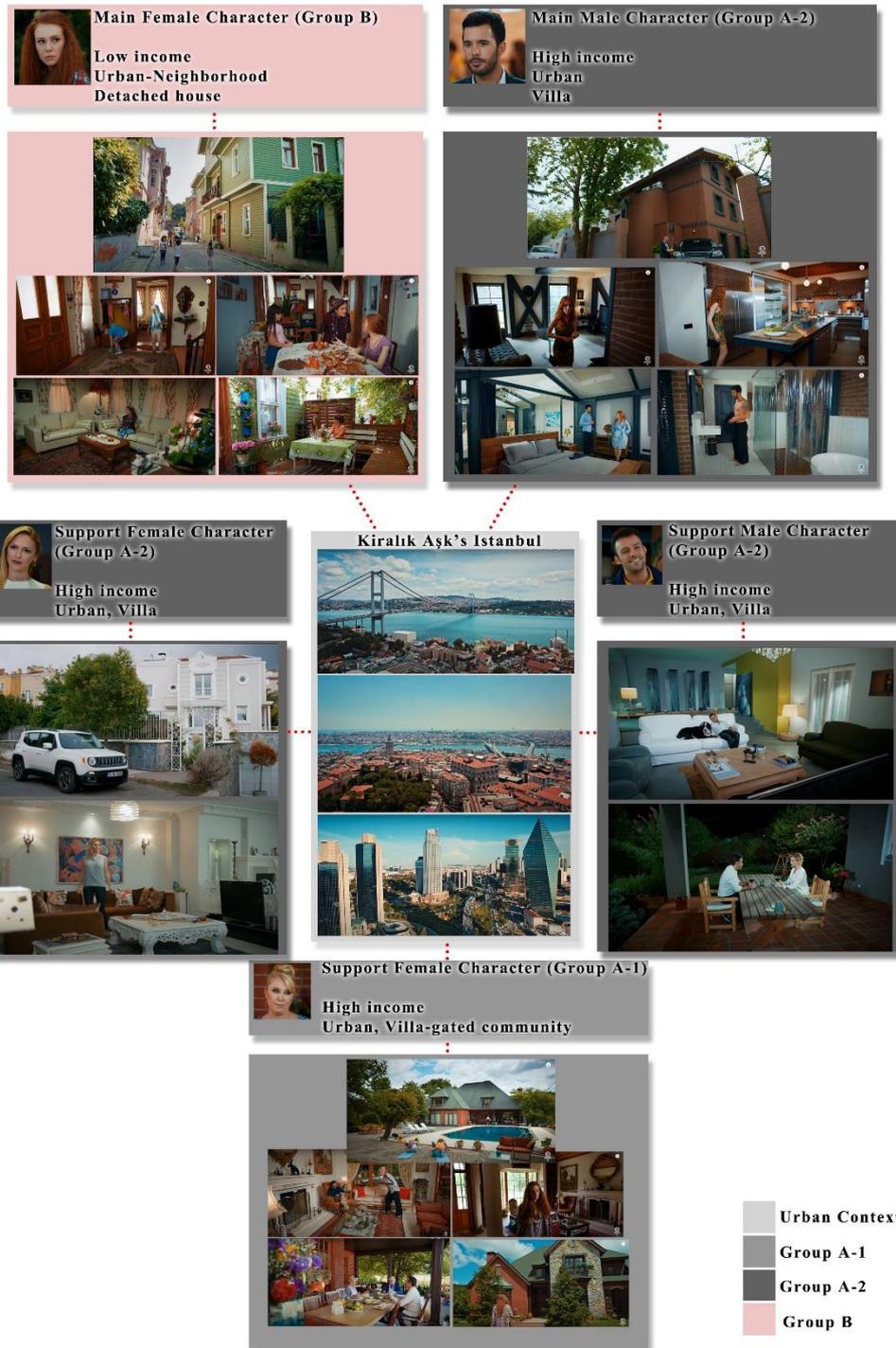


Figure 22. Characters- space relation visual board of *Kiralık Aşk* (Author, 2022)

#### 4.2.4 Yasak Elma (Forbidden Apple)



Figure 23. Yasak Elma's official poster (Beyazperde, 2018)

*Yasak Elma* (Forbidden Apple) is a drama TV series that premiered in 2018 and still runs in 2022. Currently, it has 156 episodes and six seasons. As siblings with distinct dreams, *Yıldız* and *Zeynep* have opposite personalities. *Yıldız* is a waitress who aspires to be wealthy and accepted into higher society. One day, *Ender*, a powerful woman figure in higher society and the wife of a very wealthy man, opposes a deal with *Yıldız* to get rid of her husband. *Yıldız* must bewitch *Halit*, *Ender*'s husband. Thus, due to the cheating, *Ender* can finally divorce him without financial difficulty.

Meanwhile, *Alihan*, *Halit*'s work partner and the brother of his second wife, buys the firm *Zeynep* works. Thus, *Alihan* and *Zeynep*'s paths crossed, and they ultimately fell in love. Besides, *Yıldız* not only bewitches *Halit*, but she also protects her position as a new wife and defeats *Ender*. The plot revolves around the power games inside the upper class. Also, each character's future might change quickly, like in telenovelas. As the story continues, multiple love interests-extras are cast in the TV series, creating complicated romantic relationships. The cast of the TV series change as the seasons goes so do the surroundings and domestic livings in the context of the spatial narrative.

As can be seen in Figure 25, there are multiple main characters which mean ensemble cast. Firstly, *Yıldız* and *Zeynep* live in a generic apartment building in a working-class neighborhood in central Istanbul. In this neighborhood, there are

inclined streets and no commercial units. The floor numbers of the building can not be seen. Rooms are connected to the hall, and the living room and dining room are combined. *Ender* and *Halit*, on the other hand, live in a two-story villa located in a gated community. Villa has multiple roofs, different types of windows, a winter garden, a garden, and a pool (with a bridge). The rooms on the ground floor are connected with each other in an open floor plan. *Alihan* (the main male character) lives in a modern high-rise building, an apartment with high ceilings, and a large-sized unit in the upper-class neighborhood. In this TV series, spatial contexts often change throughout seasons, but the visual matrix is made by the images in the first season.



## CHARACTER ANALYSIS



Name: Yıldız Yılmaz (Main Female Character)  
City: Istanbul  
Social Class: Working Class  
Family: Single mom, Distant  
Education: Unclear  
Positive Personality Traits: Clever, Likeable, Caring  
Negative Personality Traits: Materialist, Unpredictable



Name: Ender Çelebi (Main Female Character)  
City: Istanbul  
Social Class: Upper Class  
Family: Divorced, Oppressed, Violent, Complicated  
Education: Unclear  
Positive Personality Traits: Clever, Charming  
Negative Personality Traits: Evil, Dishonest, Untrustworthy



Name: Halit Argun (Main Male Character)  
City: Istanbul  
Social Class: Upper Class  
Family: Not represented enough  
Education: Unclear  
Positive Personality Traits: Hardworking, Brave  
Negative Personality Traits: Mean, Selfish, Womanizer



Name: Zeynep Yılmaz  
City: Istanbul  
Social Class: Working Class  
Family: Single mom, Distant  
Education: University  
Positive Personality Traits: Nice, Hardworking, Ambitious  
Negative Personality Traits: Inconsistent, Bossy, Judgemental



Name: Alihan Taşdemir  
City: Istanbul  
Social Class: Upper Class  
Family: Complicated, Supporting, Modern  
Education: University  
Positive Personality Traits: Clever, Hardworking, Ambitious  
Negative Personality Traits: Mean, Selfish, Arrogant, Jealous

Figure 24. Character analysis visual board of Yasak Elma (Author, 2022)

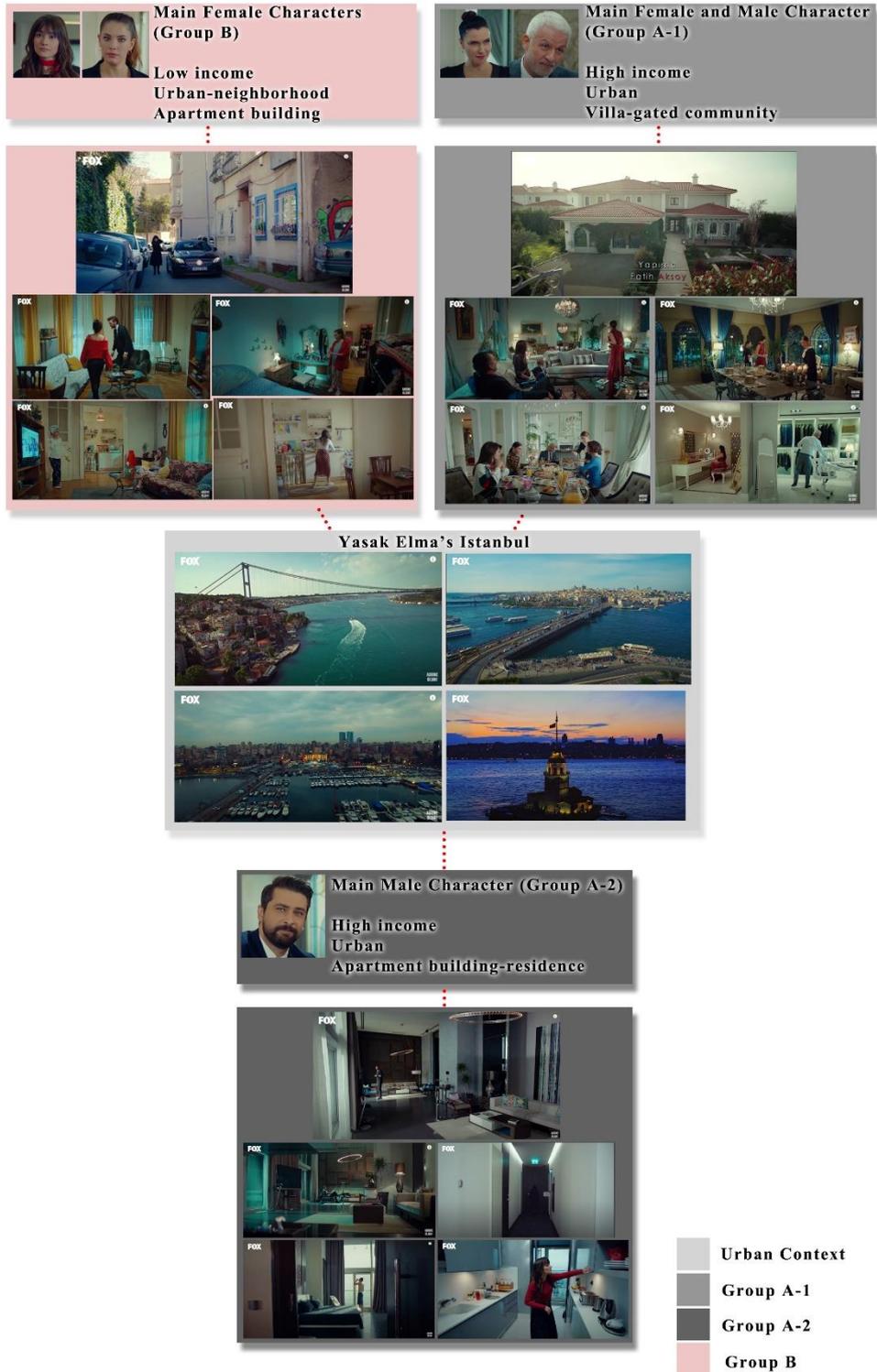


Figure 25. Character- space relation visual board of Yasak Elma (Author, 2022)

### 4.3 Analysis of Turkish TV Series' Spaces

This section in the case study consists of three subtitles: *mise-en-scène*, spaces inside of TV series, and multiplicity of space. Subtitles provide materials to discuss how and what kinds of narratives are presented in the TV series and their relationship with the audience and everyday life in the context of thirdspace.

**4.3.1 *Mise-en-scène*.** First of all, it is necessary to examine the spatial narrative methods to understand how the Turkish TV series on the screen is constructed in the thirdspace. In the cinematographic sense, visualization has its methodology. With certain methods, the same space can be portrayed in a way that can create different images or similar images. “*Mise-en-scène*” is a term with French origin, and it means the preparation (*mise-en*) of the scene. The narration of the story is completed with spatial organization. Thus, the *mise-en-scène* shapes the narrative with many elements such as camera, light, color, costume, and set. With the *mise-en-scène* elements, producers can adjust the mood that is suitable to the plot and narrative. Firstly, camera works affect the scale and perspective of the elements it encloses in the frame. It can change the size and perception of objects in the frame. Camera angle, camera movement, camera lenses, and other camera works to support the spatial narrative by arranging the composition. Considering camera angle, low angle, high angle, overhead, Dutch, eye level, shoulder level, hip level, knee level, ground level, birds' eye, aerial shot, and others change the narrative and mood (Studiobinder, 2020).

Camera works are one of the elements that effects the interaction between the TV series and the audience. Above, it was mentioned in the Thirdspace chapter that camera angles supported the voyeuristic perspective. The camera establishes the audience's eye/perspective on the scene. In Turkish TV series, using angles such as eye level and shoulder level helps the audience to feel like they are in the space (Figure 26). Also, techniques such as the camera following the character in the house (tracking shot) or shooting at eye level can help the audience bonding with the space and the characters more.



*Figure 26. Camera angle*  
(*Kiraz Mevsimi*, 2014; *Yasak Elma*, 2018)

Another camera work is to change the scale in exterior shots by using low or high angles. Changing the camera angle can change whether to give dominance to the character or the space. In Figure 27, it has been seen that dominance is given to the houses with low angle so that the character remains smaller than the house. Thus, the housings do not only work as a set in Turkish TV series but are almost as important as a character. Besides the housings being a part of spatial context, they are visual tools that show the status, tastes, personalities, economic situations, and many other characteristics of the characters.

