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**SCREENSCAPING ISTANBUL:
REPRODUCTION OF THE CITY IMAGE IN TV SERIES**

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ABSTRACT

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With the advances in digital televising technologies at an international scale and substantial investments in visual media productions, İstanbul, as Turkey's cultural capital, has become an important stage for its large TV series market, especially for the last two decades. The city has been presented to the audience with diverse and distinct urban identities in these years, due to its rich and complex social structure and the dynamic urban transformation that it has been undertaking. Within this framework, this thesis strives to analyze how the image of İstanbul is reconstructed through online TV series. For this analysis, the study revisits Kevin Lynch's theories on urban image and examines their effects on representational media. The aim of this study is to re-read the discussions on the city image and to develop a new perspective on the visual reproduction of city spaces. The analysis will be concentrated on four selected TV series which were produced for digital TV platforms and have had the highest audience interaction as of May 2021: *Persona* [Şahsiyet], *The Protector* [Hakan: Muhafız], *Ethos* [Bir Başkadır] and *The Gift* [Atiye]. The method derived from Lynch's urban elements of the city image is applied to compare and contrast representations of İstanbul in these TV series. The study shows that urban elements of the city are instrumentalized and reinterpreted as a part of İstanbul's image with narratives of the TV series in which the city's portrayal varies from the city of social contrasts, urban dichotomy, vivid nightlife, urban confinement to mythical urban heritage.

Key Words: visual media, TV series, urban space, city image, İstanbul

ÖZ

İSTANBUL'UN EKRANDAKİ İNŞASI: KENT İMGESİNİN TV DİZİLERİNDEKİ YENİDEN ÜRETİMİ

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Uluslararası ölçekte dijital televizyon teknolojilerindeki gelişmeler ve görsel medya prodüksiyonlarına yapılan önemli yatırımlar ile İstanbul, Türkiye'nin kültür başkenti olarak özellikle son yirmi yılda büyüyen dizi pazarı için önemli bir sahne haline geldi. Kent, bu yıllarda zengin ve karmaşık sosyal yapısı ve gerçekleştirdiği dinamik kentsel dönüşüm ile farklı kimliklerde izleyiciye sunuldu. Bu tez, İstanbul imajının çevrimiçi diziler aracılığıyla yeniden yapılandırıldığı yöntemleri incelemeyi hedeflemektedir. Bu analiz için çalışma, Kevin Lynch'in kentsel imaj teorilerini yeniden ele alarak, bu teorilerin medya üzerindeki etkilerini incelemektedir. Bu çalışmanın amacı, kent imgesi üzerine yapılan tartışmaları yeniden okumak ve kent mekanlarının görsel üretimine yeni bir bakış açısı getirmektir. Analiz, dijital TV platformları için üretilmiş ve Mayıs 2021 itibarıyla en yüksek izleyici etkileşimine sahip olduğu tespit edilerek seçilmiş dört TV dizisine odaklanmaktadır: *Şahsiyet* [Persona], *Hakan: Muhafız* [The Protector], *Bir Başkadır* [Ethos] ve *Atiye* [The Gift]. Lynch'in kent imgesi teorisindeki kentsel öğelerinden türetilen yöntem, bu dizilerde İstanbul'un temsillerini karşılaştırmak amacı ile uygulanmıştır. Çalışma, şehrin sosyal zıtlıklar, kentsel ikilem, canlı gece hayatı ve kent sınırlaması anlatılarından efsanevi kentsel miras anlatısına kadar farklılık gösterdiği imajlar üzerinden TV dizilerinde kentsel öğelerin araçsallaştırıldığını ve İstanbul imgesinin bir parçası olarak yeniden yorumlandığını gösteriyor.

Anahtar Kelimeler: görsel medya, TV dizileri, kentsel mekan, kent imgesi, İstanbul

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CHAPTER 1

INTRODUCTION

[T]his is where this show really strikes the viewer with its freshness. It reflects the complexity of contemporary Turkish society with characters who have psycho-social depth and variety (going again beyond eastern-western which too quickly turn into modern-traditional or secular-conservative binarisms) The values of chaotic cosmopolitan life are depicted with as much intricacy as those of the closed small-town community (Review of *Persona* made by mythissa in IMDb, 2019).

This statement is just one of the hundreds of comments made on the IMDb website about the Turkish online TV series *Persona* [*Şahsiyet*]. The point that makes these statements important by the author is the quality and detail of the inferences made by the audience about the representation of the city and urban spaces on screen (All the comments about İstanbul's representation in four TV series can be found in Appendix B). Visual culture has always been in strong relation with space production. Our identities, lifestyles, homes, and cities are reproduced each day by or with various mediums such as film, social media, online streams, and television. In that sense, audiovisual culture is an important investigation area to study how representation of physical space in TV series can reconstruct the image of places.

With its investments in visual production, Turkey has become one of the largest digital markets in the last two decades. Looking at the international picture in general, it can be said that the country has a television culture that primarily targets the audience in the Middle East. This visual content production has gained a potential to reach much wider audiences, especially with the digitization process in media studies in recent years. With the inclusion of private TV channels in the mainstream media, the television sector in the country has started to develop rapidly since the 1990s.

The center of this digital market has been İstanbul, where cinematic production facilities are relatively high. İstanbul, which has been the focus of Turkey's dynamic image production for many years, is a multicultural global city with a population of more than 15 million. This city, which has become the heart of many sectors, has a

unique physical condition due to its geographical location on two continents. This city, which was the capital of the Ottoman Empire from 1453 to 1922, is known as the "palimpsest city" due to the historical layers of the Ottoman, Byzantine, and Roman periods. Therefore, İstanbul is a city that should be examined as an urban space that is constantly produced on the screen.

Numerous districts of İstanbul with different textures have become narrated spaces for TV series depending on their content. When local TV series examples of the near history are investigated it is observed that mafia-based TV series are usually shot in low-income areas such as Fatih and Eyüp, where there are complex streets and old houses (*Kurtlar Vadisi* [The Valley of The Wolves] 2003; *Ezel* 2009; *Çukur* [The Pit] 2017). Family TV series and romantic comedy productions, on the other hand, prefer regions such as Beşiktaş, Şişli, Beyoğlu and Kadıköy, which reflect the image that the city's middle-income groups live, and the streets are relatively safe (*7 Numara* [Number Seven] 2000; *Tatlı Hayat* [Sweet Life] 2001; *Avrupa Yakası* [European Side] 2004). In the TV series where historical İstanbul narratives and especially the İstanbul of the Ottoman period are depicted, Fatih and Zeytinburnu regions with a high number of palaces and mosques in the Historical Peninsula stand out (*Muhteşem Yüzyıl* [Magnificent Century] 2011) (Figure 1.1).



Figure 1.1. Districts of İstanbul Retrieved from <https://İstanbulharitasi360.com/İstanbul-ilce-haritasi>

İstanbul has been presented to the audience with very different urban identities over the years. Social problems and periodic developments in the country were conveyed to the audience through the city through cinematic productions and TV series. An important turning point in which the number of interpretations of the construction

of the urban image increased, is that consumers started to show interest in new generation online TV series as well as traditional television productions. The structure of existing television broadcasting witnesses many changes with the transition to digital technology. Mainstream television subscriptions are in rapid decline due to the ascendancy of Netflix and similar online streaming platforms. Brandon Katz, a reporter from Observer Archives explains his projections about this sectoral shift as follows:

The rate of cord-cutting last year nearly doubled from 2017, with 2.9 million pay-TV subscribers scrapping their package all together, according to a study from the Leichtman Research Group (per Deadline). The research firm, which “tracks providers covering about 95 percent of the market,” also found that consumers are not generally trading in their bloated cable packages for more affordable channel bundles. This suggests that they are opting more frequently for low-cost subscription-video on-demand services such as Netflix, Amazon Prime Video and Hulu. In other words, streaming continues its dominant march onward like the Night King’s army of the dead in *Game of Thrones* (Katz, 2019).

In this context, Turkey has entered a large online broadcasting market in the last 10 years with a potential to compete successfully. Blu TV's *Masum* [Innocent], Puhu TV's *Fi* TV series were the first productions that attract attention in the online streaming field. In the same period, Netflix officially began broadcasting in Turkey. However, due to a lack of support on Turkish subtitles and dubbing, Netflix could not get the expected interest in the initial stage (Çağıl & Kara, 2019, p. 12). However, after a short period of time Netflix played a dominant role in the spread of Turkish TV series to the global market. Particularly two early international examples of Turkish TV series on online streaming platforms: *Hakan Muhafız* [The Protector] and *Şahsiyet* [Persona], have brought a potential to experience novel representations of İstanbul. Unrelated to their genre and topics, İstanbul is re-knitted from unprecedented city images in the first examples of Turkish online TV series.

The aforementioned online media services have become the broadcaster, distributor and most importantly producer of TV series in today's media industry. As an alternative to internationally recognized Netflix, local broadcast platforms such as Puhu TV and Blu TV have gained a place in the developing visual production sector with the quality local content they produce (Figure 1.2). In particular, the narratives made through the TV series such as *Masum [Innocent]* (2017), *Fi* (2017-2018), and

Şahsiyet [Persona] (2018) distinguished from the conventional media language and became the first examples in terms of Turkish production of a new type of online medium.



Figure 1.2. Which Streaming TV Platform Did Turkish Social Media Prefer During 2019? Retrieved from <https://www.ebrandvalue.com/en/blog/which-streaming-tv-platform-did-turkish-social-media-prefer-during-2019/>

The Protector, the first local production of Netflix in Turkey, tells the story of a hero who defends the city, whose past ties to the Ottoman history. With this project, the famous content service provider, which has a dominant media power around the world, has started the production of local contents. Therefore, the reconstruction of İstanbul in front of the screen has begun to find a fresh global response. As stated by Ece Vitrinel and Aslı Ildır, the image on the main poster of the TV series is reproduced with the depiction of the city divided into two sides as east and west by a knife (Vitrinel & Ildır, 2021, p.2) (Figure 3.11). Similar stories are also featured in Netflix's second online Turkish TV series *The Gift*. This production, which has narratives about places such as Cappadocia and Göbeklitepe, and symbolizes the eastern culture, especially with the historical landmarks and the visual of İstanbul, has a presentation motivation reminiscent of *The Protector*. Another IMDb review that has constructive criticisms on this issue is as follows:

[O]ne of *The Protector's* positive side was the steps it took to promote İstanbul well. *The Gift* does the same for Göbeklitepe and Nemrut. Instead of creating a special universe for itself, the story takes place in today's modern İstanbul. Later, the inclusion of Göbeklitepe and Nemrut adds a mystical feeling to the story (Review of *The Gift* made by ahmetkozan in IMDb, 2019).

With the awareness of the growing digital market in Turkey, the production of media platforms is increasing day by day. Netflix's fourth local production project, *Ethos*, gained international visibility in 2020 as another example of rebuilding İstanbul from relatively more realistic perspectives. Netflix's announcement of new local productions to be produced for Turkey (8 series, 6 movies) shows that the number of local examples of online media productions and consequently the number of city images will increase. The analyses of these urban image productions, which are made with an increasing number of local TV series, sheds light on how cities will develop as constructed images in the future.

1.1. Aim and Scope

This thesis strives to investigate the online media representations of city spaces and how the image of İstanbul is reconstructed through Turkish online TV series. TV series are audiovisual consumption materials in which the production of urban images takes place. By examining the theories about how the city image is produced and based on which components it is represented, perception and image construction of the cities can be read through TV series narratives. To be able to make these readings, this study examines Kevin Lynch's theories on urban image and their effects on representational media. On how Lynch's approaches juxtaposed with urban media studies, Penz and Lu state as follows:

[N]o doubt cinema, television and the Internet have radically re-shaped our view of the present world. By means of advanced electronic and digital apparatus it is now possible simultaneously, omnipresently and in real time to engage with the most remote places in the world, which also makes it possible to experience the unseen and unknown features of any global metropolis with a camera eye (Penz & Lu, 2011, p.38).

This idea, expressed by Penz and Lu, supports the view that cities are now a collection of images that are constantly on the screen and read in different ways. In this context, it is aimed to make an analysis of the urban image on four selected TV series that are up-to-date and have the highest audience interaction. The aim of this study is to get insights into how İstanbul' city image is reproduced in TV series and to

develop a new method of analysis based on Kevin Lynch's theoretical approach in order to examine the visual reproduction of city spaces.

Contemporary moving image productions contain the most important clues about how the recent city image is constructed by media producers and their stakeholders. As the focus of the research, online TV series that consistently represent the city through various urban elements were chosen. In the selection process of the TV series, a basic method of elimination by prioritizing the people interaction in IMDb is carried out. The methods of introducing urban elements in visual compositions were analyzed to construct the legible city image of the current TV series. With the resulting study, the presentation of the urban image on the new generation visual productions will be discussed by focusing on the increasingly popular domestic TV series. Finally, it can be emphasized that the study intends to raise awareness of all researchers working at the intersection of urbanism and media fields about how the development of the city image takes place through new screenscapes.

1.2. Methodology

The method of this study consisted of two stages. In the first stage, Kevin Lynch's theories on the imageable city that he developed in his book "The Image of the City" will be re-visited to be used to analyze the screened city in online media to determine how the city image of İstanbul has been constructed. There are many debates and theories about how cities are read and represented. A significant number of researchers study how to analyze urban space in visual media by basing their approach on a theoretical framework. In that respect, the five elements of "legible city" are still very efficient tools to analyze urban space in a very large range of different disciplines (Damayanti, 2015; Tang, Liang and Yu, 2018; Sadler and Haskins, 2005).

In the second stage, the selection method of the cases was determined to discuss how the image of İstanbul is built in new visual media productions. For this analysis, four online TV series with distinct formats were chosen, which place İstanbul in the center of the narrative and reconstruct it by the use of various methods. The common points of the series chosen for analysis are that they are contents that reproduce İstanbul's urban spaces, that they do the most intensive urban image production among the current visual media productions, and that they are all contents produced for online

platforms. These three unifying preconditions create a scientific intersection set in the examination of selected visual productions.

While establishing a selection method for the TV series, IMDb (International Movie Database), which is an impartial organization that collects data worldwide, was used. IMDb platform also has an online review forum that provides consumer feedback about each visual production. Although this forum and scoring system produced by the famous website IMDb under normal conditions are used to give advice to the audience, detailed reviews show that the comments and interactions made can contain important clues about the cities.

According to the three binding issues mentioned above, a ranking based on audience interaction was made in the selection of online television series about screening İstanbul, and the 4 most interacting TV series were selected. The series to be reviewed as of April 2021 are as follows: Şahsiyet [Persona] (32276 votes, 131 reviews), Hakan Muhafız [The Protector] (32044 votes, 565 reviews), Bir Başkadır [Ethos] (21200 votes, 163 reviews), Atiye [The Gift] (18031 votes, 202 reviews) (IMDb, 2021).

1.3. Research Structure

The content of the visual analysis built upon three interrelated chapters respectively mentioned as follows: “Screening The City”, "Re-visiting *The Image of The City* in Representational Media” and, “Image of İstanbul in Turkish Online Television Series”.

Following this introductory chapter, the second chapter reviews the literature in order to shed light on the productions of cities on screen. This process is followed by a special focus on examining the visual productions specific to the city of İstanbul and the transformation and development of the urban image in Turkey's moving image examples. Later, in order to analyze the selected visual productions that reconstruct İstanbul, the research proceeds to the analysis of İstanbul's urbanity that is screened in the TV series.

The third chapter, "Re-visiting *The Image of The City* in representational media", focuses on the intersection set between the theories of the city image developed by

Lynch and visual media discussions by many other researchers. In order to examine this intersection, firstly, Lynch's book, which includes the detailed theoretical framework of urban elements, will be examined. Then, the study investigates how the debates on city imageability produced by Lynch were articulated from the perspectives of other researchers in the urban studies. As a result, studies that examine the representational media through urban image elements and discuss visual productions in different fields will be examined (Roberts & Koeck, 2007; Sadler & Haskins, 2005; Hallam, 2010; Penz & Lu, 2011; Kayaarası, 2011).

In the analysis of the fourth chapter, this theoretical framework will be used to analyze the four online TV series selected from current examples of Turkish media productions. Before carrying out this review, a detailed information is going to be reported about the narratives of the TV series. Throughout the analysis, the narratives corresponding to the designed screenscapes have been determined. In the general comparisons made in the fifth and the last chapter, the progress of İstanbul's urban identity from the past to the present is brought together with the results of the research made over certain theoretical frameworks. Thus, the study re-evaluates current media productions from an architectural perspective and conveys the results of the analysis in a broader context of İstanbul's representation in media productions.

The last chapter makes a joint evaluation of all the chapters and discusses the objectives of the thesis along with the results it has reached

CHAPTER 2

SCREENING THE CITY

This chapter attempts to explore the relationship between spatial studies and the representation of urban space on the screen. Exploration starts with a question of how the urban space is screened and escalates to discussions about İstanbul's urbanity in TV series. The connection between the reproduction of urban space and the creation of alternative urban identities by means of visual narratives is also put into focus. Later, the study of the city's representations will be drawn from worldwide examples to İstanbul. At this stage, the role of the visual media in the production of the image of a promptly growing city and the representation techniques of visual producers will be examined in detail, with a special concentration on how TV series represent the city.

Due to the growth of Turkey's film industry growth after the 1960s, research focuses on the construction of İstanbul's screenscape since the second half of the Twentieth Century. According to global sources, Turkey became the fifth biggest film producer worldwide in the 1960s (Özön, 1966). A significant number of movies have been produced in that period for the Turkish audience.

Exploration in this chapter begins with the early examples of Turkish cinema from the 1960s, reveals the narratives of social problems such as internal migration in İstanbul representations, and expands with the latest examples. After analyzing the development of Turkish TV series parallel to the movie industry, the research discovers the chaotic environment of İstanbul in the examples of visual productions between the 1970s to 1990s. In this period urban deformation of İstanbul was one of the main discussions of representation for visual media producers. Later, the study dominantly concentrates on the timeline after 1990, where İstanbul's historical heritage comes forth as a new way of representing the city.

2.1. Screening Urban Space in Visual Media

The place that urban space representations occupy in our daily lives has been increasing day by day since the introduction of TV series as a new generation of visual narrative in the 1930s. Narration is known as the act of telling stories and storytelling is one of the foremost assets of the TV series production process. Narratives can be delivered in numerous forms and mediums. Roland Barthes argues as follows:

[A]mong the vehicles of narrative are articulated language, whether oral or written, pictures, still or moving, gestures, and an ordered mixture of all those substances; narrative is present in myth, legend, fables, tales, short stories, epics, history, tragedy, drame [suspense drama], comedy, pantomime, paintings, stained-glass windows, movies, local news, conversation (Barthes, 1966, p. 237).

The spatial narrative appears in a wide range of storytelling media from novels to visual products. Moving images constitute various narrative structures depending on their genre and mode of storytelling. Architectural and urban spaces appear as a narrative form in movies and television series. In visual narratives, urban space and its studies have always had a particular place. Researchers from Tehran, Mohsen Habibi, Hamideh Farahmandian, and Reza Basiri Mojdehi state that, “[a]mong various allied disciplines, visual arts play an important role in informing our spatial sensibilities,” and “[c]ompared with other media such as maps, graphics, and fine arts, cinema can come much closer to everyday life, and as such it can inform us about the understanding of various urban spaces” (Habibi, Farahmandian & Mojdehi, 2015). Habibi, Farahmandian, and Mojdehi establish a direct relationship between reproduced spaces in visual narratives and everyday life as follows:

Cinema as an instrument for associating meanings and for expressing both abstract and real world represents spaces, environments, events, symbols, and signs, which educate as well as reproduce and reinterpret everyday life for its audience (Habibi, Farahmandian & Mojdehi, 2015).

Most audiovisual products build their story and context according to the location where they are shot. Large-scale cities are often used as main shooting locations for modern films and TV series. Especially the scholars working on the media-related

fields argue that the reproduction of a particular place on screen is also a production process of the representation of the identity of that place (Hallam, 2010; Rappas & Kayhan, 2018; Bollhöfer, 2007).

In their article about the image of New York City, for instance, William Sadler and Ekaterina Haskins argue how portrayals of cityscapes on television represent the city with a “postcard” effect that provides the viewer with the pleasure of a touristic look (Sadler, Haskins, 2005, p. 196). To construct the argument about the city image reconstruction based on TV series, Sadler and Haskins offered a reading of five major TV series that use New York as the urban background. They investigated TV series such as *Seinfeld*, *Friends* and *Sex and The City*, *The Sopranos*, *Felicity* to get insight into the underlying production process of touristic New York images for the viewer. Authors argue that New York City has been a represented entity for a very long time and these representations are manipulated through TV series to build a crystallized image of the “Big Apple” by reducing it into very compact and synthetically produced city images. In each TV show, there is a represented image of New York City for the guidance of public imagination. According to the authors: “[t]hese images function as marketing devices that attract attention to New York City by displaying the urban fragments in a glamorous light.” (Sadler and Haskins, 2005, p. 212). This study and many others support the important role of films and moving images in the recreation of urban images and cityscapes (Mathews, 2010; Rappas and Kayhan, 2018; Sadler and Haskins, 2005).

The narration of visual stories relies highly on the representation of urban spaces. According to Mark Shiel and Tony Fitzmaurice: essential film making practices such as location filming, *mise-en-scène*, lighting, cinematography, and editing help cinema to gain the ability to capture and represent spatial complexity, variety, and social dynamism of the city (Shiel & Fitzmaurice, 2011, p. 4). All these methods are the set of narrative tools that enable more advanced productions to be made on the presentation of the city. In her article, “Space, Place and New Orleans on Television,” Helen Morgan-Parmett shows that the narrative of the TV series can revolve around certain places in a city and invite the viewer to become aware of the places that are not visible enough in public perspective (Parmett, 2012, p. 291). It is discussed in the article that, theorizing media production as a spatial practice brings interest about how

it participates directly in governing, regulating, and organizing neighborhood space as habitus and locality (Parmett, 2012, p. 295). Based on Parmett's work, it can be inferred that TV series have also the potential of turning into tools that highlight particular districts of the city to confront sociological problems from a public perspective.

Current research on film and the city reveals that the production of space is a two-way process between the imaginary and real world. In another article about a real and imagined city, Geoffrey Nowell-Smith indicates a significant difference between the two types of representation of a city on screen. There is one kind of film which is mostly produced in a studio environment such as *Metropolis*, and there are films mostly location-shot and happen in a particular place to become considerably more recognizable (Nowell-Smith, 2001, p. 101). Due to their budget limitations, most TV series producers prefer to use location-shot products. Even one of the world's largest TV industries such as Munich/Germany TV industry has applied savings on risky TV projects and preferred to produce low-budget shows and small shooting environments since 2003 (Bathelt & Gräf, 2008, p. 1953). Ironically, this situation has given rise to the use of real urban environments in TV series of which each example brings its unique comment about how a city image can be reproduced through representational techniques and instruments of visual media.

There are numerous studies that strive to analyze the complex relationship between visual narratives on screen and the city. Björn Bollhöfer, who studies cultural geography made a research on the screen-based production of spaces in Cologne/Germany. Cologne is one of the biggest producers in the visual media industry. It has become one of the most dynamic and media-oriented cities in Germany especially after the introduction of private, commercial TV in 1984 (Moßig, 2004, p. 161). The main argument of Bollhöfer's article is that TV series are produced in a series of complex and cultural processes of representation. The author claims that "the representations depend on specific production practices and are tied to economic and aesthetic constraints." According to him, "[t]elevision texts are goods produced under certain conditions and practices to generate a distinct view of the city" (Bollhöfer, 2007, p.173). In this process, meanings and values in urban space are constantly reproduced and consumed. According to the article, architectural spaces that are produced in TV series and these TV series genres are totally interwoven elements in

visual production. The author's thoughts support that the TV series producing the image of the city cannot be independent of the production trends of the period in which they were produced, the genre preferences of the TV series, and economic developments.

In the framework of the article, two types of TV crime genres are examined in order to outline how the differences between them cause and require contrasting architectural imaginations of contemporary Cologne. Additionally, it is noteworthy that, the genre is an important variable in the representation of urban background. Bollhöfer explains the contexts of production to demonstrate how the city's representation is inextricably linked to the politics of determining film locations. On one hand, the discussion of image production has suggested that urban space can be produced simultaneously in two very different ways depending on the narrative conventions. That topic also signifies the possibility of endless variations of city representations on TV series. On the other hand, the author claims that “[r]epresentation of a city is also depending on the consumer” and according to him, “[s]pectators bring their own subjectivities and context along with them and that it is their personal viewing that renders a visual text significant” (Bollhöfer, 2007, p. 116). So that the idea of visual representation is strongly connected with the perspective of the viewer.

Representation of a city with moving images usually concentrates on specific districts and locations. Every narrative needs to have its own space to build upon. Habibi, Farahmandian, and Mojdehi for instance emphasize that Iranian films shot in “modern” urban spaces do not consist the strong notion of physical structure, materials, and colors, instead, they cover some urban perceptions such as density, overcrowdedness, the priority of cars, spatial exclusion and physical impenetrability (Habibi, Farahmandian & Mojdehi, 2015, p. 232). While the choice of particular urban space generates the background for storytelling and the creation of multiple stories on a city scale, the film industry also shapes the physical and cultural representations of urban space. These representations also tend to evolve into reality in multiple examples. Social and cultural geography researcher Vanessa Mathews states that; use of a specific local place such as a distillery, as a film shooting location with the distinctive display of spaces, times, and places, creates a possibility for its reinvention

on the urban scale (Mathews, 2010, p. 172-173). This statement builds a new mode of thinking for the relationship between the city and film or TV series production.

In an article titled “TV series production and the urban restructuring of İstanbul”, there is an exploration of the Turkish TV series screening the city of İstanbul. There is an analysis of both the effects of the flourishing series’ production on the city and the series’ representation of the city. Çelik Rappas and Sezen Kayhan claim that TV series’ representation and production of İstanbul changes the urban structure of İstanbul since the late 1980s. Analyzing internationally popular series such as *Kurtlar Vadisi*, [The Valley of the Wolves] and *Binbir Gece*, [1001 Nights] this article explores the ways that İstanbul’s neoliberal renovation process appears in and is shaped by some well-known Turkish TV series (Rappas and Kayhan, 2018, p. 3). This iteration between the virtual construction of a city and the existing city becomes more visible in contemporary studies. Rappas and Kayhan investigated these footprints in popular TV series to show, how the major and minor shooting decisions affect the future of urban growth in İstanbul. In a particular TV series titled *Treme* visual production turns into a spatialized practice that consists of redrawing the city’s tourist map. This TV series utilizes spatial and visual production as a convincing advertisement strategy for a politically and sociologically problematic urban territory (Parmett, 2012, p. 201). According to the given examples, TV series can be considered as highly important social instruments in which the power of representation crystallizes. They can reflect an urban realm as a representation, even can go further by reconstructing the city for society.

2.2. Representation of İstanbul on Screen

İstanbul has been at the center of visual production for a very long time. As one of the biggest metropolises with more than 15 million population, İstanbul has a highly heterogeneous and rich social structure, which makes it a stimulating place to be used as a backdrop for various stories. Cultural developments along with social and spatial transformations that started in İstanbul after the 1960s have been a source of cultural stimulation for Turkish cinema (Çelik & Tezcan, 2017, p. 620). Parallel to this development, İstanbul has gained popularity as a background of Turkish cinema, (also known as *Yeşilçam*). *Yeşilçam* cinema obtained its reputation at its peak, especially in

the 1950s and 1960s. The popular topic for the cinema in these years was the internal migration difficulties in the country. Developments depending on the capitalist ideology brought along radical social transformations as well as industrialization. Due to the radical policy changes in these periods, the population that was mainly dependent on soil and agriculture had to detach from the land, and it caused large masses of the population to migrate to the cities (Sönmez, 2007, p179).

One of the famous comedy movies of that period *Salak Milyoner* [Stupid Millionaire] in Figure 2.1 was a successful representation of the encountering between the immigrants and İstanbul city for the first time. In this period, İstanbul often represented as a destination to be reached. A researcher from the communication field, Gülpınar Balcı stated that the common point of the analyzed films shows that in terms of prevailing preference, İstanbul was represented as a target city, even though the cities that immigrants came from differed depending on the design of the stories (Balcı, 2020, p. 113). Movies of this era construct a new immigration flow map that centralizes İstanbul with a new context. While most of the Anatolian cities represented the poverty and the countryside of the territory in this era, the urbanity of İstanbul was strengthened by the contrast established with the marginalized Anatolian rural image in this period and evolved into a complex urban phenomenon.



*Figure 2.1. Confrontation of immigrants with İstanbul in Stupid Millionaire (1974)
From Salak Milyoner filmi nerede çekildi, hangi yılda?, Retrieved from
<https://www.sporx.com/salak-milyoner-filmi-nerede-cekildi-hangi-yilda-SXHBQ847401SXQ>*

There was a dominant focus put on İstanbul for the viewers' perspective as the desired city to move in. In her dissertation, Hülya Alkan agreed with the positioning of İstanbul as a background in Yeşilçam melodramas, asserting that urbanization gained importance as the main change in the movies after the 1960s by merging with the concept of capitalization (Alkan, 2007, p. 56). Moreover, according to her, in this period, İstanbul transformed to an "interior space". Parallel to this discussion, Asuman Suner claims that, in Yeşilçam cinema, İstanbul was represented more familiar, domesticated, and almost evolved into a kind of interior space (Suner, 2006). Arguments about the interiorization of the city image are highly related with the promotion of modern urban life on screen for the first time in Turkey. These internalized images often appeared as magnificent views of Haliç (The Golden Horn), baffled people when they first arrive at Haydarpaşa Train Station as in Figure 2.2 with their hand baggage, Bebek beach, large mansions, narrow streets of Kasımpaşa. Repetition of similar backgrounds constructs a memorable İstanbul representation in the eyes of the audience. These set of choices have been used to stabilize the narrative of İstanbul and clarify the dominant position of the city.



Figure 2.2. An opening scene from Gurbet Kuşları [Birds of Exile] (1964) in front of the Haydarpaşa Train Station Retrieved from <http://kentvedemiryolu.com/gurbet-kuslari-2015/>

In the early Yeşilçam examples, the city was utilized as romantic background for the visual narration, even though it continued to be the center of the visual production on screen (Alkan, 2007, p. 56). It is dominantly described from the outsider's gaze, instead of looking from inside. Most of the films start with an opening that shows the

arrival of the main characters to the city. The audience often perceives famous landmarks and nodes of İstanbul such as Haydarpaşa Train Station or Taksim Square as a kind of gate to the city. The alienation of the person coming from the countryside is emphasized and the city is depicted with its landmarks and developing zones. Urban spaces selected in accordance with the story described in İstanbul based visual products. The locations selected according to the subject to show the lifestyles of the characters. The city offers great advantages to visual producers in this regard. Pervin Uludağ states as follows,

[O]ffering a visual richness with its unique beauties and venues in the development of today's media world, İstanbul has always been an important place in the cinema sector. With Topkapı Palace, Hagia Sophia, Blue Mosque, Historical Grand Bazaar, Spice Bazaar, Eminönü, Yerebatan Cistern, Beyazıt and many other historical riches that we cannot count, İstanbul acts as an important natural plateau for cinema directors. for Turkey "İstanbul" was nearly synonymous with the concept of the city (Uludağ, 2019, p. 59).

Bosphorus view, shopping places, crowded streets, nightlife with neon-lit buildings, and nostalgic mansions of the city. Due to these particular representations of the city, İstanbul was an object of desire on the screen for everyone in the country. With the uncertainties and opportunities, it offers, the city has turned into a reflection of new stories and has taken its place in the memories with its narrations in films such as *Salak Milyoner* [Stupid Millionaire], *Çöpçüler Kralı* [The King of the Street Cleaners], *Ah Güzel İstanbul* [O Beautiful İstanbul].

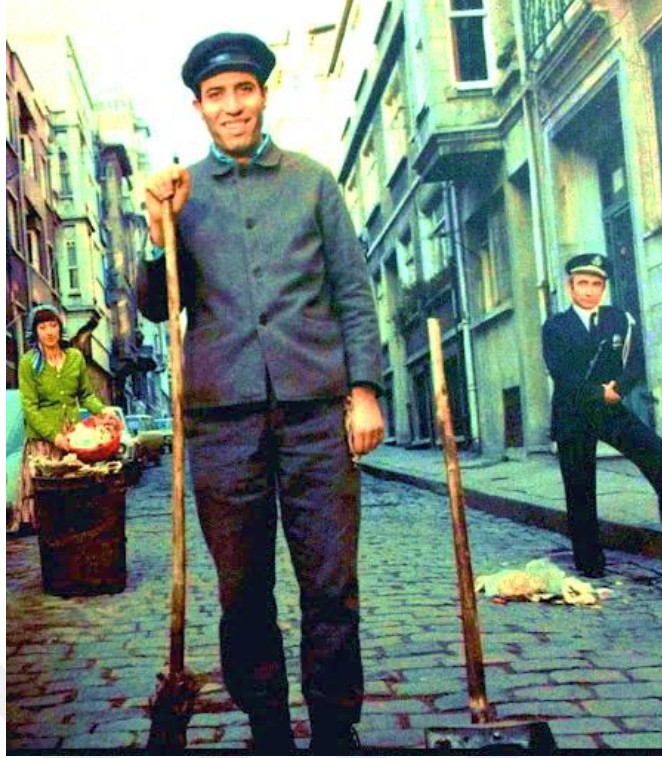


Figure 2.3. Çöpçüler Kralı [The King of the Street Cleaners] (1978) Retrieved from <http://www.sinematurk.com/film/2820-copculer-krali>

Representation of the new city image of İstanbul around and after the 1990s did create a new period in media history. The city that people wanted to be a part of for years has started to experience its breaking point. Haphazard urbanization that came with unexpected growth due to internal migration dragged the city to a new identity. Employment problems and economic crises experienced by the immigrants have played a major role in the increase in crime rates and crime venues of the city. In these years, Turkish cinema focused on the depictions of the chaotic urbanity of İstanbul that stemmed from unprecedented urban growth. On the other hand, a significant percentage of Turkey's image in TV series also tended to refer to İstanbul as a contemporary city. Especially the increase of TV drama production focusing on the city as a metropole has been accelerated (Rappas and Kayhan, 2018, p.3). The cultural mixture of immigrants and inhabitants in the same geography has nurtured the visual narratives that striving to depict a new city profile. New images on screen such as slums, monumental buildings, business centers, and crowded streets helped to create this visual narrative.

