

## Analysis of National Identity and Cultural Education in the Turkish Series Sector: Magnificent Century Series

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### Abstract

Many values and values that are founded on culture and culture play an essential role in understanding societies and transferring the existence of those societies to future generations. There are national heroes of each culture with valuable points, differences, and similarities from its history or its history to the present day. With these similarities, differences and cultural values, each society carries itself to a different point from other societies. There are various methods in the cultural education of societies, and the success of these methods gives results in proportion to the number of people they can achieve. Television programs and television play an essential role in mass education.

The Turkish series sector usually carries traces of national identity and cultural values. Turkish series often reflect Turkey's historical, cultural and social values. Turkish series reflecting local traditions and customs usually offer cultural education to the audience. Traditional clothes, language use, and food culture elements are frequently processed in series. In addition, the transfer of historical events and cultural heritage is frequently included in these series. In these aspects, Turkish series play an important role in increasing the cultural awareness of society and protecting national identity.

The Turkish series sector and cultural education, together with the traces of identity and cultural education in terms of the Magnificent Century series descriptive analysis and indicator scientific method, were examined with examples. When scientific methods examine descriptive analysis and indicators, many elements such as historical events, cultural structures, clothes, language use and traditional lifestyles are found. This study will discuss the educational relationship by analyzing the 'Magnificent Century' series.

**Keywords:** Culture, Identity, Cultural Education, Turkish Series Sector and Magnificent Century.

### Introduction

Suppose it is necessary to explain the word culture briefly. In that case, it is known as the whole of the material and spiritual values produced and produced by society for a historical process. Culture and cultural values are essential in our society, as in every society. In other words, it is an essential and valuable point in Turkish society. The features are that Turkish culture is located at a different point from other cultures, with our unique differences examined.

Education has significant effects from birth to the end of life; it plays a decisive role in success, emotional integrity, and social relations. Learning and teaching, a human activity known, is increasingly more critical in terms of the happiness and success of people, especially in modern societies. The word education has a valuable place in our society with its significant details in terms of meaning in terms of meaning.

The visual communication adventure, which started with the invention of television, has influenced people for many years and directed the people they face. Therefore, it plays a vital role as a cinema in visual communication. It is known that the issue of cultural education has gained a great place in the series sector and that the series is also presented to the audience with essential works in terms of identity and cultural traces. In particular, historical victories and heroism, which have an essential place in Turkish culture, often emerge and aim to educate our cultural values by transferring our cultural values to new generations.

These series often process traditional Turkish family structure, moral values, historical events and social relations. The concept of national identity is often emphasized in these series and is adopted by a broad audience.

National identity contains both cultural and political unity. Therefore, it is positioned in the cultural community as well as in the political community. Political actions, such as drawing geopolitical maps or combining political regimes and states, are also necessary when creating national identity. In this context, it may be necessary to mention the existence of a particular political community in the case of national identity. For a political community to exist, for each individual who constitutes this community, common institutions must have laws that determine or control individual rights and duties. In addition, there are also specific social environments in which individuals belonging to this community will feel and identify themselves, and more importantly, the existence of a piece of

land with clear boundaries and prominent lines (Smith, 1991). In the context of national values, considering the historical past, a shared sense of nation in society is collectively created, and the nation's individual unites itself with an identity of this nation. The individual shares his personality in this direction by equipping with the characteristics associated with national elements, thus gaining a national identity (Ay and Güllü, 2020).

Historical series narratives contribute to the search for a new identity with the recently rising Ottoman influence. According to Oskay (2014), the audience in the historical series is not historical events but the present day. Because the expectations of today's people adapt history, this is not a reminder, but forget the suggestion. In this context, most of the historical narratives on television make it more likely to confront and progress with it rather than to settle with the past (Bilis, 2013).

Historical references are essential in creating a social consciousness and in the creation of identity in ideological terms. In order to make a new view or thought accepted by society, it is necessary to connect with the past and try to show that it is rooted and durable. This aims to show that the new idea does not exist and continues the past. These narratives may affect the perception of history and society's identity and cause a particular perspective of history to come to the forefront (Oter, 2021).

In today's conditions and the search for a new identity, the "Magnificent Century" series has significantly impacted Turkey. Series, fashion, decoration, museum visits, and book printing have influenced many fields. The influence of the "Magnificent Century" spreading social life and the discussions initiated by historians, politicians and critics around the series have attracted attention to how history is used in fictional narratives. Has raised the current discussions. Although the events and characters in the series are separated from historical reality in some sizes, discussions throughout the series emphasize the fine line between history and fiction (Oter, 2021).