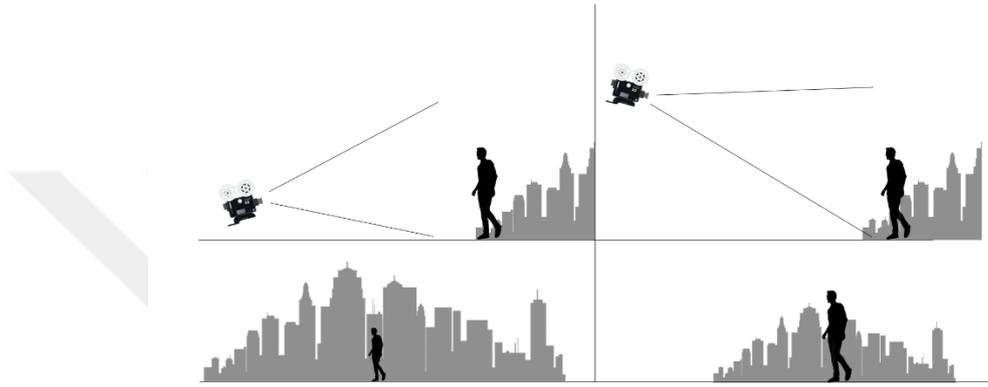


*Figure 27. Low angle in exterior shots*  
(*Kiralık Aşk*, 2015)

On the other hand, the camera angle creates a more drastic effect as it manages the scale of large objects in the urban shots. The low angle enlarges the size of the city according to the character; the high angle reduces the size of the city to the character, as seen in Figure 29. For instance, in the *Kiraz Mevsimi* (Figure 28), the left scene uses low angle to give dominance to the building, the character looks smaller and weaker. The right scene (Figure 28) uses a high angle to give dominance to the character, as if he is the most powerful object in the scene. Therefore, adjusting the camera angle can make the spatial narrative's role in the scene more important.



*Figure 28. Low angle (left) and high angle (right) difference (Kiraz Mevsimi, 2014)*



*Figure 29. Camera angle and city relation diagram (Edited by Author)*

In the examined Turkish TV series, similar angles and camera lenses were used in the interior and exterior shots. One of the reasons for this is that the shooting of the episodes should be finished as soon as possible due to time limitations. Also, the episode's length increases the workload, leaving no room for experimental shooting techniques. Therefore, similar narration methods (in terms of camera work) are seen in Turkish TV series.

Another component of mise-en-scene is the color palette which sets the mood (Figure 30). There is a lot of research on the importance of colors in cinematography (Berens, 2014; Yurdigül & Girici, 2020).

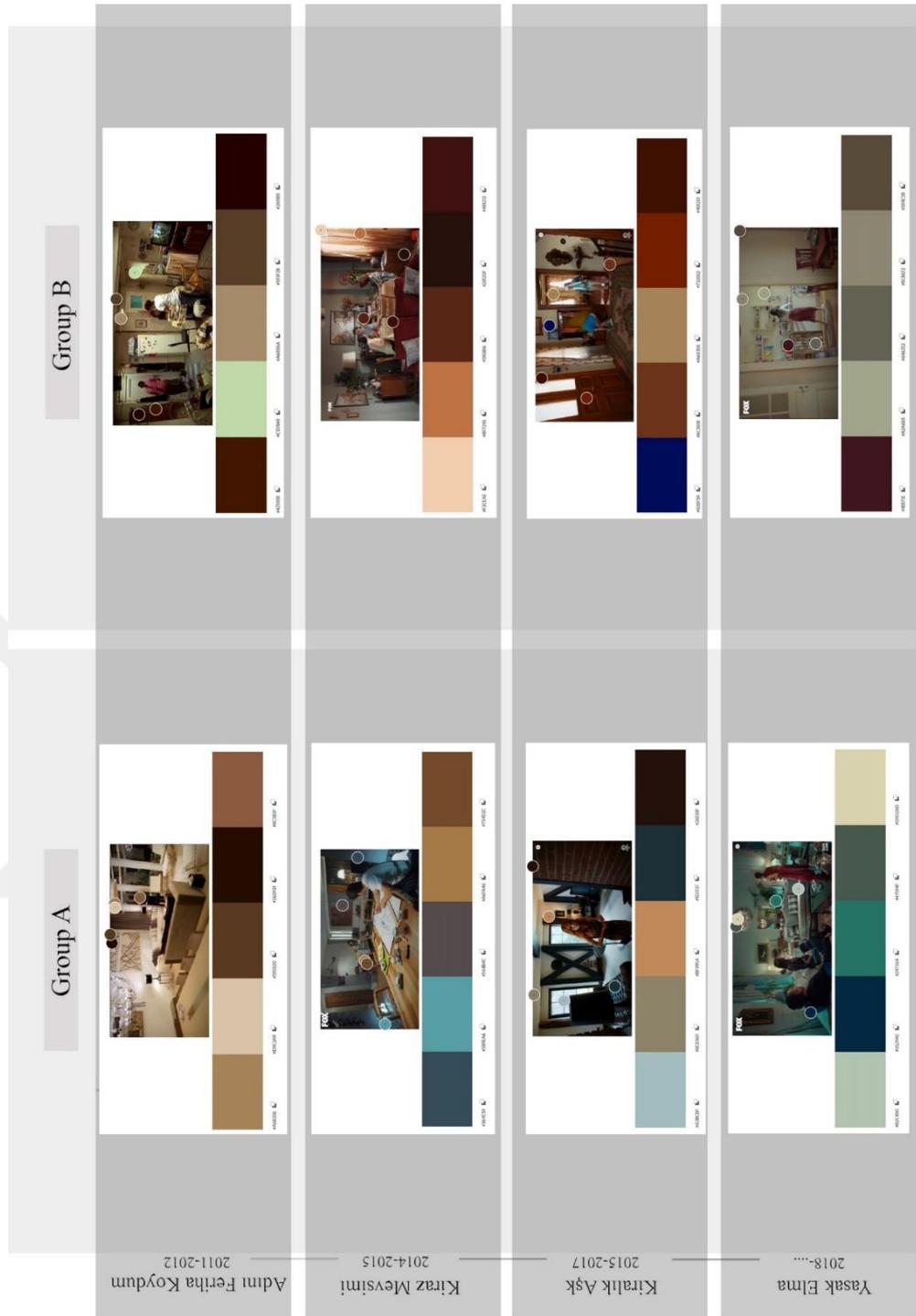


Figure 30. Color palette matrix of the case study that divided into groups (Edited by author, 2022)

Cool-warm colors, matt-vidid colors, hue, tint, and many other color decisions change how the scene will look. When the selected TV series were examined, it was

observed that they were not used a consistent color palette in TV series. Also, color palettes change according to the house, neighborhood, and urban narrative. It can be said that warm and vivid colors create a happy and warm scene, and cool and matt colors create melancholic and cold scene. As seen in Color Palette Matrix (Figure 30), *Adını Feriha Koydum* and *Yasak Elma* used matt and cool colors, while in *Kiraz Mevsimi* and *Kiralık Aşk*, mixed-vivid colors and tones were used.

The lighting preferences of cinematographers support the color palette. Lighting's color, angle, source, and intensity contribute to the mise-en-scene. In Figure 31, it is seen that white-blue-green light creates a cold space (left image), and yellow-orange light creates a warm space (right image). As the intensity of the light and the light source in the space decrease, a dim space is formed, and the mood of the space becomes colder.



*Figure 31. Lighting difference in spatial narrative (Yasak Elma, 2018; Kiralık Aşk, 2015)*

Lighting preferences also have a relationship between characters and characters' personalities. Likewise, the light in the space can change due to the characters' relationship and mood at the moment. The left image in Figure 32 depicts the couple cooking together as a happy event. Meanwhile, in the right image, the main male character, that was happy in the left scene, argues with his mom in an unhappy household narrative. Correspondingly, the bright light with soft shadows in the left scene changes to natural light with darker shadows to build a more dramatic scene. While the couple is happy, the space is filled with bright artificial light that enlightens the kitchen. As the example goes, when the characters are alone and sad, the light's intensity decreases, and shadows darken.

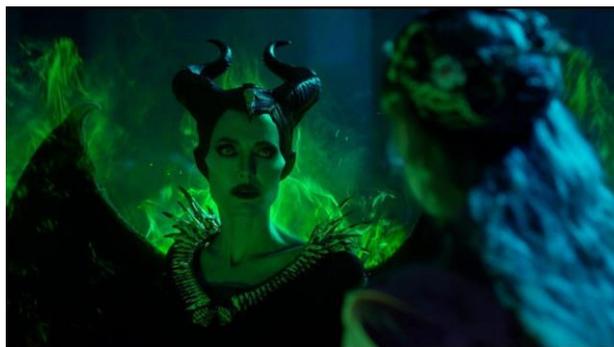


*Figure 32.* Emir’s kitchen (left) and Emir’s mother’s living room (right)  
(Adım Feriha Koydum, 2011)

Furthermore, the color of the light can change according to the character’s personality. It has been observed that blue-green-toned lighting is used for malevolent or cold characters. Thus, blue and green are cool colors that make the space mysterious using the right shade. For instance, in *Yasak Elma* and *Kiraz Mevsimi*, blue-green light is used for the characters' cold and mysterious personality traits, as seen in Figure 33. Similar techniques are also seen in Hollywood movies such as *Maleficent* (Figure 34).



*Figure 33.* The blue-green color of light examples  
(*Yasak Elma*, 2018; *Kiraz Mevsimi*, 2014)



*Figure 34.* Green light effect  
(*Maleficent*, 2014)

To conclude, it has been observed that the elements that affect the mise-en-scène, such as color, light, and camera work, affect the spatial narrative. More examples on

the subject are given in the next subtitle. Some of the mise-en-scene elements in this subtitle are used in the next subtitle to analyze spatial narratives.

**4.3.2 Spaces inside of TV series.** In this subtitle of the case study, analyses were made on the things that are told with spatial narratives and what kind of images are created in the Turkish TV series. In the analysis, general inferences were made by using the scenes and lines from the selected Turkish TV series. Thus, spatial narratives have been studied in three contexts, from general to specific: urban, district, neighborhood, and house. It has been observed that the three selected contexts are used to form the story's outline.

**4.3.2.1 Urban narrative.** Primarily, one of the main contexts that build the story is the urban context in which the story takes place. Since the selected Turkish TV series takes place in Istanbul, it was focused on what kind of Istanbul narrative they have. The urban narrative is observed based on scenes shot in public spaces and urban sceneries in transition scenes. The use of city panoramas, especially in transition scenes, constantly reminds the audience that the TV series takes place in Istanbul. Urban images can change the Istanbul narrative with various montage methods. Therefore, the choice of location, color, light, and many other elements affect the story's narrative.

In the research, some similarities were seen in the Istanbul narratives. In Turkish TV series, there is a Bosphorus urban narrative where the city is crowded, dynamic, and a place where old-new come together, as seen in Figure 35. It has been seen in selected TV series that the Bosphorus and the Bosphorus Bridge are frequently shown and used as the main urban image (Figures 36 and 37). Considering the international audiences of Turkish TV series, the choice of public space in the urban narrative becomes vital in the context of tourism. In addition to the Bosphorus, important landmarks such as Galata Kulesi, Ortaköy Cami, Eminönü, Kız Kulesi, Tarihi Yarımada, and Adalar are shown. Also, Istanbul's beaches, harbors, and forests are examples of public spaces where Turkish TV series are shot. Thus, the frequent display of specific historical buildings/public spaces causes everyday life to be mixed into the reality of the Turkish TV series. It can also be said that the Turkish TV series have an

aspect that introduces the city to the local-global audience and helps to create an image of Istanbul in minds. Here, we can also discuss the selection of the urban narrative, kept away from the chaotic construction boom, changing city silhouette, or constant traffic jam in the city.



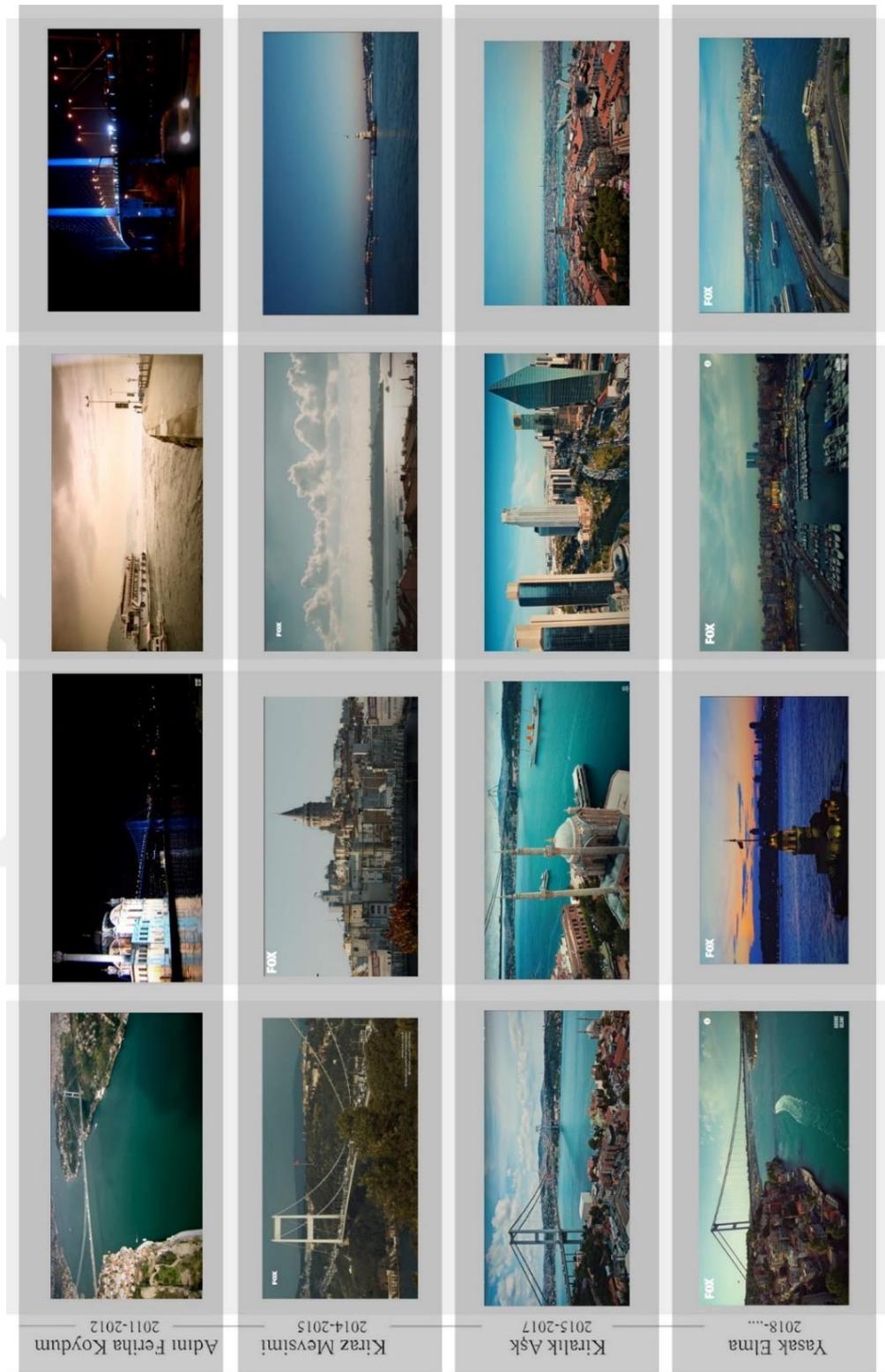


Figure 35. City matrix of the case study  
(Edited by author, 2022)



*Figure 36. Bosphorus scenes part 1*  
(Adını Feriha Koydum, 2011; Kiraz Mevsimi, 2014)



*Figure 37. Bosphorus scenes part 2*  
(Kiralık Aşk, 2015; Yasak Elma, 2018)

It has been seen that the urban narrative helps to establish the time-space relationship in the story. Since urban montages represent different time periods of the day in the TV series, the audience is aware of the time in the TV series reality and can see the change in the city during the day. In Figure 38, day and night city scenes from the same TV series allow the transformation of the city to be seen during the day. Meanwhile, life in the city is shown by displaying the dynamics and density of the city. As seen in Figure 39, the city's lights illuminate the city in night scenes like spotlights. The urban silhouette with the lighting reveals images of the city even in the dark. Moreover, the urban montages used in the transition scenes are not connected with the plot, making the urban images interchangeable. Therefore, which montage is used in which order loses its importance in the urban narrative sense. Besides, the repeated use of some previously shot urban montages may cause monotony in the urban narrative.