One of the famous movies of the period, for instance, *Eşkya*, [The Bandit] constitutes a suitable narrative to explain İstanbul's changing image. Unlike the Yeşilçam movies, there is an emerging image of the illegal world, contamination, mafia, and back streets in the movie (Alkan, 2007, p. 75). The spaces that audiences frequently encounter in the film depict the back streets of İstiklal Street, one of the main arteries of the city, experiencing the harshest urban deformation. Narrow streets, shanty houses, views of the Bosphorus that reveal the deformation of İstanbul from the top of the roofs are used frequently to reinforce this chaotic atmosphere.



Figure 2.4. A scene showing the deformation of the city from the roof in the *Eşkya* [The Bandit] (1996), Retrieved from <https://listelist.com/ilham-veren-filmler/>

There is a significant number of researchers investigating the relationship between location usage of the moving images and representation of the city (Çelik & Tezcan, 2017; Aydoğan, 2010; Alkan, 2007; Gerlach, 2008; Kinder, 2008; Şahbaz & Bayram, 2016; Everett & Goodbody, 2005; Hurina, 2005). Some specific locations in İstanbul have gained more importance during the image making process. In this perspective, Beyoğlu constitutes one of the leading districts. In the film industry, Beyoğlu is the leading location with the %61 of the accumulation of production firms as a result of Yeşilçam tradition (Ekdi & Çıracı, 2015, p. 73). In one example Ayşe Didem Aydoğan, who studies cinema and space, examined the spatial properties of visual products described over the Beyoğlu region in her dissertation. According to her studies, in the films chosen to reveal the spatial characteristics of Beyoğlu, the place mostly symbolizes the dark side of the city. A dark universe is presented from the very beginning to the end, especially in a very famous movie *Gece, Melek ve Bizim Çocuklar*, [Night, Angel and Our Gang]. Director Atıf Yılmaz captured Beyoğlu in a realistic manner. The phenomenon of the night tells a new story of the city and

expresses that there is a very dangerous life at night in Beyoğlu (Aydoğan, 2010, p.99-103).

Dark and gloomy visual narrative created a new screenscape for the urbanity of İstanbul. Depressive narratives expanded their popularity in many cultural products. The setting up of cinema spaces in Turkish films is nourished by the historical texture of İstanbul, the development of the modern city, and the intricate texture of shapeless slum life. In the 1990s, filmmakers focused on telling the changing structure of the city and the individuals trying to adapt to it. The narrative of İstanbul, which is tried to be adapted especially by people coming through internal migration, has brought an image of depression with it. Most films shot during this period (*Büyük Adam Küçük Aşk* [Big Man, Little Love], *Dar Alanda Kısa Paslaşmalar* [Offside], *Hemşo*, *Uzak* [Distant], *Güneşe Yolculuk* [Journey to the Sun], *Masumiyet* [Innocence], *C Blok* [Block-C]) focused on the lives and articulation efforts of people living in the edges of the city. According to Tuğba Elmacı, from this period on İstanbul is perhaps the place of the more complex and problematic individuals than the usual immigrant figures (Elmacı, 2006, p. 61). Immigrants have been represented as the ones that are trying to find a way for living in a complex city. The scenes, for example, opened with the famous Haydarpaşa Train Station in films about internal migration in these years leave their place to the narrative of Beyoğlu's back streets. İstanbul is represented as a chaotic city with a new urban identity.

2.3. İstanbul's Urbanity in TV Series

After 1960s there was a fundamental development in media production in Turkey. TV series have become a new visual product that stands alongside Turkish cinema in the country. After this period, the production of the city in visual media gained speed and diversity. The first local TV series that began shooting in 1974, *Kaynanalar* [Mother-in-law] in Figure 2.5 continued to be produced for 30 years and produced 950 episodes in total. The series is about the life of a Turkish family in a mansion, who has traditional views and continues this traditional way of life in İstanbul. With the introduction of the first locally produced TV series into our lives, a new medium has come to the fore where new images of the city are started to be produced. Although *Kaynanalar TV series* does not represent urban spaces of İstanbul

predominantly, it turned into a pioneering work for the TV series that were produced later, screening Turkish family life in İstanbul. Since then, more than 800 TV series have been produced and detailed information regarding these series can be found in Appendix A.



Figure 2.5. An image from Kaynanalar TV Series (1974) Albayrak, From Türkiye'nin ilk yerli dizisi Kaynanalar'ın konusu nedir?, Retrieved from <https://www.yasemin.com/foto-galeri/62588-turkiyenin-ilk-yerli-dizisi-kaynanalarin-konusu-nedir-kaynanalar-ne-kadar-surdu/p1>

An increasing production rate can be seen in Figure 2.6, especially in the first decade of 2000s. More than 68 TV series were produced annually, and the number of productions remained similar in those years. In 2014, Deloitte conducted a research showing that half of the Turkish TV series are 120-180 minutes long and more than 60 TV series aired in each season (as cited in Ağırseven & Öрки, 2017, p. 842). As it is understood from the data, Turkish TV series were able to catch the acceleration they wanted with the millennium and became a leading sector of cultural economy.

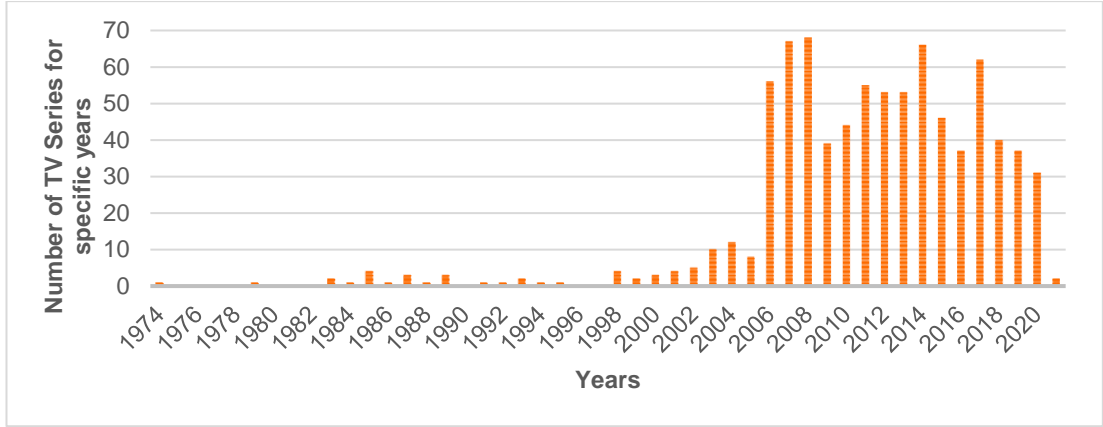


Figure 2.6. Number of TV Series Productions According to Years (See the Appendix A for further details)

As well as the diversity of TV series, the consistency of these series and their continuing production to become a part of the city they represent in the stories is noted as an important finding. This production density, which reaches an average of 1700 episodes in some TV series (*Ferhunde Hanımlar* [Lady Ferhunde], *Bizim Evin Halleri* [States of Our House]), exhibits the extreme production examples of a newly developing visual network. In addition to TV series with very high production rates, many TV series depicting the living standards of people with low income that struggling to survive in İstanbul left their mark on the literature (*Bizimkiler* [Our People], *Perihan Abla* [Sister Perihan], *Süper Baba* [Super Dad]).



Figure 2.7. *Süper Baba* [Super Dad] (1993) Retrieved from <https://www.milliyetemlak.com/dergi/super-baba-dizisi-nerede-cekildi/>

Representation of a changing city image of İstanbul around and after the 1990s did create a new period in media history. The city that people wanted to be a part of

for years has started to experience its breaking point. Unplanned urbanization that came with internal migration has dragged the city to a new identity. Employment problems and economic crises of migrants have played a major role in the increase in crime rates and crime venues in the city. In these years, Turkish cinema focused on the depictions of urban deformations of İstanbul that stemmed from unprecedented urban growth. A significant percentage of Turkey's image has been created by referencing İstanbul as a contemporary city. Especially the increase of TV drama production in the metropole has been accelerated (Rappas and Kayhan, 2018, p.3). The cultural mixture of immigrants and inhabitants in the same geography has nurtured the visual narratives that striving to portray a new city image. Images on screen such as slums, monumental buildings, business centers, and crowded streets have become the tools for these visual narratives.

After the 1990s, Turkish TV series representing İstanbul expanded their international visibility and İstanbul became a part of the global marketing race of large-scale cities. According to market research by Sevda Alankuş and Eylem Yanardaoğlu, recently, more than 70 Turkish TV series have reached the audience in 75 countries. This demand has inevitably increased production (Alankuş & Yanardaoğlu, 2016, p. 3615) and it resulted in searching for new methods and subjects to narrate visual stories in different settings. While global competition between cities was gaining importance with neoliberalism, İstanbul has become the representational image of contemporary Turkey. This development also transformed into an act of pride for the media producers to reclaim the heritage of the city that sunk into oblivion during the modernization process. On this popularity, Dilek Özhan Koçak and Orhan Kemal Koçak state as follows:

[T]he 'city', in and of itself, transformed into a commodity available for consumption, with culture becoming an instrument to create political and cultural capital; in this way, even artistic activities are offered so they can be marketed and sold as commodities (Koçak & Koçak, 2014, p. 5).

The fact that Turkish TV series made a tremendous impact especially in the Arab world has increased the investments in the sector and enabled the productions to reach much more audience. *Gümüüş*, [Nur] (2003) TV series is a well-known example of the growing attention to Turkish TV production in this period. Çağlar Deniz, who studies

sociology, asserts that thanks to the image of the characters in *Nur* integrated with the mansions on the Bosphorus, Arab audiences once again realized the beauty of İstanbul (Deniz, 2010, p.62-63). This increasing interest continued with similar TV series backdropping İstanbul such as *Aşk-ı Memnu*, [Forbidden Love] (2008), *Muhteşem Yüzyıl*, [Magnificent Century] (2011), *İstanbul Gelin*, [İstanbul Bride] (2017). Research on Turkish TV series screening İstanbul reveals that since 1990's, TV series had an active function on Turkey's socio-economic and environmental development due to their effects on society and the city (Deniz, 2010; Koçak & Koçak, 2014; Rappas and Kayhan, 2018).



Figure 2.8. Two images from *Gümüş*, [*Nur*] (2003) series (the characters of the series on the left side with the view of Bosphorus behind them, and a visual of the mansion where the TV series was shot on the right side), Retrieved from [https://tr.wikipedia.org/wiki/Gümüş_\(dizi\)](https://tr.wikipedia.org/wiki/Gümüş_(dizi))

In the internalization process of TV series, İstanbul's urban spaces represented with varying themes: dramatic representation about the Ottoman period of İstanbul (*Muhteşem Yüzyıl*, *Payitaht Diriliş Ertuğrul* [Resurrection Ertuğrul], *Rise of Empire: Ottoman*), love stories between diverse classes which utilize historical mansions as an interior reflection of the high income society (*Aşk-ı Memnu* [Forbidden Love], *Medcezir*, *Kara Sevda* [Endless Love], *Erkenci Kuş* [Early Bird], *Kiralık Aşk* [Love For Rent]), military conflicts, state affairs, police and mafia stories that represent İstanbul as a crime city with urban deformations (*Çukur* [The Pit], *Ezel*, *Kurtlar Vadisi*, *Şahsiyet* [Persona]) or even comedy series that crystallize İstanbul in one big block of the city's gentrified districts (*Avrupa Yakası* [European Side], *Jet Sosyete*). Especially in *Avrupa Yakası* TV series, the façade of Sütçüoğlu Residence which represents the corner of a prosperous city block appears as an opening scene in almost all episodes of the series.



Figure 2.9. Famous façade of the Sütçüoğlu Residence from Avrupa Yakası, Retrieved from <http://idosbidosrocks.blogspot.com/2018/07/İstanbul-seni-yenecegim-1-gun.html>

Main TV series production companies focused on İstanbul's neighborhoods and brought the narratives of different districts of the city. On one hand, there were TV series such as *İkinci Bahar* [Second Spring] (1998) which has a story of a relatively low-income neighborhood. Fatih district's seaside neighborhood Samatya was used as a shooting plateau for the TV series. The narrative is surrounded by the historical environment of the story in the scenes especially related to the well-known restaurant of the main character Ali Haydar. In TV series such as *İkinci Bahar*, realistic life and neighborhood visions from different parts of the city were presented to the audience. On the other hand, TV series such as *Avrupa Yakası* [European Side] depicted the stories of a high-income society living in a posh neighborhood. Even the name of the TV series '*Avrupa Yakası*' references the increasing popularity and value of the European region in İstanbul. Due to its geographical location, İstanbul is a city that has land in both the European continent and the Anatolian continent and is separated from the middle by the Bosphorus. *Avrupa Yakası* TV series distinguishes itself from similar family-based TV series by placing urban life of upper middle class as an important issue in the story. Zehra Çelenk who studies communication explains that the most important feature that separates the *Avrupa Yakası* from domestic family comedies is the emphasis on "city" and "urbanity" in the series (Çelenk, 2013, p.103). In this situation comedy, İstanbul is depicted in a shiny narrative and represented in one compact block. The glamorous lives of Nişantaşı residents are the focus of the

sitcom. Therefore, there has been a wide range of representations of urban spaces on screen from depressive gloomy city narratives to a bright and modern city environment in this period.

In this process, certain locations and buildings of the city have become indispensable images of Turkish TV series, like Bosphorus. The Bosphorus scenes, which attract the most attention of local producers, were used extensively in İstanbul narratives to describe the complexity, richness, and many other aspects of the city divided into two sides (Ekdi & Çıracı, 2015, p. 73). Bosphorus delineates many popular locations in İstanbul such as the historical Ottoman palaces and mosques. Especially in the 2000s, the settings of the mansions where wealthy families live often have Bosphorus view in the background. In this context, the image of Bosphorus has played the role of a binding urban element in the process of claiming İstanbul's reputation.

One of the prominent types of TV series is the series that glorifies the Ottoman Empire heritage of the city and presents the audience with narratives that blend facts and fiction. Murat Ergin and Yağmur Kaya state that this nostalgia juxtaposes and decontextualizes actual histories, symbols, and ideas in unusual methods (Ergin & Kaya, 2017, p. 33). As a consequence of being proud of the city's royal heritage, new narratives in the Ottomanist TV series of İstanbul does not only construct the contemporary image of the urban realm but also creates a new image for the past of the city on the screen. After the first attempt on depicting the Ottoman Empire in TV series with *Muhteşem Yüzyıl* (2011), the journey continued with similar examples of the famous era. Senem Çelik from global and international studies field states as follows:

[N]umerous similar television series have been produced, such as *Diriliş* and *Payitaht*, which aired on the public broadcaster Turkish Radio and Television (TRT), conveying the government's political agenda, discourse, and conservative vision. The themes of historical television series carry the undertones of Turkey's current political climate and are thus instrumental in legitimizing the AKP's populist-nationalist discourse by drawing parallels between past and present instances (Celik, 2019, p. 227-228).

Storytelling turns to be a utility for political discourse to emphasize the power relationship in TV series to reach the audience. The palaces that glorify the empire and tell the story of the dynasty constitute the general screenscape of İstanbul in these TV

series, where the Ottoman sympathy has publicly increased. Interior spaces of the Ottoman palaces have also turned into a common shooting location (Figure 2.10). According to Meral Nalçakan, Seda Canođlu and Nilay Özsavaş, *Topkapı Palace Harem Department*, which was once the residence of the Sultan, tries to reveal the interior features of the most prominent period of the Ottoman Empire with the interpretation of the producers of the series (Nalçakan, Canođlu & Özsavaş, 2017, p. 77). As a result, the nostalgic İstanbul depictions in these TV series can be considered as a result of an ideology that focuses on embracing the city's imperial heritage. The city's screenscape has met new definitions from past to present for the reclamation of a culture with the help of different stakeholders such as movie producers, artists, politicians, and audiences. The production rate and the number of watching TV series of Ottoman Period İstanbul continue to increase day by day.



Figure 2.10. An interior scene of the palace from Ottomanist TV series Muhteşem Yüzyıl (2011), Retrieved from <https://www.homify.com.tr/fotograf/2604801/muhtesem-yuezyil>

In the last two-decade, İstanbul's representation has been affected by an emerging culture, which Sadler and Haskins defined as destination culture, drastically. Destination culture is defined as an assertive marketing of a product rather than the organic activity to experience a place (Sadler & Haskins, 2005, p. 196). In this perspective, products as globally recognized cities and representations of cityscapes have gained more importance when the act of exploring a city has become no more a spontaneous action. In this process, İstanbul turned into a commodity that promotes Turkey's developing image to the global market. The changing tourism policies of İstanbul have been a pioneer in the strategic evaluation of cultural products.

While governmental support especially on Ottomanist TV series nourishes the sector, television broadcasting undergoes a revolution due to the possibilities brought by digitalization with the increase of internet speed in the new media environment and the effect of broadband internet technology. Along with the developments in communication technologies, digital broadcasting has also gained rapid momentum in recent years. TV series watching habits have changed due to new media platforms. The increasing number of digital broadcasts brought along discussions on the future of television. The promotion of cities to the world through TV series is gaining even more importance each day with these advances due to instant transnational broadcasting possibilities that they provide.

After the 2010s, TV series popularity reached its peak level compared to the movie sector with the entrance of online streaming platforms into the market. Internet-based platforms such as Netflix, Blu TV, and Puhu TV started broadcasting in 2016 in Turkey (Çağıl & Kara, 2019, p. 11). The transformation in the watching habits of the audience has substantially increased the usage of online streaming platforms and the production of TV series that are specifically produced for online platforms. A detailed analysis of online TV series, which started to increase rapidly after the introduction of online broadcasting platforms in Turkey, is going to be conducted in Chapter 4.

CHAPTER 3

RE-VISITING THE IMAGE OF THE CITY IN REPRESENTATIONAL MEDIA

This chapter aims to revisit Kevin Lynch's "Imageable City" concept to develop a theoretical framework that will be used to analyze the use of five urban elements in the representations of İstanbul in TV series. The chapter begins with the theoretical outline of Kevin Lynch's famous book on urban research, *The Image of the City* (1960). After a detailed explanation of Lynch's city image, the relationship between the theories of urban reading and the productions in visual media will be examined. This part of the chapter will focus on the theoretical link between Lynch's legible city image definitions, and representation of cities in internationally acclaimed visual media examples in which his urban theories are still widely discussed and applied. The existing literature regarding the applications of Lynch's theory on the representations of cities in TV series will be in focus and through these studies, the importance of urban narratives in visual media in creating city images will be discussed.

In this revisiting process, the critique of Lynch's framework that especially stems from the emerging conditions in contemporary cities will also be taken into consideration. A landscape architect and urban designer Karl Kullmann, for instance, believes that even the basic components of Lynch's theories remained the same, contemporary cities have changed significantly from the ones Lynch studied. There are new challenges for city imaging and mapping that emerge in urban milieus such as unlimited scale, speed, and complexity (Kullmann, 2018, p. 124). In the last section of this chapter, while analyzing the production of the urban image on TV series, shifts and developments in Lynch's theories due to contemporary city formations will also be taken into consideration and the theoretical reinterpretation and appropriation of the city image and the elements of the imaginable city will be conducted accordingly.

3.1. The Image of the City

American urban planner Kevin Lynch (1918-1984) had started his career in architectural fields at Frank Lloyd Wright's office before he completed his bachelor's degree at MIT in 1947 (Damayanti, 2015). From the beginning of his career, Lynch was interested in the field of theoretical concepts and perceptual structures of cities. Kevin Lynch's theories have had a great impact in different parts of the world and have been the pioneer of internationally accepted urban planning practices. For instance, urban studies scholars Yan Tang, Sisi Liang, and Ruizhi Yu state that Lynch's thoughts, especially the ones that developed in America, guided China's urban advancement and construction practices (Tang, Liang & Yu, 2018, p. 293). He conducted extended research especially on city appearances and how they should be seen.

Lynch brought together his studies on this subject in his book called 'Image of the City' published in 1960. Lynch's view suggested that there is a strong link between the shape of the city and how people recognize or recollect the images of a city. Researchers' comments on Lynch's theories are of great value to explore and read the construction of the urban image on the screen in the later stages of this work (Silva, 2011; Damayanti, 2015; Fattahi & Kobayashi, 2009).

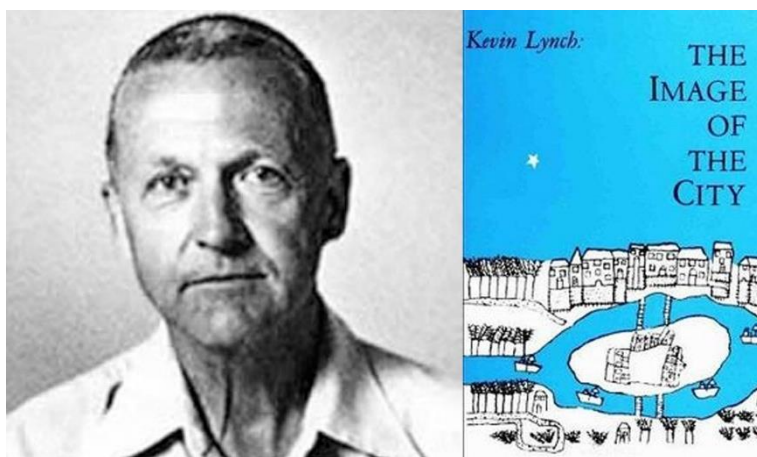


Figure 3.1. Kevin Lynch's picture and the cover of his 'The Image of the City' book (1960), Retrieved from https://en.wikipedia.org/wiki/Kevin_A._Lynch and https://en.wikipedia.org/wiki/The_Image_of_the_City

In his studies, Lynch did not only focus on the organization and urban planning of cities, but also introduced his theories on a human scale which concentrates on how people perceive their surroundings in an urban environment. According to him, “his theoretical interpretations engaged perceptual psychology, environmental anthropology and even animal behavior, interpretations subsequently confirmed by empirical evidence” (Raynsford, 2011, p. 43). According to Lynch, there is a relationship between identifiable visual elements of the city, and the welfare of a community that lives in that city. Orientation of an individual, for instance, is connected to wayfinding and legibility of the urban structures. A researcher from civil engineering and planning fields, Rully Damayanti states as follows:

[T]he term ‘visible’, which he more precisely calls ‘legible’, is a visual quality that can be understood by studying mental images as a result of people’s memories and meanings. An urban element that has a high probability of presenting a strong mental image means it has a strong quality of imageability (Damayanti, 2015, p. 66).

According to Damayanti, Lynch emphasizes the function of visibility to design an ideal city (Damayanti, 2015, p. 69). Although Lynch's ideas theoretically put the ideal city structure in a very clear framework based on his observations and experimentations, he actually studied to improve the basic principles of urban design and the quality of urban readability. Lynch states in his book that in the process of wayfinding, people will guide an action by producing a mental image as an instant perception of memory (Lynch, 1960, p.3). According to him, legibility is defined as “the ease with which cities’ parts can be recognized and can be organized into a coherent pattern” (Lynch, 1960). Sadler and Haskins contribute to that definition saying that for a legible city, “people must be able to recollect the image of the city with clarity, without contradicting images and views” (Sadler & Haskins, 2005, p. 135).

In this framework, image production appears as a part of every contemporary city. In his studies, Lynch argued that the city is predominantly perceived as a built image (Hospers, 2009, p. 227). Lawrence Vale and Sam Bass Warner Jr. point the importance of creating visual narratives about the potential of places as an asset of city imaging. These media-related constructions carry important strategies for the economy and urban supervisory (Vale & Warner Jr, 2018, p. 1). Creating an image of the city that will be engraved in people's memory also means building a cognitive map.

According to Raynsford, “Kevin Lynch’s *The Image of the City* addressed the interaction between existing urban forms and the mental images of actual inhabitants” (Raynsford, 2011, p. 43-65). Basic elements of the city constitute the content of these cognitive maps created by individuals. Researchers Kaveh Fattahi and Hidetsugu Kobayashi state that one of the most influential studies on the construction of the cognitive map of an urban environment is the work of Kevin Lynch who identified five elements to be essential in city reading (Fattahi & Kobayashi, 2009, p. 283), which are path, edge, district, node, and landmark (Lynch, 1960, p. 46). Before passing through more detailed research on how imageability and image production is used in the construction of the city, it is necessary to define what the urban elements are and how they can be recognized. The explanation of each element is done by Lynch as follows (Lynch, 1960, p. 41-48):

- Paths; are the channels along which the observer customarily, occasionally, or potentially moves. They may be streets, walkways, transit lines, canals, railroads. For many people, these are the predominant elements in their image.
- Edges; are the linear elements not used or considered as paths by the observer. They are the boundaries between two phases, linear breaks in continuity: shores, railroad cuts, edges of development, walls. They are lateral references.
- Districts; are the sections of the city that are in between medium and large scale, conceived of as having two-dimensional extent, which the observer mentally enters "inside of," and which are recognizable as having some common, identifying character.
- Nodes; are points, the strategic spots in a city into which an observer can enter, they may be primarily junctions, places of a break in transportation, a crossing or convergence of paths, moments of shift from one structure to another.
- Landmarks; are another type of point-reference, but in this case the observer does not enter within them, they are external. They are usually a rather simply defined physical object: building, sign, store, or mountain (Lynch, 1960, p. 41-48).

Lynch constructed his theory by emphasizing the importance of considering all elements as a part of a system. Damayanti contributes that nets of paths, clusters of landmarks, or mosaics of districts are intersecting and related elements (Damayanti,

2015, p. 68) Moreover, the image of a conveyed physical reality may shift according to the format of representation. An expressway can be an edge for a pedestrian while it is a path for a driver in a city (Lynch, 1960, p. 49). On a scale basis, an area that can be considered as a district for a medium-sized city, whereas it may turn into a node in a large-scale city. There is a network between the urban elements. According to Lynch, districts are organized with nodes, defined by edges, crossed by paths, and filled with landmarks (Lynch, 1960, p. 49). Kapila Dharmasena Silva states as follows:

[L]ynch (1960), in his seminal study on the image of the city, mentioned that the imageable environment, and therefore by extension, its image has three components: identity, structure, and meaning. Identity refers to the noticeable features of the environment, while structure refers to the spatial relations of those features. Meanings refer to the symbolic content and associational connotations of the environment. (Silva, 2011, p. 3)

Silva's argument shows that every constructed city image constitutes a meaning for its observers as much as its characteristic and physical features. According to Silva, a path can be seen as an edge to people, due to its symbolic function of creating a certain physical or social boundary of an area (Silva, 2011, p. 199).

3.2. The Impact of Lynch's Theory on Urban Studies

The theoretical framework proposed by Kevin Lynch, in his now well-known book, has resulted in an ongoing resonance at the academic and urban scale for years. It has served as the groundwork for many academicians' work, particularly at the urban level. The main issue of this chapter is how Lynch's theories were developed, criticized and, most importantly, with which concepts they were enriched. Although it has been more than half a century since Lynch's theories of the city put forward, cities still have similar characteristics in many subjects and grow through studies that were started to be developed in the 1960s. Karl Kullmann believes that the consistency of Lynch's fundamental concepts is a remarkable situation. Recently, cities consisted of similar physical ingredients (Kullmann, 2018, p. 124). The initial adaptations of Lynch's theories and studies were in the rapidly developing geographies in the 1980s.

China was one of the leading developing countries that Lynch visited and cooperated many times. Yan Tang, Sisi Liang, and Ruizhi Yu, researchers who studied urban development in China state as follows:

[C]overing the disciplines of urban design, planning, architecture, landscape, sociology, and cultural studies, among other fields. Lynch's urban design ideas are widely adopted in China's design practices (Tang, Liang & Yu, 2018, p. 293).

Lynch's theories found a substantial response in urban design applications. According to Tang, Liang, and Yu, the effects of Lynch's ideas transcended urban design and also shaped the identities of cities. Studies show that the urban designers of Yaojiang New District (China) used five elements of Lynch's city image theory to design the general form of the area (Tang, Liang & Yu, 2018, p. 297). When the urban analysis and diagrams made by the Tongji Urban Planning and Design Institute are examined, it is seen that new keywords are developed along with five major elements defined by Lynch. "corridor" and "open space" are two of these new keywords that stand out in their studies (Tang, Liang & Yu, 2018, p. 297). Andong Lu and François Penz assert that the prevalent reference remains Kevin Lynch's book *The Image of The City* (1960) when planning and urbanism considered. Authors emphasize the role of Lynch's studies on identity and structure of images with the notion of imageability and legibility (Penz & Lu, 2011, p.14). Raynsford stated about the role of the city image as follows:

"[t]he challenge then, was to construct a mental image, adjusted not only to the expanded physical scale of urban development, but also to the wide variety of viewpoints, both literally and figuratively, that made the 'experience' of the city increasingly irreducible to any one set of 'civic' associations or functions." (Raynsford, 2011, p. 43-65).

Another researcher from urban planning and public affairs fields, Kheir Al-Kodmany introduced the idea of supporting imageability on the world wide web by applying Lynch's five elements of the city in community planning. Al-Kodmany asserts that new web-based technologies were used to visualize the elements of the city. He explains how these tools were implemented on a website to help citizens navigate in the city and to support planners and designers in considering the local community (Al-Kodmany, 2001, p. 805). Likewise, Author Congshuo Zhang establishes a significant link between virtual video game environments and Kevin Lynch's theories.

According to him, Lynch's theory about how people obtain data from the urban space is very similar to the idea of the virtual cities (Zhang, 2020, p.1). The most noticeable element in Lynch's five city elements is proposed as the path as follows:

People usually stay in a town or city for finishing missions, the first thing to come to player's screen is the street or sidewalks. Also, due to perspective reasons, player prefer not to watch the distant scenery. That leads to people paying more attention in close view" (Zhang, 2020, p.1).

As the urban image theories that Lynch proposed were discussed by many researchers over the years, the critique of urban design approaches and analysis methods based on his theories continued to be made. One of the most criticized ideas of Lynch was the lack of citizen interaction in the predominant exploration of visual elements of the urban environment. Damayanti states that Lynch was aware of the absence of studies of citizens' perception and habit (Damayanti, 2015, p. 76). Kevin Lynch himself criticized the use of urban elements without thinking of citizen's perceptions and often voiced his opinions on the importance of environmental perception. Lynch explains his study as follows:

[T]his analysis limits itself to the effects of physical, perceptible objects. There are other influences on imageability, such as the social meaning of an area, its function, its history, or even its name. These will be glossed over, since the objective here is to uncover the role of form itself. It is taken for granted, that in actual design form should be used to reinforce meaning, and not to negate it (Lynch, 1960, p.3).

A Professor of City and Regional Marketing, Gert-Jan Hospers argues that *The Image of the City* exaggerated the visual and material structure of the city. He articulates the importance of other stimuli based on human senses. Hospers also believes that Lynch's studies do not consider the significance of the media that reproduce images of a city in people's minds in urban studies which gained an acceleration with the introduction of the internet (Hospers, 2009, p. 228).

The Image of the City (1960) has acted as a lighthouse in academic environments on the production of the image of the city in diverse media studies. It has shed light on the criticisms made especially in the field of destination culture and tourism. It has been observed that some studies focus on the value of the city image as a marketing tool and how urban elements are used as a part of this instrument (Huang, 2014; Sadler

& Haskins, 2005). Hospers argues that “recently city authorities have heavily invested in place marketing in an attempt to attract and keep visitors, inhabitants, students and firms” and moreover, “[i]n this respect, *The Image of the City* offers food for thought” (Hospers, 2010, p. 2074). There is a strong link between the development of the urban image and the tourism policies of the cities. For instance, Datong’s (China) city tourism image was reproduced based on Lynch’s readable elements in the city’s urban tourism planning (Huang, 2014, p. 210). Hospers emphasizes the powerful connection between a city’s image and its built space which mostly utilized for the city marketing motivations (Hospers, 2010, p. 2074). In their study exploring the image of New York City based on television show settings, Sadler, and Haskins state that Manhattan can be considered as a district, however, in most of the TV series, it is confined to a city block or less. The district element of Lynch’s theory can be both a marketing agent and a hyperreal postcard which often represents the central image of New York City (Sadler & Haskins, 2005, p.202).

The readability of cities has become an important media debate. Hospers claims that it is important to recognize objects and events in a particular urban environment. According to him, a city needs imageable and appealing qualities for the city marketers to develop an interaction with the audience (Hospers, 2009, p. 228). Lynch’s work triggered a significant amount of media studies, especially the ones that focus on the image of urban space. After the integration of cognition theory to urban space studies, urban mapping and city elements became essential topics in studies on representational media (Penz & Lu, 2011, p. 259).

