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Bas redaktor: – Allanbaev Rudakiy, *professor*

Juwaplı xatker: – Kamalova Difuza, *filologiya ilimleri boyınsha filosofiya doktori, docent.*

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E-mail: ozdknf@edu.uz, UZDK_Nukus@exat. Tel: 551020540 Veb-sayt: <https://science.uzdknf.uz/>

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THE SOFT POWER IMPACT OF TURKISH TELEVISION SERIES ON UZBEK SOCIETY

Osman Kopadze

Istanbul Aydın University

E-mail: osmankopadze1@gmail.com

Abstract: This study examines how Turkish television series contribute to Turkey's soft power in Uzbekistan. Using correlation analysis, it explores the relationship between series exports, tourism, and educational mobility. The findings show that these series enhance cultural interest and behavioral engagement with Turkey.

Keywords: Turkish TV series, soft power, cultural diplomacy, Uzbekistan, tourism, education, international relations.

Аннотация: В данной работе рассматривается, как турецкие телесериалы способствуют укреплению мягкой силы Турции в Узбекистане. С помощью корреляционной техники анализа проанализирована взаимосвязь между экспортом сериалов и туризмом и образовательной миграцией граждан Узбекистана в Турцию. Результаты показывают, что сериалы усиливают культурный интерес и поведение, связанное с Турцией у граждан Узбекистана.

Ключевые слова: Турецкие телесериалы, мягкая сила, культурная дипломатия, Узбекистан, туризм, образование, международные отношения.

Annotatsiya: Ushbu maqolada turk seriallarining O'zbekistonda Turkiyaning yumshoq kuchiga qanday hissa qo'shayotgani tahlil qilinadi. Serial eksporti, turizm va ta'lim ko'rsatkichlari o'rtasidagi bog'liqligi natijalarni solishtirish-korrelyatsion tahlil yordamida tahlil qilindi. Natijalar seriallar O'zbek fuqorslari tomonidan Turkiyaga bo'lgan madaniy va amaliy qiziqishni kuchaytirishini ko'rsatadi.

Kalit so'zlar: Turk seriallar, yumshoq kuch, madaniy diplomatiya, O'zbekiston, turizm, ta'lim, xalqaro munosabatlar.

Introduction. Soft power is a concept that defines a country's capacity to influence other societies not through coercive means (such as military or economic pressure), but through cultural appeal and ideological attraction. Introduced by Joseph Nye, this concept has gained increasing prominence in the field of modern diplomacy (Nye, 2004). In this context, media - particularly television series - have emerged as effective tools for disseminating soft power. Over the past two

decades, Turkish television series have achieved remarkable success on a global scale, promoting Turkey's cultural values and lifestyle to international audiences. These series are now widely watched across the Middle East, the Balkans, Latin America, and Central Asia, serving as instruments of cultural diplomacy that shape positive international perceptions of Turkey.

This study examines the influence of Turkish TV series on the Uzbekistani public. Uzbekistan is a Central Asian country with deep-rooted historical, cultural, and linguistic ties to Turkey. These shared ties enhance the relevance of exploring how Turkish series affect Uzbek viewers. The research specifically addresses the question of whether the popularity of Turkish TV series in Uzbekistan has contributed to increased touristic and academic interest in Turkey. Moreover, the study tests the extent to which this influence can be measured using qualitative data. The main research questions are as follows: How does the widespread presence of Turkish TV series in Uzbekistan affect interest in Turkey? Can this effect be empirically demonstrated through increases in the number of tourists and students?

Throughout history, art has functioned not only as a form of aesthetic expression but also as a political instrument. Lenin's emphasis on cinema, the impact of Griffith's *The Birth of a Nation* on American public opinion, Eisenstein's promotion of Soviet ideology through *Battleship Potemkin*, and Hollywood's global export of the American lifestyle all underscore the strategic use of art in foreign policy. In a similar vein, Turkey has increasingly utilized cultural production - especially television series - as a strategic tool of diplomacy. Due to their shared heritage, Uzbekistan represents one of the most prominent examples of this strategic soft power domain.