*Figure 38. Time in TV series*  
(Adım Feriha Koydum, 2011)



*Figure 39. Night scenes examples in TV series*  
(Kiraz Mevsimi, 2014; Adım Feriha Koydum, 2011)

One of the factors affecting the urban narrative in Turkish TV series is everyday life practices. They help the audience to understand the lives of the inhabitants of the city by showing the movements of the characters in the city and their everyday life practices. Thus, showing parts of everyday life might make the audience empathize with characters in the context of the thirdspace. In addition, adding everyday life representations intertwines the reality of TV series and everyday life. As seen in Figures 40 and 41, scenes such as going to the bazaar, playing a football match with friends, watching a football match with the residents in the neighborhood, and eating dürüm by the Bosphorus shore bring the Istanbul in the TV series closer to the Istanbul that the audience is familiar with. In addition, showing the spaces the audience is familiar with can help them connect with the TV series more.



*Figure 40. Everyday life in urban part 1*  
(Adım Feriha Koydum, 2011; Kiraz Mevsimi, 2014)

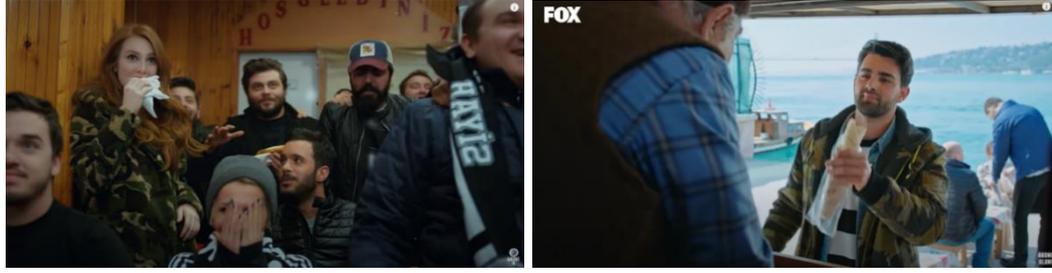


Figure 41. Everyday life in urban part 2  
(Kiralık Aşk, 2016; Yasak Elma, 2021)

**4.3.2.2 District narrative.** This subtitle consists of analyzing the districts in different urban environments.

*“The Two Separate Worlds Narrative” in the urban environment.* Firstly, districts are intertwined with the urban environment and urban narrative. The environment in which the characters live shows the socioeconomic groups of the characters, the culture of the society they live in, their everyday life practices, and their relations with the city and society. When the districts are examined in general, social class representations and distinctions between them stand out. It has been observed that different classes live in different districts in the TV series reality. Districts where different social classes live are separated by high contrast and sharp borders. They have formed two poles: the working class (Group B) and the upper class (Group A). It has been observed that various socio-economic groups such as working, middle, middle-upper, and upper class in everyday life are not used in Turkish TV series. In Turkish TV series, they have a society representation consisting of only two classes in general.

Therefore, the conflict between the two classes in the storytelling of Turkish TV series stands out. The Turkish TV series have huge gaps between social classes, like black and white. Just like the “We come from different worlds (*Biz farklı dünyaların insanlarıyız*)” line in the Turkish TV series can be called as “two worlds” narrative. There is a similar narrative in Yeşilçam films, which most likely to have an impact on the current narrative of Turkish TV series. Accordingly, an example from Yeşilçam films can be given such as “You are a person from another world, Orhan (*Başka bir dünyanın insanısın Orhan*)” (“Son Mektup” movie, 1969). Similar examples from Turkish TV series can be given, such as “We are people from different worlds. One of

us is a wrecche driver who works hard for minimum wage, the other is heir of a rich industrialist, a future businesswoman (*Biz farklı dünyaların insanlarıyız. Birimiz asgari ücretle boğaz tokluğuna çalışan gariban bir şoför, diğërimiz zengin bir fabrikatörün varisi müstakbel bir iş kadını*)” (Yalancı Yarım, 2007) or “We are people of different worlds (*Biz ayrı dünyaların insanlarıyız Nalan*)” (Hıçkırık, 2018). It can be said that class distinctions distance and alienate the characters from each other through the lines too.

The district choices are the first way of showing the class distinction (creating two different worlds) in the urban narrative. In Group A representations, districts are privatized areas that generally consist of gated communities or districts that consist of single villas. In these districts, the upper class is isolated from other classes and lives in their own world. Hence, Group B characters cannot easily enter when they visit Group A’s spaces (Figure 42). In addition to the security and walls they have to pass, getting to these districts are also difficult by public transportation. Showing that characters can come to these districts mostly by private transportation, taxis, or on foot can be perceived as a hint of elitism. In these districts, upper-class-coded housing types such as villas and waterfront houses (*yali*) are seen.



*Figure 42. Gated community*  
(Yasak Elma, 2018)

In Group B representations, districts are shown as more publicly accessible, crowded, and high-density residential areas. They are mostly shown as old-fashioned neighborhoods (*mahalle*). Group B's lifestyle is shown as a collective life in which the people in the neighborhood interact. In these neighborhoods, housing types are coded with apartment buildings or old detached houses. For instance, in the left scene below (Figure 43), a two-story villa in Group A representation is seen in a luxurious district

that is private and away from the residents of the district, which is behind high retaining walls and iron fencing. In the right scene (Figure 43), Group B is shown as a neighborhood that consists of detached houses and a neighborhood that interacts with the street, public space, and citizens.



*Figure 43. Districts in Kiralık Aşk  
(Kiralık Aşk, 2015)*

*Urban environment in different genres.* It has been observed that the meaning of the district narrative between Group A and B changes according to the genre of the Turkish TV series. *Adını Feriha Koydum* and *Yasak Elma* are chosen as the representatives of the drama TV series, and *Kiraz Mevsimi* and *Kiralık Aşk* are chosen as representatives of the romantic-comedy TV series. It has been observed that drama and romantic-comedy TV series create worlds in different moods. Accordingly, the context of district-housing representations changes along with these series' moods. Based on observations in preliminary research, I divided the narratives into two moods: a “cold world narrative” in drama series and a “warm world narrative” in romantic-comedy series. Thus, the difference between the genres has become clear through mise-en-scene.

In the district context, mostly dark colors, dark shadows, and dim-cool colored lighting are used in the drama series. Creating cold spaces with light and color choices causes Group A and B to be in a “cold world” in these TV series. In the cold world narrative, it is seen that Group B characters generally do not want to belong to the world they are in; they want to be a part of the upper-class and upper-class lives/spaces/districts (left image, Figure 44). On the contrary, although Group A (right image, Figure 44) has many opportunities, it is seen that there are many problems and dramatic events in their lives. Also, the world they live in is a beautiful world with difficulties/costs. In other words, it is seen that living in these districts comes with

particular problems and difficulties. Also, in this narrative, some characters of Group A despise Group B and Group B neighborhoods, seeing their urban environment as plebeian/dirty.



*Figure 44.* Cold world narrative in Group B (left) and Group A (right)  
(Adım Feriha Koydum, 2011; Yasak Elma, 2018)

In the warm world narrative, it is seen that vivid colors are used, and bright-warm colored light is used to present a warm atmosphere (Figure 45). also, it was seen that the districts of Group B were prettified, and the neighborhoods they live in are shown as ideal life settings (left image, Figure 45). On the other hand, it is emphasized that there is an emotional deficiency in the life of Group A, a void in their urban environment (right image, Figure 45). Moving up the social ladder is easy and usual in the warm world narrative. Moving up the social ladder is narrated by changing the urban environment (moving to a villa in a gated community from a detached house in a neighborhood, etc.). On the contrary, moving up the social ladder in the cold world narrative is more complicated but still possible. However, it is emphasized that the character does not/cannot belong to the upper class's district, no matter how hard they try to fit in.



*Figure 45.* Warm world narrative in Group B (left) and Group A (right)  
(Kiraz Mevsimi, 2014; Kiralık Aşk, 2015)

In the warm world narrative, it is seen that Group A's main character is bored with the "artificiality" and "hollowness" of the world he lives in and emulates the "natural" and "simple" life of Group B. In the cold world narrative, it is seen that Group B is fed up with the low-income living conditions and envies Group A's luxurious life and freedom. Then, there is an overly used storyline where the Group B character realizes that the life they aspire turns out to be artificial and fake.

The reason for the enviousness of the social classes among each other is related to nostalgia. In the thirdspace chapter, there is a hypothesis that nostalgia may also be the longing/desire individuals feel for what they could not experience. The characters' longing for what they do not have makes them more attracted to the other world. It can be said that one of the reasons why male characters are attracted to woman characters is based on this kind of longing. This longing is more explained in the Household Narrative subtitle.

**4.3.2.3 Neighborhood narrative.** Analyzing the neighborhood's contribution to the mood in the Turkish TV series is necessary. I proposed two moods in the Group B neighborhood narrative in this subtitle: "warm neighborhood" and "cold neighborhood". In the Group B representation, the neighborhood narrative has parallels with the warm or cold world narrative.

The romantic-comedy genre uses the warm neighborhood narrative in Group B to deliver the warm story of its citizens. *Kiraz Mevsimi* and *Kiralık Aşk* use this trope to portray the warm neighborhood with solidarity that resembles nostalgic Yeşilçam movies neighborhoods. The neighborhood is no longer just a location, but it is the community that supports its members when needed. For example, in *Kiraz Mevsimi* (left image, Figure 44), public space (the football field) for children is under the threat of becoming a shopping mall. *Öykü* defends the citizens' rights in the public space and tries to save it from demolition.



Figure 46. Neighborhood dynamics  
(Kiraz Mevsimi, 2014)

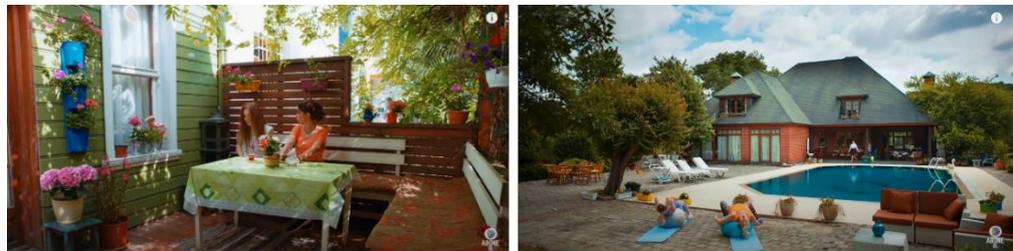
In the warm neighborhood, the community gathers to help each other in occasions. In *Kiraz Mevsimi* (Episode 1<sup>st</sup>), *Emre* refers to *Öykü* and *Burcu* as “Girls of our neighborhood (*Mahallemizin kızları*)” when the man sitting next to him stares at the girls. He acts as if it is the men of the neighborhood’s duty to protect the women of the neighborhood. The neighborhood acts like one household or a large family. The warm neighborhood might be depicting the 80s-90s Istanbul, where people identified themselves with their neighborhoods. Being from the same neighborhood was important back then, whereas nowadays, people hardly know the people next door. Accordingly, nostalgic neighborhood narrative is commonly used as a positive element for the romantic-comedy genre.

In the warm neighborhood, public space and private space are closely related. Thus, street-house-garden (if any) are in interaction. The left image in Figure 47 portrays the street as a playfield for the children in *Kiralık Aşk*. Street vendors, children playing, citizens chatting, and pedestrians walking are part of everyday life in the street and the neighborhood. The street functions as an extension of the house. In the right image (Figure 47), it can be said that the pavement functions like a veranda and the house includes the street. The characters who eat sunflower seeds on the pavement use the street as a socializing space. Eventually, the street becomes a public space that connects characters with the neighborhood community.



*Figure 47. Street in neighborhood narrative  
(Kiralık Aşk, 2015)*

The garden, on the other hand, is an escape zone where Group B self-actualize. When the characters want to talk about something in private or be alone, they go out to the garden area (Figure 48, left image). The garden, which is a small veranda or patio with no special landscaping, is the space where the privacy lacking in the house is provided. In the Group A representation (Figure 48, right image), the garden is usually combined with the pool. It is seen that the villa with the pool is an indicator of wealth and status. For Group A characters, the garden is sometimes even more important than the inside of the house. Parties, balls, and special events are celebrated there. Therefore, the garden, with its special landscape design features, acts as a space to show the family's socio-economic status.