3.3. The Image of The City in Representational Media

In this section, the subject of how the city image is used, applied and constructed through visual media will be examined in the literature. As explained earlier, Penz and Lu stated that cinema, television and internet reconstruct the contemporary culture and represent urban environments with unexpected perspectives (Penz & Lu, 2011, p.38). Kevin Lynch conducted an analysis with a group of observers to collect the data that establishes a systematic field investigation. The study was based on two basic analyses: a detailed interview with citizens about the images that evoke in their mind related to

their physical surroundings collecting and urban maps that created by interviewees (Lynch, 1960, p.15). Lynch was aware of cinematic model of seeing city as the interrelated sequence of urban pictures. Likewise, Anthony Raynsford stated about the cinematic feature of cities as follows:

In fact, some of Lynch's earliest forays into the realm of urban aesthetics concerned sequences and rhythms of visual impressions. As in a film, an artfully crafted urban sequence would, for Lynch, create chains of association and memory from one view to the next (Raynsford, 2011, p.43-65).

Apart from the urban designers and city's decision makers, who were Lynch's target audience in his book *The Image of The City* (1960), one of the groups that play a significant role in the construction of the city image is the producers of moving images. Visual media producers carry the capability to represent cities with unexpected images and conditions. In this context, the construction and presentation of cinematic spaces take place with different objectives than the production of real urban spaces. As Richard Koeck and François Penz stated, “[n]ot unlike urbanists and planners, filmmakers have had to construct a ‘filmic space’ and render on the screen a ‘city image’ which would be ‘legible’ to the viewer” (Koeck & Penz, 2003, p. 364). However, they also emphasize the difference in the level of necessity between screen legibility and real spatial legibility. According to Hallam, the subject that has inspired most of the work in this field is the provision of renewed information about the development of urban modernity and modern subjectivity, due to the interdisciplinary study of moving images and the distribution and consumption cultures that develop with the construction of these images (Hallam, 2010, p. 278). In this respect, Roberts and Koeck noted, “[t]he rich symbiosis between the virtuality and materiality of the cinematic city has proved increasingly fertile ground for groups such as artists, architects, geographers and historians, as well as for those marketing city destinations” (Roberts & Koeck, 2007, p. 201).

The rich mutual relation between virtuality and materiality of cinematic urban environments supplied an efficient study area for diverse professionals such as city marketing agencies and advertisers (Roberts & Koeck, 2007, p. 201). In their article, Sadler and Haskins brought a theoretical framework that consists of a pool of terms such as “concept of image”, “hyperreality” and “destination culture” (Sadler & Haskins, 2005). Textual reading of sources that analyze five TV series is investigated

by using Kevin Lynch's imageable city vision (Lynch, 1960). They investigated TV series such as *Seinfeld*, *Friends* and *Sex and The City*, *The Sopranos*, *Felicity* to get insight into the underlying production process of touristic New York image for the viewer. In this context, examined TV series are decoded by using the basic elements of the imageable city: paths, edges, districts, nodes, and landmarks. According to them, all five elements represent the construction of an ideal image of a city (Sadler & Haskins, 2005, p. 196).

From the point of view of many researchers, Lynch's theories of the city are parallel to cinematic constructions (Hallam, 2010; Penz & Lu, 2011; Sadler & Haskins, 2005; Kayaarası, 2011). Although Kevin Lynch did not establish a link between urban image productions in visual media and the readability of the city explicitly, the relationship between these two subjects has gradually strengthened with the development of visual productions over half a century after his book. Koeck and Penz examine in their article titled "Screen City Legibility" through a range of examples, how visual media utilize traditionally used city landmarks, nodes, edges to navigate the spectator in a filmic space. This process of examination also strives to analyze the use of emotional maps rather than only creating mental maps of a city (Koeck & Penz, 2003, p. 366).

The article titled "Researching a City in The Film" by Julia Hallam shows the relationship between multiple film studies and cinematic constructions of a city. In one of the examples, the author argues as follows:

[W]aterfront films such as *Ferry Across the Mersey* (Jeremy Summers 1965), emphasizing how the dialectic between mobility and stasis, departure and entrapment, consist of recurring urban architectural elements such as paths, nodes and edges which continue to be important perceptual elements of the city's legibility, particularly when presented as all-embracing panning shots (Hallam, 2010, p. 288).

Hallam's article defines a valuable model for how the basic elements of visual analysis of cities resonate in the spatial production of visual narratives. Hallam establishes a relationship between the legibility of the cityscape and Kevin Lynch's recognized concept of city elements. Similar to Hallam's ideas, Roberts and Koeck emphasize the role of visual productions and their shooting decisions on the

construction of the image of a particular urban space such as Liverpool's waterfront as follows:

[A]lthough these images of the dockland do not consist of singular landmark buildings, they nevertheless contain a number of legible urban-architectural elements, such as paths (Overhead Railway), nodes (the tunnel exit), edges (the waterfront and river Mersey). These urban features are not only in themselves important constituents to the city's perceptibility, but also, when composed into a single shot (such as that of an all-embracing pan), they are instantly recognisable urban attributes of Liverpool's waterfront (Roberts & Koeck, 2007, p. 201).

Roberts and Koeck argued that recognizable landmarks and locations are fused into the visual narrative in which Liverpool's urbanity is legible. They stated that "[t]hese cinematic landscapes establish sites of focused gathering in or around which particular identities and histories of the city as a place of mobility and transition are assembled" (Roberts & Koeck, 2007, p. 201). Paolo Simoni, who studies on the representation of Italian urban landscapes, also states that footages of amateur filmmakers that have a gaze on the urban environment can be used to reconstruct a cinematic city image that are stimulated by Lynch's theories (Simoni, 2017, p. 111-118). Simoni focused on Bologna's image and its dissemination in urban representations. In the production of the city image, artificial spaces are frequently preferred as well as realistic spaces. According to Koeck and Penz, "[f]or over a century, cinema has been portraying the city in all shapes and forms, providing us with a screen rendition of 'real cities' (shot on location), 'reconstructed cities' (shot in the studio), and now, of course, 'virtual cities'" (Koeck & Penz, 2003, p. 366). In this context, Simoni's work examines the reflection of the city from amateur camera perspectives. The productions used as the archive of the study took place on the streets of Bologna. In this aspect, Koeck and Penz claim that there is a change in the location selections of filmmakers saying as follows:

[T]he 1920s to the 1950s was the golden age of the studios where huge and wonderful screen cities were constructed. However, from the late 1950s onwards the filmmakers of the French New Wave, in particular, challenged the studio supremacy and took the camera to the street. Moving away from the reconstructed collages achievable in studios, they started to use the sites and locations they knew best, the places where they worked and

lived—cafes, streets and parks never before shown, started to appear on screen (Koeck & Penz, 2003, p. 364).

Screenscapes that are constructed in studios, represented unimagined collages of the urban image as a background. This studio-based cinematic environment domination was efficient to reconstruct cities in people's minds. After the increase in the usage of cameras in real city space, cities were more legible in terms of city elements. Moving image productions use the cityscapes to rebuild the city image in various realms. Tuğçe Kayaarası, who investigates the role of the media in the production of the image of the city by examining current Turkish films, conferring to the directors' interpretation of the city in her doctoral dissertation, states that in cinema, the city is reconstructed with its elements such as sidewalks, paths, roofs, and walls. Urban images follow each other in the city and gain cinematic features by overlapping and intersecting (Kayaarası, 2011, p. 33). In this sense, the basic urban elements defined by Lynch dissolve into cinematic narratives and become visuals that we encounter frequently. According to her, making use of Lynch's theories to interpret perception constructions on the city image can pave the way for successful analysis. Sadler and Haskins emphasize the role of all five elements in creating the perfect image of a city in their media-oriented analysis as follows:

[F]or each television show, five episodes were scrutinized in regard to their depiction of these elements. Each show has a somewhat different take on New York, yet each makes the city legible in the same way via the use of paths, edges, districts, landmarks and nodes (Sadler & Haskins, 2005, p. 196).

What follows is an analysis of city image elements in visual media studies as an important part of the representation, with the aim of exploring how these elements are used and can be read in the visual narratives of the city. Starting with paths, all elements of city image will be analyzed one by one as the most important directing components of urban structure.

Paths

Paths are created in three-dimensional space and carries endless possibilities as an urban element. Moreover, it is represented in different forms and meanings in visual productions (Al-Kodmany, 2001, Kayaarası, 2011). TV series and films constantly use the feature of paths as an urban connector of spaces. As Kevin Lynch's path definition indicated, paths can be considered as "streets, walkways, transit lines, canals, railroads. For many people, these are the predominant elements in their image of the path" (Lynch, 1960, p. 41-48). The predominant types of paths maintain an essential cinematic potential. A path can be used as a narrative tool in the film with its buildings and architectural elements (Kayaarası, 2011, p. 60). To extend the definition of the paths, Kheir Al-Kodmany puts it as follow:

[P]aths are the channels along which the observer customarily, occasionally, or potentially moves. The city is full of linear elements along which people commute and conduct daily activities. Basically, paths can be streets, with their pedestrian or vehicular flows. But paths can also consist of only parts of various streets, along which pedestrians circulate (Al-Kodmany, 2001, p. 807).

The idea of multiple identifications on the element creates an opportunity to reinterpret Lynch's definition of path. This particular part is going to analyze Lynch's elements and discuss the potential of these elements related to cinematic productions. Paths are one of the most characteristic elements of the cities.

There are many variables that affect the legibility of a path in visual narratives. Physical attributes such as narrowness or facade types eventually change the identity of a path (Al-Kodmany, 2001, p. 807). According to Lynch, there are subtle qualities of a path for image sustainability. Plantation, for instance, can strengthen the image of a path in the city (Lynch, 1960, p. 51). Paths are strong binders of city as continuous constructs. Lynch elaborates on this idea as follows:

[P]eople tended to think of path destinations and origin points: they liked to know where paths came from and where they led. Paths with clear and well-known origins and destinations had stronger identities, helped tie the city together, and gave the observer a sense of his bearings whenever he crossed them (Lynch, 1960, p. 51).

Multiplicity of paths is also an important aspect in terms of re-structuring a city image. A large number of paths create a network in the urban environment. Regular perpendicular network structure of Boston's Back Bay was an extraordinary example of contrasting image with the irregular city structure (Lynch, 1960, p. 61). Streets were longitudinally structured to create a memorable image of the district in observers' minds (Figure 3.2).



Figure 3.2. Boston's Back Bay Aerial View, From Boston Neighborhood Spotlight: Everything To Know About the Back Bay, Retrieved from <https://theculturetrip.com/north-america/usa/massachusetts/boston/articles/boston-neighborhood-spotlight-everything-to-know-about-the-back-bay/>

Al-Kodmany states that the closeness of paths to the important features of the city is another image management for paths. The series of bridges over the Chicago River, for example, can be very appealing paths for citizens in the long distances (Al-Kodmany, 2001, p. 807). According to Sadler and Haskins, path is the main part of the infrastructure and clean streets are the most important marketing strategy for a city (Sadler & Haskins, 2005, p. 201). Using proximity as a tool of narration is also creating interrelations between city elements. In Al-Kodmany's example, bridges can be interpreted as landmarks as they create a distinct urban quality. To extend the image transformability of paths Al-Kodmany states as follows:

There are also some specific paths that are not necessarily streets. In Moscow, for example, one of the major mental and traffic paths is the subway system. As a main public transportation system, serving more than 3 million people every day, it represents a 'city under the city'. It is a network of underground linear flows and nodal urban spaces from plazas to department stores (Al-Kodmany, 2001, p. 807).

The element itself supports the representation of urban spaces with different identities. Ayla Torun emphasizes that *Eşkİya* (1996) movie, written and directed by Yavuz Turgul, recreates İstanbul image with city elements. One of the most apparent elements of the city is a path named İstiklal Street with its crowdedness and rush that create a perturbed metropolis image (Torun, 2017, p. 162).

Edges

As part of the city image, the edges are one of the most ambiguous elements to define their boundaries precisely. As Lynch defines: “Edges are the linear elements not considered as paths: they are usually, but not quite always, the boundaries between two kinds of areas. They act as lateral references” (Lynch, 1960, p. 62). The size of an edge can vary according to its environment and circumstances. Al-Kodmany states that there are major conspicuous edges, for instance, the coast of Lake Michigan in Chicago and, there are also minor edges like streets that divide a district into two neighborhoods (Al-Kodmany, 2001, p. 808) (Figure 3.3). According to him, “[e]dges are boundaries between two phases, linear breaks in continuity: shores, railroad cuts, edges of development, walls, etc.” (Al-Kodmany, 2001, p. 808), a ‘linear break’ that can transform into another element of the city. Al-Kodmany also states that edges represent the boundaries of an area, they are able to perform as urban entrances. In this perspective, edges can be a cluster of urban materials that construct a district (Al-Kodmany, 2001, p. 808).



Figure 3.3. The Map of Lake Michigan, Retrieved from <https://stateclimatologist.web.illinois.edu/tag/lake-michigan/>

Lynch asserts that most of the edges have integrative power and have different effects acting in contrast to isolating urban spaces (Lynch, 1960, p. 65). There is a strong resemblance between edges and paths, even “[e]dges are often paths as well” (Lynch, 1960, p. 65). This similarity transmits the directional qualities of paths to edges, as Lynch indicating that “the Charles River edge, for example, has the obvious side-from-side differentiation of water and city, and the end-from-end distinction provided by Beacon Hill. Most edges had little of this quality, however.” (Lynch, 1960, p. 66). In her study on the position of the edges in the scale of İstanbul, Kayaarası states that “[t]he Bosphorus Beach, one of the city's iconic venues, is the most frequently used edge in films between 1950 and 1960. Eminönü, Sirkeci, Golden Horn, and Galata Bridge are among the secondary venues” (Kayaarası, 2011, p. 33) (Figure 3.4).



Figure 3.4. A panning drone view from Galata to Eminönü in Organize İşler Sazan Sarmalı (2019) movie, Copyright 2019 Organize İşler: Sazan Sarmalı

According to Kayaarası, in this period, the edges of the city were used to reflect the venues representing İstanbul in a remarkable way. Edges can take various forms in visual narrative depending highly on the viewpoint. Kayaarası argues that in Turkish *Gemide* [On Board] (1998) movie, for instance, city edges are represented as waterfronts and shorelines. With the shots taken from the deck of the ship, the city skyline and its physical appearance reproduced as a background image (Kayaarası, 2011, p. 128) (Figure 3.5). In this example, edge turns into the background figure of the narrated city.



Figure 3.5. An image of the seashore from the ship in Gemide [On Board] (1998), Retrieved from <https://www.youtube.com/watch?v=Bms0Yk8MOY0>

Districts

Districts are urban areas that people mentally enter inside and are identifiable by their collective characteristics (Al-Kodmany, 2001, p. 808). According to Lynch districts are fluid structures. Some boundaries of the districts are hard and rigid while some other boundaries are soft and uncertain. Al-Kodmany defines districts as the medium to large sections of the city. A district can be distinguishable according to its physical, social, or even ethnic attributes. According to him, “the physical characteristics that determine districts are thematic continuities that may consist of an endless variety of components” from “texture, space, form, detail, symbol” to “building type, use, activity, inhabitants, degree of maintenance, topography, etc.” (Al-Kodmany, 2001, p. 808). Often the model of a neighborhood can be defined as a district. Neighborhoods constitute great importance in the representation of the cities in visual media. Al-Kodmany argues the role of neighborhoods as follows:

[N]eighborhoods may be the clearest example of Lynch's districts. They represent an area, unified by *sensus comoni* and sharing the same cognitive elements. The residents identify themselves with the neighborhood that they belong to, or where they grew up. Neighborhood-level visualization is based upon (scientific and cognitive) maps, but is also related to images of space, which are strongly engraved in collective memory (Al-Kodmany, 2001, p. 808).

In this view, Kayaarası states that the urbanization process continues in the films of the Yeşilçam period. How people live on the scale of the neighborhood has often been a subject presented to the audience (Kayaarası, 2011, p. 128). Özkan and Polat, for instance, investigate *Seksenler* [*The Eighties*] TV series in terms of the representation of a traditional Turkish neighborhood (Figure 3.6). They explain the reason behind choosing the *Seksenler* TV Series as the subject of their research, with the reflection of the neighborhood structure, which is an important cultural space in the Turkish lifestyle, in its visual narrative to the audience (Özkan & Bayram, 2019, p. 314). Özkan and Bayram describe the reflection of *Seksenler* district image on the screen as follows:

Seksenler TV series takes place in a modest district of İstanbul. The places where the series is presented are; narrow streets made of cobblestones, adjacent regular houses, two-three-storey buildings. These images

frequently encountered physical properties in many places of İstanbul (Özkan & Bayram, 2019, p. 307)



Figure 3.6. An image from the filming set of the Seksenler TV series, Retrieved from <https://dizioyuncu.com/seksenler-dizisi-nerede-cekiliyor-80ler-yeni-sezon-cekim-yerleri-mahalle-neresi/>

Sadler and Haskins stated that Manhattan is an example of a district, nevertheless due to the promotional motivations of New York City, it is compressed into an image of a city block or less (Sadler & Haskins, 2005, p. 201). As mentioned before, there is a consistent relation between edges and districts. As Al-Kodmany explains: “[t]he edges seem to play a secondary role: they may set limits to a district, and may reinforce its identity, but they apparently have less to do with constituting it” (Al-Kodmany, 2001, p. 808).

Nodes

Lynch defines nodes as central points in the urban scheme. To him, “[n]odes are the strategic foci into which the observer can enter, typically either junctions of paths, or concentrations of some characteristic” (Lynch, 1960, p. 65). One of the most discussed topics about node points is their scale. Since it carries the definition of intersection, the nodes may be very small compared to the size of a city. However, the city itself can be perceived as a nodal point too, “[w]hen conceiving the environment at a national or international level, then the whole city itself may become a node.” (Al-

Kodmany, 2001, p. 807). Intersection areas are striking points that require people to make decisions in the city. Especially the nodes where the transportation lines in the city cross each other occupy an important place in the memory of the city.

Sadler and Haskins argue that nodes create public spaces in the city. In their textual analysis based on Lynch's topographical categorization for legible city provision, they strive to create a link between their study on New York based TV series and urban elements of the imaginable city according to Lynch's proposal. According to researchers, nodes are the main elements for television shows which support social interaction. For instance, Central Park, popular restaurants, shops and apartment buildings are common nodes for the visual representation of the city (Sadler & Haskins, 2005, p. 202) According to Kayaarası, the perception of space within the streets, avenues and roads are recreated from the connective nodes. Kayaarası elaborates as follows:

Nodes have been used in the narrative of films as the ending and starting points of sequences. The nodes in the space organization are fragmented. It was used to connect the streets and buildings in the city and served as a transition element to explain and emphasize transitions between spaces (Kayaarası, 2011, p. 128)

Subway stations and major railroad stations are also important nodes in the city. They are easily recognizable and transitional open spaces. Particularly, subway stations are buried and invisible network systems. As stated by Lynch, they often can be considered as strategic junction nodes (Lynch, 1960, p. 74). There are two main types of nodes; junctions and concentrations, however, they may sometimes be constructed as both. According to Lynch, thematic concentrations frequently appear in the city (Lynch, 1960, p. 75). Thematic concentration nodes are spaces that are used for gathering under common themes. Lynch exemplifies the foci of nodes as follows:

Nodes, like districts, may be introvert or extrovert. Scollay Square is introverted, it gives little directional sense when one is in it or its environs. The principal direction in its surroundings is toward or away from it; the principal locational sensation on arrival is simply "here I am." Boston's Dewey Square, on the other hand, is extroverted. General directions are explained, and connections are clear to the office district, the shopping district, and the waterfront (Lynch, 1960, p. 77-78) (Figure 3.7).



Figure 3.7. Scollay Square (1954) at the left side and, Boston's Dewey Square (1960) at the right side, Retrieved from <https://www.hemmings.com/stories/2018/02/07/boston-massachusetts-1960s> and <http://www.bambinomusical.com/Scollay/LastDays.ht>

Landmarks

Landmark is a key element among the elements that make up the imageable city. The physical contribution of this element to the city has been the subject of numerous studies (Al-Kodmany, 2001; Kayaarası, 2011; Sadler & Haskins, 2005; Koeck & Penz, 2003; Raynsford, 2011; Hospers, 2010). As Al-Kodmany asserts: “[t]hey are simply physical elements, which may vary widely in scale. The key physical characteristic of a landmark is its singularity, some aspect that is unique and memorable in the context” (Al-Kodmany, 2001, p. 809). However, a cluster of landmarks can define a city image by transforming the singular image power into a city silhouette too, “[f]or example, the Sears Tower is a major landmark for the whole of Chicago, whereas some neighborhood churches can be landmarks just for the adjacent community” (Al-Kodmany, 2001, p. 809).

As claimed by Lynch, the figure-background relationship should create contrast as the main aspect of a strong landmark image. Surrounding elements of landmarks should amplify the importance of the focused landmark (Lynch, 1960, p. 79). He argues that the presence of landmarks in the city organization should be enhanced for the imaginable features of the city and these images should be made more orderly and distinct. Emphasis on landmarks can be made as urban design decisions for the existing environments. However, landmarks are frequently used in visual media productions for city representation and urban referencing purposes. According to Kayaarası, In the cinematographic perception of the city, instantaneous views of the city images and urban experiences are created in connection with the processes of modern urban life.

The most common element of these images in the memory is landmarks, which are reference points. Kayaarası exemplifies this situation as follows: “[i]n Fellini's movie *Dolce Vita*, Rome's Trevi Fountain and Via Veneto street are reflected as images identified with urban life.” Moreover, according to her, “İstanbul’s The Hagia Sophia Mosque in the movie *Independence Day* and the New York’s Chrysler Building in *Sin City* can be shown as the city's landmarks” (Kayaarası, 2011, p. 128) (Figure 3.8).



Figure 3.8. Image of the Chrysler Bulding as an urban reference point at the background in Sin City (2005), From Sin City (2005) Official Trailer, Retrieved from <https://www.youtube.com/watch?v=T2Dj6ktPU5c>

Roberts and Koeck mentioned that films opened with panoramic visuals taken from a bird's eye view, focusing on famous vertical architectural works in cities such as the Eiffel Tower or Big Ben, have become common productions to include the audience in a particular cinematic narrative (Roberts & Koeck, 2007, p. 201). In their perspective, the legible image of landmarks and iconic places is constructed through a transformation in collective memories of the cities by the influential role of the cinema (Roberts & Koeck, 2007, p. 201). Landmarks are defined as external objects by Sadler and Haskins. According to their idea, architectural icons of New York such as *The Statue of Liberty* or *Twin Towers* have been the most identifiable landmarks because they could be used to represent the rest of the city. Landmarks constitute the ability to reflect the overall image of the city with its physical properties and their places in collective memory. By using these elements in visual media, producers use the collection of landmarks in the city and utilize aerial views and city perspectives to

reconstruct their legibility (Figure 3.9).



Figure 3.9. Opening scene from the famous spy movie Skyfall using the memorable image of landmarks (Nuruosmaniye Mosque at the right side), Copyright 2012 by Skyfall

CHAPTER 4

THE IMAGE OF ISTANBUL IN TURKISH ONLINE TELEVISION SERIES

In this chapter, İstanbul will be discussed as a visually constructed building built on urban elements. The equivalent of the urban image in TV series will be inferred with all the details. This section has a system of three stages. First of all, detailed information will be given about the narratives of online TV series and background information will be created for analysis. In the second stage, a comparative analysis in which the selected TV series are evaluated within the same theoretical framework will be included. This stage uses the theoretical debates of the city image as a reference to make a detailed analysis of the city representations. Finally, a discussion section will be developed in which the analyzes and narrative methods on TV series are evaluated together.

4.1. Narratives of The Selected Online TV Series

In this section, the story processes, narratives, and topics of the four series selected will be discussed from a general perspective. While making explanations about all the selected TV series, it is aimed to create an introduction to facilitating connection for the analysis to be made in the next section. A general description of the presence of İstanbul in these selected TV series will be made through giving background information about the main characters and the plotline. The narratives and the storyline conveyed in TV series have a high influence on the producers' preferences for the use of urban space and cinematographic decisions. In this context, the narratives will be conveyed in a general framework for each TV series to reveal the role of the city in their structures.

Persona – [Şahsiyet]

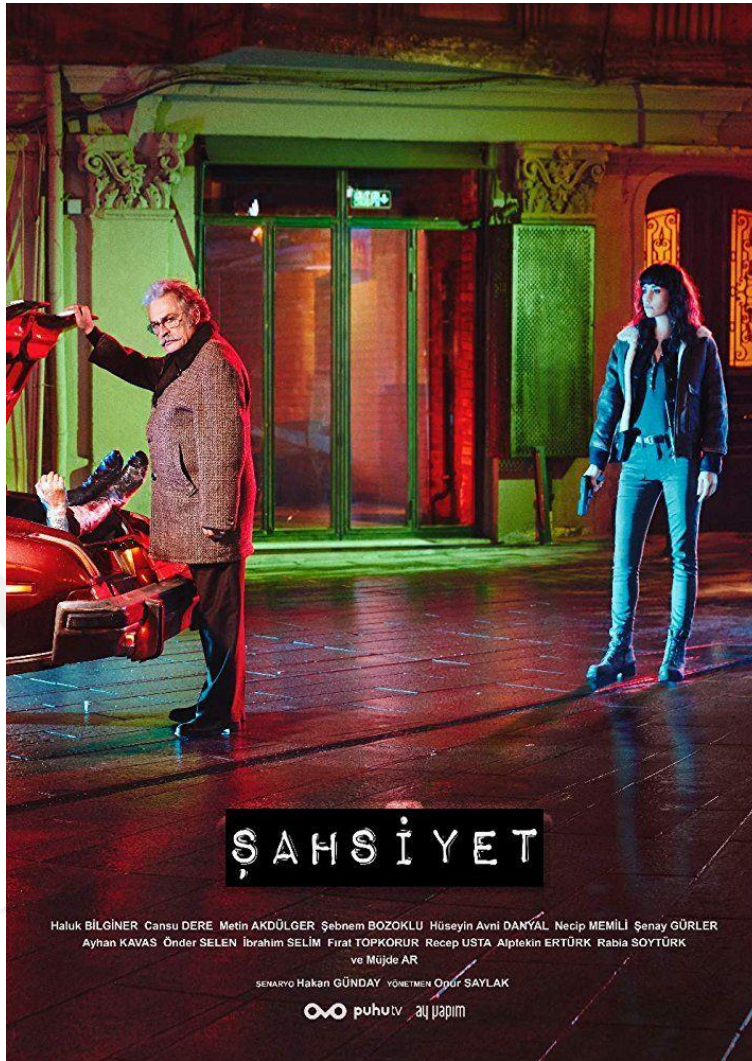


Figure 3.10. Main poster of the *Persona* TV series, Retrieved from [https://tr.wikipedia.org/wiki/Şahsiyet_\(dizi\)](https://tr.wikipedia.org/wiki/Şahsiyet_(dizi))

Screening İstanbul, *Persona* was first released in a digital streaming platform (puhutv) in 2018 and has recently become world-wide known after Haluk Bilginer, who acted Agâh in the series, won the ‘Best Performance by an Actor’ award at International Emmy Awards in 2019 with his performance. *Persona* was produced by Onur Saylak and its script was adapted from Hakan Günday's book. When it was released online, it entered IMDB's list of the best TV series of all time and ranked 40th. Placed at the top of online TV series produced in Turkey with an IMDb score of 9.1 points, it continues to maintain its popularity.

Persona revolves around the concepts of remembering and forgetting and it is based on recollection of the memories of the two main characters in two different

places: Beyoğlu, one of İstanbul's most populous and the earliest districts and the imaginary place of Kambura. In the series, while the former appears as an intense and depressing urban space, the latter is represented as a small island near İstanbul. Agâh Beyoğlu, the protagonist of *Şahsiyet* takes us on a journey that blends one's withering personal memories with the memory of urban spaces. Throughout this journey, the audience witnesses the intertwined stories of the two main characters; one is Agâh, a retired 65-years-old judicial clerk, whose roads cross with the second, Nevra Elmas, the only female police officer in the homicide office of Beyoğlu. Commissaire Nevra's character is performed by Cansu Dere who is known especially for her performance in the Ezel TV series.

In the series, Beyoğlu, which bears the same name as Agâh's surname, is represented as a degenerate and dense neighborhood. Agâh's monotonous and lonely life in Beyoğlu, because of the absence of his recently deceased wife shatters by the diagnosis of his illness as the initial symptoms of Alzheimer's. At this point, Agâh realizes that Alzheimer's might be an opportunity for him to commit a series of murders without remembering and taking any remorse in order to avenge the past events related to a collective crime committed by a group of people in Kambura. Knowing that his illness will deteriorate his mental capacity as time passes, he acts quickly and starts hunting one by one the perpetrators of a collective crime that was ignored and lost in history on the island of Kambura, where he served in his courthouse. In the process, police commissioner Nevra will discover his relationship with this murderer and the past of the island of Kambura.

The TV series, whose visual director is Feza Çaldıran, goes beyond the usual color and lighting techniques with innovative shooting techniques. The gloomy and lively structure of the city is conveyed to the audience through neon colors and the unusual textures of Beyoğlu streets. Kambura Island, which is located opposite the Beyoğlu region and traveled frequently throughout the series, is a remarkable place visually constructed to establish a very deep story through criminal acts.

The Protector – [Hakan: Muhafız]



Figure 3.11. Main poster of *The Protector* TV series, Retrieved from <https://t24.com.tr/yazarlar/cagnur-ozturk-diyalog/evrensel-bir-İstanbul-hikayesi-the-protector,21068>

The Protector – [Hakan Muhafız] is a Turkish drama fantasy series starring Çağatay Ulusoy and Ayça Ayşin Turan. It was created by Binnur Karaevli and was directed by Umut Aral, Gönenç Uyanık and Can Evrenol in the first season. The first season consists of 10 episodes and was broadcast on Netflix on December 14, 2018. The fourth and last season of the series was broadcast as 7 episodes on July 9, 2020. *The Protector* portrays a young man who lives in today's İstanbul and realizes his relationship with an ancient mystery, embarking on an adventure to save the city from

an immortal enemy. While telling the story of Hakan, who tries to live in a neighborhood of İstanbul that has been degenerated and exposed to unplanned urbanization, a fiction and narrative in which İstanbul is rebuilt in different time periods and dimensions meet with the audience. While the city was built on a historical mystery and a supernatural fiction, the story is supported by elements of adventure associated with the Ottoman legacy of the city. Although Hakan's journey appears like a linear path in today's narrative, over time, the past and present of İstanbul are reproduced in the TV series with the flashbacks into the reconstructed history. During the later episodes, Hakan learns that he is a descendant of an Ottoman soldier who was assigned to protect İstanbul and that the city is being taken over by evil forces. With the help of the loyal ones who have served for generations to support his family on this path, he begins to search for the relics of his ancestors in the historical buildings to protect İstanbul.

Hakan, who aspires to open a shop in the business center of the city, suddenly finds himself in the middle of a historical battle. Meanwhile, he starts trainings to fight the immortals in the secret shelter belonging to the loyal ones in the historical Pera region where Galata Tower is located. The historical peninsula where Hakan lives suddenly gains value with the Ottoman period architectural works and palace buildings, which become the most important place in the narrative. Çağatay Ulusoy, who plays the role of an ordinary young man Hakan, embarks on an adventure protecting the city against the immortals trying to take over İstanbul for 4 seasons. In the later parts of the TV series, İstanbul takes on more chaotic images than it is, and the people of the city suffer from the wicked plans of the immortals.

After a while, Hakan establishes a connection with his ancestor who lived in the past through his common memories and travels to İstanbul during the rule of the Ottoman Empire. In order to change the future and win the lost war against the immortals, he does his best for the fate of İstanbul by fighting a simultaneous war both today and the past. The Order of the Immortals, built as a group full of mystery throughout the series, uses the underground spaces of İstanbul and the cellars under the historical buildings. The relationship of the immortals with İstanbul is created by the use of landmarks with the narrative of a mythical story.

Ethos – [Bir Başkadır]



Figure 3.12. One of the main posters of the *Ethos* TV series, Retrieved from <https://www.donanimhaber.com/netflix-in-yeni-turk-dizisi-bir-baskadir-in-fragmani-ve-yayin-tarihi-paylasildi--126432>

Online TV series *Ethos* was produced by Netflix and broadcasted on November 12, 2020. In *Ethos*, Öykü Karayel, known with the TV series *Kuzey Güney [North and East]*, Funda Eryiğit with her performance as ‘Vizier’ in *The Protector*, and Fatih Artman play the main characters. As multiple critics stated, *Ethos* is about a group of people whose paths intersect with each other in İstanbul, belonging to different socio-economic classes (Gopesh, 2020; Wilson 2020). Living in different parts of the city, the story focuses on the clash of these classes with multiple characters with a polarized urban structure between the complex and multi-cultural city centre and conservative rural area in the periphery.

Meryem, one of the key characters in the TV series, has accepted her desperate life and tries to keep her mental health together, which has begun to shatter due to the social rules of the society she is a part of. Meryem is a young woman who lives with her brother in a rural and underdeveloped area on the borders of the city. She travels to the city center on a daily basis to provide house cleaning services and the audience is included in these journeys. With the movement of Meryem, the green landscape and rural texture leave their place to the concrete jungle and high-rise buildings of the city. The busy and vibrant city image of İstanbul is conveyed to the audience with long-lasting city views in these scenes.

After fainting at the house that she goes to daily cleaning, Meryem finds herself in a hospital office in the city in front of the psychologist Peri. Peri talks to Meryem

about her life and experiences, trying to rehabilitate her, while Meryem struggles with the shocks she has experienced in her own life. The lives of the characters begin to intersect more and more later in the TV series. Meanwhile, a life story in which the city and the countryside are intertwined, and borders are gradually disappearing comes to the fore.