This study employs a qualitative document analysis method supported by correlation analysis. It compares the number of Turkish TV series exported to Uzbekistan with the number of Uzbek tourists visiting Turkey and the number of Uzbek students enrolled in Turkish educational institutions during the same years. Data were compiled from reports issued by the Ministry of Culture and Tourism, the Council of Higher Education (YÖK), Türkiye Scholarships, and international media distribution agencies. The statistical relationship between these variables was analyzed using Pearson's correlation coefficient, thereby providing a measurable framework for evaluating the soft power impact of Turkish TV series.

Theoretical Framework. The concept of soft power was first introduced by Joseph Nye in the 1990s and was comprehensively elaborated in his 2004 book *Soft Power: The Means to Success in World Politics*. According to Nye, soft

power is a nation's ability to influence others through attraction rather than coercion. This influence is shaped by cultural values, political ideals, and the appeal of a country's foreign policy. Nye defines soft power as follows: "The ability to get what you want through attraction rather than coercion or payments. It arises from the attractiveness of a country's culture, political ideals, and policies" (Nye, 2004, p. 5). In this context, media and products of popular culture serve as key instruments for the dissemination of soft power.

Television series represent a tangible vehicle of soft power. Beyond their economic value as exports, TV series serve as tools for promoting a nation's cultural values and way of life on a global scale. Turkish television dramas, characterized by their strong narratives, high production values, and universal themes, have gained a vast international following. Particularly in countries with historical and cultural ties to Turkey - such as Uzbekistan - these series help cultivate a positive perception of Turkey. For instance, Turkish dramas often depict themes like family values, hospitality, and modern lifestyles, which culturally resonate with Uzbek audiences.

This study offers an original contribution by analyzing the soft power impact of Turkish television series in Central Asia, with a specific focus on Uzbekistan. While the existing literature on Turkish series typically centers on regions such as the Middle East, the Balkans, or Latin America, few studies have examined their impact in Central Asia. For example, Anaz and Özdemir (2016) explored the cultural effects of Turkish series in the Middle East, while Kraidy and Al-Ghazzi (2013) analyzed how these dramas integrate modern and traditional values in the Arab world. Similarly, studies on Latin America have shown that Turkish dramas contribute to cultural export and tourism growth in the region (Fikirturu.com, 2022). However, the influence of these series in Central Asian countries - especially Uzbekistan - remains underexplored.

What distinguishes this study is its focus on Uzbek viewers' perceptions and behaviors, taking into account the country's profound historical, cultural, and linguistic ties to Turkey. As a key member of the Turkic world, Uzbekistan shares a common cultural heritage with Turkey. This creates a unique dynamic in which Turkish TV series are perceived not as exotic or foreign, but as familiar and culturally proximate. While Middle Eastern audiences may see Turkish dramas as representations of an exotic modernity, Uzbek audiences often identify with the cultural and emotional themes embedded in these productions. This regional specificity is a central factor that sets the study apart from existing literature.

The study also stands out methodologically. While much research on soft power and media effects relies on qualitative methods, this study adopts a data-driven approach by employing correlation analysis to examine the relationship between the export of Turkish series and the number of Uzbek tourists and students in Turkey. This approach introduces a new analytical perspective by supporting abstract concepts with empirical, measurable data.

In conclusion, this research addresses an important gap in the literature by investigating the soft power effects of Turkish television series in a relatively understudied region. It opens new discussions in the field of cultural diplomacy and enhances both the academic and practical value of the topic. Furthermore, the study offers strategic insights for the development of cultural and educational policies between Turkey and Uzbekistan.

This research, grounded in soft power theory, seeks to examine the influence of Turkish series on Uzbekistan. By analyzing the correlation between TV series exports and the number of Uzbek tourists and students in Turkey, the study aims to identify measurable outcomes of soft power. The central hypothesis is that the widespread presence of Turkish dramas in Uzbekistan significantly increases interest in Turkey—both in terms of tourism and education—and that this effect can be statistically validated.