The series offers the audience many details about this period by dealing with the historical period of the Ottoman Empire. Reflections of historical characters, palace atmosphere, and important events of that period provide historical information to the audience. Costume and space designs are enriched with original details of that period. Ottoman culture and traditional lifestyles are presented from a universal perspective and offer a different perspective to the audience. However, establishing characters in the series on universal human emotions and relationships helps viewers get ideas about the cultural structures of the period.

Such productions may strongly affect the formation of social awareness about historical figures and events and create a specific identity. However, the fictional narrative of history should be carefully handled with different perspectives and interpretations, and its effects on society should be evaluated. It should consider how such productions affect social, cultural, and political dynamics and at what point they are separated from historical reality. In this context, the Magnificent Century Knee examined national identity and cultural education traces.

This study examines the traces of national identity and cultural education in the Magnificent Century series. In this context, the content and presentation of the array have been focused on how it impacts the perception of national identity and how cultural education is processed. The study investigated how the national identity of the Ottoman period was represented through the series and the effects of this representation on the audience.

### **National Identity, Cultural Education and Television Series**

The concept of identity refers to the self-identification of an individual or a community. A combination of personal characteristics at the individual level and the typical characteristics of a group or community at the social level forms this definition. According to Kemikli (2009), the concept of identity can be seen as an individual's definition of his existence. In forming human and social identities, national identity is combined with national culture. National identity emerges with elements such as that community's shared history, traditions, language and other cultural characteristics (Citizen, 2004). This definition defines *national identity* as a nation or community's uniqueness and cultural identity. On the other hand, culture is an identity that includes the lifestyle and values of society. According to Kunaz (2009), culture is the totality of a society's behaviour patterns, art, beliefs, traditions and other social elements. Therefore, culture reflects the unique identity of a society and contains features that distinguish it from other societies. These concepts constitute an essential basis for understanding the relationship between a person's identity and social identity and societies' uniqueness, cultural diversity and idiosyncrasies. Dec. In the Ottoman Empire, there was a transition from a national system based on religion to one based on ethnic origin. II. It took place during the constitutional period. Until this period, the meaning of the word "nation" has generally been identified with the possessed religion (Eroğlu, 1992). The word nation is a concept that contains language, religion, ethnicity, homeland and shared values and expresses the unity of these elements. Akçura (2007) stated that the definition of a nation is different for each nation depending on the current conditions and goals and made the following definition with a more conciliatory understanding: a nation is a human community that forms unity and solidarity in its social conscience, arising from the fundamental unity of race and language. This point of view emphasizes that a nation is not only a religious concept but also a social unity formed by the combination of different elements such as language, race and social conscience. Dec. This shows that cultural and ethnic characteristics, as well as religion, are influential in the formation of the nation, and social solidarity is based on different factors.

The national identity that is evident in the establishment of the Republic of Turkey is the Turkish identity. During the 1920s, Kemalism shaped the Turkish definition by developing it based on the land, independent of religion. In the 1924 Constitution, the definition of Turkish was expressed as "Turkish people can be 'adopted' as a citizen without any difference between religion and race". Mustafa Kemal proposed to call the Turkish people who founded the Republic the "Turkish nation." In the Decrees of the CHP in 1927, the party stated that the strongest bond between citizens is unity in language, feelings and ideas. As a result of this union, it was thought that non-Turkish Muslim immigrants could stay out, and then the emphasis on unity in religion came to the fore. This emphasis has left non-Muslims out of the homogeneous society in a sense. Çağaptay (2007) has defined a three-stage approach to Turkishness based on these Turkish definitions. The farthest tier is the land-based approach, while the second tier is the religious approach, and the third is the ethnic approach that is closest to the centre. In this context, it has been suggested that individuals at the religious level have shifted towards ethnic identity over time, while individuals at the land-based level have been pushed out. When evaluated, it turns out that an understanding inherited from the Ottoman Empire exists in the identity construction of the newly established state. In the Ottoman Empire, each religion pointed to a separate nation. In this context, the "Turkish" ethnic identity was processed together with the Muslim emphasis in the establishment of the Republic of Turkey. The ideal homogeneous structure has been shaped as a Turkish-Muslim one. Individuals outside this structure have either had to choose the state's identity as a superior identity or come into conflict with the state.

Culture is a somewhat controversial concept because it is considered by different people in different contexts (Nieto, 1999). This concept is one of the concepts that has the most comprehensive use in sociology studies. The meaning of culture has a wide variety of interpretations and definitions. Culture is generally divided into three main groups: aesthetic, ethnographic and symbolic (Edles, 2005). Aesthetic definitions treat culture as an expression of art, beauty and aesthetic expressions.