The Gift - [Atiye]

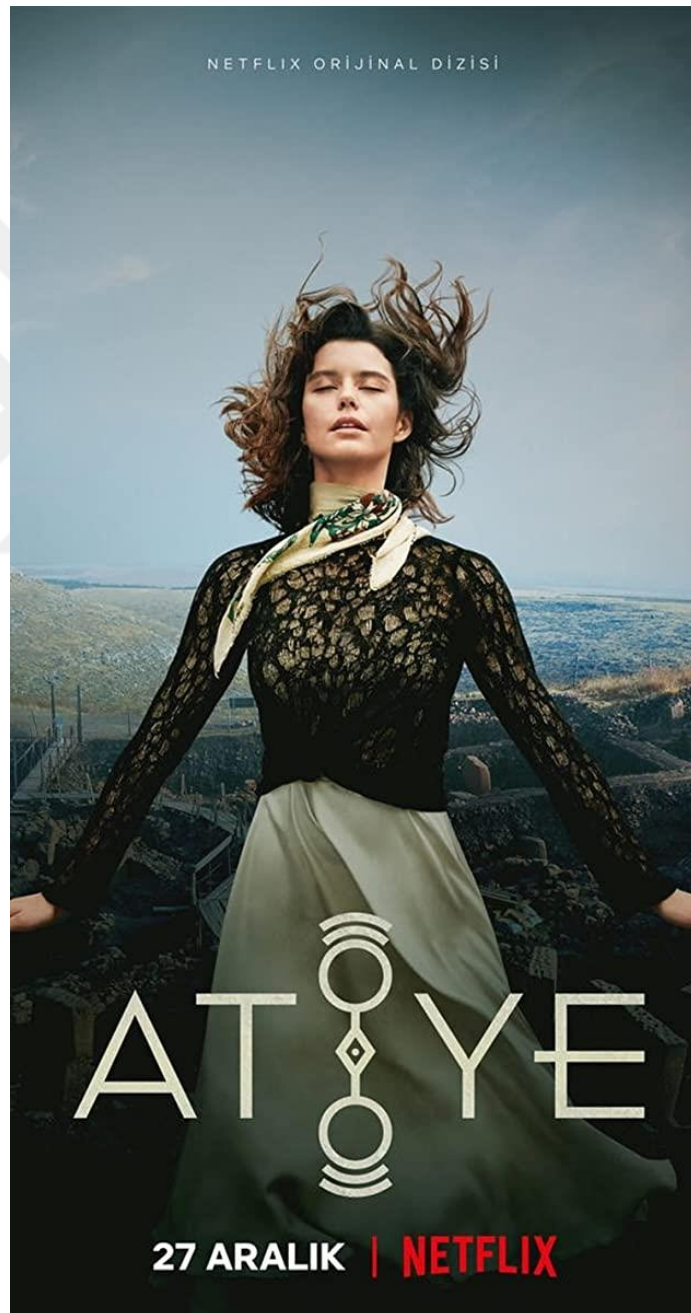


Figure 3.13. Main poster of The Gift TV series, Retrieved from <https://www.imdb.com/title/tt10075318/>

The Gift is a Turkish psychological thriller Netflix TV series starring Beren Saat. Written by Jason George and Nuran Evren Şit. The first season consists of 8 episodes and was broadcast on Netflix on December 27, 2019. The TV series, which is the second-largest local Netflix project after *The Protector*, is an adaptation of Şengül Boybaş's novel "Dünya Uykusu"[Sleep of the Earth] (Sarisözen, 2020). The second season was released on September 10, 2020. Atiye lives a simple and happy life in İstanbul with her family and lover Ozan. She has been drawing a symbol ever since she was young. Not knowing why Atiye got the profession of painter thanks to this habit. However, one day her life changed with a discovery made in Göbeklitepe, which is known as the oldest temple in the world in Şanlıurfa. The story accelerates when, in the excavations in Göbeklitepe, the same shape that Atiye has drawn for years without getting bored, is found.

As the only example of the four TV series in which İstanbul is described as a secondary city, *The Gift* has an important difference and therefore a visual richness. The story uses the excavation area in Göbeklitepe, for which Erhan is responsible, as the focus image. Since İstanbul is not wanted to be brought to the fore as an urban narrative, it is rarely shown in the series through a limited number of streets and landscapes. In the rural journeys of Atiye and Erhan towards the east, the theme of leaving a city center and the journey to the mystical eastern city are depicted.

In preparation for marriage, Atiye gave up her glorious life in İstanbul when she realized that her grandmother was alive and trying to communicate with her. Everyone around the city tries to control him for questioning her life, and they eventually accuse her of mental health complications. In this process, the city turned into a large-scale prison for Atiye. The nodes and edges in the city are used to strengthen this no-escape city image and they turn into prison as the story evolves.

The Gift, which produces a mysterious prophetic story throughout its narrative, highlights a second image of equal importance to İstanbul. Göbeklitepe excavation area, in addition to being prominent in the story, extends beyond the reality and creates a mystical eastern narrative.

4.2. Analysis of The Image of İstanbul in The Selected Online TV Series

4.2.1. Linear Visual Constructions – Paths On Screen

Path is the urban structure that appears as the most basic element of the city. Paths indicate a presence of movement and therefore a sense of direction. Numerous forms such as canals, streets, and main roads, transit lines, railways, urban corridors can be interpreted as paths. Kevin Lynch stated that paths are a predominant element of the city for most people (Lynch, 1960, p. 41-48). For this reason, the paths are created as planned routes that people use and can potentially use. Paths, which are an inevitable part of image construction for TV series, are an important tool for transitional urban narratives between interrelated spaces according to the designed story.

TV series repeat particular images to tell the audience the life of certain economic classes of İstanbul. When the paths are considered as visual production tools, they carry information about the cultural background of the districts, user profiles, and the instances of life. Narrow roads, scattered alleys, and sidewalks where vehicles are parked, traces of life spilling out of their homes are visual elements that are often instrumentalized to provide the viewer with these clues. The streets of the neighborhood where Hakan lives in *The Protector* can be shown as an example. The neighborhood, which draws attention with its aerial shots and its proximity to important landmarks of the Ottoman period, is represented as settlements of the historical peninsula. Hakan goes on his daily journey in the narrow streets of the city, passing through apartment blocks around which the children play, knitted tightly with clothes hung to dry (Figure 3.14). Urban streets are frequently used throughout the TV series to give hints about the visual pattern of the city to the audience.



Figure 3.14. A street view from *The Protector* where Hakan lives in a shanty house,

Retrieved from <https://www.netflix.com/>, Copyright 2018 *The Protector* (Hakan: Muhafiz)

The images of İstanbul's streets carry traces of the social life of the neighborhood and create an atmosphere where a new event, a chase, or an unexpected situation can happen at any moment. The movement of the characters through narrow streets is chosen as a cinematographic way of supporting the narrative. In this context, the society that Hakan is both a part of and also trying to get out is imagined through the streets he walks on. Similarly, in *The Gift*, the streets that Erhan enters by following Atiye's grandmother, resemble the ones in *The Protector* in terms of representing the life of lower classes with irregular two-storey buildings, clothes hanging ropes coming out of the houses and cars parked on cobblestone roads (Figure 3.15).



Figure 3.15. A street view from *The Gift* in front of Atiye's grandmother's house, Retrieved from <https://www.netflix.com/>, Copyright 2018 *The Gift* (Atiye)

One of the main urban elements that protagonist and antagonist characters are brought together in *The Protector* is also path. Hakan and the immortal, for instance, are confronted in a tense atmosphere in the scene of the dam bridge, which is designated as a secluded meeting place outside the city (Figure 3.16). The tension between good and evil is revealed by the cinematographic use of architectural elements. This tension is reproduced with the story of the two groups that intertwined to one another on this urban element placed in the middle of the nature. Another example to where rival characters come across, is the scene in one of the narrow back streets of Beyoğlu in *Persona*, where Agâh Bey confronts three members of a local mafia due to a personal issue. The space chosen as a path in this scene is positioned in the center of the city close to Agâh Bey's house (Figure 3.17). The two scenes are taken from a

distance, with camera angles set to see the protagonist's face to enhance the effect of the tense encounter. According to that audience receives the idea of a transformation of narrow streets into an encounter space by the use of a basic element of the city.



Figure 3.16. An instance from the bridge as a path of confrontation in The Protector Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector (Hakan: Muhafız)

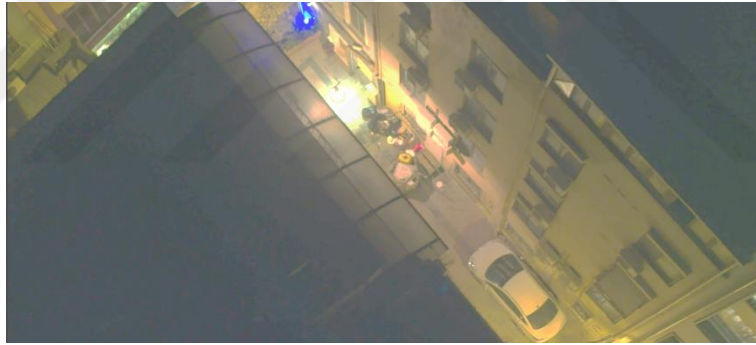


Figure 3.17. Narrow street views from Beyoğlu districts in Persona, Retrieved from <https://puhutv.com/sahsiyet-1-sezon-bolumleri>, Copyright 2018 Persona (Şahsiyet)

Movement is one of the key topics that is frequently examined together with the path element in Kevin Lynch's urban theories. The paths that are reproduced on the screen, carry the notion of the movement in the city. Cars moving in the traffic, a character walking alone, or the continuous shootings throughout the city are examples of visual narratives that create paths for the viewer. In one scene of *The Protector*, Hakan walks alone on an industrial shipping dock. The path that is emphasized with yellow lines intensifies the solitude and movement of the Protagonist in the urban environment (Figure 3.18). After all the unfortunate and bad events that happened in İstanbul, the rival characters are seen on the paths leading to the city's borders. The road covered with containers that Hakan walked to confront his rival Faysal Erdem draws the viewer's attention to the commercial power that Faysal Erdem has established over İstanbul. Hakan creates the image of a hero fighting alone to protect the city while walking on the road in the middle of this pier without fear of the things that he is expected to encounter.



Figure 3.18. Hakan walking on a yellow highlighted road in between the shipping containers in The Protector Retrieved from <https://www.netflix.com/> Copyright 2018 The Protector (Hakan: Muhafiz)

From the 3rd season onward of *The Protector*, the story radically shifts to a post-apocalyptic narrative in which the immortals succeeded in their malicious plans on İstanbul and managed to poison the entire population with a pathogen that they added to the city's water resources. After this stage, chaos and pollution arise in the city streets. In order to convey this situation, the character lets the audience observe the result of these plans on the streets from the perspective of the 3rd person, walking on different paths in the city. In this post-apocalyptic image of İstanbul, people suffer from lack of clean water in the city. The ongoing situation after the loss of a large amount of

İstanbul's population is depicted through the ruined, gloomy, empty and garbage-laden images of the streets where Hakan moves in (Figure 3.19). Intending to reinforce this post-apocalyptic, damaged city image of İstanbul, empty roads and bridges deserted from the human figures are shown in various camera angles and with subtle snapshots in a repetitive manner (Figure 3.20). In these scenes, the path element is instrumentalized to convey the notion of disfigurement in the city.



Figure 3.19. The image of the streets after the malicious attack of the immortals on the İstanbul in The Protector Retrieved from <https://www.netflix.com/> Copyright 2018 The Protector (Hakan: Muhafiz)



Figure 3.20. One of the snapshots taken from a city path to emphasize the abandoned city in The Protector Retrieved from <https://www.netflix.com/> Copyright 2018 The Protector (Hakan: Muhafiz)

Ethos uses specific shooting techniques, such as zooming or panning on the paths, to describe the movement in the city. The linear movement of Meryem on a path is emphasized through her daily commutes to the center of the city. The pathway used by Meryem to go to one of the most important business and residential districts of the city is frequently shown in the series. Meryem commutes to the city by using this road

alone and changing more than one mode of transportation every day. Meanwhile, the rural atmosphere in which Meryem lives is represented with green spaces and with constantly repeating mosque silhouette (Figure 3.21). In this particular representation, there is a juxtaposition of path and landmark elements to show the architecture of common belief.

The extensive duration of Meryem's journey towards the center of İstanbul emphasizes not only the physical distance between two locations, but also mental distance of socio-economic classes to each other in the city. *Persona* and *The Gift*, on the other hand, use the similar technique of drone shootings to convey the movement from the city center to rural areas. In *Ehos*, one of the most important cinematographic decisions of the series is the continuous zoom-in-distance shooting technique and compositions. In this regard, especially in the scenes depicting the journey in the rural areas, the paths along the periphery of İstanbul are emphasized and conveyed to the audience with the ongoing shootings of movement.



Figure 3.21. Meryem's route to her workplace in *Ethos*, Retrieved from <https://www.netflix.com/>, Copyright 2020 *Ethos* (Bir Başkadır)



Figure 3.22. Ruhiye's journey to her village in *Ethos*, Retrieved from <https://www.netflix.com/>, Copyright 2020 *Ethos* (Bir Başkadır)

In *The Gift*'s fourth episode of the first season, Erhan and Atiye escape from the police who are chasing them in İstanbul, and their journey towards the Göbeklitepe archaeological excavation site in Şanlıurfa is similar to the scene in which Ruhiye returns to her village in *Ethos* (Figure 3.22). The couple's journey with the car demonstrates the state of being in the countryside with a path that depicts the limitless green areas around the path and a stark contrast with the city (Figure 3.23). In TV series, these paths are also used as the transitional scenes between the city and the countryside which symbolize the separators of the urban space. The characters never appear suddenly in the countryside or in the city. Paths represent these transitions designed to explain spatial continuity to the audience, generally with drone images taken while characters traveling by vehicle from one district to another.



Figure 3.23. Rural road to Göbeklitepe in *The Gift*, Retrieved from <https://www.netflix.com/>, Copyright 2018 *The Gift* (Atiye)

In one scene, the police commissioner Nevra, who is the female protagonist in *Persona*, moving on the way to Kambura, the fictional region on the borders of İstanbul are conveyed to the audience through passing the green forests while leaving the city and going to a rural area (Figure 3.24). These journeys made by vehicle produce similar atmospheres related to intercity roads and out-of-city image outside of İstanbul. The scenes that the movement continues are frequently preferred in the construction of the image of İstanbul by the urban-rural duality.



Figure 3.24. The road to Kambura island where Nevra commissar traveled with her car in Persona, Retrieved from <https://puhutv.com/sahsiyet-1-sezon-bolumleri>, Copyright 2018 Persona (Şahsiyet)

In the analysis of the selected examples, the movements and backgrounds of the characters in İstanbul are built on paths by producing many visuals in micro and macro scales. Paths are presented to the viewer in these visual productions by highlighting them in a very prominent way, or sometimes hidden by well-built metaphors. Similar path images frequently encountered in TV series emphasizing the separation between the city center and the countryside indicate that certain linguistic integrity in the on-screen reproduction of İstanbul is the common point of selected online TV series.

4.2.2. Edges of The Urban Pattern

İstanbul is a metropolis where number of different social classes and ethnic groups live in the same geography but divided by Bosphorus physically and socially into two continents. Along with this major one, there are other naturally or artificially produced edges within the city too. The presentation of these edges on screen contributes to the narratives of the TV series that use the city as a backdrop. According to Kevin Lynch, boundaries can be interpreted as lines between two phases (Lynch, 1960, 41-48). These linear breaks, as urban formations interrupt or transform the continuity formed by the paths. City coasts, water elements, railways, tunnels, and any situation that disrupts this continuity and changes the pattern in the city can be defined as an edge.

When the representations of the edges screened in the selected online television series in İstanbul are examined, it is revealed that the water element is used as an important separator and an urban attraction element, especially in the scenes produced with drone shootings. The urban boundary formed by the water becomes clear with the shots in the *The Protector*, in which the major landmarks of the historical peninsula are generally included in the frame (Figure 3.25). Golden Horn, one of the major urban waterways of the Bosphorus, acts as a separator between the historical and contemporary city. In the ongoing drone shooting scenes, for instance, the Golden Horn and the Anatolian Side in the background are placed in the same frame, and the border effect is also used to describe the relationship between the European and Anatolian Sides (Figure 3.26). The density of vehicles and boats at the edges of the city is among the details that emphasize the dense urban pattern.



Figure 3.25. Panoramic view from the historical peninsula in The Protector TV Series, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector (Hakan: Muhafiz)



Figure 3.26. Another panoramic shot from the Golden Horn in The Protector, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector (Hakan: Muhafiz)

In *The Gift*, the same region is presented to the audience, showing the depth of the Golden Horn from the angle of a camera rotated 180 degrees (Figure 3.27). The reason for the representation of the Golden Horn line in TV series is perceived as the coexistence of many urban elements along the edges. It is possible to see all five elements intertwined with each other in scenic visuals. Therefore, the evaluation of elements on visual frames is can not be similar to the evaluation of the physical city. The metro and vehicle bridges that pass over the Golden Horn, the movements of the ferries on the water, the silhouette of the mosques and historical buildings, Beyoğlu region and the business areas with tall buildings that are included in the frame behind the Galata tower, create an image of a multi-dimensional and multi-layered metropolis.

The limiting effect of the water element, as the edge of two sides, is used in the shootings showing the *15 Temmuz Şehitler Bridge*, which is the largest and most intensive connection line of the city, from the Anatolian side and the skyscraper silhouettes behind it (Figure 3.28).



Figure 3.27. A city silhouette view which concentrates on Golden Horn as an urban edge in The Gift, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Gift (Atiye)

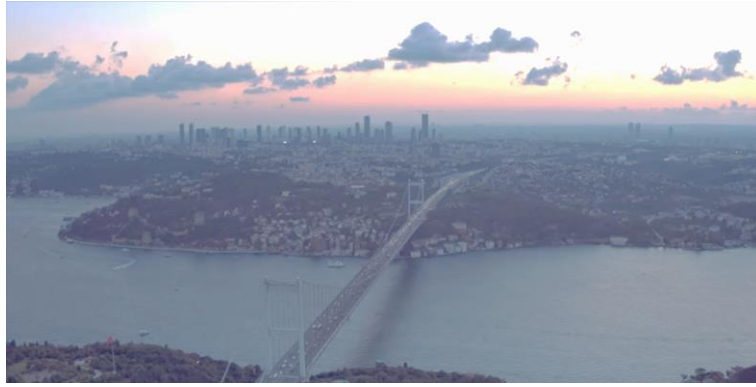


Figure 3.28. A drone view from the Anatolian side with 15 July Martyrs Bridge on the focus in The Gift, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Gift (Atiye)

Coastal-city image of İstanbul is especially emphasised in visual expressions where city boundaries are shown from the perspective of human eyes. In *the Persona*, in which the water element appears as an edge in every point of the city, these edges give the idea that there is no place to get out of the city. The scene where the immortal antagonist named Faysal and his hitman stands at the end of an abandoned dock area in *The Protector* has a quality that strengthens this hypothesis (Figure 3.29). The city coasts of İstanbul are represented as uncanny edges that can be used for illegitimate situations. In the case of *the Persona*, the periphery of the city is often represented with rocks, cliffs, and similar elements by the sea to establish a sense of border (Figure 3.30).



Figure 3.29. Conversation between Faysal and his hitman at the edge of the city in The Protector, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector (Hakan: Muhafiz)



Figure 3.30. Agâh looking at the sea from the cliffs in the periphery of İstanbul in Persona, Retrieved from <https://puhutv.com/sahsiyet-1-sezon-bolumleri>, Copyright 2018 Persona (Şahsiyet)

In the production of edges, there are also camera shootings showing the coastline, historical buildings, and atmosphere of İstanbul from the sea. In these scenes, sometimes the characters of the TV series are positioned on the sea. Image of the urban edges is produced by placing the camera parallel to the sea. The historical mansions, piers, and mosques of İstanbul appear as background objects in these shootings. One of the common features in the two scenes of *The Protector* is the emphasis on the historical buildings on the city coasts over the sea in order to increase the impression of imperial city image of İstanbul (Figure 3.31). This emphasis also shows itself as a cinematographic decision that spreads throughout the series. Since historical buildings serve as a reference in the general shooting decisions of the series, the shooting locations are often clustered around the historical peninsula. In addition, as secondary shooting locations, historical coastlines were also used in the first season episodes of the TV series to increase the effect of the city on the edges (Figure 3.32).



Figure 3.31. Hakan conversating with one of the loyal ones in front of the seashore, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector (Hakan: Muhafiz)



Figure 3.32. Image of one of the historical mansions on the seashore with a view looking towards the land from the sea, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector (Hakan: Muhafiz)

Canals scattered over the Bosphorus, important bridges and metro roads form the edges of the city with dynamic visuals. These edges are presented as transitional narratives between important scenes of TV series with close-ups and drone shots taken over the sea in different parts of the city. One of the most prominent commonalities in the selected TV series is the production of an image of the city surrounded by the sea, mostly by the city coasts and water lines. İstanbul is a historical imperial city with harbors used for commercial purposes, its coasts and borders are covered with many architectural works such as mosques, mansions, factories, and transportation centers. These structures turn the city edges into scenes with valuable snapshots for the narration of the city.

4.2.3. Districts of İstanbul

The spatial preferences of TV series shot in İstanbul are concentrated in certain districts. Television series produced for mainstream media have preferred certain regions of the city as the shooting plateau according to their genres. Visual production is consistently carried out in the same area in order to convey to the audience the feeling of being in a particular district and to have an inclusive storytelling.

When examining the districts in the four selected online TV series, it is seen that *Persona* centered around the Beyoğlu district, one of the oldest entertainment and business centers of the city. The imaginary Kambura region does not exist in İstanbul,

but the region mentioned in the story, as if it is situated in the northern part of the European side where Eyüp and Sarıyer are located. These two districts are placed in the northern half of the European side and consist of relatively more green areas compared to the other districts of İstanbul. In *The Protector*, a visual bridge between the Fatih district in the historical peninsula of the city, and relatively more modern regions of Şişli and Beşiktaş is created. *The Gift*, on the other hand, uses İstanbul's narrow streets in the Eyüp and Kağıthane districts, as well as Beşiktaş and Sarıyer regions, where the city's coasts and the Bosphorus are frequently emphasized, as the shooting plateau. However, it is observed that *Ethos* does not concentrate on the narrative of a particular region, but the districts represented to convey an image of the metropolis are Beyoğlu and Şişli where business centers with tall buildings and public transport networks intersect.

In *Persona*, with stark contrasts that strengthen the narrative, Agâh's life is presented split into two different built environments that create dynamic narrative shifts between two districts of the city. Remembering and forgetting these places with visual representations of Agâh's mental processes to figure out a long-veiled crime, the urban memory of İstanbul is reconstructed through these temporal and spatial shifts. Kambura appears as an underdeveloped and culturally isolated island in the north part of İstanbul. However, its actual shooting place is located in Bursa Gölyazı, approximately 18 km far from İstanbul. The urban footprint of the shootings in *Persona* reveals the usage of significant cinematographic decisions such as clustering together the spaces that are not directly related to each other or preferring a place that is not located in İstanbul in real life (Figure 3.33). The story in the city, on the other hand, is mainly concentrated on the Beyoğlu district. The historical Mebrure building in which Agâh Beyoğlu lives, named after his wife, is the main reason why a large part of the series screened in Beyoğlu.



Figure 3.33. Mapping of various districts in Persona according to shooting locations (Mapped by the author)

The island of Kambura, which has a very distinct location represented at the northwest of İstanbul and can only be accessed by a single bridge and is inhabited by a certain social group, creates a sense of spatial isolation (Figure 3.34). The community on the island has a common memory about a crime that is committed many years ago by the group of people that still lives in this place. With the strong visual impact of the district, the detached image of the island in nature creates a solid contrast with Beyoğlu. City center represented as a chaotic urban place where all the edges lose their visibility. Buildings and narrow streets create an environment where audience directly located inside the crime scenes rather than isolated with certain edges.



Figure 3.34. An image of Kambura island from Persona, Retrieved from <https://puhutv.com/sahsiyet-1-sezon-bolumleri>, Copyright 2018 Persona (Şahsiyet)

The isolation and limitation that the aerial shootings construct, add a striking singularity to the visuals of Kambura island. One of the scenes showing similar

features in terms of visual composition and limitations is the scene showing Göbeklitepe, the Neolithic archaeological excavation site in Şanlıurfa, where Erhan conducts excavations in *The Gift* (Figure 3.35). Contrary to the isolated district created over the water element in *Persona*, Göbeklitepe's interiority is limited in the middle of the green as a curtain in front of a mysterious subject. The isolation effect created by the green vegetation is similar to the island of Kambura. In the case of two TV series (*Persona* and *The Gift*), the elements that form the image of rural areas in isolation contrasting to the dense urban pattern of the city center of İstanbul gain an important place in visual narrative.



Figure 3.35. Positioning of the Göbeklitepe excavation site in the middle of a rural area in The Gift, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Gift (Atiye)

From the first episode of *Persona* onwards, the audience is compelled to make connections between past and present time, which are also represented through two sides of İstanbul: Beyoğlu, and Kambura. While Kambura corresponds to the old and forgotten past of the characters, Beyoğlu's lively and vivid urban image constitutes a restless image of the city center and ongoing construction in İstanbul's memory. Moreover, the continuous bleak atmosphere and depressing urban tissue of Beyoğlu district is constantly emphasized for the audience in order to justify Agâh's criminal character. Contrasts between narrow streets and large promenades, day and night scenes create a particular tension in the Beyoğlu district. A fictional place, Kambura island is also used to emphasize this dichotomy between urban and rural life in İstanbul in an attempt to build a dynamic memory web between people, places, and memories, and the power of repeating contrasts is used to strengthen the memory construction in the story. The analysis indicates that the urban districts in various scales constitute the spine of the visual narrative, especially through using the contrasting districts of the city for the viewer. Moreover, the urban memory of İstanbul is reconstructed in this

process to create a specific city image that does not always reflect reality. All the past and present events of remembering and forgetting knitted around two different locations, Beyoğlu and Kambura, build a specific memory set for the audience.

A similar dichotomy appears in *Ethos*. Meryem is a young woman who works as a housekeeper in the city center. The everyday spaces of Meryem and her family, who live in an area that completely contrasts to the metropolitan image of İstanbul, is one of the important shooting locations of the series. Contrary to the complexity of İstanbul's city center, this neighborhood, which is represented as a rural area with large greenery, is located in a neighborhood called Tokatköy in the Beykoz region (Figure 3.36). Low socio-economic built environment characteristics are blended with conservatism in which religion is the dominant social construct. The community highly values the views of a cleric named 'Hoca Efendi' and consults this person for their daily decisions. Meryem commutes to a modern apartment of a rich and young man in the city center every day to work as a char. The daily journey of the young woman in the city strengthens contrasting images between the central districts of İstanbul and the surrounding rural areas (Figure 3.37).



Figure 3.36. An overview from Meryem's village in Beykoz district, Retrieved from <https://www.netflix.com/>, Copyright 2020 Ethos (Bir Başkadır)



Figure 3.37. Meryem's everyday route to the city center in Ethos, Retrieved from <https://www.netflix.com/>, Copyright 2020 Ethos (Bir Başkadır)

The narrative, which begins with Meryem in a village house in the peripheral district of İstanbul, expands towards the residence of Sinan in the Şişli region and the mansion of the family of Meryem's psychologist Peri on Bosphorus. Especially, the transitions between the regions are emphasized more clearly with the shootings that are zoomed towards the residence where Sinan lives in (Figure 3.38). The audience witnesses the dialogues between the characters after observing the urban fabric of a new district in these scenes. Sinan is represented in a prosperous business district with his wealthy life. After using many transportation vehicles to come to work every day, Meryem reaches the high-rise building where Sinan lives. The contrast between Şişli district's highrise buildings to the usual pattern of the buildings in the city is highly emphasised.

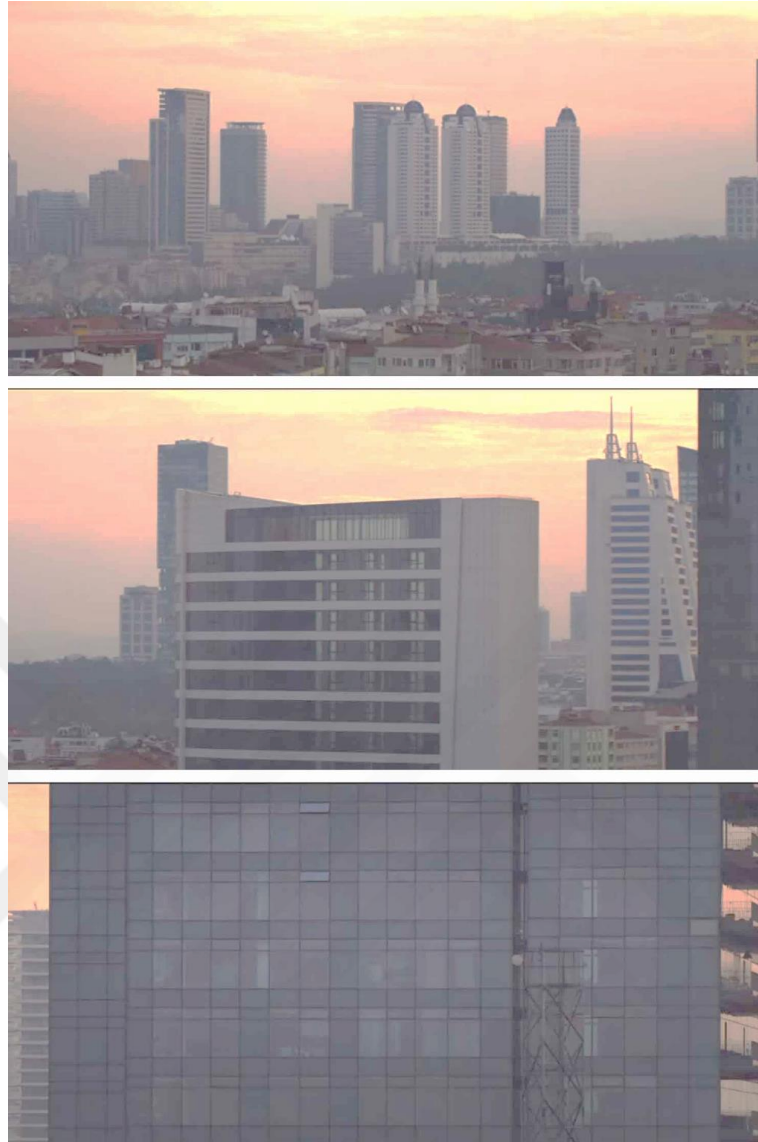


Figure 3.38. Zooming shot from the highrise silhouette into the Sinan's apartment in Ethos, Retrieved from <https://www.netflix.com/>, Copyright 2020 Ethos (Bir Başkadır)

Traveling between the mentioned places, Meryem is shown on the roads with the camera angle that zooms by sliding from a very long distance while passing through the residential areas in the center of the city (Figure 3.39). In these intriguing sequences, the journey of the individual is shown while emphasizing his position within a uniform residential area. The director of the TV series Berkun Oya tries to construct the images of İstanbul with these sequences starting from the cityscape of the entire district and going into a very detailed image. This transition from the urban scale to the human scale also involves the audience within a region and increases the involvement in the developing story. In the long-distance shooting scenes, the audience

is compelled to view the region with all its commonalities where similar architectural details and textures are emphasised.

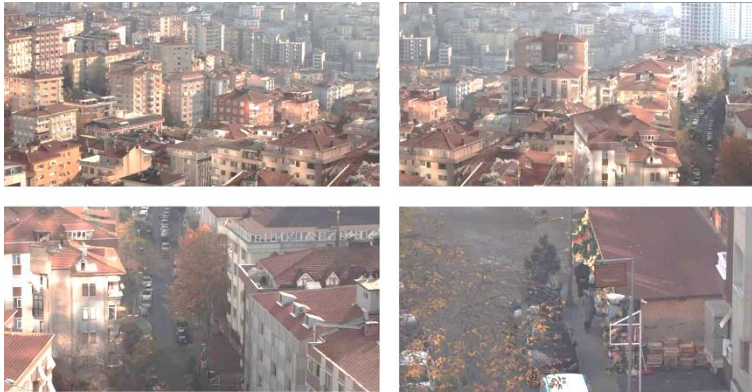


Figure 3.39. A long-distance zooming shot from the city center that focuses the movement of Meryem in a residential district, Retrieved from <https://www.netflix.com/>, Copyright 2020 Ethos (Bir Başkadır)

Unlike the districts that appear in *Ethos*, where landmarks and reference structures are not presented dominantly, and a pattern like urban image is constantly reproduced, a much more touristic and stimulating İstanbul image emerges in *The Protector*. In the process of image production, Fatih and Eyüp districts, with the presence of well-preserved historical built environment as the representation of the period ruled by Ottoman Empire, were preferred by the producers (Figure 3.40). İstanbul is represented as Turkey's unaccompanied and only city instead of establishing a relationship between other cities or regions, the city of İstanbul has become a singular object that uses multiple districts to create a condensed reflection of the country itself.



Figure 3.40. A drone shooting from the eyüp district showing the well-preserved Ottoman artifacts in the city, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector (Hakan: Muhafız)

Representation of the city regions through the landmarks that viewers encounter in *The Protector* is in an opposite condition in *The Gift*. While fragmentary images of the regions where the characters live in İstanbul are shared in *The Gift*, there is no motivation to represent İstanbul's districts with a particular identity. According to the storyline, the Göbeklitepe excavation site in Urfa is the basis as a represented image of the orient against İstanbul. For this purpose, the city was mostly depicted to the audience with ordinary images of the districts without remarkable identities in İstanbul. One of the limited numbers of remarkable areas that we come across can be seen in the images of the city in the Fatih district, where the historical İstanbul University is located (Figure 3.41). Moreover, the district where the house of the archaeologist Erhan is situated is usually shown with the image of the coastal lines that carry unidentifiable clues from the city (Figure 3.42).