*Figure 48. Gardens in Turkish TV series  
(Kiralık Aşk, 2015)*

It has been seen that the warm neighborhood is visually presented with vivid colors on the color palette and with bright-yellow filters. The facade designs are one of the main differences in establishing the mood. Buildings in Group B's neighborhood have bright color clothing with white timber window frames (Figure 49). Colors on the facades contribute to the warm world by adding colors to the frame. Also, the sport car in front of the building in *Kiraz Mevsimi* (left image, Figure 49) highlights the class

differences by juxtaposing them with the “prince on a white horse” narrative. As if the male character comes to the village (neighborhood) with his white horse (luxury car), and he takes the woman to his castle (villa) to marry happily ever after. He functions as a tool for the habitus climber in the story to “upgrade” the woman’s life.



Figure 49. Group B housing in Kiraz Mevsimi (left) and in Kiralık Aşk (right) (Kiraz Mevsimi, 2014; Kiralık Aşk, 2015)

However, the Group B narrative in the drama series narrates the cold neighborhood in a kind of anti-nostalgia frame. Anti-nostalgia can be explained as including negative feelings towards the past. It has been seen that in the cold neighborhood narrative, neighbors gossip about the main characters and humiliate their actions which are found to be out of the accepted norms of society.

In *Adını Feriha Koydum*, the cold neighborhood narrative is seen in the dynamics within the apartment building rather than the whole neighborhood (Figure 50). It has been observed that the social class hierarchy between neighborhoods has turned into a vertical neighborhood within the apartment. While the doorman's apartment in the basement is shown as the lowest class of society, the residents that live in apartments on the upper floors represent the upper class/elite. It is seen how the building residents meddle with the doorman’s family life, comment on their every move, and belittle them. While residents constantly compare themselves to the doorman’s family (by despising them), the doorman’s family also compares their lives with theirs (by sometimes getting jealous). The residents of the building in *Adını Feriha Koydum* show the gossipy, voyeuristic, and oppressive aspects of the society.



Figure 50. Vertical neighborhood narrative  
(Adını Feriha Koydum, 2011)

In *Yasak Elma*, two neighborhood narratives are used in the Group B representation. In the first season (Episode 5<sup>th</sup>), as a cold neighborhood narrative, the residents of *Yıldız*'s neighborhood criticize the lifestyle of the two sisters and gossip about them (Figure 51, left image). The neighborhood is oppressive, conservative, and meddling. In the fourth season (Episode 84<sup>th</sup>), *Yıldız* is shown in the warm neighborhood narrative where she had to move from her luxurious life in a *yalı*. Back into the neighborhood life (Figure 51, right image). Neighborhood residents welcome *Yıldız* into their community and treat her warmly. What the two narratives have in common is that both types of residents love to gossip and are very curious about the lives of others. In the cold neighborhood, they are completely curious about others' lives with negative emotions. In the warm neighborhood, they do not criticize as much as in the other neighborhood and help each other when needed. In addition, by asking many questions about the characters' private lives, the involvement of the characters' private lives is normalized. It is seen that colors become warmer and lights become softer as the neighborhood narrative becomes warmer compared to the left scene.



Figure 51. Cold (left) and warm (right) neighborhood narrative  
(*Yasak Elma*, 2018; *Yasak Elma*, 2020)

In terms of the buildings' visual setting in the cold neighborhood narrative, *Adını Feriha Koydum* and *Yasak Elma* use cool, pastel color clothing on the facade that looks damaged and got dirty in years (Figure 52). Buildings do not have colors or decorations that stand out. Another interesting detail is that there are no iron bars on the windows in the warm neighborhood narrative (Figure 51), while bars are seen in the cold narrative (Figure 52). In the cold neighborhood narrative, it can be said that the neighborhood is unsafe, or the working-class lives in insecure houses.



*Figure 52.* Group B housing in drama series  
(*Adını Feriha Koydum*, 2011; *Yasak Elma*, 2018)

To conclude, it has been observed that drama series show the difficulty of living in society and the responsibilities/pressures it brings. On the other hand, in romantic-comedy series, living in the neighborhood results in being a part of a community, creating a sense of belonging, and even a utopian social setting in Group B's neighborhood. In addition, the use of the neighborhood narrative in romantic-comedy series creates images such as a return to the past, the longing for the image of the city in the past (nostalgia), and the threat of a new urban transformation process regardless of the specific needs of individuals (such as socialization, neighbor relations), etc.

On the contrary, the neighborhoods where Group A characters live are mostly gated communities, yalis, or villas. In this context, when the TV series are examined, it is seen that the idealized lives in the TV series are standardized, and they emphasize urban transformation. The repetition of similar spatial coding in the context of housing type may cause houses such as villas and yalis to become objects of desire. These idealized spaces take place in the TV series reality, where classes are segregated, houses turn into status objects, and one has to live in certain types of housings/urban environments to be happy. In the reality of the TV series, the city has turned into a

“game”, and it is obligatory to have these commodified and standardized lifestyles to be a “winner”.

In the cold neighborhood narrative, the relationship between public and private gives the character uneasiness. The neighbor's excessive involvement in domestic living erases the boundary between private and public space. For example, the street in *Adını Feriha Koydum* is a space of voyeurism for *Feriha* (left image, Figure 53). Because she wants to hide her relationship with *Emir* from her family and building residents, she gets out of his car far away from the street. *Feriha* pretends to be rich when she is with her friends. When she enters the street where the building is located, even *Feriha's* walking changes, and she enters the building unconfidently. The street means a border for her. She takes on a rich-confident persona outside the street, whereas the moment she enters the street, she takes on a poor-unconfident persona. The street becomes an extension of the house, just like in *Kiralık Aşk*. However, in this example, it is seen that the street acts as a boundary between safe space and unsafe space. Thus, the house starts from the street.

In *Yasak Elma*, when *Yıldız* walks on the street with confidence, it is seen that the neighborhood residents look at her with disapproving glances and shame her/her way of living (right image, Figure 53). Oppositely to the street in *Adını Feriha Koydum*, the house is a safe space, and the neighborhood is unsafe. Also, going out means entering an area open to criticism. Neighborhood residents turn into a sort of control mechanism. They spy on the characters' lives and express their disapproval through their looks. The street is part of a space that expects characters to obey certain norms and unwritten rules. The street is now full of voyeurs who want the characters to live like them if they want to be approved.



*Figure 53. Street in cold neighborhood narrative (Adını Feriha Koydum, 2011; Yasak Elma, 2018)*

#### **4.3.2.4 House narrative.**

In the house narrative subtitle, housings and their interiors are analyzed according to multiple variables.

*Cold-warm house.* The house narrative is examined to analyze the mood in the house. Primarily, it is necessary to explain the meaning of the house and what it represents in the Turkish TV series. In the context of thirdspace, to bell hooks (1995), the house is a space of freedom and self-actualization. The relationship of the houses with the characters and what they mean for the characters in TV series helps to understand the thirdspace. It has been observed that the houses in the TV series have different images in the social class context. In Figure 54, the housing narrative matrix shows the differences between social classes.



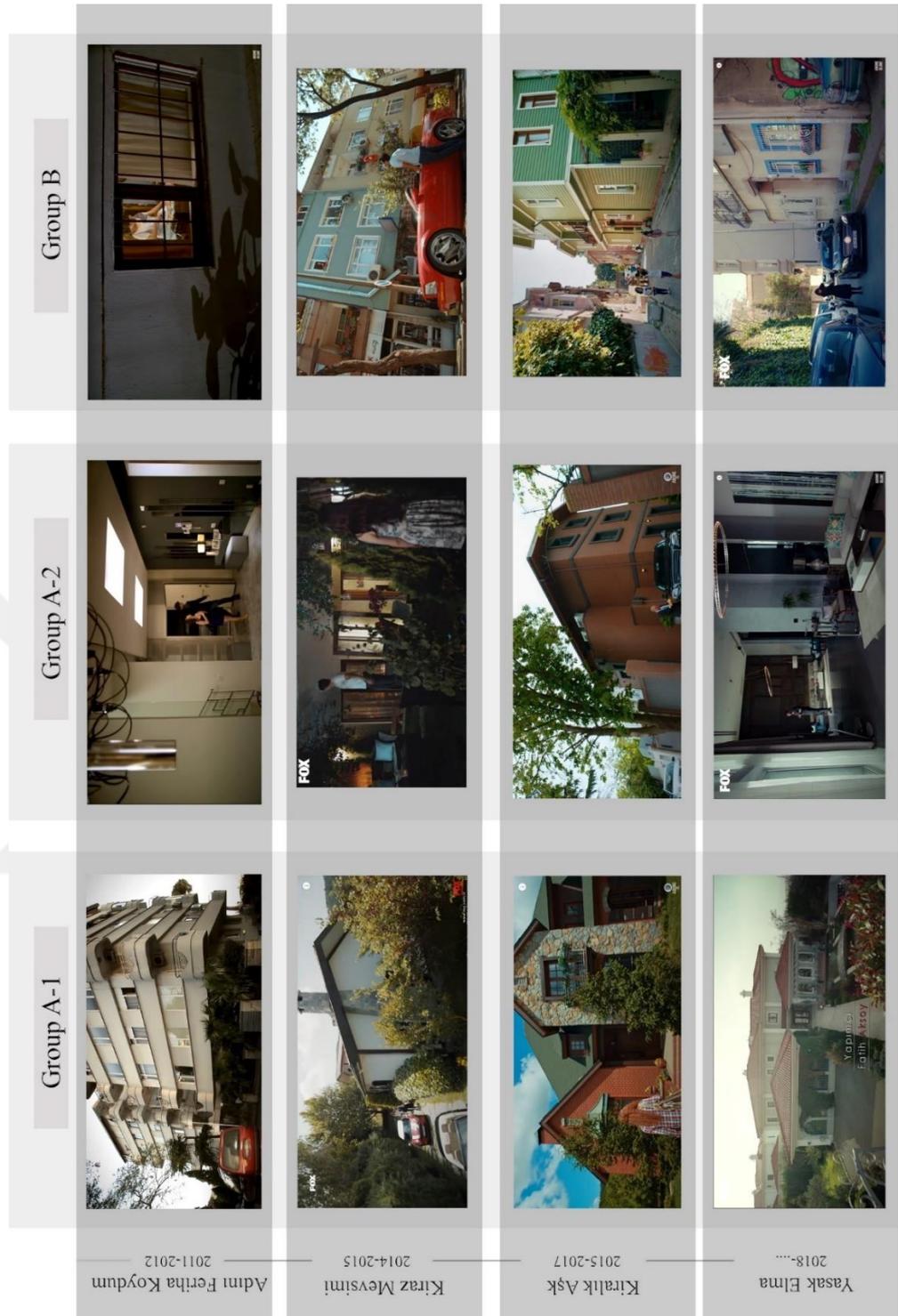


Figure 54. Housing narrative matrix of the case study  
(Edited by author, 2022)

Group A houses can be considered utopias in a concrete sense. In Group A, utopia is created with themes such as having a home that satisfies in a materialistic context and having a higher status. Structurally, the houses where Group A lives are reflected as desirable spaces. Modern architectural designs, villas with pool, many employees (Figure 55), and yalis across the Bosphorus provide the image of a fairytale-like "dream house". However, it is seen that Group A houses are spaces to fight for, and a price must be paid to own them. Although they have deficiencies in terms of emotion (weak family ties etc.), these spaces are presented with a beautiful package.



*Figure 55. Group A's house  
(Yasak Elma, 2018)*

Group B houses in the romantic-comedy TV series are utopias in the abstract sense. It can be said that there is a "warm house" narrative in parallel with the warm neighborhood narrative (Figure 56). Group B spaces of romantic-comedy are emotionally desirable spaces while being utopias with themes such as strong family ties, warm neighborhoods, and unity. In this narrative, the house is a warm space where the individuals can be themselves and receive support from the family. The main character uses the house as a shelter to get away from their outside problems. Even if they have disagreements within the family, they know that they are welcomed in the family and the house at the end of the day. It can be said that the concrete deficiencies in the Group B houses are covered by emotional narratives or prettified.



*Figure 56.* Group B's house  
(Kiraz Mevsimi, 2014)

In drama TV series, Group B houses can be seen as dystopias. Since these spaces are shown as oppressive, gloomy, and full of difficulties (Figure 57), there is a narrative that the character wants to get out of there. It has parallels with the cold neighborhood narrative, which can also be called the "cold house" narrative. In this narrative, the house is a space where the characters cannot freely express their feelings/ideas and is under pressure from the family or society. The main character prefers the outside life to the house. In addition, the outside is a space of freedom for them, where they are not obligated to the rules of the house. In both Group B narratives, an image is given that family will be there for them even if everyone leaves them in the end. There will be a return to the family house in undesirable situations. While returning to the family house is reflected positively in romantic-comedy series; in drama series, it is shown as falling down the status steps and social ladder, going back to the beginning.



*Figure 57.* Group B houses  
(Adım Feriha Koydum, 2011)

When the house narratives are examined in general, it is seen that both social classes have deficiencies in terms of experience, and the other class is needed to make up for these deficiencies. Group B houses are shown as spaces where the character needs to connect in a metaphysical sense to endure or see the beautiful sides of the space. On the other hand, Group A has a house where aesthetics and comfort come together. Although it has emotional deficiencies in the space, their house is the goal to be reached in the end, like a reward. It has been seen that while the main characters lived in Group B houses at the beginning of the TV series, they began to live in Group A houses towards the end of the series. It seems to be Group A spaces are part of the happy ending.

*Household narratives.* One of the remarkable narratives in the house narrative is the change in how bachelor and family households are portrayed. It is generally seen that in Group B, the main woman character lives in a family household. Only in *Yasak Elma*, two sisters in Group B live alone. Although they form a nuclear family, it is seen that this is not considered enough by the neighborhood's citizens. In fact, in episode 5<sup>th</sup>, the neighbor says the following words about the two sisters:

“Their visitors do not stop from coming. They are all men. The men are all rich, indeed. You have to see it, expensive cars, fancy clothes. No one is in charge of them. But the devil says, call their mother. Say, "Come, stay with them". Yet, they are not on the right track<sup>8</sup>.”