On the other hand, ethnographic definitions consider culture as a society's lifestyle, traditions, beliefs and social structures. Symbolic definitions, on the other hand, perceive culture as meaning systems expressed through symbols, rituals, language and communication. These different definitions show that culture is a multifaceted and complex concept. Culture includes many elements that shape human behaviour, beliefs, values and social structure, and it has a wide range of meanings when viewed from various disciplines. Therefore, cultural research progresses through different perspectives and definitions (Şahin, 2019).

Cultural education aims to teach and provide individuals with an understanding of a society's culture, values, history, art and other cultural elements. This type of education helps individuals to understand their cultural identity and culturally diverse issues (Bilgin and Oksal, 2018). Cultural education teaches individuals the lifestyles, beliefs, traditions, and other cultural elements of a particular society or community while emphasizing respect, tolerance, and understanding (Erdem and Işbaşı, 2001). This education can occur in schools, art and cultural centres, museums, within the family, and through curricula in other components of society. Cultural education encourages individuals to become aware of different cultural aspects, understand cultural diversity and promote Decultural interaction. This type of education is essential to increase understanding and harmony in social relations, protect cultural heritage and enable individuals to communicate better globally (Özkan, 2006).

There are various opinions about the effects of television on society. Because television is an original means of communication with its own literature and commercial structure, it has a different tradition and functioning from other means of communication. With the advancement of technology, since it entered the homes, television has not only fulfilled its purpose of providing information. However, it has also become an essential part of visual culture along with the entertainment element. Instead of seeing individuals only as a source of information, he defined them more subjectively and made a classification of objects where media and communication tools are presented. Television can affect the audience in many ways. It can influence the viewers' thinking, social norms, cultural values and even political preferences through programs. The characters, stories and content presented in the programs can impact the viewers' identities, perceptions and preferences. However, there are different opinions about the effects of television. Some people think that television creates adverse effects in society, especially violent content or content that questions values, which can lead to negative behaviour in society. On the other hand, television can positively contribute to society through educational, informative and entertaining content (Akova, 2014).

Television broadcasts usually offer limited interaction opportunities. Programs are either on the air or not; the user's interaction is usually limited to turning the screen on and off or changing channels (Timisi, 2003). This may lead to the user passively consuming the content. The new culture and the post-prefixed way of life are formed not by a sudden change but by a process involving conceptual arrangements, oral and written culture elements, codes that address consciousness, and the transition to visual culture. In other words, this change took place over a certain period under the influence of visual media. Adorno's statement (2009) emphasizes that the audience can often predict movies' ending, reward and punishment elements from the beginning. In light music, listeners can anticipate the song's development. This situation shows that the typical media structures can lead the audience to certain expectations and predictions.

Significant increases have been observed in our country, especially in the production of domestic series. This situation and the increase in series productions have led to discussions about the effects of series on the public. The series' subjects, actors, music, venues and visual festivals have caused millions of people to spend hours in front of the TV; at the same time, this situation has encouraged academics and researchers to conduct studies on the effects of series productions. This has become a fascinating topic in the context of academic studies. In his statement, Geçer (2013) draws attention to the fact that television series, like other television programs, decide to continue from the audience. Series tend to continue as long as the audience likes them, and their liking can determine the series' continuity. High viewing rates of television series provide high incomes to television institutions, series producers and employees, and their impact on the audience is worth examining. TV series' social, cultural, and psychological effects on society can potentially guide viewers' perceptions and lifestyles. For this reason, research on the social effects of TV series is fundamental.

TV series and films are considered cultural products today and have become essential tools to influence societies and shape opinions. From this perspective, TV series can influence viewers' thoughts in the countries where they are broadcast, and the lives designed in the series scenarios turn into the viewers' desires. In particular, some Turkish TV series reflect Turkish culture and traditions by introducing Turkey's historical and cultural values and beauties to the viewers in their broadcast countries. This situation can contribute to Decoupling different nationalities and increasing cultural interaction. In addition to providing direct foreign exchange input to export Turkish TV series, these productions promote Turkish products and culture. This situation also helps Turkey to achieve an effective increase in the field of services and exports. TV series and films play an important role in international relations by mediating the promotion of Turkey in the international arena and the sharing of its cultural riches (Cengiz and Çakın, 2022).

### **The Magnificent Century Series**

The Magnificent Century is a historical drama about the period of Sultan Süleyman the Magnificent in the Ottoman Empire, which started on Show TV from 2011 to 2014 and then aired on Star TV. The series lasted four seasons and appeared on the screen in 139 episodes. It has also been marketed abroad, reaching over 200 million viewers in 45 countries. He covered the process from the beginning of the reign of Sultan Suleyman the Magnificent until his death. He attracted significant attention in 5 million households, with an average of 20 million viewers in Turkey (Oter, 2021).