Figure 3.41. An aerial shooting of historical İstanbul University, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Gift (Atiye)



Figure 3.42 Ordinary Bosphorus view from the district of Erhan's house, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Gift (Atiye)

The districts in the city are the urban elements that continue to preserve their identity for years and reflect their image through the architectural commonalities they have. For this reason, district selections differ for each visual production. For example, the districts of the city with narrow streets utilized as the filming environment by the TV series associated with keywords such as crime and poverty (*The Protector*, *The Gift*). Similarly, while urban areas with historical texture may be preferred to strengthen the imperial city image, places such as the Şişli district can be used for a business zone image. One of the important features of districts in terms of spatial narrative is stated as being inside or outside of them. The shooting techniques of TV series often make the viewer travel between scenes, both inside and outside of the districts. Therefore, the transfer of the relationship between the district and the characters in the cinematographic preferences of TV series becomes an important visual production technique.

4.2.4. Nodes

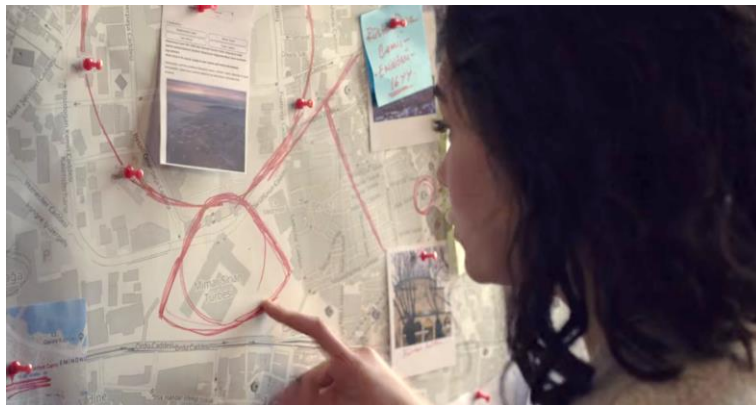
Nodes are one of the most complex structures as elements of the urban image. Contemporary cities have been formed by the combination of many nodes. The node definition is interpreted by Lynch as strategic points in which an observer can be involved in the city (Lynch, 1960, p. 41-48). Nodes are generally formed where many urban elements coexist. Landmarks, paths and edges can define a node by structuring an urban environment together. The entrance points of the city, junctions, breaks, public transfer hubs, commercial areas are some of the places that can be perceived as nodes with their densities and structural features based on intersection. These potential junction points have an important function as the interaction areas in the İstanbul image of the selected TV series.

The presentation of the nodes in the city has gained new dimensions with the stratification of visual techniques. In this context, the description of the city from the upper scale and the scenes emphasizing the relations between the nodes gain importance in terms of representational diversity. One of the intriguing scenes of *Persona* is when the main character Ağâh Beyoğlu makes an urban mapping that connects the nodes in the entire city and his targets with each other in order to remember the memories of himself and plan his future actions. Knowing that his

memory will wither, and he will eventually forget the massive child abuse crime committed in Kambura when Agâh Beyoğlu was still on the active duty in its palace of justice, he maps years, names and profiles of those involved in the incident one by one on a panel with a detective meticulousness (Figure 3.43). Similarly, while the locations of the sacred relics investigated by Hakan and Zeynep are described in *The Protector*, the nodes in the city are defined on maps (Figure 3.44). The markings used for red-colored connections in these upper-scale representations carry similarities in the two TV series. In the establishment of spatial connections in TV series, the nodes turn into narrative points and form a fictional network associated with other urban nodes in the process of the story.



Figure 3.43. Urban mapping of Agâh to match the criminals with specific nodes in the city, Retrieved from <https://puhutv.com/sahsiyet-1-sezon-bolumleri>, Copyright 2018 Persona (Şahsiyet)



*Figure 3.44. Indication of an urban landmarks as nodes in *The Protector*, Retrieved from <https://www.netflix.com/>, Copyright 2018 *The Protector* (Hakan: Muhafız)*

The important urban nodes shown in *The Protector* are Galata tower on one side of the Golden Horn and the Eminönü touristic area on the other. These regions are connected to each other by a single bridge axis and are generally represented as the main venue for the characters in the center of İstanbul to meet. For this purpose, Galata tower is shown as a node where the narrow streets around it converge. This node in the densely settled Pera region of the city has a central and impressive appearance as it is formed over a landmark. The nodal point formed by Galata tower is important for the legibility of the structural density (Figure 3.45). In *The Protector*, this region contains the spaces of a group of individuals who have been hiding in the city for years and protecting the city. Eminönü, which reflects the multi-identity structure of the city and where the antique workshop belonging to Hakan's stepfather is also located, contains the transportation networks and the collisions of public axes, which are the most prominent examples of the nodes in the city (Figure 3.46).



Figure 3.45 Aerial image of the Galata Tower as an urban intersection point, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector (Hakan: Muhafiz)



Figure 3.46. Eminönü square with its transportation networks and the intersection of urban axes, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector (Hakan: Muhafiz)

The bazaar structure, where people visit for shopping and touristic trips, has interior narratives that strengthen the effect of this nodal point. The building that forms this node also represents an entrance to the district that contains the history of the city (Figure 3.47). In the opening scene of the TV series, Hakan walks through these inner spaces and salutes people on his road to the workshop. This moving image of Hakan represents a young man with dreams in the image of the vibrant city of İstanbul.



Figure 3.47. Eminönü Grand Bazaar corridors as an urban encounter point, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector (Hakan: Muhafız)

Certain architectural structures in the city can be described as an element of urban image. Similar to the use of the İstiklal street in the Beyoğlu region in the scenes where the linear movement in the city is emphasized as a path, certain places have been preferred by the TV series producers to create junctions in the story. In *the Protector*, the building, which is represented as the psychiatric hospital where Hakan is trapped by his enemies, is perceived as a node that consists of a courtyard with merging paths. With its rectangular plan, this building complex image is reconstructed as a node for captivity in the city. Similarly, in *The Gift*, this hospital complex where Atiye and her mother are imprisoned produces a node in the story of the TV series. In very similar aerial shots, the use of the same buildings in the two TV series is observed, and in the interior corridors of the buildings in the subsequent interior narratives, the images of the main characters who have been desperate and captured in the city are included (Figure 3.48 and Figure 3.49).



Figure 3.48. Aerial image of an urban courtyard as a place of confinement in The Protector, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector (Hakan: Muhafiz)



Figure 3.49. Similar aerial image of an identical urban courtyard as a place of confinement in The Gift, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Gift (Atiye)

Many researchers think that the representations of the nodes in the city are produced over the transportation points (Lynch, 1960; Kayaarasi, 2011; Sadler & Haskins, 2005; Al-Kodmany, 2001). In this sense, TV series prepare scenes by taking advantage of the visual quality of the human density in the places where the transportation lines intersect. These scenes, in which the movement of the characters of the TV series are displayed on the transportation networks, can sometimes become the main place where the story takes place. In a shot that moves closer to a specific area within the city in *Ethos*, Meryem's journey to reach her workplace at one of the important transfer points of the city is shown (Figure 3.50). This transfer area is shown with the movement of the character in a large square where different transportation lines such as metro and bus stations intersect. At this stage, urban shifts between different social segments of society are conveyed to the audience. In scenes where the

texture of the rural areas is lost, the dense urban image is reproduced from different perspectives with transportation vehicles, road signs, and intense human movements.



Figure 3.50. Meryem's movement on a large-scale urban transformation node in a zooming scene, Retrieved from <https://www.netflix.com/>, Copyright 2020 Ethos (Bir Başkadır)

The nodes symbolizing İstanbul in TV series are very intertwined with the characters and the story. The main usage methods of nodes in selected TV series are used to make the storytelling through the mapped relations of the nodes. Nodes create a base for a particular story by showing inclusive areas such as courtyards and squares in the city to give the feeling of urban confinement and to screen transportation arteries as the reflection of the city's population density.

4.2.5. Landmarks of The Urban Heritage

Landmarks are primary reference assets in any city that create attraction points and affect surroundings including other city elements. The buildings that reflect the architectural style of the period in which they were produced also influence the identity of the city. Landmarks usually stand out with their singular stance and create reference points in the city. Recently, shooting urban images from high altitudes in TV series is unchallenging with the developing cinema technologies. With the increasing usage of drone in production process, landmarks in the city have become frequently presented objects. From Lynch's point of view, landmarks are externalized entities, and the observer is excluded from these urban elements (Lynch, 1960, p. 41-48). As can be seen from *The Protector's* main poster, landmarks are primarily used to emphasize the contrasting image of İstanbul (Figure 3.51).

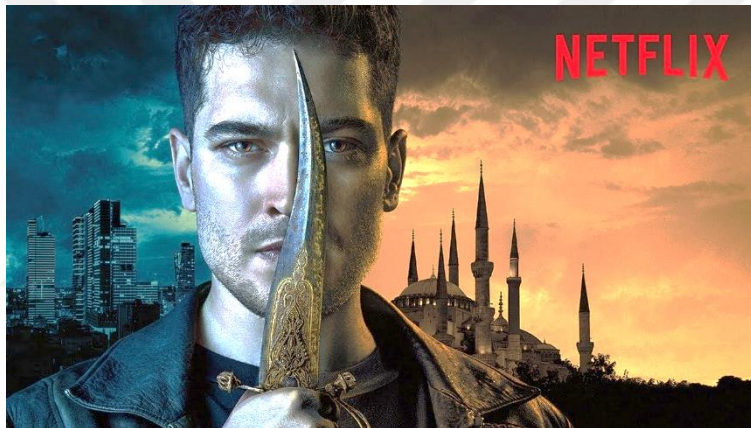


Figure 3.51. Poster from The Protector online TV series using the memorable image of landmarks (Hagia Sophia at the right side), Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector

In *The Protector*, mosques are presented as landmark sets that build the legacy of the Ottoman empire with a new story. Many mosques in the city, such as the image of Hagia Sophia, are presented with camera angles that will attract the attention of the audience (Figure 3.52). In the example of Hagia Sophia, displaying the dome and minarets of the building and emphasizing the proportionally large mass of the mosque in the city are some of these shooting angles. One of the prominent landmarks in *The Protector*, where the image of İstanbul is blended with the narrative of the Ottoman legacy, is the Hagia Sophia mosque. The majesty and architectural elements of the building are frequently shown in different frames in the shootings. The building is

presented as a mysterious landmark, with secret rooms set up with an ancient heirloom story that Faysal, the main villain of the TV series, is looking for under this building. Moreover, the mosque is visually reproduced with new layers of architectural spaces that do not actually exist (Figure 3.53 and Figure 3.54). Hagia Sophia appears as an impressive urban element with an architecture that has been redesigned depending on the details within the story for the audience. In the first season of *The Protector*, a mysterious storyline was constructed by taking advantage of the worldwide recognition of this structure.

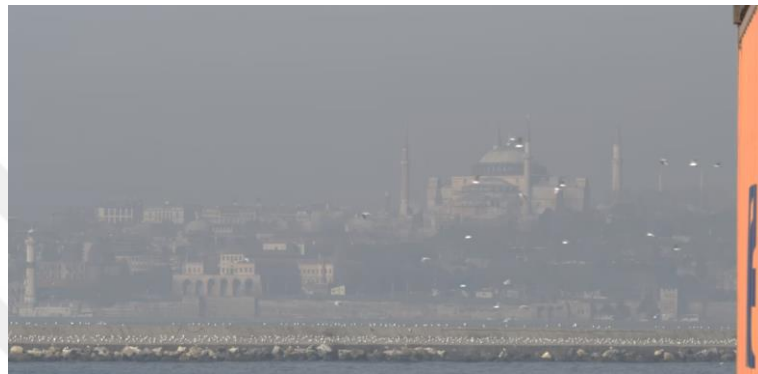


Figure 3.52. Silhouette of the historical peninsula with its identifiable landmarks such as Hagia Sophia Mosque, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector



Figure 3.53. An exterior image of the Hagia Sophia Mosque, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector



Figure 3.54. Visually reconstructed basement atmosphere under the Hagia Sophia Mosque, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector

Scenes showing historical mosques are constructed as externalized images similar to Lynch's perspective. In the scenes where Hakan and Zeynep look for clues about the sacred relics in the courtyard of the Süleymaniye Mosque, the scale of the buildings is conveyed through characters' bodies (Figure 3.55). Displaying works inherited from traditional Ottoman architecture in different angles and close-ups is a specially preferred cinematographic decision to build a story with a historical background for the audience.



Figure 3.55. Courtyard of the Süleymaniye Mosque, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector

İstanbul is an example of a collage city that consists of major and minor landmarks. In addition to the reference buildings concentrated in the historical peninsula, many architectural structures from different periods are an important part and producer of the image of İstanbul. Comparable with Hagia Sophia's international recognition, Galata Tower is an important reference point in the city. Standing alone in the dense urban fabric of the Beyoğlu region, this structure acts as a compass to learn about the

location of the characters are in the city. In *The Protector*, the tower, which is viewed in close perspective from the headquarters where Hakan and his assistants named the loyal ones are located, is presented in a closer layout than in the other selected TV series (Figure 3.56). In *Persona*, the same tower image was captured to draw attention to the artificial lighting of the building during the nighttime aerial shots. In this scene, the city is presented as a center of liveliness beyond being a texture that appears among the cluster of buildings during the daytime (Figure 3.57). Darkness and high contrast settings in the graphic language of *Persona*'s scenes are clearly observed in this aerial shot. In these scenes, Galata Tower appears as a landmark used to increase the imageability of İstanbul in different TV series.



Figure 3.56. Close caption of Hakan in front of the Galata Tower, Retrieved from <https://www.netflix.com/>, Copyright 2018 *The Protector*



Figure 3.57. Night shooting of the Galata Tower with its illuminated façade, Retrieved from <https://puhutv.com/sahsiyet-1-sezon-bolumleri>, Copyright 2018 *Persona (Şahsiyet)*

In *The Gift*, the landmark structure is 15 July Martyrs Bridge, which is shown in an atmosphere very similar to nighttime drone footage in *Persona*. (Figure 3.58).

These landmark images, which are frequently repeated in the selected TV series, have been chosen to emphasize the role of İstanbul as a city that connects two continents. This bridge, which symbolizes the connection made to the lands where the Göbeklitepe excavation area is located in the east of the city, has been enriched with different perspectives.



Figure 3.58. Nighttime drone footage of the 15 July Martyrs Bridge, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Gift (Atiye)

This bridge, which is seen in the landscape of the rich mansions in the city, is used as a focal point with its contrast and illuminated image, especially in night scenes, which forms the background of the murder committed by the antagonist character Serdar in *The Gift* (Figure 3.59). The criminal environment associated with the rich mansion life on the edge of the city is identical with the dreary atmosphere in *Persona* in the Beyoğlu region. While these two television series describe the dark side of the city, they both strive to construct a stimulating image of the city with the landmarks they place in the background.



Figure 3.59. 15 July Martyrs Bridge as a background image of a murder scene in The Gift, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Gift (Atiye)

The intensity of the scenes where the landmarks are displayed varies between TV series. While some TV series avoid the display of catchy landmarks in order to produce a very plain image of İstanbul, some TV series can base the construction of the whole story on these reference structures, as seen in the example of *The Protector*. The construction of the city image through the landmarks in *The Protector* is in a layered structure. In addition to the landmarks used in the production of today's İstanbul and the dystopic city image, a network is established through landmarks in the scenes prepared for the narrative of historical integrity and characters. The Maiden's Tower, a historical Byzantine period structure, is presented as a major landmark used to create this time-space pattern (Figure 3.60).



Figure 3.60. Today's Maiden's Tower image with historical peninsula at the background, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector

With the camera angle positioned to see the historical peninsula during Hakan's journey to the past, the Maiden's Tower is used to provide spatial language integrity with today's İstanbul (Figure 3.61). As in the example, landmark buildings have a strong urban binding and reference feature with their singular images in the middle of the sea. Despite this great change in the time period, the viewer can set up a mental map of the city.



Figure 3.61. Maiden's Tower in Ottoman period, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector

Another scene in *The Protector*, where the narrative of the city is made through landmarks, is the Roumeli Hissar Castle walls where Hakan and his brother Levent fight (Figure 3.62). In these scenes where the connections about the Ottoman history and the secondary villain of the series, the Vizier, are revealed, the masonry fortification structure and towers with a specific character are the preferred places for action scenes (Figure 3.63). Behind this landmark figure, different layers of the city can be read and the state of being in the city center is emphasized.



Figure 3.62. Roumeli Hissar Castle walls with the urban texture of İstanbul, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector



Figure 3.63. Vizier and her soldiers with the background of the historical castle walls, Retrieved from <https://www.netflix.com/>, Copyright 2018 The Protector

Unlike the construction of urban identity through landmarks in *The Protector*, the readability of İstanbul in *Ethos* has been produced in a mundane language. The intensive use of landmarks in the background strengthens the flow of the story, especially in the dense action scenes. Landmarks create an integrated city image by linking images and spaces in the city with their strong references. Readable city image for TV series can be achieved through key structures with high recognition. In the case of *Ethos*, on the other hand, İstanbul is produced as any metropolis and spaces between casual city center and the countryside is highlighted. For this reason, the producers of the TV series highlighted fewer landmarks compared to the other examples. Instead, city boundaries, overviews of regions, and nodes were included as powerful visual elements of the narrative.

4.3. Discussion of the Analysis

In the previous section, I examined the main elements of the urban image defined by Kevin Lynch separately and made comparative visual analyzes of the selected online TV series for each element. In this discussion section, after summarizing the analysis results for each case study, I will compare these individual elements' effects to one another to give insights into the complete image created by the use of them. This analysis indicates that the selected TV series have significant interaction with the production of the urban image of İstanbul. Stories that took place in İstanbul often used urban elements to visually rebuild the city according to their own artistic genres and spatial atmospheres. More importantly, these urban elements transform the current image of the city in terms of public perspective by their repetitive use in visual media productions. To be able to capture this transformation this study compares the chronotopic use of narratives that frames the image of the city over the years.

In four distinct online productions, there is an indirect connection between the methods of visually constructing the city on the screen and their narratives. The detailed analysis of the TV series in the previous section resulted in the table below which brings together the relationship between the screenscapes and the narratives they attempt to produce (*Table 3.1*). The main purpose of this table is to examine the lateral and vertical connections between the images produced over urban elements and the message they carry, in a matrix where selected TV series are represented together.

Table 3.1. Screenscape and Narrative Comparison Table for Selected TV Series

TV Series	Paths		Edges		Districts		Nodes		Landmarks	
	Screenscape	Narrative	Screenscape	Narrative	Screenscape	Narrative	Screenscape	Narrative	Screenscape	Narrative
Şahsiyet- Persona	Rural Roads	Journey out of the City	Waterfront	Isolation	City Center	Criminal Act	Mapping	Connections	Galata Tower	Vividness of the City
	Narrow streets	Dark and Chaotic City			Artificial Island	Isolation				
Hakan Muhafiz - The Protector	Narrow Streets	Neighborhood	Waterfronts	Confinement	Historical Peninsula	Ottoman Legacy	Historical Buildings	Density	Hagia Sophia	Ottoman Legacy
	Bridges	Tension					Urban Courtyard	Confinement	Maiden Tower	Spatial Continuity
Bir Başkadır - Ethos	Rural Roads	Journey to the City			Rural Area	Contrast	Transportation Nodes	Vividness of the City		
					City Center	Cramped City Pattern				
Atiye - The Gift	Rural Roads	Contrast	Waterfronts	Confinement	City Center	Cramped City Pattern	Urban Courtyard	Confinement	15 July Martyrs Bridge	Dark and Chaotic City
	Narrow Streets	Confinement			Excavation Site	Mystery				

For *Persona*, the path element is made over rural roads that connect Kambura Island outside the city to the narrow and dark streets of Beyoğlu district in the city center. Rural roads are the pathways offered to the viewer to convey the journey to the island, whereas the city takes on a dark and chaotic image with the uncanny paths produced in the city center. It is observed that *Persona* instrumentalizes waterfronts and coasts in the construction of the edges on the screen. These edges strengthen the isolation narrative by making the city center of İstanbul and the borders of Kambura island visible. When *Persona* is examined in terms of districts, the city center defines the region that carries the narrative of the criminal acts of the main character, while the rural district, produced with an island image, represents social isolation. Urban nodes are shown as a very important story-binding network in *Persona*. The places where the criminals lived and their relations with the island of Kambura were conveyed to the audience by means of mapping visuals. These mappings appear in the main character's house as graphic narratives that point directly to urban nodes for the viewers. Moreover, it is observed that the most prominent landmark presentation of İstanbul in *Persona* is made with Galata Tower. This tower, which is used as an illustrative reference of the Beyoğlu district, is placed at the focus of night images and showed the liveliness of the city and its vibrant streets.

For *The Protector*, paths are encounter lines produced in different forms. At the same time, they are presented with narrow and lively streets to reflect the living

standards of the characters in the city. The edges of İstanbul are generally produced over the water and reflected by water elements such as waterfronts, coasts and canals. Seaside narratives have been used to reify the image of İstanbul into a city of chaos that is impossible to get out of. The element that holds the people who are locked inside the city together and confines them inside is the blue edges of the city. *The Protector* shapes its district representation around the historical peninsula, where the majority of the Ottoman Empire's architectural heritage is located. It is observed that the historical peninsula is preferred to make the Ottoman Heritage a part of the story. The dense urban texture of the city, full of historical buildings, has been used to describe the urban knots where sacred relics are hidden. At this stage, especially the landmarks situated on the historical peninsula have been visually reproduced and enriched with creative spatial relationships. In this way, many consisting landmark narratives were included for the construction of the Ottoman legacy. Among these landmarks, the choice of Hagia Sophia mosque stands out with its historical architecture, with the aim of conveying a mythological hero story through the legacy of the Ottoman period. One of the creative cinematographic techniques used by *The Protector* includes similar displays of certain landmarks in different time periods, as in the example of Maiden Tower, in order to preserve the narrative that reflects the spatial continuity of the city.

In the analysis for *Ethos*, repetitive displays of the rural paths used for journeys outside the city were produced along with different episodes. The journey from İstanbul to the east was presented to the audience as a dynamic narrative. Districts that define İstanbul are produced over a duality. At this stage, there is a strong socioeconomic contrast created by the rural area in the story of the *Ethos* compared to the urban elements. In addition, the city center is described through a congested urban texture and it preserves the ordinary metropolitan image of any city as an identity. Meryem, one of the main characters in *Ethos*, was placed in the center of view during her travels in the city. The transfer locations that this character uses to describe the city nodes emphasize the importance of the transition spaces in the city. These spaces also produce metaphors used for the shifts between the life stories of different characters. In this narrative that takes place with iterative movement from the periphery of İstanbul to the city center, nodes are presented as the lively and active points of the city.

The construction of the path images for *The Gift* is carried out between the narrow and uncanny streets and the rural roads moving out of the city, as in *Persona*. Meanwhile, society does not want to accept the supernatural occasions experienced by Atiye and tries to imprison him in the city. Urban elements are used to explain this confinement effect. In addition to water elements such as waterfronts and coasts, this captivity narrative is also produced by city nodes in certain building formations such as urban courtyards. In addition to the confinement narrative, there is also a representation of certain criminal acts in the city as a major storyline. This criminal environment uses a specific background that is produced with the 15 July Martyrs Bridge, one of the city's largest binding landmarks, as an urban reference. For *The Gift*, the district narrative is made between the city center and the excavation site in Göbeklitepe, constructing the dichotomy between east and west. While the city center reveals a cramped urban pattern, a mysterious story is produced with the reproduction of the famous excavation area.

In all examples, water elements, urban edges, architectural textures, and landmarks, which are considered as valuable assets for the city, are shown in a way that preserves visual integrity and narrative. These images merge and multiply to form new screenscapes of the selected TV series. One of the urban commonalities used by TV series is the historical peninsula and Ottoman period artifacts on this large piece of land. These historical buildings such as Hagia Sophia Mosque, Eminönü Grand Bazaar, and Topkapı Palace are used as important shooting locations to connect the story with history of the city and to screenscape an imperial city atmosphere. Similarly, the Beyoğlu region, which is recognized with nightlife, criminal acts, and dynamism, is another important attraction area for the TV series.

The common narrative that draws attention in the three investigated TV series, apart from *The Protector*, is the rural image produced in contrast to the city center image of İstanbul. With the generated rural image, the city is represented through a duality. In *The Gift*, this rural image is related to the image of the eastern parts of Turkey. However, *Ethos* and *Persona* construct the rural image with the districts located at the periphery of the city. TV series are broadcasted to the audience through actions such as movement in the city, reaching borders, connecting, and disconnecting from certain districts. Along with its urban-rural contrast, different socio-economic

classes of the society become visible, and the İstanbul narrative has also become a whole that depicts various people's ideologies, origins, and backgrounds.

Apart from the dichotomy narrative produced while building İstanbul's screenscapes, another topic that draws the attention is that TV series prefer common shooting locations of the city as a place for criminal activities. When Table 4.1. is examined, it is observed that the lively and dense texture of the Beyoğlu and Şişli districts on the European side fosters the cinematic atmosphere preferred to explain the criminal background of the characters. Beyoğlu district continues to be a place of immersive crime narrative with its narrow streets and İstiklal Avenue, one of the city's largest commercial paths.

One of the most important results of the TV series produced for the online platforms to meet with the audience is that it increases the production of knowledge about cities by sharing the audience's feedback about the city image wherever these people are in the world. By reading the reflections of the five elements on the screen, this research reveals that these city elements transform in terms of function to gain new meanings in the virtual world. According to this argument, the nature of the represented city cannot be the same as the nature of the city in physical reality. Existing principles of the city imageability are reconstructed in cinematic manners. In light of this, the path is refunctionalized as an urban instrument of encounter, edge reutilized as an instrument of urban shifts. District reconstructed as an element that is the contextual mirror of the city. Nodes are represented as an element of the network. Lastly, the landmark is represented as a symbol object in the analysis.

CHAPTER 5 CONCLUSION

With the advances in digital technologies and widespread use of online broadcasting platforms, TV series have turned into one of the major visual media productions. Cities screenscaped as cinematic architectural phenomena appear as a prominent setting for the rapidly growing moving image culture. In this context, the question of how cities are reproduced through TV series has become a trending debate. This research uses the theoretical background of the city image as a reference in order to make a detailed analysis of the city representations on screen. Therefore, when their relationship with the city is investigated, it is noted that the current TV series have a growing effect on the imageability of the global cities. Unlike the mainstream TV series produced in Turkey, online TV series, which have become increasingly popular in the last years, are “rebuilding” İstanbul with new public perspectives. In this context, it is aimed to make an analysis of the urban image in four TV series that are up-to-date and have the highest audience interaction.

The city image and legibility discussions over urban elements have been going on for nearly a century. The study aims to reinterpret the discussions on the city image by developing a new look on the reproduction of city spaces in Turkish online TV series. For this reason, the research, first focused on the construction of urban image on screen and especially examined İstanbul’s image in the Turkish media production history. In this way, the change in the perception of the city represented through city images becomes temporally comparable. Subsequently, Kevin Lynch's work on the urban image was examined with the discussions and views of other researchers in this field, and a literature study was carried out to create a link between the image of the city and the representational media.

By scanning the city through visual material, the existing image of İstanbul in front of the screen and the integration of the city image with the Turkish media productions were investigated. These inclusive studies were composed to produce a theoretical basis for the analysis of four recently broadcasted TV series selected for the

case analysis. The most prominent feature of contemporary online TV series is that they represent Turkey on international media platforms and appeal to a multi-cultural audience network based on İstanbul's image. For a research methodology that attaches importance to audience interaction, the TV series that are voted and commented on the IMDb web interface is targeted. In order to focus on the forms of images on screen over İstanbul, all the selections were made from the TV series that create a narrative that take place in this city. Among the TV productions that reproduce the urban image of İstanbul on online platforms, the most audience interaction (based on vote amount) were determined respectively as follows: *Şahsiyet [Persona]*, *Hakan Muhafız [The Protector]*, *Bir Başkadır [Ethos]* ve *Atiye [The Gift]*.

After completing a solid methodology for assembling the case studies, the contents of the selected TV series and their contextual relationship the city are explained in detail. By explaining the narratives of each TV series, it was aimed that the storylines and analyzed visual materials for case studies complement each other. Afterward, the five main urban elements defined by Kevin Lynch, the paths, edges, districts, nodes, and landmarks, were utilized as separate subheadings for the four TV series in a comparative approach.

Analyses show that there are connections between the cinematographic decisions and storytelling made by the TV series that are produced in a close period of time to reconstruct the city image on the screen. While examining these similarities and connections, the method developed over Lynch's theory of urban elements supported certain findings on visually constructed urban stories. The producers instrumentalized the urban elements of İstanbul and adapted them to their city vision according to the designed narrative. During the production of the TV series, the image of the city is reconsidered with practices such as the decisions made about shooting angles, the inclusion of drone shots in the scene transitions, urban composition and the selection of shooting locations. It is observed that when all these cinematic choices come together with today's technologies, TV series construct original narratives through İstanbul's new screenscapes.

Based on the analysis made in the fourth chapter, it is achievable to make a comparison between the past and present of İstanbul's urbanity in the TV series at this stage. İstanbul's urban image started to appear on screen in 1960s with the accelerated production of Turkish TV series. In this period, the prompt and sudden urbanization

and internal migration towards İstanbul along with its effects, gained importance in the narratives of Yeşilçam movies. In 1970s, urban elements were reflected through squares, transportation lines and the neighborhood atmosphere. As 2000s approached, the rapid growth of İstanbul started to bring the crisis and crime elements to the screen. With its narrow and dark streets, the city is associated with the characters who try to live in the congestion of the city and with their crime stories by the visual media producers. The post-2000 period continued with the efforts of the producers, who started to move away from the narrative about the city of depression to embrace the historical and urban heritage of İstanbul. Series that produce an urban narrative through palaces and seaside mansions, which are especially about Ottoman heritage, have increased their influence as they approach today. The analysis of the four case studies reveals important projections of İstanbul's narrative on the screen. In *Persona*, it is narrated that the city center is the reflection of the criminal acts. This narrative supports İstanbul's 'crime city' image as one of the images that is created in the early periods of TV series production. *The Protector* continued the motivation of embracing the urban heritage, which gained momentum after the 2000s, by transforming the Ottoman architectural heritage into a global presentation material through the instrumentalization of urban elements.

However, it is also observed that the TV series produced with the advantages of online production technologies and the perspective of appealing to the global audience has brought new narratives such as spatial and sociological contrast, urban dichotomy, the vividness of the city, and urban confinement, in addition to the ongoing urban narratives for İstanbul on screen. To summarize the findings of the study particularly created on İstanbul, it is noted that each TV series has their distinct ways of structuring the image of the city. They all used various urban elements in innovative cinematic approaches to convey their messages to the audience and establish their city environment. While some of the TV series use conventional urban spaces and elements in predictable ways to visualize the historical heritage of the city, TV series that produce the city in unexpected ways such as spatial dualities or narratives of metropolitan anonymity have also received a significant amount of feedback from current media productions.

The novelty of the study is the examination of the reflections of the city images used for the perceptual analysis of the physical world in the media industry. In this

way, the thesis can investigate the change of the city image in public perception through the re-functioning of city images on the screen. This study reveals the role of the TV projects prepared by local media producers on a global scale in constructing the city image of a palimpsest metropolis like İstanbul. There are a limited number of studies on the reflection of cities in the representational media in this field. The developed methodology provides a new perspective for an argument that has been well known in urban theories and has been widely discussed for many years.

Since the development of online visual productions is expected to continue at an accelerated pace, studies in this area have the potential to create new perspectives for professionals in many fields such as architecture, urban planning, cinema, and marketing to examine the contemporary media-oriented cities. With this approach, other media products can be investigated to look at on-screen urban constructions on an international scale. In this way, the development of the city image can be analyzed in a comparative manner. Potential future studies can focus on the function of the image of cities on screen from a perspective of city marketing and media strategies.

Perception of city elements based on visual media products become an important part of the economy of the countries. Worldwide examples of digital media carry a high potential to be a part of city imaging. Also, the effects of online media productions on collective memory can be argued in depth when a large number of international audience interactions are considered. The visual content that is being produced affects the way people perceive cities and the memory of the city. In investigating these issues in-depth, the method proposed in this thesis, can be utilized to examine the image of the cities and thus to reconsider their urban formations. The examination of visually presented city spaces can shed light onto the studies in the field of not only media and architecture but also urban theory and practices.

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APPENDIX A – TV Series Screening İstanbul

The list is sorted in a descending order according to TV series' platforms (online or cable), IMDb Votes, and IMDb Ratings. Top hundred TV series in the list below match with IMDb's "Sorted by Popularity Ascending" list and contain more detail about their plot and urban narrative.