The neighbor, who says that siblings need to be with their mother to live a dignified life, shows that bachelor life in the cold neighborhood is not welcomed. In other TV series, the main characters continue to live in the family household until they are in a romantic relationship or married. The main woman characters of Group B live in the family household, and the small details (decoration, color selection, etc.) in their bedrooms resemble a child-teen room (Figures 58 and 59). There may be several reasons when questioning why main woman characters are in the family household. For the audience to empathize easily, the main character may be represented in the

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<sup>8</sup> (Original: Bunların gelen gidenleri bitmiyor ki. Hepsi de adam ha. Adamlar hepsi de zengin ama belli. Bir görsen pahalı pahalı arabalar, şekil kıyafetler. Başlarında kimse yok ondan böyle. Ama şeytan diyor, ara analarını. “Çık gel, şunların başında dur.”de. Ama bunların gittiği yol yol değil ha).”

working-class family. In addition, this choice may be made because of the norm in Turkish society that women should live with their families until they are married or because the family theme is desired to be at the center of the Turkish TV series. Therefore, it is difficult to see representations of Group B's bachelor houses.



*Figure 58.* Group B main woman characters' bedrooms part 1  
(*Adını Feriha Koydum*, 2011; *Kiraz Mevsimi*, 2014)



*Figure 59.* Group B main woman characters' bedrooms part 2  
(*Kiralık Aşk*, 2015; *Yasak Elma*, 2018)

It has been seen that light and colors support Group B house narratives. In drama series, dark shadows were obtained by using inadequate lighting. They use dark-based earth tones in their color palettes. It has been observed that a gloomy and melancholic mise-en-scène is created with dim light, dark tones, and dark colors. For example, the gloomy basement in the *Adını Feriha Koydum* (Figure 60, left image) is portrayed by using artificial, inadequate, and yellow light. The house looks even more melancholic and dark with the mise-en-scène. On the other hand, *Yasak Elma* uses artificial, inadequate blue-green light that adds to the coldness in the house (Figure 60, right image).



Figure 60. Family household in drama TV series (Adımı Feriha Koydum, 2011; Yasak Elma, 2018)

Group B, in romantic-comedy series, has bright and spacious spaces obtained by using sufficient natural light. They use brighter and warmer tones in their color palettes. The light's warm tone and adequateness also helped make the space look warmer and happier. For instance, bright, natural-looking, sufficient, and orange light is used in the *Kiraz Mevsimi* and *Kiralık Aşk* (Figure 61).



Figure 61. Family household in romantic-comedy TV series (*Kiraz Mevsimi*, 2014; *Kiralık Aşk*, 2015)

Although there are usually family representations in Group B, bachelor and family narratives representing the upper class can be seen in Group A. Group A-1 (Family household in the upper class) represents modern but inappropriate family relationships. Themes such as complex relationships, divorces, distancing in the family, and children living apart from the family are seen. Group A-2 represents the bachelor life as the most disapproved way of life. Generally, family is glorified even though it can be oppressive from time to time, as in Group B, or full of complicated relationships, as in Group A-1.

Mostly, this narrative is presented by showing a deficiency in the lives of the Group A-2 characters. At the same time, they are single, and they are actually unhappy and lonely. When the Group B character enters the life of Group A-2, it is seen that they bring color and life to their life. For example, in episode 3<sup>rd</sup>, when *Ömer* and

*Defne* were not valentines, *Ömer*'s bedroom is shown as in Figure 62 (left image). After they became valentines and their families met (episode 38<sup>th</sup>), it is on the right image in Figure 62. It seems that the bachelor house is starting to transform. Lighter and warmer colors were used, and the black silk and untidy bedspread were replaced with a tight cotton beige bedspread. The curtains are opened and allow natural light to enter. The bedroom turned into a bright, well-organized, and spacious space.



*Figure 62.* Bedroom of bachelor household's change in seasons  
(Kiralık Aşk, 2015)

To conclude, Group A-1's spaces are darker than Group B's but lighter than Group A-2's by using mixed lights (white, yellow, blue, green, etc.), and adequate, artificial lighting. Group A-2 spaces are darker than the rest with dark shadows, inadequate lighting, and the cold effect of white, blue, or green-based light. They both use an earth-gray-based color palette with a cool and dark hue. It can be said that the family house is a little brighter than the bachelor's house (Figure 63). Thus, as the house gets closer to darkness in terms of light-color in mise-en-scene, the character gets closer to being unhappy and lonely.



*Figure 63.* Family and bachelor household comparison  
(Kiralık Aşk, 2015)

*Inner space.* In the TV series, it is seen that interior design elements contribute to the narrative. Most importantly, conflicts between social classes are reflected through tastes in interior design. In Figures 64 and 65, the inner spaces of houses can be seen, providing a bigger frame on the issue before the discussion.





Figure 64. House narrative matrix of the case study  
(Edited by author, 2022)

	Entrance	Exterior Relation
Adını Feriha Koydum 2011-2012		
Kiraz Mevsimi 2014-2015		
Kiralık Aşk 2015-2017		
Yasak Elma 2018-....		

Figure 65. House narrative matrix of the case study's continuation  
(Edited by author, 2022)

For instance, modern and traditional are conflicting pairs in most Turkish TV series. Group B is usually associated with traditional interior designs, while Group A is associated with modern. Group B's living room is presented with traditional interior design, floral curtains, ethnic glass bowls, ethnic carpets, wood furniture, scenery pictures, cheap objet d'arts, plants at pots, cultural decorations etc (left image, Figure 66). On the contrary, Group A's living room is presented with modern and rather minimalist interior designs with leather furniture, modern sculptures, basic curtains, luxury objet d'arts, abstract pictures, etc (right image, Figure 66). The traditional and modern conflict is not only an outcome of income and taste but is also related to the habitus of characters. The interiors are shaped according to the characters' tastes, income, status, class, age, culture, and other variables. In general, it can be said that modernity is associated with the upper class and glorified. As seen in Figure 65, Group A houses are harmonious as if they came out of the catalog like a showroom but lack the sense of living spaces of Group B houses.



*Figure 66. Interior design difference*  
(Kiralık Aşk, 2015; Adımı Feriha Koydum, 2011)

Lastly, one of the things that helps the audience to connect with the house narrative is the representations of everyday life practices. Actions that can be considered ordinary are used in the scenes by accessing the collective memories of the audience. In *Kiralık Aşk*, the characters peeling a pomegranate as a family in the kitchen helps the story have a spontaneous flow like the reality of everyday life by adding ordinary scenes (left image, Figure 67). In addition, the space does not turn into an artificial showroom-like sterile interior as in Group A, by using the space for different activities. In *Kiraz Mevsimi*, it is seen that the residents of the neighborhood meet for the “*gün* (mostly women's meeting)”, which is one of the everyday life

practices at the house (right image, Figure 67). Thus, adding everyday life practices into the Turkish TV series' reality builds familiar environments for the audience.



*Figure 67. Everyday life practice examples  
(Kıralık Aşk, 2015; Kiraz Mevsimi, 2014)*

**4.3.3 Multiplicity of space.** When Turkish TV series are examined in the context of thirdspace, it is seen that they have a multi-layered structure within themselves. Although each TV series creates its own reality, the similarities between these realities also relate to where the sets are located. The locations where the selected Turkish TV series were shot are marked on the map (Figure 68). As seen on the map, locations on the Bosphorus route were generally preferred. Locations such as Beşiktaş, Sarıyer, Beykoz, and Üsküdar have a similar development levels, spatial representations, and urban silhouettes. Selected areas are cosmopolitan spaces where various housing, neighborhood, and urban representations can be created. Despite the wide location options of Istanbul, it can be said that popular culture has an effect on the selection of certain areas with similar urban fabric and scenery. Therefore, it can be said that Turkish TV series realities present similar perspectives.

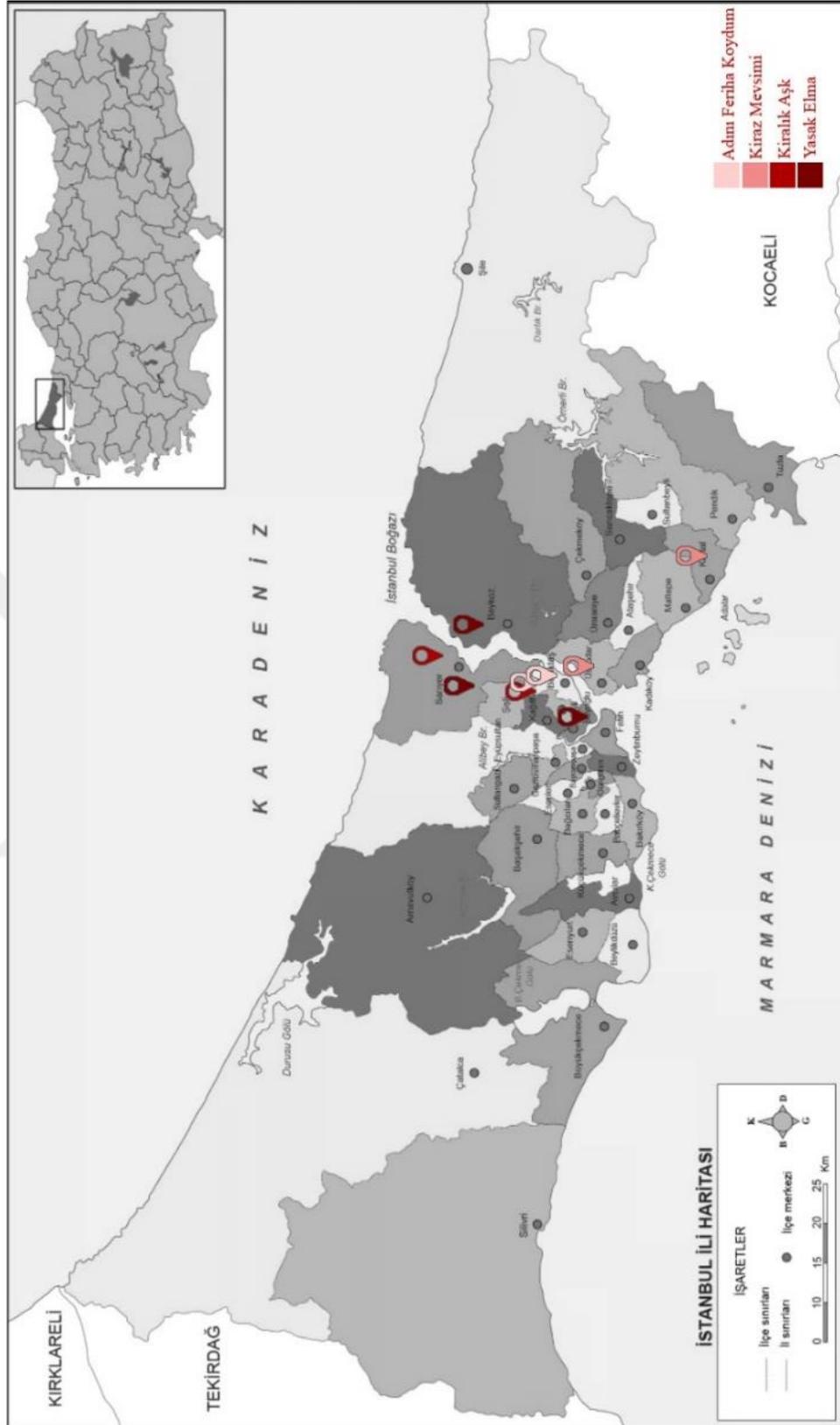


Figure 68. Location of the sets in the case study (Milliyet, n.d.; edited by Author)

Thirdspace can bring different spaces and times together in the same space. In the selected TV series, it has been seen that different spaces experienced in the same time period can be narrated. For example, in dream scenes (Figure 69), both the images in the character's mind (left image) and the character's situation in everyday life (right image) are shown. The left image shows *Defne's* thoughts/dreams on her current relationship with *Ömer*. In the right image, it is revealed that the experienced scene in the left image was an imaginary space, a dream of her. The dream world is almost indistinguishable from everyday life.



Figure 69. Dream (left) and everyday life scenes in *Kiralık Aşk* (right) (*Kiralık Aşk*, 2015)

In the TV series, the dreams and memories of the characters are other layers of space which are also imaginary spaces. For example, the scene on the left (Figure 70) shows the life that *Öykü* and *Ayaz* dream about ten years from now. *Ayaz* says (*Kiraz Mevsimi*, episode 20<sup>th</sup>):

“I have moved to a town. I also made my architectural jubilee. I built myself a fairytale-like house. There is a small table in the garden, I eat the food there. Real peace, happiness. The most beautiful scenery in the world, a family picture<sup>9</sup>.”

Characters' dream house and family are shown so that the verbal narrative more clearly comes to life in the audience's mind. Accordingly, it is noteworthy that the dream house is a villa with a large garden, far from city life. *Ayaz* continues describing

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<sup>9</sup> (Original: Bir kasabaya yerleşmişim. Mimarlıkla ilgili jübilemi de gerçekleştirmişim. Kendime masalsi bir ev yapmışım. Bahçede küçük bir masa var, yemekleri orada yiyorum. Gerçek huzur, mutluluk. Dünyanın en güzel manzarası, bir aile tablosu)

his dream as: “You are there, I am there, we have children. And our dog. We have a house. Our hot meals are on the table. What else do you need in life?<sup>10</sup>” In this reality, having a home and family is enough to be happy. Thus, the character's desires and ideal domestic living are also narrated through the dream of a happy home.



Figure 70. Daydream scene  
(Kiraz Mevsimi, 2014)

Moreover, Figure 71 shows a memory of *Feriha* and *Cansu* playing with *Cansu*'s dollhouse when they were children (Episode 56<sup>th</sup>). The entire child's bedroom is shown at a wide angle to emphasize the memory belonging to childhood. In the memory, *Cansu* does not let *Feriha* touch the dollhouse and expresses her thoughts with these sentences: “No touching, *Feriha*. My daddy bought this house because I am a real princess, and only real princesses can touch this house<sup>11</sup>.” When *Feriha* wants to touch it for once, *Cansu* continues: “You cannot touch it because you are not a real princess<sup>12</sup>”. *Feriha* angrily confronts her by saying: “You are not a real princess either. Your father deceived you. Besides, princesses only exist in fairytales<sup>13</sup>”.

The dollhouse scene symbolizes *Feriha*'s desire and jealousy of the upper-class lifestyle. Therefore, a couple of things is told in this scene. A working-class character

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<sup>10</sup> Original: “Sen varsın, ben varım, çocuklarımız var. Bir tane de köpeğimiz. Bir evimiz var. Masada sıcak yemeğimiz. Hayatta başka neye ihtiyaç var ki.””