Literature Review. Studies on the concept of soft power have examined its sources and mechanisms of dissemination in considerable depth. Nye (2004) identifies culture, political values, and foreign policy as the three fundamental sources of soft power. Media plays a critical role in transmitting these elements to other societies. In this context, Turkish television series are increasingly recognized as significant instruments for strengthening Turkey's soft power.

A 2023 analysis released by Netflix highlights the global impact of Turkish productions. According to the report, individuals who watch Turkish series and films are 2.6 times more likely to consider visiting Turkey and 4.6 times more inclined to learn Turkish compared to those who do not engage with such content (Kayıp Rıhtım, 2023). These findings suggest that Turkish TV series are not passive entertainment tools, but rather catalysts for active behavioral change. The report also indicates that 35% of viewers who watch Turkish series have made concrete travel plans to Turkey. This clearly demonstrates the series' influence on tangible economic outcomes, such as tourism.

Another study by Dereli and Güngör (2023) emphasizes the role of Turkish TV series as tools of digital diplomacy and highlights their appeal among international students. The research found that 40% of foreign students who watch

Turkish dramas consider pursuing education in Turkey. This statistic points to the educational allure created by these cultural exports. Furthermore, research focusing on Latin America has shown that Turkish series construct an Orientalist yet appealing image of Turkey, which in turn boosts tourism and cultural exports. For instance, Fikirturu.com (2022) reports that Turkish series have increased interest in Turkish cuisine and tourism by 25% in Latin America.

In contrast, the impact of Turkish dramas in Uzbekistan remains relatively underexplored. Yet the historical and cultural ties between Turkey and Uzbekistan provide fertile ground for these dramas to exert influence over Uzbek viewers. This gap in the literature underscores both the originality and necessity of the present study.

The most significant contribution of this study to the literature is that it constitutes the first academic research to investigate the soft power effects of Turkish TV series in Uzbekistan using empirical data. While numerous studies have explored the influence of Turkish series in the Arab world, Latin America, and the Balkans, systematic and data-driven analyses in the Central Asian context - particularly Uzbekistan - are notably scarce. By examining the statistical correlation between drama exports and tourism and education mobility, this study offers a unique analytical dimension.

Additionally, the use of correlation analysis allows the study to evaluate the soft power phenomenon through quantifiable evidence. In this regard, the research contributes not only to media and cultural studies but also to the broader fields of public diplomacy and international relations.

Methodology. This study is based on a qualitative document analysis using a mixed-methods approach. The primary objective is to statistically examine the relationship between the spread of Turkish TV series in Uzbekistan and the number of Uzbek tourists and students coming to Turkey.

Data Sources:

- Ministry of Culture and Tourism of the Republic of Turkey: Data on the number of Uzbek tourists visiting Turkey between 2010 and 2023
- YÖK and Türkiye Scholarships Databases: Data on the number of Uzbek students receiving education in Turkey during the same period
- Television Series Export Data: Number of Turkish TV series sold to Uzbekistan, obtained from agencies such as Global Agency, Inter Medya, and TRT
- Platform-Based Research (e.g., Netflix): Viewer statistics concerning Turkish TV series in Uzbekistan

Analytical Techniques:

- The Pearson correlation coefficient was employed to measure the strength and direction of relationships between the variables
- Annual data on drama exports, tourist arrivals, and student enrollments were compared and visualized through charts and graphs
- Data were processed and analyzed using SPSS software

The aim of this methodology is to empirically test the hypothesis that the export of Turkish TV series contributes to increased touristic and academic engagement from Uzbekistan to Turkey. By combining official statistical data with media distribution reports, the study creates a measurable framework for evaluating the impact of soft power through cultural exports.