IMDb Rating	IMDb Votes	Title	Production Date	Final Date	Plot	Urban Narrative	Episode	Platform
9.1	32276	Şahsiyet	2018	2018	A man diagnosed with Alzheimer's decides to punish criminals.	Neighbourhood/Rural Space	12	online
6.2	32044	Hakan: Muhafız	2018	2020	Drama-fantasy series based on a Ottoman backgrounded super hero	Mythical Space/Religious Spaces/Urban Contrast/City Boundaries	32	online
8.6	18776	Bir Başkadır	2020	2020	A group of unique characters from dramatically different socio-cultural backgrounds meeting in startling circumstances in the vibrant and colorful city of İstanbul	Rural Space/Metropolitan Anonymity	8	online
7.4	17251	Atiye	2019	2019	Mythical story between east and west	Mythic Space/Rural Space/Historical Peninsula/Urban Degeneration	8	online
7.9	9040	Fi	2017	2018	The story of those who pursue passion, those who fly at the expense of burning, and those who stand up against life in pain.		22	online
7.5	8421	Aşk 101	2020	2020	High School Drama	Interior/Education Space/Public Space	8	online
8	5014	Alef	2020	2020	Detective story/Crime/Thriller	Urban Degeneration/Dark City/Crime City	8	online
5.3	2660	Yaşamayanlar	2018	2018			8	online
7.7	2387	Bartu Ben	2018	2018	Autobiography/Comedy	Historical Neighbourhood	10	online
7.1	1850	Dip	2018	2018	Unexpected Police Story		8	online
6.9	1539	Görünen Adam	2017	2017			10	online
7.8	1443	7 Yüz	2017	2017	Small stories about Comedy, Drama and Romance		7	online
7.8	960	Kırmızı Oda	2020	2020	The events of the series revolve around a psychological clinic	Historical Mansions/Interior Space	16	online
8.1	715	Sahipli	2017	2017			10	online
4.4	398	4n1k Yeni Başlangıçlar	2019	2019	Youth Story	Interior Space/Education Space/Public Space	13	online
7.2	274	50 M2	2021	2021	Action Based TV series/Humour	Neighbourhood	8	online
7.2	147	Aile Şirketi	2020	2020	Office Sitcom	Office Space/Interior/Business District	9	online
6.8	80	Çalınmış Hayatlar	2017	2017			3	online
0	0	Kısa Kısa Aşk	2017	2017			19	online
9.1	88284	Leyla ile Mecnun	2011	2013	Absurd Comedy Rewritten on Famous story of "Leyla ile Mecnun"	Unplanned Urbanization/Bosphorus/Interior Space/Public Space	104	cable
8.6	26851	Ezel	2009	2011	A payback story of an innocent man	Historical Peninsula, Public Space, Old Neighbourhood	71	cable
8.5	19823	İşler Güçler	2012	2013	Ahmet, Murat and Sadi are actors who dream of shooting a movie and present a documentary called 'Meslek Hikayeleri' in order to make money.		41	cable
8.5	16081	Avrupa Yakası	2004	2009	The life and times of rather traditional Sutcuoglu family and their comedic struggles to adapt the high-profile contemporary life of Nisantasi.		190	cable
8	15125	İçerde	2016	2017	A story of two brothers torn from each other. Now on the opposite sides of the law, brothers Sarp and Mert are put against each other, unaware of their fraternity.		39	cable

6.6	15029	Muhteşem Yüzyıl	2011	2014	The story of the Ottoman Dynasty focusing on Suleiman's Era		139	cable
8.6	14905	Kardeş Payı	2014	2015	Absurd Comedy based on two genius brothers	Unplanned Urbanization/Neighbourhood/High Density Housing	35	cable
7.5	13035	Kurtlar Vadisi	2003	2005	Mafia story/Crime	Urban Degeneration/Dark City/Crime City	97	cable
7.4	11535	Aşk-ı Memnu	2008	2010	While searching for peace, safety and happiness in Adnan's mansion, Bihter meets passion. Behlül and Bihter fall completely into each other and become drowned by their infatuation with each other. Their secret love affair will soon affect every member of the family.		79	cable
7.3	9338	Çukur	2017	2021	Mafia family story/Crime	Urban Degeneration/Dark City/Crime City/Historical Peninsula/Chaotic City	103	cable
7.6	8914	Kuzey Güney	2011	2013	Family drama between two opposite charactered brothers		80	cable
8	8031	Poyraz Karayel	2015	2017	A defamed ex-cop, who is struggling to get back his son, is put on undercover duty within the biggest mafia in İstanbul.		82	cable
6.9	7332	Medcezir	2013	2015	Youth Romance Based on Poor Clever Kid-Rich Girl Situation	Suburbs	77	cable
8.1	7082	Ben de Özledim	2013	2014	Leyla and Mecnun series has been canceled, as the teams try to hold on to life.		13	cable
8.5	7005	Tatlı Hayat	2001	2004	Family Sitcom/A Turkish remake of "The Jeffersons".	High Income Family Houses	106	cable
7.1	6275	Kiralık Aşk	2015	2017	When Defne's brother gets into debt and is held captive, Defne is forced to accept an offer in exchange for the money. She has to make omer, a wealthy shoe designer who owns a company, fall in love with her and marry her.		69	cable
7.1	6098	Yalan Dünya	2007	2014	Humorous way of life with three different family having diversified lifestyle habits.		17	cable
8.6	5641	İkinci Bahar	1998	2001	Family Drama Story	Dense Housing/Middle Income Living/Neighbourhood/Street Culture	37	cable
8.4	5322	Mutlu Ol Yeter	2015	2015	Comedy Drama Romance about three friends		7	cable
8.4	5222	Suskunlar	2012	2012	A rising attorney finds his perfectly crafted life threatened when his long-lost childhood friends threaten to expose a dark secret from their past from Kuyudibi district in İstanbul.		28	cable
7.5	5102	Aşk Laftan Anlamaz	2016	2017	Hayat is a country girl with strict parents. She is in a love hate relationship with her boss Murat. Hayat is full of secrets that can ruin her career and relationship.		31	cable
7.3	5011	Erkenci Kuş	2018	2019	Sanem, a young girl with aspirations of becoming a writer, is forced by her parents to choose between an arranged marriage and finding a proper job. Rushing into a new job at an advertising company, she soon falls for her boss, Can.		51	cable
8.1	4773	Siyah Beyaz Aşk	2017	2018	A doctor who has devoted herself to healing others encounters a cold-blooded killer with a wounded past.		32	cable
6.8	4495	Öyle Bir Geçer Zaman ki	2010	2013	Set in the 1960, the series follows the dramatic changes to the lives of the Akarsu family after the patriarch's extra marital affair.		120	cable
8.8	4058	Süper Baba	1993	1997	A family father struggles in maintaining lifelong relationships with three of his growing children ,after he divorced with his wife. In the unique Çengelköy district Fikret struggles with life, beside love, pain, hope.	A family father struggles in maintaining lifelong relationships with three of his growing children	137	cable
8.7	4047	7 Numara	2000	2003	A couple with no kids, four city girls and three country boys, all under the same roof: arguing, fighting and sometimes understanding they are not that much different.		92	cable
7	3737	Geniş Aile	2009	2011	Romantic Comedy Family Story		108	cable
7.7	3415	Sen Çal Kapımı	2020	2021	Romantic Comedy Story	Interior Space/Business Life/High Income Life	24	cable
3.6	3312	Arka Sokaklar	2006	2021	Police story	Public Space/Slums/Backstreets	571	cable
8	3286	Ekmek Teknesi	2002	2005	A domestic life story of a traditional Turkish family, having elements of both comedy and drama.		106	cable

8.2	3265	Bizimkiler	1989	2002	Relationships of neighbours living in an apartment in İstanbul.	Apartment Interiors	465	cable
7.7	3221	Deli Yürek	1998	2002	Action, drama and political television series		113	cable
7.6	3203	Çarpışma	2018	2019	It is about life that intersects with the collision of four cars.		24	cable
5.3	2959	Binbir Gece	2006	2009	Sehrazat, a young widow who is financially unable to treat her terminally ill young son, is forced to address to her charming boss, asking for help. The proposal by her boss changes her life forever.		90	cable
8.5	2884	Çemberimde Gül Oya	2004	2005	Family based drama and thriller		40	cable
6.5	2855	Yılan Hikayesi	1999	2002	Police Story	Historical Apartments/Neighbourhood/Urban Degeneration/Crime City/Bosphorus/Landmarks	90	cable
7.7	2832	Hatırla Sevgili	2006	2008	A love story at the end of 1950's in Turkey, İstanbul. In the political era of Turkey in that years, two young people from opposite families fall in love. Their families don't allow them to marry. They face lots of obstacles for years.		68	cable
7.9	2584	1 Kadın 1 Erkek	2008	2013	About Love Bugs focus on humorous and universally recognized differences between men and women.		416	cable
7.2	2422	Ayrılısak da Beraberiz	2015	2015	A divorced couple continues live together after divorce		7	cable
7.4	2213	Ufak Tefek Cinayetler	2017	2018	Three girls in high school made a prank on the fourth girl and caused her to be expelled from the high school with her teacher. After 20 years they got together in a high society environment.		45	cable
6.9	2113	Seksenler	2012	2020	Family Comedy Drama about 1980's		583	cable
4.3	2081	Cennet Mahallesi	2004	2007	Dense Neighbourhood located at the outskirts of İstanbul. A place abundant with dance, music and love.		119	cable
7.7	2076	Kuzgun	2019	2019	Kuzgun's family life changes completely as a result of the caliper held against his father, who is a police. Kuzgun will fall into a bondage, pain, anger, and struggle that will last 20 years.		21	cable
8.4	1834	Üsküdar'a Giderken	2011	2011	A housewife who devoted mother, father and their occasional sweet dreamer, a cook, sometimes boring life conflicts between two grown children.		13	cable
7.1	1662	Mucize Doktor	2019	2021	Drama-Comedy Blend Hospital Story	Business District/Urban Development/Interior Space/Public Buildings	41	cable
6.9	1660	Eşkiya Dünyaya Hükümdar Olmaz	2015	2020	The series tells the life of Hizir Cakirbeyli. It has entered the realm of the mafia at a young age.		173	cable
6.9	1488	20 Dakika	2013	2013	An innocent pastry cook Melek gets accused of injuring an important politician's son. Her loving husband Ali wants to help his wife to escape from prison.		25	cable
7.3	1332	Galip Derviş	2013	2014	Turkish adaptation of "Monk" TV series		56	cable
8.5	1308	Yeditepe İstanbul	2001	2002	Olcay and her teenage daughter, Duru, are forced to move to a slum in İstanbul.		47	cable
6.8	1237	Fatih	2018	2018	The story about the life of Ottoman sultan Fatih Sultan Mehmet.		5	cable
7.7	1146	Yedi Güzel Adam	2014	2015	7 poet friends and their life drama		39	cable
6.1	1055	Mahallenin Muhtarları	1992	2002	Family Drama Story	Dense Housing/Middle Income Living/Neighbourhood/Street Culture	332	cable
7.6	1053	Perihan Abla	1986	1988	Family Drama Story		74	cable
7.4	1041	Canım Ailem	2008	2010	Family Drama Story		63	cable
8	970	Öğretmen	2020	2020	Thriller drama based on a school teacher	Interior Space/Education Space/Public Buildings	9	cable
7.3	944	Babil	2020	2020	Family Drama	Interior Space/Business Life/High Income Suburbs	20	cable
6.8	870	Kadın	2017	2020	A loving mother, Bahar, who struggles to maintain a life with her two children, must deal with life's challenges and uncover the hidden truths of the past.		81	cable

7.7	862	Tutunamayanlar	2020	2020	Romantic Comedy Story		20	cable
7.1	860	Reaksiyon	2014	2014	The enemy of Turkey lives mostly within the borders of Turkey. A group of people who are willing to sacrifice themselves for eliminating Turkey's interior and outer enemies.		13	cable
8.6	840	Şaşıfelek Çıkmazı	1996	1998	A humorous drama about intimate neighborhood relationships in an old neighborhood in İstanbul.		50	cable
7.2	808	Ulan İstanbul	2014	2015	A group of thieves act like a family and help people by stealing in İstanbul.		39	cable
7.1	769	Yalancı Yarım	2006	2007	Turkish comedy series Yalancı Yarım. In the show, Akarsu portrays a wealthy young man, Tarik Tekelioğlu, who goes to Italy for his education but rather becomes the most successful rally driver.		49	cable
7.8	761	Menajerimi Ara	2020	2021	Blending drama and comedy	Business District/Urban Development/Clean City	18	cable
7.4	751	Son	2012	2012	After a plane crash, a devoted wife learns that her life and marriage is all a lie.		25	cable
6.8	723	Koçum Benim	2002	2004	Students at a private high school are trained by a basketball coach not only for sports but also for life.		47	cable
7.7	687	Alacakaranlık	2003	2005	Thriller adventure about a murder bureau in İstanbul		37	cable
7.6	646	Kayıp	2013	2014	A young boy Karim suddenly gets kidnapped by falko his dad's unknown enemy in order to get even with his dad (Gerald) for snatching his girlfriend away from him		18	cable
7.4	613	Kanıt	2010	2013	Police inspectors Orhan and Selim try and solve puzzling cases with the help and guidance of forensics.		100	cable
7.6	598	Bıçak Sırtı	2007	2008	Family drama		30	cable
7.1	588	Beni Böyle Sev	2013	2015	The comedy romance story of Aysem and Ömer		89	cable
7	577	Sadakatsiz	2020	2020	Drama and psychological thriller television series. Adapted from the BBC One television series Doctor Foster	Interior Space/Business Life/High Income Life	11	cable
7.2	564	Emanet	2020	2020	Family Drama	Historical Mansions/Bosphorus/Poor Neighbourhood	80	cable
7	524	Yeni Hayat	2020	2020	Bodyguard of a rich business man's wife/Action Drama		9	cable
7.4	499	Baba Candır	2015	2017	Family Drama Comedy		66	cable
7.8	490	Çember	2017	2019	The story of the bureau of murderer investigation solving the crime cases.		11	cable
6.8	410	Şahin Tepesi	2018	2018	It is about the impossible love of the young people of the two families who have hostility among themselves.		6	cable
7.5	366	Alev Alev	2020	2021	Drama		16	cable
7.3	361	Kara Para Aşk	2014	2015	After the shock of her sudden death and the accusations of his love cheating on him, Omar realizes that there is more behind her suspicious murder.		54	cable
7.4	277	Kayıp Şehir	2012	2013	The story about İstanbul's Backstreet lives	İstanbul's Backstreet	26	cable
7.2	265	Şen Yuva	2010	2010	Munir and İnci are a family therapist; they are the most popular in recent times, experts in women-men relations. They are counseling both their patients and their families.		20	cable
7.8	240	Sultan Makamı	2003	2004	The story of warm relationships in a neighborhood in İstanbul, people's future hopes, lack of money, loves and conflicts of interest.		26	cable
7.5	212	Tek Yürek	2019	2019	Halit, who lives in Canada, is left alone with his daughter Deniz and his son Rüzgar after losing his wife. An event in which he lives with a player on his team leads to an end of his career. He goes back to his father's house in İstanbul with his children.		22	cable
7.6	207	Şubat Soğuğu	2004	2006	Drama		78	cable
7.1	193	Otisabi	2013	2013	Flirtatious Comic Character lives in Beyoğlu	Historical Neighbourhood/Interior Space	13	cable

8	185	Eski Hikaye	2013	2013	Mete will Revenge of the death from his father and fight alone against a big mafia		17	cable
7	150	Bir Aile Hikayesi	2019	2019	Family Drama	Suburb Life/Mansions/Urban Contrast	18	cable
6.9	131	Kara Ekmek	2015	2015	Asiye, who is a poor girl and has big dreams, starts to live in the identity of Cetin's girlfriend, who was killed by him after stabbing her boyfriend, and has a rich life.		37	cable
5.5	126	Bizim Evin Halleri	2000	2008	Family Sitcom	Interior Spaces	1705	cable
6.9	118	Benim Adım Gültepe	2014	2014	The story, which takes place in the Gültepe district of Izmir in the 1980s, tells the struggle of four young boy with the district they live in and with life.		8	cable
7.1	116	Uçurum	2012	2012	Story of the battle to save a girl trapped in prostitution gang.		24	cable
6.9	87	Mazi Kalbimde Yaradır	2011	2013			26	cable
6.8	86	Cesur Yürek	2016	2017			21	cable
6.8	81	Günahkar	2014	2014			7	cable
6.8	73	Kılıç Günü	2010	2010			8	cable
6.9	62	Ferhunde Hanımlar	1993	1999		Interior Spaces	1780	cable
6.8	61	Kızlarım İçin	2017	2018			13	cable
6.8	50	Unutulmaz	2009	2011			90	cable
6.9	39	Yaralı Kuşlar	2019	2019			165	cable
6.9	32	Mor Menekşeler	2011	2012			29	cable
6.8	20	Aşk ve Gurur	2017	2017			6	cable
6.9	12	Sil Baştan	2014	2014			9	cable
6.8	11	Taşların Sırrı	2006	2006			6	cable
		Jet Sosyete	2018	2020	A sitcom about high Income apartment residents in an old neighbourhood	Interior Space/Old Neighbourhood/Clean Streets	59	cable
		Akıncı	2021	2021	Contemporary Superhero Story based on Ottomanist Background	Urban Development Zones	4	cable
		Babam Çok Değişti	2020	2020	Family Based Sitcom	Interior Space/Neighbourhood	3	cable
		Gel Dese Aşk	2020	2020	Romance	Interior Space/Business Life/High Income Life	4	cable
		Sol Yanım	2020	2020	Poor girl-rich kid romantic story	Urban Contrast/Business Life/High Income Life	5	cable
		Bir Annenin Günahı	2020	2020	Family Drama/	Interior Space/Neighbourhood/ Unplanned Urbanization	5	cable
		Türkan Hanım'ın Konağı	2020	2020	Family Story	Suburb Life/High Income/Mansions/Interior Space	7	cable
		Alev Alev	2020	2020	Crime Story/Family	Historical Mansions/Bosphorus/Crime City	8	cable
		Zemheri	2020	2020	Family Drama	Construction Site/Fast Urbanization/Business Life/Suburbs	10	cable
		Çocukluk	2020	2020	Family Drama	Urban Degeneration/Public Spaces	11	cable
		Bay Yanlış	2020	2020	Romance	Business District/Urban Development	14	cable
		Tövbeler Olsun	2020	2020	Family Comedy	Suburb Life/High Income/Mansions/Bosphorus/Business Life	15	cable
		Masumlar Apartmanı	2020	2020	A real life story about siblings	Interior Space/Business Life/Historical Apartment	16	cable
		Çatı Katı Aşk	2020	2020	Romance	Local Culture/Interior Space	16	cable
		Arıza	2020	2020	Action-Drama	Urban Degeneration/Dark City/Crime City	16	cable
		Maria ile Mustafa	2020	2020	Romance - drama	Interior Space/Business Life	17	cable

		Gençliğim Eyvah	2020	2020	Romantic Family Comedy	Old Neighbourhood Relations/Bosphorus/	17	cable
		Baraj	2020	2020	Family Drama	Interior Space/Business Life	19	cable
		Ramo	2020	2020			26	cable
		Yemin	2019	2021			300	cable
		Yüzleşme	2019	2019			4	cable
		Dengi Dengine	2019	2019	Family Sitcom	Mid-Income Housing/Apartment Living/Interior Space	5	cable
		Vurgun	2019	2019			6	cable
		Ferhat İle Şirin	2019	2019	Love Story	Suburbs/High Income Districts/Mansions/	6	cable
		Azize	2019	2019	Romantic Drama	Interior Space/Business Life/High Income Life	6	cable
		Kurşun	2019	2019			7	cable
		Zengin ve Yoksul	2019	2019			8	cable
		Sevgili Geçmiş	2019	2019			8	cable
		Leke	2019	2019			9	cable
		Aşk Ağlatır	2019	2019			16	cable
		Canevim	2019	2019	Romance - drama	Construction City/Business Districts/Interior Space	17	cable
		Çocuk	2019	2019	Family Drama	Suburb Life/Mansions/Interior Space	18	cable
		Kardeş Çocukları	2019	2019	Family Drama	Interior Space/Business Life/High Income Life/Mansions	21	cable
		Her Yerde Sen	2019	2019	Romantic Comedy	Interior Space/Suburbs/High Income Life/Bosphorus/Mansions	23	cable
		Doğduğun Ev Kaderindir	2019	2019	Family Drama / Romance	Low income Living/Urban Degeneration/Public Space	24	cable
		Kimse Bilmez	2019	2019			27	cable
		Benim Tatlı Yalanım	2019	2019	Romantic Comedy	Interior Space/Suburbs/High Income Life	28	cable
		Sefirin Kızı	2019	2019			34	cable
		Şampiyon	2019	2019			34	cable
		Afili Aşk	2019	2019		Interior Space/Neighbourhood/ Unplanned Urbanization	38	cable
		Zalim İstanbul	2019	2019			39	cable
		Kuruluş: Osman	2019	2019			39	cable
		Vuslat	2019	2019			44	cable
		Kuzey Yıldızı: İlk Aşk	2019	2019			45	cable
		Baharı Beklerken	2019	2020	Family Drama	Interior Space/Business Life/High Income Life	100	cable
		İncir Ağacı	2019	2020	70's Turkey's socio economic situation	Interior Space/Dense Neighbourhood/Mansions	140	cable
		Sevdim Seni Bir Kere	2019	2020			154	cable
		Yasak Elma	2018	2020			90	cable
		Bir Mucize Olsun	2018	2018			3	cable
		Servet	2018	2018			4	cable
		Keşke Hiç Büyümeseydik	2018	2018			4	cable

		Can Kırıkları	2018	2018			4	cable
		Babamın Günahları	2018	2018			4	cable
		Darısı Başımıza	2018	2018			5	cable
		Yuvamdaki Düşman	2018	2018			6	cable
		Mehmed Bir Cihan Fatih	2018	2018			6	cable
		Masum Değiliz	2018	2018			6	cable
		Bir Umut Yeter	2018	2018			6	cable
		Bir Deli Rüzgar	2018	2018			6	cable
		Kocaman Ailem	2018	2018			8	cable
		Kalbimin Sultanı	2018	2018			8	cable
		İnsanlık Suçu	2018	2018			8	cable
		Nefes Nefese	2018	2018			10	cable
		Gülizar	2018	2018			10	cable
		Meleklerin Aşkı	2018	2018			11	cable
		Koca Koca Yalanlar	2018	2018			12	cable
		4n1k İlk Aşk	2018	2018			12	cable
		Ağlama Anne	2018	2018			13	cable
		Adı: Zehra	2018	2018			14	cable
		Bir Litre Gözyaşı	2018	2018			15	cable
		İkizler Memo-Can	2018	2018			25	cable
		Kızım	2018	2018			34	cable
		Hıçkırık	2018	2018			50	cable
		Elimi Bırakma	2018	2018			59	cable
		Sen Anlat Karadeniz	2018	2018			64	cable
		Beni Bırakma	2018	2019			450	cable
		Kalk Gidelim	2017	2020			135	cable
		Bizim Hikaye	2017	2019			70	cable
		Söz	2017	2019			84	cable
		İstanbul Gelin	2017	2019			87	cable
		Payitaht: Abdülhamid	2017	2019			127	cable
		Son Destan	2017	2017			5	cable
		İkisini de Sevdim	2017	2017			3	cable
		Bu Sayılmaz	2017	2017			3	cable
		Yıldızlar Şahidim	2017	2017			4	cable
		Sevda'nın Bahçesi	2017	2017			4	cable

		Nerdesin Birader	2017	2017			4	cabl
		Dostlar Mahallesi	2017	2017			4	cabl
		Kara Yazı	2017	2017			6	cabl
		İçimdeki Fırtına	2017	2017			6	cabl
		Hayati ve Diğerleri	2017	2017			6	cabl
		Kırlangıç Fırtınası	2017	2017			7	cabl
		Kayıtdışı	2017	2017			8	cabl
		Tutsak	2017	2017			9	cabl
		İki Yalancı	2017	2017			9	cabl
		Evlat Kokusu	2017	2017			9	cabl
		Seni Kimler Aldı	2017	2017			10	cabl
		Rüya	2017	2017			10	cabl
		Deli Gönül	2017	2017			10	cabl
		Ver Elini Aşk	2017	2017			11	cabl
		Seven Ne Yapmaz	2017	2017			11	cabl
		Lise Devriyesi	2017	2017			11	cabl
		Hayat Sırları	2017	2017			11	cabl
		Ölene Kadar	2017	2017			13	cabl
		Dayan Yüreğim	2017	2017			13	cabl
		Çoban Yıldızı	2017	2017			17	cabl
		Ateşböceği	2017	2017			17	cabl
		Bahtiyar Ölmez	2017	2017			19	cabl
		Siyah İnci	2017	2017			20	cabl
		Bu Şehir Arkandan Gelecek	2017	2017			20	cabl
		Komşular	2017	2017			25	cabl
		Dolunay	2017	2017			26	cabl
		İsimsizler	2017	2017			27	cabl
		Kalp Atışı	2017	2017			28	cabl
		Adı Efsane	2017	2017			29	cabl
		Meryem	2017	2017			30	cabl
		Aslan Ailem	2017	2017			31	cabl
		Cennet'in Gözyaşları	2017	2017			36	cabl
		Şevkat Yerimdar	2017	2017			44	cabl
		Kanatsız Kuşlar	2017	2017			46	cabl
		Fazilet Hanım ve Kızları	2017	2017			50	cabl

		Esaretim Sensin	2017	2017			55	cable
		Yeni Gelin	2017	2017			63	cable
		Aşk ve Mavi	2016	2018			78	cable
		Adını Sen Koy	2016	2018			397	cable
		Altınsoylar	2016	2016			3	cable
		Kaçın Kurası	2016	2016			4	cable
		İlişki Durumu: Evli	2016	2016			4	cable
		Kalbim Yangın Yeri	2016	2016			5	cable
		Rengarenk	2016	2016			7	cable
		Aşk Yalanı Sever	2016	2016			7	cable
		Kanıt Ateş Üstünde	2016	2016			8	cable
		Rüzgarın Kalbi	2016	2016			9	cable
		İstanbul Sokakları	2016	2016			9	cable
		Familya	2016	2016			10	cable
		Arkadaşlar İyidir	2016	2016			10	cable
		Çifte Saadet	2016	2016			11	cable
		Babam ve Ailesi	2016	2016			13	cable
		Aile İşi	2016	2016			13	cable
		Kehribar	2016	2016			15	cable
		Umuda Kelepçe Vurulmaz	2016	2016			15	cable
		Hayat Sevince Güzel	2016	2016			15	cable
		Hayatımın Aşkı	2016	2016			17	cable
		Kış Güneşi	2016	2016			18	cable
		Bana Sevmeyi Anlat	2016	2016			22	cable
		Gülümse Yeter	2016	2016			24	cable
		Yüksek Sosyete	2016	2016			26	cable
		Hayat Bazen Tatlıdır	2016	2016			26	cable
		Seviyor Sevmiyor	2016	2017			28	cable
		Tatlı İntikam	2016	2016			30	cable
		Kördüğüm	2016	2016			31	cable
		Anne	2016	2016			33	cable
		Hangimiz Sevmedik	2016	2016			40	cable
		Hayat Şarkısı	2016	2016			57	cable
		Kalbimdeki Deniz	2016	2016			60	cable
		No: 309	2016	2016			65	cable

		Kırgın Çiçekler	2015	2018			113	cable
		Kara Sevda	2015	2017			74	cable
		Tutar Mı Tutar	2015	2015			4	cable
		Sevda Alaboru	2015	2015			4	cable
		Racon	2015	2015			4	cable
		Şehrin Melekleri	2015	2015			5	cable
		Güne Bakan	2015	2015			5	cable
		Gamsız Hayat	2015	2015			5	cable
		Beyaz Yalan	2015	2015			6	cable
		Kara Kutu	2015	2015			7	cable
		Hayat Mucizelere Gebe	2015	2015			7	cable
		Bana Baba Dedi	2015	2015			7	cable
		Bir Deniz Hikayesi	2015	2015			8	cable
		Ne Münasabet	2015	2015			11	cable
		Mayıs Kraliçesi	2015	2015			11	cable
		Yazın Öyküsü	2015	2015			13	cable
		Tatlı Küçük Yalancılar	2015	2015			13	cable
		Serçe Sarayı	2015	2015			13	cable
		Sen Benimsin	2015	2015			13	cable
		Beş Kardeş	2015	2015			13	cable
		Acı Aşk	2015	2015			13	cable
		Son Çıkış	2015	2015			17	cable
		Maral	2015	2015			17	cable
		Adı Mutluluk	2015	2015			17	cable
		Bedel	2015	2015			20	cable
		Eve Dönüş	2015	2015			22	cable
		Çilek Kokusu	2015	2015			23	cable
		Acil Aşk Aranıyor	2015	2015			24	cable
		Zeyrek ile Çeyrek	2015	2015			29	cable
		Evli ve Öfkeli	2015	2015			30	cable
		İnadına Aşk	2015	2015			32	cable
		Güneşin Kızları	2015	2015			39	cable
		Yeter	2015	2015			40	cable
		İlişki Durumu: Karışık	2015	2015			40	cable
		Asla Vazgeçmem	2015	2015			59	cable

	Aşk Yeniden	2015	2015			59	cable
	Muhteşem Yüzyıl: Kösem	2015	2015			60	cable
	Çınar Gölgesinde	2015	2015			70	cable
	Heredot Cevdet Saati	2015	2016			120	cable
	Elif	2014	2019			940	cable
	Paramparça	2014	2017			97	cable
	O Hayat Benim	2014	2017			131	cable
	Güllerin Savaşı	2014	2016			68	cable
	Yeşil Deniz	2014	2016			75	cable
	Paşa Gönüm	2014	2014			3	cable
	Mihrap Yerinde	2014	2014			3	cable
	Üç Arkadaş	2014	2014			4	cable
	Otel Divane	2014	2014			4	cable
	Her Sevda Bir Veda	2014	2014			4	cable
	Hatasız Kul Olmaz	2014	2014			4	cable
	Çırağan Baskını	2014	2014			4	cable
	Bana Artık Hicran De	2014	2014			4	cable
	Anah Oğullu	2014	2014			4	cable
	Ah Neriman	2014	2014			4	cable
	Düşler ve Umutlar	2014	2014			5	cable
	Çılgın Dershane Üniversitede	2014	2014			5	cable
	Cinayet	2014	2014			5	cable
	Ağlatan Dans	2014	2014			5	cable
	Roman Havası	2014	2014			6	cable
	Hayat Ağacı	2014	2014			6	cable
	Gölgelikler	2014	2014			6	cable
	Beyaz Karanfil	2014	2014			6	cable
	Asayiş Berkkemal	2014	2014			6	cable
	Zeytin Tepesi	2014	2014			7	cable
	Ruhumun Aynası	2014	2014			7	cable
	Kalp Hırsızı	2014	2014			7	cable
	Boynu Bükükler	2014	2014			7	cable
	Yasak	2014	2014			9	cable
	Kadim Dostum	2014	2014			9	cable
	Emanet	2014	2014			10	cable

		Aşkın Kanunu	2014	2014			10	cable
		Aşktan Kaçılmaz	2014	2014			11	cable
		Not Defteri	2014	2014			13	cable
		Hayat Yolunda	2014	2014			13	cable
		Yetim Gönüller	2014	2014			16	cable
		Şimdi Onlar Düşünsün	2014	2014			18	cable
		Bir Yusuf Masalı	2014	2014			21	cable
		Diğer Yarım	2014	2014			23	cable
		Ankaranın Dikmeni	2014	2014			25	cable
		Şeref Meselesi	2014	2014			26	cable
		Kızılma	2014	2014			28	cable
		Gönül	2014	2014			28	cable
		Kaçak Gelinler	2014	2015			29	cable
		Yedikule Hayat Yokuşu	2014	2014			30	cable
		Sungurlar	2014	2014			39	cable
		1 Erkek 1 Kadın 2 Çocuk	2014	2014			41	cable
		Yılanların Öcü	2014	2014			49	cable
		Kaderimin Yazıldığı Gün	2014	2014			50	cable
		Güzel Köylü	2014	2014			52	cable
		Filinta	2014	2014			56	cable
		Kocanın Ailesi	2014	2014			57	cable
		Kiraz Mevsimi	2014	2014			59	cable
		Kertenkele	2014	2014			85	cable
		Alın Yazım	2014	2015			240	cable
		Karagül	2013	2016			125	cable
		Ötesiz İnsanlar	2013	2015			72	cable
		Küçük Gelin	2013	2015			92	cable
		Firuze	2013	2013			5	cable
		Yüksek Giriş	2013	2013			6	cable
		İnadına Yaşamak	2013	2013			6	cable
		Vicdan	2013	2013			7	cable
		Tozlu Yollar	2013	2013			7	cable
		Yağmurdan Kaçarken	2013	2013			8	cable
		Nerde O Yeminle	2013	2013			8	cable
		Evlilik Okulu	2013	2013			8	cable

		Cesur Hemşire	2013	2013			9	cable
		Aldırma Gönül	2013	2013			9	cable
		Salih Kuşu	2013	2013			10	cable
		Görüş Günü Kadımları	2013	2013			10	cable
		Aşk Ekmek Hayeller	2013	2013			10	cable
		Aşk Emek İster	2013	2013			11	cable
		Güzel Çirkin	2013	2013			13	cable
		Bir Yastıkta	2013	2013			14	cable
		Ben Onu Çok Sevdim	2013	2013			15	cable
		Adını Kalbime Yazdım	2013	2013			16	cable
		Gönül Hırsız	2013	2013			19	cable
		Ali Ayşe'yi Seviyor	2013	2013			19	cable
		Sevdaluk	2013	2013			20	cable
		Her Şey Yolunda	2013	2013			23	cable
		Babam Sınıfta Kaldı	2013	2013			23	cable
		Tatar Ramazan	2013	2013			26	cable
		Gurbette Aşk Bir Yastıkta	2013	2013			26	cable
		Sana Bir Sır Vereceğim	2013	2014			29	cable
		Kahireli Palas	2013	2013			30	cable
		Benim Hala Umudum Var	2013	2013			33	cable
		Bebek İşi	2013	2013			34	cable
		Hıyanet Sarmalı	2013	2013			35	cable
		Bugünün Saraylısı	2013	2013			36	cable
		Bir Aşk Hikayesi	2013	2013			36	cable
		Osmanlı Tokadı	2013	2014			37	cable
		Doksanlar	2013	2013			43	cable
		Merhamet	2013	2013			44	cable
		İntikam	2013	2013			44	cable
		Fatih Harbiye	2013	2013			50	cable
		Kaçak	2013	2013			52	cable
		Aramızda Kalsın	2013	2013			52	cable
		Güneşi Beklerken	2013	2013			54	cable
		Nizama Adanmış Ruhlar	2012	2015			121	cable
		Zengin Kız Fakir Oğlan	2012	2015			130	cable
		Böyle Bitmesin	2012	2014			69	cable