<sup>11</sup> “Dokunmak yok *Feriha*. Babam bu evi ben gerçek bir prenses olduğum için aldım ve bu eve sadece gerçek prensesler dokunabilir.”

<sup>12</sup> “Dokunamazsın çünkü sen gerçek bir prenses değilsin.”

<sup>13</sup> “Sen de gerçek bir prenses değilsin. Babam seni kandırıyor. Bir kere prensesler sadece masallarda olur.”

does not even have the right to touch the upper-class's home, even if it is a dollhouse. Because they are not "noble" or "worthy." Secondly, even in the children's world, there is a social class hierarchy narrative. Moreover, the idea that *Feriha* has to be a princess, as in fairytales (like being from the upper class) to have beautiful things, got inside her mind since childhood.



*Figure 71. Memory scene*  
(Adını Feriha Koydum, 2011)

There are two interesting points between Figure 70 and 71 in terms of mise-en-scene: the use of light and color. Since Figure 70 is a dream of a happy future, the characters' happiness is highlighted by using vivid, bright colors, and bright, saturated, natural light. Figure 71 shows that this has happened in the past and evoked bad feelings of character by using matt-pastel colors and insufficient light, a dim environment, and dark masking/filter. Decreasing the range and density of color and light from the space has effectively changed the mood of the space. It can also be said that with the way of presenting imaginary spaces in TV series, what kind of narratives are told in the TV series change.

In the thirdspace, as in the examples above, the visibility of spaces that the individual cannot normally see (dreams, memories, daydreams, etc.) allows the audience to see the most intimate moments of the characters from the point of view of God. The audience is in the character's home, even in their mind. At the same time, multiple time-spaces can come together in the space of the series. The juxtaposed spaces contribute to visual storytelling. The boundaries of space and time become ambiguous, such as showing the events that took place in the same time period in a single frame, showing the two characters talking on the phone at the same time by dividing the screen into two, just like in Figure 72, etc. Whether done by combining

the scenes by dividing them in half or showing them back-to-back, it makes the space perceived simultaneously. Unlike everyday life, the audience perceives multiple spaces in one frame, while it is limited to only one visually experienced space in everyday life.



*Figure 72. Telephone call scene  
(Kiraz Mevsimi, 2014)*

It is also seen that sometimes decors are also used as a metaphor that adds another layer to the reality of TV series. Likewise, mirrors are used as an imaginary space that reflects the characters' desires and personalities and even shows how they see themselves in their mind. Mirrors' space and reality become so visibly reflective of the characters' ideas that the reflection claims its own existence like a second person in the realm. For example, it can be said that *Feriha* sees the persona she introduces herself as rich to her friends by looking at the mirror with the clothes she wears (left image, Figure 73). The mirror shows her the space she wants to be in. Meanwhile, the stains of the mirror remind the character her own reality (socioeconomic status). *Hande*, who is in Group A, sees herself in the mirror. She is already where she wants to be. In this scene, the mirror is so clean that the reality of the character and the reality in the mirror have become indistinguishable. In the left image, the space in the mirror reflects the desired reality; in the right image, the character looks at the mirror while being in the desired reality.



*Figure 73. Feriha's mirror (left) and Hande's mirror (right)  
(Adını Feriha Koydum, 2011)*

In the same TV series, it is observed that the shape of the mirror changes according to the personality of the characters and the situation they are in. Thus, the reality the mirror represents changes accordingly to its shape. In the left image (Figure 74), *Feriha's* mother, *Zehra*, looks at herself in a small mirror. The smallness of the mirror shows that she is stuck in her domestic living. The mirror has a simple brown frame, like the traditional interior design of the bedroom. In the right image (Figure 74), *Feriha's* twin *Mehmet* is seen, who starts to live with his wife in the same room after the mother dies. The bedroom is in a modern and ornamental style in harmony with a young couple's taste. The broken mirror in the wardrobe may show the broken family and family ties when the mother dies. The way *Mehmet* looks at the broken mirror for quite a while shows his obligation to live in the scattered house. Even though a modern and large mirror replaced *Zehra's* small mirror, the status of the space remained stable. Thus, although Group B's spaces have changed in terms of interior design, it is seen that they will continue to be Group B.



*Figure 74. Zehra's mirror (left) and Mehmet's mirror (right)  
(Adını Feriha Koydum, 2011)*

Another example of time-space coming together is that Turkish TV series are aware of other Turkish TV series' reality. It is seen that the characters of the TV series

watch other TV series. Thus, an intertwined spiral of TV series' realities or a kind of paradox is formed. For example, a retailer in *Yasak Elma* (76<sup>th</sup> Episode), tries to sell makeup products to *Zehra* by saying:

“There is everything from the peach tone blush that the late Feriha (*Adını Feriha Koydum*'s main character) uses while pretending to be rich to her friends, to the pomegranate lipstick that Doctor Ela (*Doktorlar*'s main character) wears while being dumped on her wedding day.<sup>14</sup>”

This scene is an example of the TV series assuming that other TV series as fictional, but their reality as factual. TV series become a world where there are many realities in the same space (TV), and the fiction-factual relationship becomes complicated as the TV series' character becomes the audience by watching other TV series. The conversation at the upper continues with *Zehra* saying, “I do not watch TV series, just documentaries (*Bende dizi yok ya, hep belgesel ben*)”, an additional example of the elitism of Group A. Thus, it has been seen in many examples (Figure 75) that watching TV is dedicated to the working class in the realities of TV series.



Figure 75. Television's presence in Turkish TV series  
(*Adını Feriha Koydum*, 2011; *Yasak Elma*, 2018)

Content about characters' really existing is produced by placing the realities of the TV series into everyday life. For example, *Zehra* in *Yasak Elma* has a Youtube channel, and the actress stays in character in videos, blending everyday life and TV series reality (Figure 76). She has a video of breaking down the family-relationship tree in the series as if the characters are real people in everyday life. Therefore, it can also be considered as breaking the fourth wall.

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<sup>14</sup> “Rahmetlik Feriha'nın arkadaşlarına zenginim numarası yaparken kullandığı şeftali tonu allıktan tut, Doktor Ela'nın düğün günü terkedilirken sürdüğü nar çiçeği ruja kadar her şey mevcut.”



*Figure 76. Zehra Argun’s “Argun Ailesi, Aile Ağacı” video screenshot (Zehra Argun’s Youtube channel, 2019)*

## 4.4 Discussion

The discussion subtitle consists of three sections. Firstly, it is discussed how representations contribute to the narrative and story. Secondly, it is discussed how these representations and narratives create a reality in TV series. Thirdly, the discussion concludes with discussing how these realities and everyday life are connected and how the audience interacts with these realities in the thirdspace.

**4.4.1 Representation of spaces.** Firstly, TV series are constructed by representations that are associated with spatial narratives. Spatial narratives contribute to building the story and characters. In the examined TV series, it is seen that scenes generally start with showcasing the characters’ spatial context. The housing, its surrounding, and urban context use transition scenes often to introduce the character to the audience, like a trailer. It also constantly reminds the characters’ background to the audience by showcasing spatial context frequently. Thus, the spatial representations become an instrument for visualizing the character's culture, taste, family status, socioeconomic group, and status and more.

Primarily, representations in the spatial narrative build a society in TV series. The society in them attributes meanings to spaces, and these meanings turn into spatial reciprocities of the related spatial contexts. It is observed in the case study that society is mainly represented through the characters’ socio-economic groups. Besides, socio-

economic groups become a conflict material that enforces the “Two Separate Worlds Narrative”. Characters belong to separate spatial contexts which are divided into a working-middle class and upper class. It is emphasized that conflicts in the plot are generally associated with the characters’ social classes. Increased contrast between spatial contexts highlights characters’ backgrounds, lives, tastes, desires, and more. The distinctions of groups can be seen in their spatial contexts’ distinctions and differentiation as well.

Within the Two Separate Worlds Narrative, it was observed that in the TV series, the city is shown as a city of islands, represented with a common urban narrative consisting of spaces separated by certain boundaries. Most importantly, class representations affect the district, neighborhood, and house narratives. According to analyses, it is observed that Group A representations consist of gated communities, suburban villas, and residential areas that consist of single villas in general. Characters usually live in luxury housing types such as villa and yali (seaside mansions by the Bosphorus). On the contrary, Group B representations consist of neighborhoods, and highly dense urban areas, except *Adını Feriha Koydum*. This series presented a vertical neighborhood (apartment building) to narrate the hierarchies within the social classes in a shared circle. Group B characters are generally represented with old-detached houses in rather old neighborhoods of Istanbul along Bosphorus or more generic apartment buildings.

As mentioned before, although similar housing types are seen in the analyzed TV series, the representations can vary according to the TV series. It is seen that multiplicity in spatial reciprocities is created with moods. Moods are shaped according to the genre and atmosphere of TV series. Moreover, warm-cold moods affect the world, neighborhood, and house narratives that characters are associated with. Warm (related with being loveliness, happiness, and intimacy) and cold (related to loneliness, melancholy, and overwhelming) moods help to create the story's atmosphere. One of the important outcomes of the case study is that moods change according to the visuals of spaces. Mise-en-scene tools, such as light, and color, contribute to the representations and their visuality. To create a happy-warm mood, warm-vivid colors and sufficiently illuminated spaces with yellow lighting-filters were used. Cold-matt colors and dimly lit spaces with white/blue lighting-filters were used to create a cold-

dramatic mood. Besides, mise-en-scene techniques are related to norms in everyday life as well. Being exposed to similar visualities for years creates a collective experience of these visualities. It is observed that some of the cinematography techniques used in TV series are common and expected. For instance, warm-vivid colors associated with happy scenes are one of the common techniques. Thereupon, popular culture might be one of the reasons that similar presentation techniques are used in the analyzed series. Because collective experiences towards similar presentations in TV series might result in producing spaces with similar techniques.

In addition to the mood creation techniques, moods in the TV series changes the meanings of social classes' spatial reciprocities. Warm and cold narratives can change the perspective of certain housing. Thus, it enables to create diversity in representations. Likewise, representations in TV series do not have rigid forms; they evolve and transform over time. Similar to everyday life, spaces are likely to change according to their users and circumstances of the time. Spaces are affected by characters' marital status, personality, and many other contexts. In particular, one of the most common changes is the transformation of the bachelor into the family household. Space becomes warmer, and the color, material, texture, and furniture in interior design change (from elegant to cozy), when the bachelor house turns into a family house. Moreover, if the space's users change, the design changes as well. Just like in *Adım Feriha Koydum*, how Zehra's son and his wife moved into her bedroom after she died and changed the bedroom's interior design. These examples show that multiple representations can be shown in the same space. Further, these examples show that spatial narrative has interwoven with the characters' journeys.

Likewise, characters' feelings and desires are part of their journey, and spatial narratives contribute to their inner journey's visibility. One of the aspects of their journey is related to belonging and identity to the space. It is seen that spatial narratives represent characters' belonging to their spatial context and identity. Characters' actions seem to be deeply related to their environment. It is seen that characters' social classes also affect their belonging to their spatial context and even how they see themselves in this lifestyle. For instance, the warm neighborhood is shown as beautiful, a warm space. The residents are in unity, family ties are significant, and most importantly neighborhood evokes a sense of belonging. Warm houses in warm

neighborhoods are spaces where characters can self-actualize, be whom they want to be, and escape from the busy metropolis life. *Öykü* and *Defne* (Group B characters of the warm neighborhood) are shown walking around the neighborhood, interacting with their neighbors, and performing usual everyday life practices with neighbors/family. Characters in the warm neighborhood have a strong sense of belonging to their neighborhood. Sometimes they even show signs of fanaticism towards the neighborhood, defend their neighbors, and be proud of where they come from.

On the other hand, the cold neighborhood narrative shows a different side of belonging to the neighborhood. In the cold neighborhood narrative, the neighborhood is seen as oppressive and gossipy; they are residential areas that lack privacy. The oppressive, melancholic structure of Group B's cold houses in them creates a kind of dystopia. Characters do not want to be associated with the neighborhood, and sometimes they feel ashamed of where they come from. Neighborhood residents are not united as in the warm neighborhood and usually argue. Characters feel belonging to their neighborhood like in the warm neighborhood narrative; however, this belonging usually brings their insecurities. For instance, in *Yasak Elma*, *Yıldız* and *Zeynep* live in an apartment building in the suburb as part of a cold neighborhood narrative. The oppressive and gossipy neighborhood representation is the starting point of *Yıldız's* story. Her unhappiness towards the cold neighborhood brings out her greed and desire to move upper-class neighborhood. She refuses to be part of this neighborhood and constantly stays distant from her neighbors. Likewise, the neighborhood does not accept her. Therefore, belonging is not only about individuals' ideas, but the community should also accept the individual to consider them as a fellow citizens. Then, she moves to upper-class spatial context to belong to the high society. It means belonging is also related to social classes. In order to belong to a part of a community-social class, they also need to change their spatial context. Besides, it is seen that what constitutes the motivation of Group B characters in drama series, in general, is the desire to escape from their spatial network and move to higher class environments.

In *Adını Feriha Koydum*, *Feriha* lives in a doorman's apartment in an upper-class neighborhood and cold house narrative. Contrary to other series, *Feriha* does not feel a belonging to her working-middle class spatial context, but she also does not feel

a belonging to the upper-class spatial context of the apartment building. Her family outcasts her by saying she does not belong there, while residents remind her she does not belong in their community either. Then, she lies to her new upper-class friend group about her spatial context to belong. This also supports the idea that in order to belong to some community, the character needs to be a part of their spatial context. On the other hand, Group A characters belonging to their spatial context sometimes comes with ignorance. They do not know what it is like outside of their spatial context due to not even stepping outside of their spatial mapping.

Based on these, representations in TV series show that belonging to a community is associated with spatial contexts. Therefore, it is questioned what the ideal spaces that characters want to belong are. Firstly, Group B houses are projected as emotionally idealized spaces, showing the centrality of the neighborhood narrative in romantic-comedy TV series. It is also inferred that the warm house narrative is only present in the warm neighborhood. The fact that warm-happy domestic living is usually seen in the Group B warm neighborhood narrative shows that the neighborhood is one of the elements that affect the character's life.