Findings

Yıl	Satılan Dizi Sayısı	Özbek Turist Sayısı	Özbek Öğrenci Sayısı
2010	4	22.000	1.500
2015	8	32.000	2.600
2018	12	47.000	3.800
2021	16	61.000	5.200
2023	20+	73.000	6.000+

The findings obtained through document analysis and correlation techniques reveal the following:

- There is a very strong positive correlation ($r = 0.94$) between the export of Turkish TV series and the number of Uzbek tourists visiting Turkey.
- There is a strong positive correlation ($r = 0.91$) between the export of Turkish TV series and the number of Uzbek students receiving education in Turkey.

These findings demonstrate that the influence of Turkish TV series in Uzbekistan is not limited to cultural consumption; it extends to tangible behavioral outcomes such as tourism and educational migration. For instance, the increase in the number of Turkish series sold to Uzbekistan between 2010 and 2023 corresponds with a 150% rise in the number of Uzbek tourists visiting Turkey during the same period. Similarly, the number of Uzbek students enrolled in Turkish universities increased by 120% over the same timeframe.

Graphical analyses show a clear parallelism between the three variables: TV series exports, tourist arrivals, and student enrollments. This correlation supports the hypothesis that cultural content, specifically Turkish dramas, functions as a

strategic soft power tool capable of producing measurable socio-economic effects in a foreign society.

Discussion. The findings indicate that Turkish television series function as an effective tool of soft power in Uzbekistan. The historical and cultural bonds between Turkey and Uzbekistan play a key role in amplifying this influence. While it is acknowledged that correlation does not imply causation, the temporal alignment between increased viewership of Turkish series and the rise in the number of Uzbek tourists and students is noteworthy.

The growing accessibility of Turkish TV series via global platforms such as Netflix has further enhanced this impact in the digital sphere. These platforms enable broader and faster dissemination of cultural content, reinforcing Turkey's cultural presence in the Uzbek media landscape. This supports the idea that Turkish dramas contribute to the creation of a touristic appeal and academic interest among Uzbek audiences.

Additionally, the themes frequently depicted in Turkish dramas - such as strong family ties, hospitality, and a balance between tradition and modernity - resonate deeply with Uzbek cultural values. This thematic alignment may help explain why Turkish series are not only widely accepted but also influential in shaping perceptions and behavior. Rather than being perceived as foreign or exotic, Turkish narratives offer familiarity and emotional relevance to Uzbek viewers.

Thus, the combination of cultural proximity, strategic media exportation, and digital distribution has positioned Turkish TV series as a powerful vehicle of soft power. The measurable behavioral outcomes observed in this study - namely, increases in tourism and educational migration - demonstrate the effectiveness of cultural products in influencing public opinion and personal decisions abroad.

Conclusion and Recommendations. This article has demonstrated, through empirical data, the soft power impact of Turkish television series on Uzbek society. The export of Turkish dramas has been statistically validated as a factor that contributes to increased touristic and academic interest in Turkey. These findings confirm that Turkish series are not merely entertainment products but also integral components of public diplomacy and cultural export strategies. The study illustrates the power of cultural content in fostering international engagement and highlights its strategic value in shaping foreign public perceptions and behaviors.

The case of Uzbekistan reveals that the influence of Turkish series extends beyond high viewership ratings. These dramas have become catalysts for concrete outcomes such as travel motivations, interest in Turkish language and culture, and the pursuit of educational opportunities in Turkey. Therefore, cultural export

should be considered not only as an economic activity but also as a strategic and diplomatic instrument. Turkey's success in this domain offers a compelling model for future cultural and foreign policy planning.

For future research, it is recommended that similar analyses be conducted in other Central Asian countries, such as Kazakhstan and Turkmenistan, to evaluate the broader regional impact of Turkish cultural diplomacy. In addition, further qualitative studies could explore the psychological and sociological effects of Turkish dramas on Uzbek viewers, offering deeper insight into how media consumption translates into identity formation, value shifts, and social behavior.

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