		Yalan Dünya	2012	2014			90	cable
		Son Yaz Balkanlar 1912	2012	2012			4	cable
		Evvel Zaman Hikayesi	2012	2012			4	cable
		Babalar ve Evlatları	2012	2012			4	cable
		Korkma	2012	2012			5	cable
		İki Yaka Bir İstanbul	2012	2012			6	cable
		Veda	2012	2012			8	cable
		Annem Uyrken	2012	2012			8	cable
		Ha Babam Uzay	2012	2012			10	cable
		Aşkın Halleri	2012	2012			10	cable
		Ağır Roman Yeni Dünya	2012	2012			10	cable
		Sudan Çıkış Balıklar	2012	2012			11	cable
		Evlerden Biri	2012	2012			12	cable
		Merhaba Hayat	2012	2012			13	cable
		Koyu Kırmızı	2012	2012			13	cable
		Kötü Yol	2012	2012			13	cable
		İbreti Ailem	2012	2012			13	cable
		Bulutların Ötesi	2012	2012			13	cable
		Ustura Kemal	2012	2012			14	cable
		Dedemin Dolabı	2012	2012			15	cable
		Kalbim Dört Mevsim	2012	2012			16	cable
		Çıplak Gerçek	2012	2012			16	cable
		Kurt Kanunu	2012	2012			18	cable
		Hayatımın Rolü	2012	2012			19	cable
		Sultan	2012	2012			20	cable
		Bir Zamanlar Osmanlı Kıyam	2012	2012			20	cable
		Eve Düşen Yıldırım	2012	2012			22	cable
		Krem	2012	2012			24	cable
		Yol Ayrımı	2012	2012			28	cable
		Araf Zamanı	2012	2012			29	cable
		Şubat	2012	2012			32	cable
		Harem	2012	2012			32	cable
		Küçük Kıyamet	2012	2012			36	cable
		Zil Çalınca	2012	2012			40	cable
		Canımın İçi	2012	2012			50	cable

		Hızır Ekip	2012	2012			53	cable
		Benim İçin Üzülmeye	2012	2012			55	cable
		Dila Hanım	2012	2012			62	cable
		Canım Benim	2012	2012			65	cable
		Huzur Sokağı	2012	2012			67	cable
		Aşk Kaç Beden Giyer	2012	2012			80	cable
		Beni Affet	2011	2018			1477	cable
		Derin Sular	2011	2015			116	cable
		Umutsuz Ev Kadınları	2011	2014			154	cable
		Kız Annesi	2011	2011			4	cable
		Kayıp Aranıyor	2011	2011			5	cable
		Bir Günah Gibi	2011	2011			5	cable
		Yıllar Sonra	2011	2011			6	cable
		Şüphe	2011	2011			6	cable
		Sensiz Olmaz	2011	2011			7	cable
		Naber Bacanak	2011	2011			7	cable
		Kolej Günlüğü	2011	2011			7	cable
		Cennetin Sırları	2011	2011			7	cable
		Bir Ömür Yetmez	2011	2011			7	cable
		Tek Başımıza	2011	2011			8	cable
		Babam Sağolsun	2011	2011			8	cable
		Yalancı Bahar	2011	2011			9	cable
		Reis	2011	2011			9	cable
		Herşeye Rağmen	2011	2011			9	cable
		Gün Akşam Oldu	2011	2011			10	cable
		Aşağı Yukarı Yemişliler	2011	2011			10	cable
		Seni Bana Yazmışlar	2011	2011			11	cable
		Canım Babam	2011	2011			11	cable
		Yıldız Masalı	2011	2011			12	cable
		Dedektif Memoli	2011	2011	Police Story	Historical Apartments/Neighbourhood/Urban Degeneration/Crime City/Bosphorus/Landmarks	12	cable
		Anneler ile Kızları	2011	2011			12	cable
		Ay Tutulması	2011	2011			13	cable
		İstanbul'un Altınları	2011	2011			16	cable
		Bizim Yenge	2011	2011			18	cable
		Nuri	2011	2011			19	cable

		İstanbul Hatırası	2011	2011			20	cable
		Bir Kadın Tamdım	2011	2011			20	cable
		Kalbim Seni Seçti	2011	2011			23	cable
		Başrolde Aşk	2011	2011			25	cable
		Mavi Kelebekler	2011	2011			26	cable
		Düz Adam	2011	2011			28	cable
		Canan	2011	2011			28	cable
		Arka Sıradakiler Umut	2011	2011			33	cable
		Hayata Beş Kala	2011	2011			35	cable
		Fırar	2011	2011			35	cable
		Tövbeler Tövbesi	2011	2011			37	cable
		Farklı Boyut	2011	2011			39	cable
		Bir Çocuk Sevdim	2011	2011			39	cable
		Küçük Hanımefendi	2011	2011			40	cable
		Hayat Devam Ediyor	2011	2011			46	cable
		Sen de Gitme	2011	2011			54	cable
		Alemin Kralı	2011	2011			67	cable
		Adını Feriha Koydum	2011	2012			80	cable
		Dinle Sevgili	2011	2012			245	cable
		Lale Devri	2010	2014			135	cable
		Şefkat Tepe	2010	2014			158	cable
		Yer Gök Aşk	2010	2013			122	cable
		Farklı Desenler	2010	2013			124	cable
		Elde Var Hayat	2010	2012			72	cable
		Fatmagül'ün Suçu Ne?	2010	2012			80	cable
		Yahşi Cazibe	2010	2012			93	cable
		Ateşe Yürümek	2010	2010			4	cable
		Çete	2010	2010			5	cable
		Kirli Beyaz	2010	2010			6	cable
		İhanet	2010	2010			7	cable
		Mükemmel Çift	2010	2010			8	cable
		Keskin Bıçak	2010	2010			8	cable
		Deli Saraylı	2010	2010			11	cable
		Cumaya Kalsa	2010	2010			12	cable
		Umut Yolcuları	2010	2010			13	cable

		Sensiz Yaşamam	2010	2010			13	cable
		Küstüm Çiçeği	2010	2010			13	cable
		Kalp Ağrısı	2010	2010			14	cable
		Kalbimin Sahibi	2010	2010			15	cable
		Kader Çizgisi	2010	2010			15	cable
		Cümbür Cemaat Aile	2010	2010			15	cable
		Çakıl Taşları	2010	2010			17	cable
		Öğretmen Kemal	2010	2010			18	cable
		Güneşdoğudan Öyküler Önce Vatan	2010	2010			19	cable
		Türkan	2010	2010			26	cable
		Kızım Nerede?	2010	2010			26	cable
		Hanımeli Sokağı	2010	2010			29	cable
		Güz Gülleri	2010	2010			29	cable
		Türk Malı	2010	2010			32	cable
		Bitmeyen Şarkı	2010	2010			32	cable
		Kadınları Anlama Kılavuzu	2010	2010			39	cable
		Halil İbrahim Sofrası	2010	2010			39	cable
		Karadağlar	2010	2010			40	cable
		Yerden Yüksek	2010	2010			48	cable
		Küçük Sırlar	2010	2010			55	cable
		Gönülçelen	2010	2010			56	cable
		Aşk ve Ceza	2010	2010			62	cable
		Sınıf 2010	2010	2010			170	cable
		Hanımın Çiftliği	2009	2011			70	cable
		Ömre Bedel	2009	2011			71	cable
		Melekler Korusun	2009	2011			73	cable
		Aşk Bir Hayal	2009	2011			75	cable
		Papatyam	2009	2011			121	cable
		Yapma Diyorum	2009	2009			3	cable
		Sağlık Olsun	2009	2009			4	cable
		Nefes	2009	2009			4	cable
		Kız Kaçıran	2009	2009			4	cable
		Altın Kızlar	2009	2009			5	cable
		Alayına İsyen	2009	2009			5	cable
		Makber	2009	2009			6	cable

		Ey Aşk Neredesin?	2009	2009			6	cable
		Aile Saadeti	2009	2009			6	cable
		Acil Servis	2009	2009			8	cable
		Kül ve Ateş	2009	2009			9	cable
		Yalancısın Sen	2009	2009			10	cable
		Uygun Adım Aşk	2009	2009			10	cable
		Kahramanlar	2009	2009			10	cable
		Kış Masalı	2009	2009			11	cable
		Kapadokya Düşleri	2009	2009			13	cable
		Cam Kırıkları	2009	2009			13	cable
		Aynadaki Düşman	2009	2009			13	cable
		Kahve Bahane	2009	2009			16	cable
		Bu Kalp Seni Unutur mu?	2009	2009			17	cable
		Aile Reisi	2009	2009			18	cable
		Kasaba	2009	2009			20	cable
		Ah Kalbim	2009	2009			26	cable
		Bir Bulut Olsam	2009	2009			29	cable
		Ritmimi Arayan Kalpler	2009	2009			30	cable
		Kurban	2009	2009			30	cable
		Kapalıçarşı	2009	2009			38	cable
		Dördüncü Osman	2009	2009			38	cable
		Haneler	2009	2009			52	cable
		Hicran Yarası	2009	2009			58	cable
		Unutma Beni	2008	2016			1702	cable
		Deniz Yıldızı	2008	2015			1287	cable
		Akasya Durağı	2008	2012			174	cable
		Küçük Kadımlar	2008	2011			120	cable
		Kollama	2008	2011			134	cable
		Adanalı	2008	2010			79	cable
		Karamel	2008	2008			3	cable
		Her Halimle Sev Beni	2008	2008			3	cable
		Geç Gelen Bahar	2008	2008			3	cable
		Cennetin Çocukları	2008	2008			3	cable
		Aman Annem Görmesin	2008	2008			3	cable
		Memur Muzaffer	2008	2008			4	cable

		Kolay Gelsin	2008	2008			4	cable
		Hicran	2008	2008			4	cable
		Hayat Güzeldir	2008	2008			4	cable
		Bir Varmış Bir Yokmuş	2008	2008			4	cable
		Üvey Aile	2008	2008			5	cable
		Talih Kuşu	2008	2008			5	cable
		Paramparça Aşklar	2008	2008			5	cable
		İyi Uçuşlar	2008	2008			5	cable
		Hepimiz Birimiz İçin	2008	2008			5	cable
		Güldünya	2008	2008			5	cable
		Ateş ve Barut	2008	2008			5	cable
		Sınıf	2008	2008			6	cable
		Servet Avcısı	2008	2008			6	cable
		Kardelen	2008	2008			6	cable
		Görgüsüzler	2008	2008			6	cable
		Derman	2008	2008			6	cable
		Babam Adam Olacak	2008	2008			6	cable
		Milyonda Bir	2008	2008			7	cable
		Serçe	2008	2008			8	cable
		Cesaretin Var Mı Aşka	2008	2008			8	cable
		Ay Işığı	2008	2008			8	cable
		Limon Ağacı	2008	2008			10	cable
		Kalpsiz Adam	2008	2008			10	cable
		Derdest	2008	2008			10	cable
		Kız Takımı	2008	2008			11	cable
		Proje 13	2008	2008			12	cable
		Sürgün Hayatlar	2008	2008			13	cable
		Kırmızı Işık	2008	2008			13	cable
		Dur Yolcu	2008	2008			13	cable
		Dedektif Biraderler	2008	2008			13	cable
		Yaban Güllü	2008	2008			15	cable
		Elif	2008	2008			15	cable
		Süper Babaanne	2008	2008			17	cable
		Pulsar	2008	2008			17	cable
		Aşk Yakar	2008	2008			21	cable

		Son Ağa	2008	2008			23	cable
		Pars: Narkoterör	2008	2008			23	cable
		Gece Sesleri	2008	2008			26	cable
		Ece	2008	2008			26	cable
		Aşkı Aşkı	2008	2008			26	cable
		Kayıp Prenses	2008	2008			29	cable
		Gece Gündüz	2008	2009			29	cable
		Bahar Dallar	2008	2008			30	cable
		Kendi Okulumuza Doğru	2008	2008			32	cable
		Doğruluk Ekseni	2008	2008			36	cable
		Yol Arkadaşım	2008	2008			41	cable
		Son Bahar	2008	2008			46	cable
		Doludizgin Yıllar	2008	2008			47	cable
		Baba Ocağı	2008	2008			53	cable
		Benim Annem Bir Melek	2008	2008			64	cable
		Yalancı Romantik	2008	2008			66	cable
		Yemin	2007	2020			90	cable
		Kurtlar Vadisi Pusu	2007	2016			300	cable
		Arka Sıradakiler	2007	2012			193	cable
		Bez Bebek	2007	2010			101	cable
		Parmaklıklar Ardında	2007	2010			106	cable
		Dudaktan Kalbe	2007	2009			75	cable
		Kartallar Yüksek Uçar	2007	2007			3	cable
		Kaptan	2007	2007			3	cable
		Mahşer	2007	2007			4	cable
		Korkusuzlar	2007	2007			4	cable
		Ertelenmiş Hayatlar	2007	2007			4	cable
		Elif'in Günlüğü	2007	2007			4	cable
		Ayda	2007	2007			4	cable
		Aşk Eski Bir Yalan	2007	2007			4	cable
		Sır Gibi	2007	2007			5	cable
		Sinekli Bakkal	2007	2007			5	cable
		Leylan	2007	2007			5	cable
		Hayat Apartmanı	2007	2007			5	cable
		Dağlar Delisi	2007	2007			5	cable

		Nazlı Yarım	2007	2007			6	cable
		Kelebek Çıkmazı	2007	2007			6	cable
		Ayrılık	2007	2007			6	cable
		Sardunya Sokak	2007	2007			7	cable
		Oyun Bitti	2007	2007			7	cable
		Kara İnci	2007	2007			7	cable
		Zeliha'nın Gözleri	2007	2007			8	cable
		Fikrimin İnce Güllü	2007	2007			8	cable
		Fesupanallah	2007	2007			8	cable
		Fedai	2007	2007			8	cable
		El Gibi	2007	2007			8	cable
		Aşk Kapıyı Çalınca	2007	2007			8	cable
		Kader	2007	2007			9	cable
		Hayal ve Gerçek	2007	2007			9	cable
		Kod Adı: Kaos	2007	2007			10	cable
		Duvar	2007	2007			10	cable
		Sana Mecburum	2007	2007			11	cable
		Üç Tatlı Cadı	2007	2007			13	cable
		Pusat	2007	2007			13	cable
		Kara Duvak	2007	2007			13	cable
		Gönül Salıncağı	2007	2007			15	cable
		Cumhur Cemaat	2007	2007			15	cable
		Yaralı Yürek	2007	2007			16	cable
		Evimin Erkeği	2007	2007			16	cable
		Benden Baba Olmaz	2007	2007			16	cable
		Çatı Katı	2007	2007			16	cable
		Güzel Günler	2007	2007			17	cable
		Yersiz Yurtsuz	2007	2007			18	cable
		Sessiz Fırtına	2007	2007			18	cable
		Kara Yılan	2007	2007			18	cable
		Senden Başka	2007	2007			19	cable
		Sessiz Gemiler	2007	2007			20	cable
		Kuzey Rüzgarı	2007	2007			20	cable
		Sevgili Dünürüm	2007	2007			21	cable
		Tatlı Bela Fadime	2007	2007			36	cable

		Menekşe ile Halil	2007	2007			36	cable
		Hakkını Helal Et	2007	2007			37	cable
		Yağmurdan Sonra	2007	2007			39	cable
		Eşref Saati	2007	2007			39	cable
		Vazgeç Gönlim	2007	2007			47	cable
		Genco	2007	2007			51	cable
		Elveda Derken	2007	2007			51	cable
		Annem	2007	2007			64	cable
		Doktorlar	2006	2011			97	cable
		Yaprak Dökümü	2006	2010			174	cable
		Selena	2006	2009			104	cable
		İki Aile	2006	2008			93	cable
		Sırça Köşk	2006	2006			4	cable
		Rüya Gibi	2006	2006			4	cable
		İmkansız Aşk	2006	2006			4	cable
		Esir Kalpler	2006	2006			4	cable
		Meçhule Gidenler	2006	2006			5	cable
		Maçolar	2006	2006			5	cable
		Güldünya	2006	2006			5	cable
		Dicle	2006	2006			5	cable
		Affedilmeyen	2006	2006			5	cable
		Kadın Severse	2006	2006			6	cable
		Yaşanmış Şehir Hikayeleri	2006	2006			7	cable
		Gönül	2006	2006			7	cable
		Rüyalarda Buluşuruz	2006	2006			8	cable
		Hasret	2006	2006			8	cable
		Anadolu Kaplamı	2006	2006			8	cable
		Ah Polis Olsam	2006	2006			9	cable
		Kod Adı Kaos	2006	2006			10	cable
		Karneca Yuvası	2006	2006			10	cable
		Hayat Sana Feda	2006	2006			10	cable
		Deli Dolu	2006	2006			10	cable
		Ahh İstanbul	2006	2006			10	cable
		Adak	2006	2006			10	cable
		Gülpare	2006	2006			11	cable

		Erkekler Ağlamaz	2006	2006			11	cable
		Kuş Dili	2006	2006			12	cable
		Kımalı Kuzular	2006	2006			13	cable
		Hisarbuselik	2006	2006			13	cable
		Aşk Yolu	2006	2006			13	cable
		Azap yolu	2006	2006			15	cable
		Felek Ne Demek	2006	2006			15	cable
		Sahte Prenses	2006	2006			18	cable
		Geniş Zamanlar	2006	2006			22	cable
		Sevda Çiçeği	2006	2006			24	cable
		Candan Öte	2006	2006			24	cable
		Bebeğim	2006	2006			24	cable
		Tarık ve Diğerleri	2006	2006			30	cable
		Fırtınalı Aşk	2006	2006			31	cable
		Sev Kardeşim	2006	2006			38	cable
		Fırtına	2006	2006			48	cable
		Kaybolan Yıllar	2006	2006			49	cable
		İlk Aşkım	2006	2006			50	cable
		Acemi Cadı	2006	2006			58	cable
		Ezo Gelin	2006	2006			59	cable
		Köprü	2006	2006			65	cable
		Hayat Türküsü	2006	2006			65	cable
		Yeşeren Düşler	2006	2006			66	cable
		Hırsız Polis	2005	2007	Police story/Crime/Drama	Urban Degeneration/Dark City/Crime City	50	cable
		Acı Hayat	2005	2007			59	cable
		Beyaz Gelincik	2005	2007			74	cable
		İhlamlar Altında	2005	2007			80	cable
		Gümüş	2005	2007			100	cable
		Çapkın	2005	2005			17	cable
		Belalı Baldız	2005	2005			34	cable
		Davetsiz Misafir	2005	2005			59	cable
		Kadın İsterse	2004	2006			52	cable
		Yağmur Zamanı	2004	2006			57	cable
		Haziran Gecesi	2004	2006			62	cable
		Aliye	2004	2006			76	cable

		İyi Aile Robotu	2004	2004			17	cable
		Omuz Omuz	2004	2004			39	cable
		Ah Be İstanbul	2004	2004			39	cable
		Melekler Adası	2004	2005			76	cable
		Sihirli Annem	2003	2012			240	cable
		Hayat Bilgisi	2003	2006			137	cable
		Bir İstanbul Masalı	2003	2005			71	cable
		Lise Defteri	2003	2004			28	cable
		Kampüsistan	2003	2004			44	cable
		Serseri	2003	2004			63	cable
		Hürrem Sultan	2003	2003			8	cable
		Çocuklar Duymanın	2002	2019			464	cable
		En Son Babalar Duyar	2002	2006			200	cable
		Yarım Elma	2002	2004			55	cable
		Aşkın Aşkın	2001	2002			50	cable
		Dadı	2001	2002		Mansions/Interior Space	61	cable
		Evdeki Yabancı	2000	2000			55	cable
		Ayrılsak da Beraberiz	1999	2004	Romantic Comedy	Interior Space/Middle Income Houses/Office Spaces	450	cable
		Ruhsar	1998	2001	Fantasy / Sitcom	Interior Space/Office Space	108	cable
		Çarli	1998	1998	Family Sitcom	Middle Income Family Houses	24	cable
		Çiçek Taksi	1995	2003			367	cable
		Kurtuluş	1994	1994			6	cable
		Fatih - Harbiye	1991	1991			50	cable
		Samanyolu	1989	1989			29	cable
		Yaprak Dökümü	1988	1988			7	cable
		Uğurlugiller	1987	1991			68	cable
		Ateşten Gömlek/Günler	1987	1987			4	cable
		Yarın Artık Bugündür	1987	1987			12	cable
		Kuruntu Ailesi	1985	1990			121	cable
		Dokuzuncu Harbiye Koğuşu	1985	1985			4	cable
		Bugünün Saraylısı	1985	1985			4	cable
		Acımak	1985	1985			7	cable
		Küçük Ağa	1984	1984			8	cable
		Türkmen Düğünü	1983	1983			3	cable
		Üç İstanbul	1983	1983			11	cable

		Sekiz Siituna Manşet	1979	1979			6	cable
		Kaynanalar	1974	2004		Mansions/Interior Spaces	950	cable



APPENDIX B – Selected TV Series IMDb Reviews Which Focus on Production of The City Image of İstanbul

Reviews about Persona – [Şahsiyet]

elifnasitealaca

Review of Persona



Persona (2018)

★ 10/10

The absolute best
19 August 2019

In my opinion this is the best Turkish serie you can watch, forget about those nonsense 2 hour long tv drama series. Although it could have a better ending, they nailed the characters, places and the beautiful views from İstanbul and ofcourse i can't forget about Haluk Bilginer a.k.a. Best Actor of Turkey

16 out of 22 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw5069691/?ref_=rw_urv

ishak_carkci

Review of Persona



Persona (2018)

★ 10/10

Great music, Great Panaromic View, Scnerio and cast
30 July 2018

I watch the whole series in a week. Haluk Bilginer is an extremely successful artist. Music is great, İstanbul is great, Story is heartbreaking and little philosophical. The best, highest quality Turkish Series I have ever seen.

10 out of 15 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4259873/?ref_=tt_urv

Review of Persona



Persona (2018)

★ 10/10

Really something fresh and new

7 January 2019

When I first saw the cast and Onur Saylak as the director, I really had high expectations, but this series was far beyond anything I expected. This show is totally Turkish in the sense that it is based on a more complex view of Turkish culture, moving beyond stereotypes. When one thinks of Turkish tv series, there are so many stereotypes that come to viewers' minds: family drama, intrigue, romance, tears, patriarchal marriage/household settings (Ottoman harem, traditional/modern big house located somewhere in Anatolia or Istanbul) that more or less openly promote male polygamy and female chastity, tears, guns, mafia, more romance, more intrigue, more guns, changed siblings, more tears and so forth. Yes, a standard episode lasts for about 100 minutes. And there is this longing for/hopelessness about seeing Turkish productions made in any of the Western (by Western, here I mean largely Hollywood) genres varying from action to crime, fantasy, science-fiction, horror, mystery, suspense and so on. Longing for: understandable given the situation. Although there have been many successful offbeat shows over the years (Behzat Ç and Leyla ile Mecnun, to give two most popular examples), well, they largely remain marginal digressions. And then, there is this disappointment -and a mostly well-grounded one- that many Turkish viewers express on seeing the few attempts to produce Western/Hollywood style shows: we just can't do it, it looks really odd and pretentious when we take on those genres or themes. Nothing original. Doesn't suit our culture well. Then what suits our culture? Surely, it's not guns and polygamy dressed as marriage or intrigue? People sitting in big and fancy houses thinking all day nothing but pulling the ground off under their enemies' feet? Or shouldn't we perhaps leave those Hollywood dreams, which are more often than not full of stock elements and clichés of their own, and start looking for something different? This is where this show really strikes the viewer with its freshness. It reflects the complexity of contemporary Turkish society with characters who have psycho-social depth and variety (going again beyond eastern-western which too quickly turn into modern-traditional or secular-conservative binarisms) The values of chaotic cosmopolitan life are depicted with as much intricacy as those of the closed small town community. Universal themes like injustice, oppression and violence, core family dynamics and trauma are dealt with care, avoiding clichés and never without humour too. Great acting, great scenes and great screen writing.

Retrieved from https://www.imdb.com/review/rw4567513/?ref_=tt_urv

kocalkuzey

Review of Persona



Persona (2018)

★ 10/10

Lovely
21 June 2018

Brilliant acting and beautiful scenes from Istanbul. The storyline is quite interesting and I think it's the first serial killer series that has been made in Turkey.

11 out of 19 found this helpful. Was this review helpful? [Sign in to vote.](#)

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4211147/?ref_=tt_urv

gentedimare5

Review of Persona



Persona (2018)

★ 10/10

Perfection!
17 December 2020

A series that exceeded all expectations. Extremely smart, multi-layered story. Perfect acting, screenplay, music, photography and beautiful Istanbul. Excellent description of the state of women in today's, not only Turkish, society. Haluk Bilginer deserves all the applause, as well as the rest of the cast! Thanks to everyone who created this masterpiece!

2 out of 3 found this helpful. Was this review helpful? [Sign in to vote.](#)

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw6374572/?ref_=tt_urv

Review of Persona



Persona (2018)

★ 6/10

Far too long, but great 'elements' and an impressive finale make this intriguing Turkish crime drama worth the struggle

17 June 2020

I wouldn't want to get carried away with 'Sahsiyet'. Its 12 hour-long episodes make it quite heavy-going. There's actually a great storyline which becomes clear at the end, but I think it could have been dealt with much more quickly (6 long or 12 short episodes, would surely be enough?). I also found the characters quite difficult to get along with, even the more sympathetic ones like the woman police detective and her journalist boyfriend. In short, I was bored by a lot of 'Sahsiyet'. I struggled on, partly because of the time I'd invested, and there was just about enough to pique my interest. The central idea is intriguing, a man going on a killing spree as he loses his memory through Alzheimer's. Meantime, a strong cast of actors try to make things work (not their fault the writing often wasn't good enough), there are high-end production values which 'wow' occasionally, and Istanbul, of course, always interesting. Did anyone else notice how good the soundtrack was? There's clearly something about Turks and music, film makers who understand how to use it in drama. The series didn't really hang together for me, despite all these great 'elements'. The tempo is just too slow, not enough editing and cutting to sharpen the focus and heighten tension as events take place.

Anyway, I'm glad I stuck with 'Sahsiyet' because it came good at the end. Look out for the amazing aquarium scene, a visual 'feast' and very surreal, typifying the best parts of this series. Just a long time getting there.

5 out of 12 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw5831503/?ref_=tt_urv

Review of Persona



Persona (2018)

★ 10/10

Promising

6 November 2018

This is a series that can compete with European series like Borgen. The acting of Haluk Bilginer is amazing. Also Recep Usta did a very good work as well besides Sebnem Bozoklu, Ibrahim Selim, and Firat Topkorur. I only could not get a lot into the story of Nevra, Ates, and Tolga (I did not like the acting but they also were not bad but I just could not internalize them). But I understand those type of stories make the series sell to different audience also. The names of characters all mean something, they are not given randomly. This makes the story more epic. They show Agah representing conscious, somewhat snob, wise Istanbul gentlemen as one generation. They show Nevra, Firuz, Sebnem, Vural, Sefa as confused, somewhat lazy to fight for life and good, irresponsible (always accusing something on problems in life) as another generation (people in their 30s May think and can understand, maybe this is another thing that comes with age and this generation as late puberty). And there is the new generation with Deva, Suveyda and the girl at the park which has a totally different look into life, somewhat senseless, with loss for fear and pity coming with loss of respect to people (as oldies say), values, culture. So I found this series recommendable to anyone who likes thinking but not only after reset of their mind and spend only time. Unfortunately this is why such stories do not sell in TV but cheap and shallow series sell. I also congratulate Onur Saylak as a director unfortunately I could not stand any of the series he acted in (not because of his acting but the shallowness I mentioned in the series). I hope he does that kind of job again.

3 out of 7 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4441354/?ref_=tt_urv

Review of **Persona****Persona** (2018)

★ 8/10

One of the best crime stories! (the best in Turkey)

17 March 2021

Warning: Spoilers

Even when you read the topic that can fit into one sentence, you wonder, "How can someone with a diagnosis of Alzheimer's hunt down criminals?". If you are someone who cares about realism like me, you may have a concern and say "I hope they won't turn someone who should be demented into a superhero." Now the spoiler part: They didn't. It was very well explained, all events took place logically and the mystery of the incident remained hidden until the last moment. They did a really good job! The plot did not disappoint me at all.

I was unhopeful of the possibility of things like; the way the killer is murdering being stupid and unoriginal, the-where it came from is unclear-clues, the speed of the detectives solving the incident, the killer being too obvious, the killer being too irresistible, the killer's motive being absurd, and maybe the plot crumbling towards the end. Yet, none of them happened and it was really the opposite... I just don't like the fact that all the female characters in the series were wounded, broken and vulnerable. I expected a strong and self-complete woman mentor. For example Nevra's mother Nesrin was poor in character and acting of it was worse (even if Müjde Ar is one of the oldest actresses in Turkey).

So the acting was almost perfect, Haluk Bilginer (Agah) and Cansu Dere (Nevra) were brilliant! I did not like Metin Akdülger (Ates), Müjde Ar (Nesrin), and Sebnem Bozoklu (Zuhal) at all, their characters seemed unnecessary and unexplained to me. For example Ates's death was realistic, but unnecessarily traumatic.

I like the locations and shots and scenes from Istanbul, it was on point and not tourist compeller. I like the costumes, Agah and Feza's are my favorites. Dialogs and monologues are intelligently written, I like them so much.

The ending was good. I don't understand why Nevra had a son, who was the father, if it was Ates then it could be more apparent. Also some questions remained; "what happened to the fans of murderer, did his daughter find out about it, what happened to his daughter after returning to her abusive husband..."

Still, congratulations to Onur Saylak and rest of the team for making the best Turkish crime story ever.

Retrieved from https://www.imdb.com/review/rw6702437/?ref=tt_urv

Reviews about The Protector – [Hakan: Muhafız]

Review of The Protector



The Protector (2018–2020)

★ 7/10

The First Turkish Netflix Series!

14 December 2018

Netflix's first Turkish-made series. In this respect, it has a different importance. The series can be criticized in many ways, but it should be noted that it is the first Turkish-made Netflix series.

A beautiful story was written by combining Turkish history and places with fantastic elements. In the first part, we see that Istanbul was brought to the forefront. Towards the end of the chapter, the story is revealed. Fluent and immersive, have a different taste. We immediately understand that this is a Netflix series. Another thing I like in this series is; showing past. The story goes back to the Ottoman period.

Çagatay Ulusoy are really good. I can't say the same thing for women actors. They are a uninspiring next to Çagatay. No need to tell Mehmet Kurtulus and Okan Yalabik. Mehmet Yılmaz Ak successfully plays a small man trying to turn a big job. Although it is one of the remaining roles in the background, it is necessary to underline the player's success. I wish he had more roles.

Let's come to the bad sides of the series. The biggest problem of the series is dialogues. The dialogues were written so badly that even the best actor was unnatural. Continuously repeating the words of "immortal" and "guard". A little artificial. Cinematographer did a good job but vfx was bad. Special effects should have been better. The powers of the hero are not fully explained. These should be told to the audience. This beautiful story could have been better with a good script. After winning the superhero powers, there must be an improvement in his character but there is no such thing here. Still same. If you are making a superhero series, it must have plenty of action scenes. And these action scenes must be incredible cool. Unfortunately, there are very few action scenes. The series is nice compared to the standard Turk series, but it's a little bad for the Netflix series.

It should be noted that this series is a few steps away from the originals of Netflix in different countries. The lesser the budget allocated to the series may have an impact on this. Because with a higher budget, it would be possible to enjoy a completely different narrative that the journey to different times.

As a result; I'm positive about this series. For the first time, we encounter such a fiction. Of course, it has shortcomings, but it's never bad. I hope the series shows the success required and we have the opportunity to watch alternative productions like this. 7/10

Retrieved from https://www.imdb.com/review/rw4511257/?ref=tt_ury

shenster-54287

Review of The Protector



The Protector (2018–2020)

★ 9/10

A Superhero Show That Is Actually Good

19 February 2020

Wow! This show is what all the Marvel Defenders series wishes they had been! It's a superhero show set in Istanbul so the sets and shots are incredible. Fast-paced story and cool costumes.

14 out of 15 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw5494542/?ref=tt_ury

partsgirl-53886

Review of The Protector



The Protector (2018–2020)

★ 9/10

Great story-line, scenery, and actors

5 May 2020

Enjoying the show! A couple of contradictory overlaps in the story-line, but the history, story, actors, scenery, and everything else is fantastic. It's refreshing that Netflix is filming across the globe now and this show is set in Istanbul. I would like to see more shows like this, from new different places around the world. And thanks to Netflix, I can watch it in English without reading subtitles.

13 out of 14 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw5709244/?ref=tt_ury

tilokaudaman

Review of The Protector



The Protector (2018–2020)

★ 9/10

Engrossing and enjoyable

3 July 2019

I love this show. It is a Turkish take on the supernatural genre beautifully utilizing Istanbul as a background. The young stars are stunning and a delight to watch. After a shocking finale to season 2, who knows where the show will go in the future. I will be anxiously waiting for season 3

16 out of 18 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4974462/?ref=tt_ury

tabgirl29

Review of The Protector



The Protector (2018–2020)

★ 8/10

SUPER Fun! Great Energy!