Secondly, in both genres, the representation of Group A neighborhood and house are materialistically idealized spaces. They are shown as utopias in an abstract sense, often praised by characters, Group B characters look at those spaces with envy, and they also want to live there. In the context of idealized spaces, it has been observed that Group A's cold houses are hierarchically superior to Group B's warm houses in the context of idealized spaces in TV series. Based on this, it has been seen that in Group A house representations, family and neighborhood relations are distant or the spaces having a cold narrative is not an obstacle in creating an ideal life.

Thirdly, social class transitions and marriage are related in the TV series. An emotionally and materialistically ideal space is narrated with the main characters marrying, one of them moving up the social ladder, and both living together in the upper-class spatial context. As in fairytales, the female character (*a commoner*) has to marry the male character (*a prince*) in order to live in the villa-yali (*palace*) and to have a good life. It is seen that marriage is a shortcut to moving up in social ladder for working-middle class people, and their spatial context can only change if they get

married. Since the social classes' spatial reciprocities are also a means of showing status indicates the character's rise in the hierarchy happens by getting married.

Ideal spaces through spatial representations are also related to nostalgia. Audiences may feel nostalgic for time-spaces that they have experienced in everyday life or that they have experienced by seeing the TV series. For example, it is seen that the warm neighborhood narrative is prominent in *Kiraz Mevsimi* and *Kiralık Aşk*. The idealized neighborhood narratives in such TV series creating positive nostalgia may trigger nostalgia for the neighborhood in everyday life too. With the triggered emotions, the audience may desire to experience the community-housing relationship in the warm neighborhood. Another perspective is the spatialization of the longing for the old texture of Istanbul in TV series, which is formed by collective memories. Especially in romantic-comedy TV series, there is a reality, a kind of utopia, where the city has warm neighborhoods and no polarization in warm neighborhoods. As Boym (2001) states that nostalgia is not a longing for space but for time, it may be a longing for the neighborhood-urban relations in the past. Positive nostalgia can be created by supporting this longing with warm neighborhood representations. In the same way, anti-nostalgia can be created in the TV series with cold neighborhood narratives by showing the cons of living in the neighborhood. Also, the contrasts between the two-neighborhood narrative can be separated more by emphasizing the differences between neighborhoods' dynamics.

It is seen that representations vary while drawing a similar picture on TV. Spaces represent an idea about the space's context. It can be the characters' income, social class, taste, marital status, or anything. In the next subtitle, it is discussed what these representations tell about the reality in TV series.

**4.4.2 Reality of spaces.** Representations in TV series create reality in TV series. In these realities, spatial narratives contribute to the story to create a reality with commonalities or differentiations. The diversification of social class representations in spatial contexts and the creation of different moods serve the different types of realities' formation.

Primarily, there are spatial polarizations in social class representations in the analyzed series. It can be said that these spatial polarizations in TV series realities are

normalized. In the TV series, the spatial conflicts and polarization is justified through several features. As has been observed and discussed above, the spaces are coded with social classes, and there are common features in the characters' lives. In housings coded with Group A, such as villas and yalis, it is seen that the characters are distant from each other (family household narrative) or lonely (bachelor household narrative). They do not have good human relations, are cultured in subjects such as art and fashion, consume high-culture products, and have authentic taste. They do not go outside of their own spatial networks. It was observed that the characters belonging to this social class are: ambitious, confident, love to have fun, dolled up, drive top model cars, have high standards of living, and rarely experience the everyday life practices associated with the working class.

On the contrary, in housings coded with Group B, such as apartment buildings and detached houses, characters are in constant communication with their families and are not alone in the house. Their social relations are value-added due to communicating with different types of people. They consume popular culture products and have popular taste. They often have to go outside of their own spatial networks. It is seen that the characters belonging to this social class are: hardworking, determined, have dreams, use public transportation, do not have high standards of living, and have to be content with what they have. They have not experienced the everyday life practices of the upper class, have not been in the same environments with upper-class people unless they work for them, and are alienated when they do.

Based on these, it can be said that spatial codings tell not only about the socio-economic group of a social class but also their domestic living, culture, and personality traits. Social class representations' spatial reciprocities also affect the story and characters' characteristics. It makes TV series spaces important parts of the TV series realities. In addition, producing similar stories in connection with popular culture may cause stereotypes in spatial codings. Along with the similarities in spatial codings, the fact that these four TV series were popular at different times may also indicate that the audience does not find the spatial codings and spatial polarizations in the Turkish TV series odd.

Furthermore, social class transitions are common in the analyzed series' realities. As the socioeconomic class of the characters changes, their spaces also change. In the

analyzed series, when the characters become rich, they move to a villa (such as *Yıldız* moving to a villa). Likewise, when they lose their socio-economic status and become poor, they move back to a similar space they used to live in (such as *Yıldız* returning to live in the neighborhood). It was observed that these changes were supported by the neighborhood narrative. When a person becomes poorer, they move to the Group B neighborhood and begin living in a similar urban environment as Group B characters. Group A character stands out more in their urban environment by showing that the people in the neighborhood are illiterate, gossipy, and curious. Also, Group A character is seen to be alienated among neighbors due to knowledge, culture, and taste differences. The alienation of the Group A character, their belittlement for the neighborhood and their inability to adapt to the neighborhood life are shown.

Similarly, when characters become rich, they move to villas and move away from the neighborhood. From time to time, it is seen that the character wants to visit their old neighborhood (*Kiraz Mevsimi*, *Kiralık Aşk*) or takes on a new persona to fit in the Group A neighborhood (*Adını Feriha Koydum*, *Yasak Elma*). In the analyzed series, it is seen that if the character returns to their old neighborhood, their old behaviors/habits also return (such as *Defne* dressing more comfortably when she returns to her neighborhood, going to watch football matches in the neighborhood café, etc).

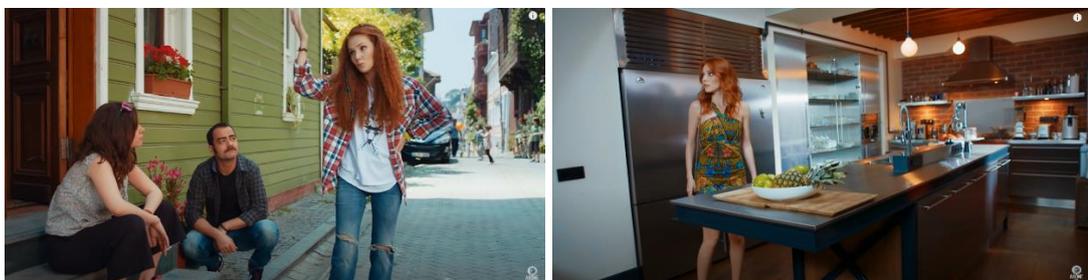
Based on these, social class transitions' reflections on the TV series spaces show that the character's status is related to the space they live in. Moreover, even if there are social class transitions in the TV series, the character internally belongs to their old social class. This shows that in social class representations, the spatial network (home, neighborhood, etc.) that the characters are born into creates their identity. Even if they shift classes, they can never fully belong to that class. For example, in the 154<sup>th</sup> episode of *Yasak Elma*, *Yıldız* gives a *mangal* party (Turkish barbeque) in the garden of the yali and hangs the laundry in the garden (Figure 77). *Ender*, who lives in the next yali, says, "This is your culture anyway. Like making sucuk on the mangal and hanging the laundry, etc. In short, (your culture) disgraceful. (Sizin kültürünüz bu zaten. Böyle mangalda sucuk yapmak, çamaşırları asmak filan. Rezillik yani)". Even though *Yıldız* lives in a yali, the fact that she continues her old everyday life practices whenever she wants shows that she is still connected to that class and that domestic living. Besides,

the fact that upper class characters refer to everyday life practices such as mangals and hanging laundry in garden as "disgraceful" shows that spatial polarization may be related not only to housing but also to how the houses functions.



*Figure 77. Social class differences*  
(Yasak Elma, 2022)

Moreover, one of the things that affect the character's personality and behavior in TV series' realities is the spatial network they live in. When the characters' spaces change, the characters' behaviors also change, and these changes are clearly visible in TV series' realities. For example, when *Feriha* moves to upper-class spaces, she becomes more confident, and her everyday life practices change. When *Defne* becomes the assistant of the company's founder, it is seen that she changes her whole appearance to look attractive to the founder (Figure 78). Also, to not be alienated and fit in spaces where upper-class people are, she had to change her appearance. Therefore, it can be said that the appearance of the characters in the TV series realities can also be related to the spaces.



*Figure 78. Appearance change*  
(Kiralık Aşk, 2015)

Another example is when *Yıldız* moves to the villa, she tries to act naturally as if she has always lived such a life. Although she acts more confident and braver now, it takes time for her to adapt to the everyday life practices (balls, parties, etc.) of the new class she has transitioned to. It can also be said that another consequence of social class transitions is that the character has to implement the everyday life practices of that class. Sean R. Martin and Stéphane Côté (2018) say that class transitioners have broad cultural experiences due to experiencing both and can connect shared experiences. In addition, they also become a bridge between Two Different World narratives and integrate diversities in the TV series realities and spaces.

Moreover, as stated in the previous subtitle, if a character wants to belong to a social class or another community, they have to change their spatial context. In the reality of TV series, this turned into a norm and became an over-used plot line. This might encourage the spatial transformation of individuals and establishes an idea that upper-class spatial reciprocities are component of being happy-rich. In order to be like someone, they need to live in similar spaces-lifestyles like theirs. It also shows that one of the many dilemmas of characters' inner journeys is to belong somewhere, to someone, or to something. To conclude, it can be said that many TV series realities can be created through the relationship of characters with spatial narratives and representations. These realities can co-exist and enforce each other in the thirdspace.

**4.4.3 Interacting in the thirdspace.** Lastly, the relationship between Turkish TV series, everyday life, and the audience is a vital component of thirdspace. The audience interacts with realities that are constructed with representations through various media. The interactive communication with TV series brings closer the everyday life and reality in TV series.

Primarily, interactive communications in the thirdspace are related to the duration of TV series. As the episodes' duration increase, interactions are affected. On average, how many minutes in the episodes are examined to observe the time component. Due to the first episode might be misleading (being a pilot episode), the 10<sup>th</sup> episodes' durations are considered for examination. It is seen that *Adını Feriha Koydum* lasted 1 hour 55 minutes, *Kiraz Mevsimi* 1 hour 40 minutes, *Kiralık Aşk* 1 hour 46 minutes, and *Yasak Elma* 2 hours 11 minutes (on the 10<sup>th</sup> episodes).

Considering that these TV series broadcast weekly episodes in prime time and continue for several years, they occupy a significant amount of time in the everyday life of audiences. Reruns are still broadcast on TV occasionally, and clips-episodes are shared on social media. Firstly, TV series become a part of the everyday life routine of the audience by lasting about 2 hours each week for several years. Secondly, TV series continues to be relevant by existing in social media and interacting with the audience. Thus, the impact and role of TV series in the thirdspace are unlimited and can be relevant for a long time.

The interaction ways and tools can vary, as mentioned. Audiences can have real-time interactions with the people whom they watch (family, friends). Most importantly audience can have real-time interactions through social media. They can comment and interact with other audiences on social media (such as Twitter, Instagram, etc.). Audiences can create public opinion in the thirdspace and affect the script, casting, and more, as mentioned in the “Inhabitants of the Thirdspace” subtitle.

Besides, the audience’s interaction is not limited to the broadcasting time, which frees the thirdspace’s time component from a short time-period. Accordingly, TV series’ were examined on Twitter and Youtube on December 5, 2022. It is observed that the analyzed TV series continues to be discussed/mentioned in the Twitter hashtags such as “#KiralıkAşk”, “#Kiraz Mevsimi”. Moreover, it is observed that the Youtube channels of all the TV series in the case study continue to publish TV series clips. Thus, the audience continues to communicate with TV series by commenting on the videos. Thanks to the internet, the audience can continue to communicate with the TV series in the thirdspace even if the TV series end and years pass. Therefore, interactions are not obligated to be in the broadcasting time. Also, it is observed that on social media platforms, people share the location of TV series’ sets. Audience could visit the sets even while the series was being filmed. Moreover, the audience can still visit the housings used for exterior shooting in the TV series. The audience can visit the locations used in the TV series shows that they can witness the reality of the TV series in everyday life, even if not literally. All these practices define and exist within the thirdspace, constituting its reality as a phenomenon.

Audience interactions affect many parts of everyday life, which makes spaces in thirdspace interwoven. For instance, the audience can influence the supply-demand

mechanism by sharing the decorations in the spaces they watch. In Figure 79, it is seen that a Pinterest user archived the furniture from *Kiralık Aşk* and *Yasak Elma* by creating a folder and showing where the furniture can be purchased. Therefore, in everyday life, the audience can also advertise products in TV series by themselves.

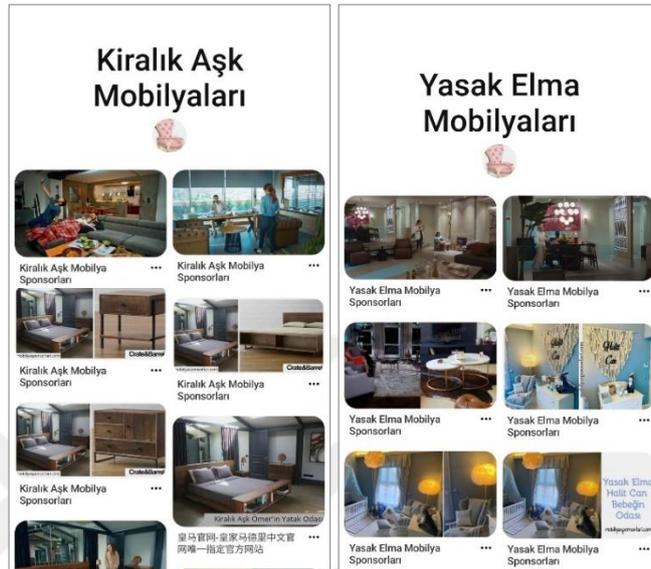


Figure 79. Audience's interaction in social media (Pinterest, last accessed on December 7, 2022)

Furthermore, audiences' interactions might influence their taste. It is seen that the tastes of the audience and tastes in everyday life affect the TV series' spaces. The housing choices and interior designs of the upper classes in the case study reflect the popular taste of their time. On the other hand, it is seen that the working-middle class generally lives in similar and more old-fashioned interior designs. While Group A spaces follow the trends, Group B spaces are more stable. Therefore, Group B spaces can also be seen as nostalgic spaces in terms of design. The audience's relationship with these spaces is audience might want the décors used in the TV series to use in everyday life.