7 March 2019

The shots in and around Istanbul were breathtaking! I loved going through the bazaar and seeing the Turkish neighborhoods.

The sound track is PERFECT!

It could be a little like "The Highlander" meets "SuperNatural"? The plot line has some really nice twists and turns. The actors are well cast.

16 out of 18 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4704653/?ref=tt_ury

aryan786

Review of The Protector



The Protector (2018–2020)

★ 9/10

Wow a hidden treat

16 February 2019

My second Turkish series after Ertugrul and I didn't disappoint me. Nice to see Istanbul's historical places part of the series. Would have been nice if dubbed but subtitles did a good job. Thank you Netflix.

14 out of 16 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4661688/?ref=tt_ury

mysterionmysterion

Review of The Protector



The Protector (2018–2020)

Something different from Turkey

28 December 2019

I am glad to see something new coming from the world of Turkish cinematography. The show is far from perfect, there are holes in the storyline, and the dialogue seemed sometimes really shallow and unrealistic that it made me chuckle on few occasions. When it comes to acting, the character of Hakan was quite believable, and the rest of the cast was quite solid. You can see that the team really wanted to show the beauty of modern day Istanbul with glorious Ottoman history. And this is what makes the show special to western audience, as this is the world we don't know that much about. All in all, there is definitely room for improvement, however I applaud the attempt to push outside of the box when it comes to Turkish production.

17 out of 20 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw5362923/?ref=tt_ury

anabelle995

Review of The Protector



The Protector (2018–2020)

★ 8/10

Not a Turkish person but I liked the show

16 December 2018

I've seen Turkish shows and I must say I liked this one because it's different. When I say different I mean different from other Turkish shows. I see that some Turks are bitter and they hate it but the show is far from bad. It's not flawless or perfect but for my taste is good. And my question is, is it a rule that a superhero show must be American? I personally think not and I don't see anything wrong with a Turkish show having a super hero. It had some similarities with other shows but it still had a lot of things that give you the vibe that you're not watching a classical super hero show. I loved that it included history, culture and mix of old and new Istanbul. I don't like that it was a little bit rushed but I loved the music and the cinematography. The special effects were okay although some could've been better. Acting was also great. Overall I didn't expect even this much so I'm fine with the show. It could've been lot better yes, but it's not bad at all. I hope season two will be better.

214 out of 339 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4515263/?ref=tt_ury

denijazz

Review of The Protector



The Protector (2018–2020)

★ 8/10

very good start, but needs critics for improvement !

2 January 2019

This is a really good start for Turkish series, If I did not watch Da Vinci Code, Harry Potter or even Spider Man or Thanos, I would think that ideas, scenarios are brilliant and very creative.. However, I think scenarist also watched and naturally got influenced from those movies. But as a start, he appearantly did not want to take high risk, which is quite understandable. I personally expect from Episode 2 even 3 on, that more authentic ideas used with the precious history of Istanbul. But I still give 8, because there is huge potential and I could not stop watching one and other which should be achieved by such series.

17 out of 22 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw455532/?ref=tt_ury

loulousphotography

Review of The Protector



The Protector (2018–2020)

★ 9/10

Binge worthy addition to Netflix

21 March 2019

Warning: Spoilers

I really like this show and can't wait for season two to drop.

This is a really great science fiction show. It's original, the actors are great. The cinematography is really good. Especially the panoramic shots of Istanbul.

As a Native English speaker (Australian) I found the dub awful so I ended up watching the subtitled version on Netflix.

I'm looking forward to more international additions to Netflix instead of the American onslaught of shows we are normally hit with. This show and the other sci-fi addition from Turkey (Immortals) have been very fun to binge. Although this show is definitely the better of the two.

10 out of 12 found this helpful. Was this review helpful? [Sign in to vote.](#)

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4734944/?ref=tt_ury

himannie

Review of The Protector



The Protector (2018–2020)

★ 9/10

I loved it! It's unexpected and outstanding

14 December 2018

Well i loved it but something was always missing. I've watched Turkish movies and shows before but this is something different and outstanding. At first i wasn't that impressed but after episode 3 i get used to the characters etc. I see the potential. Also the background is impressive. I've been to Istanbul before and after watching this i realized i have to go to Istanbul again. Cagatay Ulusoy is so handsome tho (:

172 out of 300 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4511094/?ref=tt_ury

firstacc-35999

Review of The Protector



The Protector (2018–2020)

★ 9/10

One of the best !

31 December 2018

We should be honest. This movie is one of the best on the market right now ! Yes it's not perfect, I think that the super effects where good but they can do it better. When I saw the movie for the first time I thought that it will be again from those Turkish movies if you know what I mean, but I wasn't right. The movie tells us the history of old and new Istanbul.

If somebody ask me what's your favourite Turkish movie I'll definitely say The Protector. I'm still waiting for the new season ! If the first season was that impressive I can't wait to the second !

- Turkish guy

22 out of 32 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4550157/?ref=tt_ury

jdeer-57273

Review of The Protector



The Protector (2018–2020)

★ 8/10

Pretty good but needs more action

19 December 2018

My first viewing of a dubbed show on Netflix. I enjoyed this series quite a bit but it has some flaws. I thought the acting was decent and the story has potential. The main villain was a bit predictable, as were some other aspects of the story. However it did keep my interest and I will definitely tune in for season 2. I would also love for them to showcase more of the city of Istanbul. Being from the us we don't get to see Turkish architecture and this show could really highlight this.

40 out of 63 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4521477/?ref=tt_ury

Review of The Protector



The Protector (2018–2020)

★ 10/10

Unexpected and surprising

16 December 2018

Never had i thought this would Series would be this good. I expected some run-of-the-mill action series and knowing Turkish Movie making also bad visual effects. However thanks to Netflix this is not at all the case.

The best thing about this Series is in my opinion the setting in Turkey, Istanbul. Its a beautiful city and we get to see its lesser beautiful areas, but also its really cool, uncommon sights, like the Hagia Sophia. One extremely rarely sees a mosk in a "western" Movie. The next best thing is nearly on par with the setting is the dialogues and superior actors. Cagatay Ulusoy and his co-actresses are very attractive and fit their roles really good, especially with the flirting and the interpersonal relationships.

I always knew that the turkish film industry was especially good in making dramas and i wasnt let down on that aspect. What suprised me the most was the action aspect in the series. Usually these are not this good in turkish productions, and in turkish production usually some scenes are extremely exaggerated, besides the crying everything seemed pretty professional.

The third point i like in this series is how the main antagonist actually doesnt feel like one looking at his actions. This is also very uncommon, but a very wellbecoming change in comparisson to most other series.

This is defenitely not the best series out there, however worth a watch. And for the suprising and unexpectedly good work of the whole crew i give this a 10/10.

20 out of 29 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4515091/?ref=tt_ury

maheenjunk

Review of The Protector



The Protector (2018–2020)

★ 10/10

Binge worthy!

15 December 2018

Istanbul is a centuries old beacon of the fusion between East West. In this first Turkish Netflix production, we see a creative, modern, fantastical take of Istanbul, with breathtaking views of the city, presented through the lens of a young man who goes from a zero to a hero, while learning to embrace his destiny. We see the layers of civilizations in the vista but the characters are modern, with a Western formulaic approach to how the story develops. The characters are well explained, the plot is fast paced, and the theme explores life's many forms of dualities - good vs evil, will vs destiny, love vs responsibility. Stellar local cast, and we see Cagatay, Hazar and others showcase why Turkey's entertainment industry is one of the most thriving in the world. Well done, Netflix.

28 out of 43 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4514029/?ref=tt_ury

nevzattarantula

Review of The Protector



The Protector (2018–2020)

★ 10/10

Best for today

15 December 2018

It was great story, and actors are great. includes ottoman history and close up for istanbul and Islamic architecture

21 out of 31 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4513121/?ref=tt_ury

Everyman1

Review of The Protector



[The Protector](#) (2018–2020)

★ 8/10

I didn't want to like it but I did.

1 January 2019

My first thought was that it was going to be a Turkish spin on Iron Fist or The Arrow. Although there may be similarities on the surface it is far better than either of those two TV shows. The Protector is not a martial arts expert or does he have superpowers. He does have objects that give him extraordinary abilities. But he is backed up by a vast network of "loyal ones." His purpose isn't to save the world or fight every villain in the street. The Protector has one job and that is to fight for the city of Istanbul. That being said the scenery of the city is magnificent and the historic locations that it is filmed in is magnificent. Most of the filming must take place in the historic district of Istanbul. The writers have done an outstanding job of keeping the series secular in our country and the city that is 99% Muslim. Even when they are filming at Sultan Ahmed Mosque aka the Blue Mosque aka Hagia Sophia. It is only referred to as the magnificence. All in all it is well worth a watch whether it is in Turkish or English dubbed. If you do watch it in English put the subtitles on anyway there is slight variation in the dialogue versus the subtitles. It only adds to the score.

15 out of 21 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4554290/?ref=tt_ury

emrahkopru-123-491597

Review of The Protector



[The Protector](#) (2018–2020)

★ 10/10

don't be unfair

17 December 2018

First of all it is just first sci-fi TV series of Turkey therefore don't be unfair, 2-3 scenes are mannered obviously but the scenario is covering these kind of problems and I believe that next season will be better than this one, you've to watch for feel Istanbul mystical atmosphere especially Hagia Sophia lovers need to watch that

26 out of 40 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4518164/?ref=tt_ury

gizem_eser

Review of The Protector



The Protector (2018–2020)

★ 10/10

History and fantasy finally together!

16 December 2018

I was excited when i saw the trailer. Also i wondered would it be a succesfull fantastic series or dissappointment. i watched entire season and i loved it for a few reasons. For example it's not too much of a fantasy on it and it's based on a history and Istanbul is perfect for this. I'd love to see it just for istanbul anyway. i don't wanna spoil anyone but hagia sophia is really a magical place where everyone has to see.

28 out of 44 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4515866/?ref=tt_ury

Enderyemenicioglu

Review of The Protector



The Protector (2018–2020)

★ 8/10

Entertaining, but could be better.

17 December 2018

A super-hero series with Istanbul in background is already interesting, as it is not a common topic for turkish productions. You can find some old super-hero movies like Kara Murat, Tarkan or Battal Gazi, but these movies have all something common: the events are in history, and they serve to pump up nationalist feelings. This series is totally different. The story occurs in the modern Istanbul, with many references to historical and cultural artefacts in the city. And it has no rough political agenda. I have missed to see some swearing, smoking and alcohol drinking in turkish productions, as the censor forbids to show these things on public TV. They use the advantage of being an internet series, and go easy with the topics, which is a relieving. I agree that the story has some plot holes, but not worse than La Casa de Papel. The bottleneck is the dialogues. They are sometimes really cliché and feels like translated, not natural (in turkish). The acting of the main characters is faint, but you can see good performances by supporting actors like of Mehmet Kurtulus or Mehmet Yilmaz Ak. I would give 7 for this series, but I wanted to support the effort. It might be a trailblazer for better productions, and I hope it continues with a second season (but with better dialogue-writing and acting).

18 out of 27 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4517109/?ref=tt_ury

humanizli

Review of The Protector



The Protector (2018–2020)

★ 8/10

Definitely worth to watch it

30 December 2018

Really good story, using istanbul as a protective significant place is a good idea in my opinion we dont see much things like these. Only problem is 3D effects these are really really bad must progressive them for the 2nd season. And well waiting the new seasons first episode.

15 out of 23 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4548202/?ref=tt_ury

erenonal

Review of The Protector



The Protector (2018–2020)

★ 5/10

One of the best fantastic series

16 December 2018

Way way better than other american fantastic series such as jessica jones or luke cage. All the fantastic productions are quite same, however this one gives us a different taste with the perfect background of Istanbul. Masterpiece! Waiting for the rest...

56 out of 109 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4515331/?ref=tt_ury

buke95

Review of The Protector



The Protector (2018–2020)

★ 3/10

You should see it.

14 December 2018

If you love action and fantasy (united with history as well), as a cinephile from Turkey, I can proudly say that you will love this series whether or not you are Turkish. It is filled with elements of the history and culture of Istanbul, the city that connects Europe and Asia. It also has an amazing and detailed fictional background story, even leading back to Ottoman Empire. I found it very engrossing. Hope you enjoy.

54 out of 110 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4511642/?ref=tt_ury

Review of The Protector



The Protector (2018–2020)

★ 3/10

Average first attempt...

15 December 2018

Yet another foreign backed show that centralises the scene around the grand bazaar.. Its the equivalent of every French movie to be shot around the Eiffel Tower. The 1st episode introduces Istanbul in a way reminiscent of Midnight Express, bar the absence of a fez'. The script is average at best but falls apart as soon as the loyal ones start speaking. It is evident that the writers have been thinking in English and writing in Turkish as there are a number of western sayings literally translated, possibly via Google translate! It's an encouraging 1st attempt at a Netflix backed Turkish TV show, however in future, the makers will seriously need to consider their options a few miles away from their hotel rooms in Sultanahmet.

58 out of 146 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4513080/?ref=tt_ury

s3276169

Review of The Protector



The Protector (2018–2020)

★ 7/10

Superhero drama Turkish style.....

13 March 2020

Its always encouraging to see series that are not from the US/UK. It adds variety and a distinct cultural flavour to the list of series on offer to Western viewers like myself.

"The Protector" is a Turkish production that has a uniquely local flavour. Its story whilst myth, ties in beautifully with Ottoman history. Its characterisations are equally interesting and colourful, with decent acting to round things out.

The cinematography is outstanding, offering the canvass of Istanbul. Its a beautiful city, filled with history and this series makes me want to visit.

That said, there are some shortcomings. There's a lack of care in certain respects. The story often feels contrived and a little predictable and action scenes lack a certain polish.

That said, I have still enjoyed watching the first and second seasons and look forward to diving into the third.

7/10 from me.

5 out of 10 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw5547114/?ref=tt_ury

Review of The Protector

**The Protector** (2018–2020)

★ 7/10

American non Turkish viewer

22 December 2019

I watched this series after stumbling upon it on Netflix. It was a little cheesy but we really enjoyed it. One tip, don't turn on the English voice overs, it's horrible. The subtitles are much better. I love super hero, comic book movies and this was an interesting take on the idea. It wasn't the best acting I have ever seen, but it gets better in the second season. The story is engaging. I enjoyed the peek into Istanbul, loved all the shots from the Hagia Sophia. I hope they continue the series with more money for special effects so they can explore the super hero abilities more.

If you are like me and don't mind subtitles and like super hero movies/TV with an interesting plot, give this series a try.

7 out of 16 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw5342660/?ref=tt_ury

Review of The Protector



The Protector (2018–2020)

★ 4/10

Disappointing

15 December 2018

I'm giving it four stars for the beautiful shots of Istanbul from the great Director of Photography Mr. Gökhan Tiryaki -which shows Istanbul way more beautiful than it really is today- and for some of the soundtracks.

As a person who's a big fan of the Video Game franchise Assassin's Creed, and as an Istanbul, history, classic art and architecture enthusiast who's been in every location you could see in the show, I was rather interested with this kind of ancient mystery story. The mighty Hagia Sophia is literally my favorite structure in the world and the show even revolves around it. But even though I was fairly excited for it, I found this show failing in many ways while trying to tell us "something".

The supposedly ancient story doesn't even have any lore. There's not much "character" in the single-dimensional characters. Dialogues are almost laughable, cringy and drown in cliché. Few to non-existing special effects are low quality. The scenario feels rushed, unstable, and it is too predictable with painful amount of plot holes in it. Acting is quite poor due to inadequate script writing. And so on...

I wonder they'll ever get a pass from Netflix for a second season, but if they do, they definitely need to change a lot of things for a more "complete" show, starting with the writers.

14 out of 54 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4514146/?ref=tt_uryv

pcting

Review of The Protector



The Protector (2018–2020)

★ 4/10

Poor acting

16 December 2018

I stopped watching it after 30 minutes... really poor and over dramatic acting. I really enjoyed the scenic view of Istanbul, otherwise I would of stopped 10 minutes into the show.

11 out of 47 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4515365/?ref=tt_ury

rabiaihsan

Review of The Protector



The Protector (2018–2020)

★ 6/10

an okay watch

20 December 2018

I havent seen any turkish series before, but just judging from what i saw, i think folks have overrated the show and it doesnt deserve an 8. I found the acting to be abit exaggerated, seemed like i was watching an animated cartoon. Fight scenes were alright, certain times you can tell theyve fast forwarded in editing process and other times it felt like more of a set of choreographed moves being slowly performed out. ive seen better fights in vikings. The graphics arent that great but i guess they didnt have the buget for it. The narrative doesnt lays a proper foundation to begin with and as a viewer you wonder why the bad guy is the bad guy and why the good is the good guy, its just something you take for granted in the show.

Ive been to turkey so it was nice to relive those memories through the show. they've advertised istanbul quite well. The editing was good but could have been better. alot of times it would seem alot of things just happened abruptly but generally it was well shot. i really enjoyed the background songs, didnt know turkish music had such versatality in doing different genres.

I just watched daredevil recently, and well ofcourse the plot and the character pales in comparison, hence my lower rating. Though its an entertaining show to watch if youve got nothing else to see.

3 out of 25 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4523098/?ref=tt_ury

altugozhan

Review of The Protector



The Protector (2018–2020)

★ 4/10

Mediocre at best

21 December 2018

Nowadays, TV and theaters are overcrowded with fantasy genre shows and only a bunch can stand out the crowd. Unfortunately 'protector' is not one of them.

The story is full of cliches where you can find hundreds of it, an old war between evil and good, the orphan protagonist discovers he's somewhat important and has a vital role in this war. He needs ancient artifacts in order to defeat evil and of course there are girls who is in love with and help him.

Quite familiar so far right?

But on the other hand this one is located in oriental city of Istanbul which could make a huge difference. I think the writer and director could use this ancient city full of history in a more mystical way but looks they didn't prefer which is a mistake. But I would choose to see a fantasy show in Istanbul over NYC.

Acting is mediocre, almost no CGI is used which is strange for a fantasy show and story is cliché.

Long story short the show is not watchable and it lacks some key points which could make it better.

3 out of 26 found this helpful. Was this review helpful? [Sign in](#) to vote.

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Retrieved from https://www.imdb.com/review/rw4524085/?ref=tt_ury

Review of The Protector



The Protector (2018–2020)

★ 7/10

Turkish production 7 stars; English subtitling: 1 star

5 January 2019

B-movie plot elements executed in an entertaining style. Hakan has an engaging dry humor, and it is interesting to watch the relationships between the lead male and female characters unfold, and the opportunity to glimpse life in modern-day Istanbul while still being reminded of its antiquity is an added bonus. The quality of the English subtitles is a huge problem, however. Clearly, some Netflix decision maker considered the job to be of only trivial importance, leaving it to some nonfluent Turkish flunky who knows English only as a second language. The subtitled dialog is stilted and riddled with inappropriately used pronouns and prepositions, and completely devoid of any sense of English idiom. This forces the viewer to occasionally resort to relying on context to determine what is actually intended by the dialog. All that would be required to prevent this would be to have any high school graduate who is a native English speaker review and recast the initial subtitles into easily comprehensible English; the job could be done in just a couple of days! Clear, nuanced communication is NOT trivial: Please, Netflix (and countless other global corporations), make translation and subtitling a respectable priority! The current state of subtitling in foreign language productions might be a sign of incompetence and/or laziness, but more likely it just indicates woeful indifference. Hey, guys--how about a little professionalism in this area of video production?

2 out of 19 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw4563187/?ref=tt_ury

Reviews about Ethos – [Bir Başkadır]

Review of Ethos



Ethos (2020-)

★ 10/10

Incredible

14 November 2020

Another incredible production from Berkun Oya after Innocent. A great analysis of individuals socio cultural/economic differences in the cosmopolitan city of Istanbul. Performance of cast is in believable, especially Fatih and Oyku.

15 out of 19 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw6268240/?ref_=tt_urv

Review of Ethos



Ethos (2020-)

★ 9/10

Ethos and "ethos"

13 November 2020

Turkey is not only a politically polarized country. It consists of different ethnic and religious groups. On the other side, since 1970's rural traditions became more and more mainstream in the big modern cities like Istanbul, due to its job opportunities and in general infrastructure. If you do not know the history of Turkey, a short reminder, from beginning of the modern Turkey, its core ideological tendencies laid on nationalism and secularism. Everyone started to be defined as Turk. In Turkish language there was no difference between Turkish (as nationality) and the ethnic group "Turks". Similarly, many religious institutions got banned due to their co-operative tendencies to Ottoman monarchy. I mentioned this just because, they are crucial to understand the main endeavour of this series. In current turkey ethos became not something that makes life eligible or better to say bearable. It became an obstacle two see each other behind our walls. But more precisely, it makes life unbearable for all the people of Turkey. Only the rich is living the life as they want. Look at the most religious seeming politicians, they send their children to Europe to study. Their children does not suffer in Turkey's deteriorating educational system. They are not going to wars. At this very moment, the ethos should be re-created by those who suffers the most from ongoing "passive" conflicts. United Turkey has become utopia. It is because maybe we are starting from an abstract thing. Why are we not starting with thinking about our ethos first?

Retrieved from https://www.imdb.com/review/rw6267663/?ref_=tt_urv

onurmems

Review of Ethos



Ethos (2020-)

★ 7/10

Original but too long and too keen to be clever

14 November 2020

Started off well, good acting direction and original settings but proved to be predictable mostly and too stretched out, could have been done in 5 episodes not 8.

Also so relentlessly gloomy. Trust me Istanbul is not full of misery as this series suggests.

The direction is influenced by Nuri B Ceylan with the beautiful set up still scenes but like Ceylan it suffers from over long scenes.

Overall good show great acting but too many contrived scenes, too many coincidences to help move the plots rather than character driven.

Better than most netflix but a long way from being a masterpiece

14 out of 32 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

https://www.imdb.com/review/rw6267997/?ref_=tt_urv



Ethos (2020–)

★ 10/10

Ethos, one of the best character studies of our time

18 November 2020

This show is a 10/10, hats off to Berkun because he just put the bar so high that I fear Turkish television has peaked.

If anyone would ask me how's Istanbul doing these days, I'd ask them to watch this show. This has excellent acting, story, dialogue, directing and most importantly this is real. This story jumps out of the screen and resonates with its audience. There is a naive person, an arrogant person, a lonely person, a crazy person, a religious person... in all of us and if anything, Berkun Oya is an Auteur for the reminder.

Every so often you watch a show, where the pauses in dialogue and tension in the room are visible. Where the story resonates with you and even though your life couldn't be farther than Meryem's life or Ruhiye's, YOU CAN RELATE. You understand why Ali Sadi Hoca loves his camper, and you understand why Sinan and Peri hate themselves. You know that you are far removed from this reality but that viewer inside of you wants to grab every character and hug them, and say that they are perfect. It's not their fault that they are flawed, they are the bi-product of the East-meets-West, of their parents, of their surroundings...

The list can go on and on as to why this is an excellent character study / Tv Show, but please by all means be the judge of that your selves. This story isn't meant for any single group, but we will all feel offended. Yet doesn't that resonate perfectly with these times?

Retrieved from https://www.imdb.com/review/rw6282670/?ref_=tt_urv

Ittarinaz
Review of Ethos



Ethos (2020–)

★ 10/10

No good line for such a flawless TV Show.
2 March 2021

It's just amazing!! The series' direction and acting was just polished, perfect... on point. One couldn't hope for any better interpretation of how cultural mixture happens in countries like Turkey. I'm Brazilian and have been to Istanbul twice, so can tell both from here and there.

The characters fit each scene they're part on; the scenarios are simple and, yet, rich of cultural details; the cultural clash is well represented within the dialogues, that are much deeper than in any show I've watched before; and the photography and soundtrack are just perfect! Like I've seen in so many reviews, it's just a masterpiece. You MUST watch it!

I unfortunately had to laugh at those writing bad reviews about the coincidences in series' story line. They're just means to expose what the director aimed for. Shame on you for not getting nor tried to at least.

Retrieved from https://www.imdb.com/review/rw6653631/?ref=tt_ury

video_drome_83
Review of Ethos



Ethos (2020–)

★ 2/10

It is not convincing
14 November 2020

It may be seen interesting as a Turkish drama but I don't think the script is professional enough. So many coincidences between the characters is a screenplay incompetence. When I saw the weird coincidence at the end of the first episode, I became estranged from the series and it totally lost its power of persuasion. And the story connections in the following episodes are also established with the same unpersuasive coincidences. In normal life, even in a small town it is unlikely that people come across with this frequency. The story takes place in a huge city like Istanbul where millions of people live and only a handful of people come across by coincidence. It is totally unconvincing.

20 out of 106 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw6271258/?ref=tt_ury

shannbrusk

Review of Ethos



Ethos (2020-)

★ 8/10

Very realistic and interesting!

28 November 2020

This is the first time I have watched a Turkish series that was based on such realistic and original ideology that represents different sociocultural backgrounds in one city. I thought it was a great touch to add a Kurdish family in there who spoke in the Kurdish language as it reflects the diversity and reality of Istanbul. This was really a brilliant watch which I thoroughly enjoyed. Excellent acting too!

Retrieved from https://www.imdb.com/review/rw6317520/?ref=tt_ury

gizembayraktar-25

Review of Ethos



Ethos (2020-)

★ 10/10

Words are not enough!

7 December 2020

The best Turkish series I've ever seen. Acting is really out of this world! Öykü Karayel's characterization is so good, especially with the accent but Öner Erkan who is the brother with cerebral palsy in series takes everything in a different level. Different characters with different backgrounds reflects the diversity very clearly and how cosmopolitan Istanbul is. I don't want to give more tips because I don't want to ruin it. You should see and feel it for yourself. You will get what I mean.

0 out of 1 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw6346147/?ref=tt_ury

ahmetdemircan-88150

Review of Ethos



Ethos (2020-)

★ 10/10

best series in Turkey

20 November 2020

Characters and plot are unique. the actors did not play, there are all kinds of people who have lived, you know, they explained the socio-cultural structure of Istanbul very well. Turkey also could call

0 out of 1 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw6289003/?ref_=tt_urv

ppriest-3

Review of Ethos



Ethos (2020-)

★ 9/10

Totally remarkable and unexpected masterpiece!

22 November 2020

I am an Anglo Canadian for context. This series is among the finest I have seen in a long time. This gem needs no polishing. Every aspect is absorbing without any pretensions. Despite the cultural setting of multiple slices of Turkish society enveloped in secular and traditional tensions; each of the characters was well developed and very real. The interactions between the characters are so brilliantly crafted they elevate the drama beyond national borders. The actors are completely new to me but have become instantly memorable. A follow-up series? Just do it!

84 out of 89 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

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Reviews about The Gift - [Atiye]

ahmetkozan

Review of The Gift



The Gift (2019-)

★ 8/10

Netflix's Second Turkish Series!

28 December 2019

I didn't keep my expectations very high after the series Hakan: Muhafiz. I ran into a series above my expectations. Although some of the scenes were ridiculous, I found the series successful in general. At least the dialogues were not like translation. The acting was not similarly bad. The use of visual effects was more successful. I watched it and never got bored. Atiye has been a series above country standards.

One of Hakan: Muhafiz positive sides was the steps it took to promote Istanbul well. Atiye does the same for Göbeklitepe and Nemrut. If we look at the script in general, let's not use the word cliché, but I can say classic. But the places used in the series were good. Instead of creating a special universe for itself, the story takes place in today's modern Istanbul. Later, the inclusion of Göbeklitepe and Nemrut adds a mystical feeling to the story. Each series has a color. The selection of light cold and pastel colors was very pleasant. The music selection of the series was also good. Tense music in the tension scenes and the fact that Eastern melodies appear in the background during Göbeklitepe images further connects the viewer to the screen. One of the things I liked about the series was the importance to detail.

Of course, the characters had good and bad sides. The bad character image of Serdar was not as good as I wanted. I found it a bit simple and artificial. Hannah was obvious, too. Some things to improve the mystery of the season seemed a bit unnecessary. There were a few scenes I found extremely bad, but I want to forget them. That's why I won't mention it. It was inadequate for me that the answers of some mysteries were left to the next season and were not explained. I wish the first scene was answered in the season finale, but it didn't. For instance, it would be nice to see what Atiye's powers were. First season was like preparing for the new season. I hope the unexplained things in the next season are explained with a good script. We'll see it next season. 8/10

Retrieved from https://www.imdb.com/review/rw5361476/?ref_=tt_urv

Review of The Gift

**The Gift** (2019-)

★ 10/10

Netflix Boards Second Turkish Original, 'The Gift,' Starring Beren Saat

27 December 2019

Netflix has announced its second Turkish original, supernatural drama "The Gift," toplining local star Beren Saat, who is best-known for playing the lead in female empowerment drama "Fatmagul," which was a global hit.

Shooting has started in Istanbul, with British producer Alex Sutherland ("Argo") shepherding the eight-episode show, which is produced by Turkey's OG Medya for Netflix. Netflix has already commissioned two seasons of "The Gift."

Saat, who is among the country's highest-paid talents, will play a young Istanbul artist named Atiye, whose life changes when she encounters an archaeologist. A discovery is made at the site of an ancient temple, called Gobeklitepe, where secrets of her past are hidden, according to promotional materials.

"We are thrilled to be working with Beren in her return to series as she brings a dynamic female character like Atiye to life," said Kelly Luegenbiehl, Netflix Vice President of International Originals, in a statement.

"The journey from Istanbul to Gobeklitepe and Nemrut, passing through Anatolia, provides a connection between the spiritual world and the material world," according to the statement.

Netflix's first Turkish original, "The Protector," which also toplined a big local star and had a supernatural element, went out in 190 territories last December and scored more than 10 million views in the first four weeks, according to the streaming giant.

On April 26, Netflix will drop the second season of "The Protector." That show toplines Çağatay Ulusoy - who previously starred in "Medcezir," the Turkish adaptation of "The O.C." - as young antiques dealer Hakan Demir, who discovers that he hails from an ancient line of superheroes and must protect present-day Istanbul from evil forces.

"Our journey began in Istanbul with 'The Protector,' and continues with our new series," Luegenbiehl said.

Netflix is establishing a bigger footprint in Turkey just as the local TV industry is being battered by the country's protracted currency crisis, though it remains among the world's top global exporters of TV dramas.

Retrieved from https://www.imdb.com/review/rw5359683/?ref_=tt_urv

Review of The Gift



The Gift (2019-)

★ 9/10

The Gift

22 September 2020

To be honest I didn't have very high expectations. I ended up watching season 1 and 2 in 2 evening's back to back. The story is compelling. I was very intrigued by the mythology behind the film. I was impressed with the actors performances. The locations were excellent choices and not set built. The pace of the series was heart racing. I also loved the Turkish family drama typical of southern europe and middle east. Like most series they have their peaks and troughs this had more peaks. I was disappointed with the ending because of the build up. I was expecting a huge epic biblical style revelation, never happened. Also the ending confused the beginning for me. I have never been to Turkey, as soon as this covid nonsense is over my first destination of choice is going to be Turkey. Its a stunnig country, Istanbul is not what I expected. I will definately visit the film locations, Nemrut and Gobekli Tepe.

1 out of 1 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw6114457/?ref_=tt_urv

Review of The Gift



The Gift (2019-)

★ 10/10

New Gem of a Foreign Language Series For Netflix Originals Crown

7 January 2020

Warning: Spoilers

If you can wade through the first couple of episodes and overcome the disconnect between the original language, the English language dub and the English sub-titles (which I suggest you use regardless of need) - you will find yourself in a stunningly written, directed, acted and produced episodic mystery series at the very top of the genre. Netflix™ has a hit on it's hands with "The Gift" ('Atiye' in the original Turkish language). Superbly acted and stunningly filmed on-site in Anatolia (Turkey), this series will keep you on the edge of your seat from it's modern-day Istanbul-bourgeois elitist tapestry to the gritty, (purportedly dated to be) 12,000yr old archaeological masterpiece that is Göbekli Tepe; the oldest Megalithic structure in the world. Themes of family, family and archaeological secrets, ancient spirituality and modern day murder-mystery collide. Give it a second watch-through after viewing the eight-episode Season 1, especially if you missed some of the clues the first time! I can only hope there will be a Season 2!!!

4 out of 10 found this helpful. Was this review helpful? Sign in to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw5388428/?ref_=tt_urv

fredmelden-1

Review of The Gift



The Gift (2019-)

★ 6/10

Two very different season ratings

16 January 2021

Warning: Spoilers

Season one is good. It kept me curious about the unfolding events. Season two was predictable concerning its ultimate denouement. More important, while the first season had a few minor plot holes, the second season was like Swiss cheese. Example: The inspector does a background check on Atiya, but cannot find anything - no credit card, no birth certificate, no driver's license. However, later on, after the bad guy plants records of her, the inspector doesn't blink an eye, does not notice the discrepancy at all. They attempt to explain it as, the records were from Istanbul - as if the record check would not have included those kept at their capital city. There are many other such plot discrepancies. The ending of the season was predictable approximately halfway through, and the quality of the acting also deteriorated, primarily because the characters were required to be as excitable as in a bad Italian film..

0 out of 0 found this helpful. Was this review helpful? [Sign in](#) to vote.

[Permalink](#)

Retrieved from https://www.imdb.com/review/rw6487954/?ref_=tt_urv

philippa_brogan

Review of The Gift



The Gift (2019-)

★ 9/10

S1 and S2 simply mesmerising

16 November 2020

S2 turned the tables on S1 storyline and the parallel dimensions of time became more apparent. Location shots in the countryside, ancient sites and the cityscape of Istanbul were gorgeous. The cast portrayed their characters believably and the series was beautifully shot. The plot moves along at a fast pace so you need to pay attention!

0 out of 0 found this helpful. Was this review helpful? [Sign in](#) to vote.

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