Accordingly, TV series space can affect the audience's taste by presenting a lifestyle. Especially the fact that the décors in the TV series can be sold through advertisements increases the effect of the thirdspace. In *Yasak Elma*'s 125<sup>th</sup> episode (Figure 80, left image), before *Yıldız* goes to sleep, she looks at the products of a furniture brand on her phone. Then, she expresses how much she wants to build a

"palace-like (*saraydan hallice*)" house for herself and how beautiful the furniture looks. In the right image (Figure 80), in her dream, she sees herself in the house she wished for. At the end of the scene, she says, "This is the beautiful life I have been looking for! (*İşte aradığım güzel hayat bu*)". The left scene is posted in the episode, but the dream scene is only posted on the official Youtube account of the TV series. Despite this, it is seen that approximately 800,000 people watched the shared clip on Youtube (last accessed on December 15, 2022). Thus, the brand's product placement in the TV series reality enables the audience to purchase the interior design of *Yıldız's* dream house. Thanks to this scene, everyday life and TV series reality come together in the thirdspace.



Figure 80. Product placement  
(Yasak Elma, 2022)

Moreover, in episode 38<sup>th</sup> of *Kiraz Mevsimi*, a duvet cover designed by *Öykü* is seen (Figure 81). It is seen that the name of the store's name is shown, and *Öykü* looks happy to see her product in the store. The same product was put on sale in 2015 under the name "Kiraz Mevsimi" in the mentioned brand (Figure 82). Therefore, the audience could buy the product said to be designed by the character. This type of commercial interaction between the actors and the audience is an important component of the TV series in the context of thirdspace. These also have an impact on the "reality" of these series. On the one hand, they are so real and physically accessible through these goods used and displayed as part of their spaces; on the other hand, such commercial concerns and features overshadow these places, and everyday environments' being actually lived spaces.



*Figure 81. Product placement in plot  
(Kiraz Mevsimi, 2014)*



*Figure 82. Product placement and everyday life  
(Bellona Official Facebook Account, 2015)*

Besides, it is important to see how the representations in the TV series affect the audience's culture and way of thinking. Representations and realities of social class distinction in TV series in the thirdspace may function as a mechanism to normalize these in different ways. Although audiences do not experience it themselves, they are involved in this reality, albeit remotely, by constantly witnessing it. They create an interaction and communication network with their comments on social media and everyday life. The concept of the thirdspace claims that these TV series are no longer just stories broadcast on TV but an in-between space with the potential to interact with the audience in a deeper and more inclusive way.

The audience's constant witnessing of similar spatial coding in the analyzed TV series may affect the audience's perspective on spaces in everyday life. The fact that the spatial narratives of social classes change according to the genre of TV series (warm-cold mood) shows that reality in the thirdspace is built through many parallel narratives. It also shows that even if similar materials (neighborhood, urban images, etc.) are used in the TV series' spaces, the atmosphere of the spaces may differ. Moreover, the existence of different spatial narratives in the analyzed TV series

provides diversity in the TV series realities. Accordingly, it increases the variety of character-space relations that the audience can empathize with. It can also be said that there is not a singular TV series reality-spatial narrative in the thirdspace and that diversity merges into an inclusive space. Besides, the audience can experience a greater number and variety of spaces thanks to the multiplicity of spatial narratives. The diversity of spaces expands the thirdspace and the spaces that audiences experience.

The audience's interaction in the thirdspace also gains its power by combining real and imaginary spaces. The spatial contexts in which individuals are in everyday life cannot be seen as a wide spatial network as in the TV series. The way audience sees even imaginary spaces, such as dreams, daydreams, and memories in the TV series, eliminates privacy and boundaries in the space. The audience watches the spaces where the characters live in as a space without limitations, and it is a space where the boundaries are blurred. Imaginary and real spaces are juxtaposed, and the distances in time-space disappear.

Likewise, changes in the characters' inner world (mental state, marital situations) can also be shown through spatial narratives in the reality of the TV series. This can be exemplified by the change in the interior design of *Ömer's* bedroom in *Kiralık Aşk*, under the "House Narrative" subtitle. During his transition from being a bachelor to being in a romantic relationship, the interior design of the bedroom changes. Thus, it is observed that the change in the marital situations of the characters transforms the space they live in. The prettification of the family house representation in the analyzed series may change the view of the family house in everyday life as well and may cause longing-nostalgic feelings for family life. Also, such a representation of family houses in TV series may have been formed due to the image of the family house in everyday life or due to the importance of the family in local culture. The family house that is idealized in TV series is not the one that is built with blood ties, but the families that characters establish themselves. In the analyzed TV series realities, the one thing that completes the character's arc is marriage, and the idealized family house is seen to be in upper-class spatial contexts. When the characters get married, they usually live together in wealthy neighborhoods, in villas and yalis (*Kiraz Mevsimi*, *Kiralık Aşk*, *Yasak Elma*). However, in *Adını Feriha Koydum*, when *Feriha* married *Emir*, she

moved from the basement of the building she lived into an apartment on the upper floors. This represents her rise in the vertical neighborhood hierarchy. The fact that the audience is able to follow the characters' arcs (i.e., journeys) also spatially increases the impact of the thirdspace.

Finally, given that the selected TV series are popular series and have high ratings from the general audience, their impact in the thirdspace is significant. It is seen that TV series are generally watched to get away from everyday life problems, but TV series connect the audience to everyday life again. The fact that the selected TV series contain many realities within themselves shows that there can be different spaces within spaces. Moreover, it can also be said that the representations in the TV series in the context of thirdspace can affect everyday life over time. Also, TV series being a space of self-actualize for the audience may cause them to desire the spaces they experience in the TV series. Thus, current housing preferences, the meanings attributed to house/neighborhood/urban, how individuals position themselves in the space they live in, and more may change.

## **Chapter 5**

### **Conclusion**

Thirdspace studies opened new discussions on many subjects over time. Its' flexible and immeasurable boundaries enabled the establishment of a broad perspective on multiplicity of issues. This thesis's main purpose was to analyze the Turkish TV series in the thirdspace. It aimed to analyze the spaces narrated in Turkish TV series in terms of their users, surroundings, and urban context. Analyses contributed to the discussion of the interaction between the reality constructed in TV series and the audience in the thirdspace. Before starting the research, the connection between TV series spaces, everyday life, and the audience seemed unclear. The interactions were limited to certain fields (such as television and media studies), but its architectural aspect was not examined enough. Therefore, transdisciplinary research on thirdspace enabled us to examine space(s) with a multi-dimensional approach.

Consequently, some observations and analyses were made while examining the dynamics within thirdspace. To begin with, it is observed that thirdspace is an interactive space where the Turkish TV series, everyday life, and the audience interact. Each TV series creates its own reality, and many TV series realities can exist simultaneously in the thirdspace. The audience can have an emotional connection with the TV series. Thus, TV series can influence the audience's tastes, culture, consumer habits, and, therefore, their everyday lives. Besides, the audience's relationship with these contexts can affect the spaces of the TV series. In general, the interaction between the TV series' spaces and the audience is used as material for comprehending popular taste, contemporary domestic culture, house/neighborhood/urban relations, and spatial dynamics in society.

Thereupon, a case study was conducted to discuss the Turkish TV series in the context of the thirdspace. Narratives in the TV series' spaces construction, the relationship between the representations, the character-space relations, the spaces' relationship with each other, and their relationship with the audience are examined. Four TV series in the case study were examined, and at the end comprehensive discussions with visual materials enabled us to analyze the topic in various aspects.

Hereby, the case study and discussions gathered some outcomes and opinions on the thirdspace. Primarily, every series creates its' own Istanbul and spatial context with its distinct dynamics. However, because similar urban transition scenes and similar housing types used in TV series, common spatial representations were inevitable. Predominantly, Istanbul is shown as a dream city full of opportunities, dynamic, crowded, yet glamorous. By ignoring chaos and the recent construction boom in these overall representations in the city, developed residential areas' and Bosphorus waterfront representations were preferred in all these narrations on the city. Thereupon, it can be said that even if TV series realities have no rigid boundaries in the thirdspace, quite a narrow spectrum of representations is visible in TV. This is also related to TV series dynamics with popular culture, popular taste, and general audience. Popularity linked with being consumed by the majority and providing similar narratives can be safer than experimenting in a fierce competition environment.

Moreover, unlike everyday life, TV series enable the audience to witness the transformations in the city. From the urban transformation to changes in housing-interior design taste, TV series have become a tool to examine their time. However, one thing that did not seem to change since years is the idealization of spatial contexts that associated with upper-class. It has been observed that the ideal house life in the TV series is to live in the upper-class in family household narratives (nuclear families built by marriage). The ideal neighborhood, on the other hand, is represented as a contrast to the density of the city; it takes place in less populated upper-class residential areas. These areas consist of gated communities, Bosphorus waterfront, or suburban villa neighborhoods that consist of villa-yali-like housings with green areas and big pools. Upper-class spatial reciprocities become the norm of the ideal life in TV series.

Furthermore, the stereotyping of spatial codings and representations justifies spatial segregation and polarization in TV series. Characters in TV series live in spaces according to their social class and adopt the habits-characteristics of that class. Social classes affect characters' spatial context to their taste, cultures, everyday life practices, and more. Upper-class spatially coded housings are narrated as a *reward* that everybody wants to win. Furthermore, the idealization of upper-class spaces is also related to belonging to the space issue. It is observed that in order to belong to a high society and luxurious life, characters have to change their spatial context (such as an

apartment building to a villa). Thus, spatial change becomes mandatory to rise in the social class hierarchy. The reason is belonging to a group not only related to having connections, similar professions, and family; but also related to living in a similar spatial context as them. Characters try to belong to the upper-class by starting from getting used to their spaces. Besides, these spaces are used as the definition of high status in society and being respected, which makes the characters want to belong to these spaces by obtaining them. Thereupon, as much as the characters' stories are important, the spatial narrative also constructs a significant amount of place in the characters' journeys.

Likewise, the idealized lives/spaces in TV series can affect the contemporary housing culture in everyday life. Interactions between the audience and TV series in the thirdspace enable influence on this issue. As mentioned, how the audience can be affected by what they consume in previous chapters; they can adopt spatial codings and be influenced by the tastes, norms, and lives in it. The thirdspace may be a factor in the association of spaces that represent status and wealth in TV series with similar meanings in everyday life. Also, it may change the audience's perspective on certain spaces (villa, yali etc.). Parasocial interaction of the audience may cause them to desire the idealized lives/residences in the TV series. Moreover, spatial coding used in upper-class representations can turn into a kind of collective consciousness that influences the things that the audience idealizes. Just as Judith Stacey says, the image of the suburban white-middle-class family in 50s sitcoms creates a collective nostalgia for family values (Spigel, 2001), and the idealized lives in Turkish TV series can create their own collective nostalgia.

In addition, the audience's ability to purchase what they see makes TV series in-between spaces. TV series not only allow purchasing of goods but also enable the experience of such spaces (partially). TV series can be a space of self-actualization, and it makes spaces accessible for everyone. Even if the audience cannot physically experience them, experiencing partly makes these spaces familiar and accessible in a way. Besides self-actualization, the audience can express themselves and feel satisfaction by having a say in the TV series spaces. Their interaction influences and changes the spaces. Also, it transforms thirdspace into a kind of space of freedom. Thus, the audience is in a position of effective power in the TV series, in contrast to

the spaces where they have no say in everyday life. These intertwined relationships keep the thirdspace alive and dynamic.

In addition, the audience can see the dreams, daydreams, and memories of the characters, which makes multi-layered spaces in the thirdspace. Real and imaginary spaces come together in the TV series and are experienced by the audience. Transitions between real or imaginary spaces are independent of the distances in everyday life. In the reality of the TV series, it has been observed that concepts such as distance-time between spaces disappear, as well as different spaces in terms of time-space can be shown. Therefore, it can be said that the audience can experience many spaces simultaneously. Besides, juxtaposing the spaces that cannot be experienced in everyday life, creating multiplicity by various narratives/moods, and gathering diverse time-space relations make the thirdspace attractive for the audience. The multiplicity of spaces and the existence of many TV series realities support and reinforce each other in the thirdspace.

Thirdspace is, most importantly, a collective lived in-between space. Audiences interact with each other, and thirdspace is beyond the boundaries of the house. Everybody becomes a neighbor while being linked with this space in a way. It connects people by sharing and experiencing the thirdspace. The spaces turn into collective experiences that create shared meaning for many people. Besides, the accessibility to TV series' spaces (sets), references to everyday life/real events, and TV series references to each other make the TV series spaces reality blend with everyday life. These are some factors that increase the power of thirdspace and increase the level of interaction between audiences in thirdspace.

Last but not least, the spaces of the TV series can be interpreted differently by the audiences depending on their background. Nevertheless, in the thirdspace, a world is established by the similarity of the stories, the spaces, and the interaction mediums. The audience may relate to thirdspace in different ways. However, since thirdspace is built through commonalities, the audience is placed somewhere within this circle. Therefore, it can be said that the thirdspace is not liberating but binding and integrative. Especially on TV, which produces mainstream content, a wide space of freedom is not expected. Therefore, the thirdspace has partial boundaries, possibilities, and limits to what it promises.

As a result of the research, it is observed that the spaces change according to the socioeconomic group, taste, and personality characteristics of the characters (i.e., people) and that the spaces also change/transform in line with the change of these parameters. Moreover, it is observed that the TV series realities are part of the spaces of everyday life. Representations and realities in TV series build a comprehensive interaction zone with the audience in the thirdspace. The interactions between spaces can build other spaces and affect each other. In future research, a thirdspace study that focuses on the audiences' reception of TV series spaces can be conducted. Furthermore, for future studies on TV series in the thirdspace, this thesis might serve as a starting point for discussing what kinds of spatial narratives, representations, and realities exist in TV series and how TV series, everyday life, and the audience interact. The Turkish TV series in the thirdspace theory is expected to evolve into a more thorough discussion with the research that will be added in this initial step.

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