The Magnificent Century is produced by TİMS Production company and produced by Timur Savci. Yağmur Taylan and Durul Taylan directed the series. It has been an important work that has increased the interest in history, especially Ottoman history, especially in Turkey. This series has led to a massive increase in interest in historical sites, museums and publications throughout the country. Deniz Esemeli and Günhan Börekçi undertook the historical consultancy of the series, while Latife Tekin also provided consultancy. After Meral Okay's death on April 9, 2012, the script was started to be written by Yılmaz Şahin (Murat, 2019).

The screenwriter of the series and the name that has been the focus of intense discussions has been Meral Okay. Meral Okay participated in the 45 Minutes program with Mehmet Barlas broadcast on CNN Turk on March 8, 2012, and shared some details about the series production process. Okay, he stated that he decided to make the series two years ago, and then Timur Savcı liked the project and asked him to write the script. An office was allocated for Okay, and regular meetings were held with historical consultants. Okay, he stated that he anticipated that they would receive a reaction when starting the project, but he did not expect to encounter such a big reaction. She stated that after the series project started, she faced death threats as well as negative criticism (Aytaş, 2016).

In an interview with Ezgi Başaran, he emphasized that the reactions started with the series' trailers that have not yet been released. He also stated that signature campaigns were made for the cancellation of the series, a "death fatwa" was issued against him by some sects, and therefore he had to request protection from the state. He emphasized that conservative circles glorify essential figures in Ottoman history, especially Fatih Sultan Mehmet, Yavuz Sultan Selim and Kanuni Sultan Süleyman, and especially that it creates discomfort for a woman to handle these figures (Oter, 2021).

### **Method**

Descriptive analysis defines, describes and analyses specific characteristics, structures and contents of an observed, studied object, situation, event or text. This type of analysis aims to explain, define and understand an object or a subject in detail. In descriptive analysis, the elements of the object or subject under study are explained in detail, and the characteristics of these elements are expressed by supporting them with examples. In particular, the focus is on visual or written expressions such as language, colour, form, and textures. In this analysis, the properties, parts or elements of the object or subject are observed in detail, explained and tried to understand how it functions. This analysis aims to provide a detailed, comprehensive and complete picture of what is being studied (Yıldırım and Şimşek, 2003).

An *indicator* is a sign, symbol, or instrument that expresses a specific meaning or situation. *The indicator scientific method* is a method that aims to confirm or support a study, claim, or fact by using indicators in the research

process. This method involves making analyses and inferences based on indicators to understand, explain a scientific topic, or prove a particular phenomenon. The indicator scientific method covers the analysis of observed data by specific rules and scientific methods. This process aggregates the data from each other and tests theses and deductions. The indicator scientific method is used for analyzing and interpreting quantitative and qualitative data (Çağlar, 2012).

### **Analysis of the Magnificent Century Series in Terms of National Identity and Cultural Education**

"The Magnificent Century" is a Turkish television series about the process from the accession to the throne of Sultan Suleyman the Magnificent, one of the most brilliant periods of the Ottoman Empire, until his death. The series, as a historical drama, deals with the life of Suleyman the Magnificent, his reign, his love life and the general atmosphere of the empire. The main focus is on the political intrigues, wars, love affairs and the empire's power during Sultan Suleyman's reign. The series dealt with historical events and people, such as Hürrem Sultan's entry into the life of Sultan Süleyman and his influence, palace intrigues, war strategies and details of state administration. The events usually occur inside the palace and try to convey the period's cultural, political and social structure to the audience in detail. While it contains rich details about the important events and characters of this period, love, betrayal, rivalry, and power struggles are the main elements of the series. Themes such as the relationships between the main characters, political intrigues and the rise of the empire have attracted the audience's attention. Dec. This series has reached a broad audience by telling historical events and characters from a modern point of view.

Suleyman the Magnificent inherited the throne from his father, Yavuz Sultan Selim when he was 26. His ultimate goal then was to become stronger than Alexander the Great, expand the borders and make the Ottoman Empire invincible. In 1520, young Süleyman, returning from a hunting trip after receiving the news of his father's death, left his wife Mahidevran and his young son Şehzade Mustafa in his palace in Manisa and came to Topkapi Palace with his close friend Pargalı Ibrahim. This was the beginning of the reign of Suleyman the Magnificent, which would last for 46 years. Upon his arrival at the Topkapi Palace, Süleyman first met his concubine Alexandra, who would write his name in history as Hürrem and give him five children. Hürrem Sultan played an essential role in the Ottoman Empire's history and significantly impacted the life of Suleyman the Magnificent. Hürrem Sultan, of Ukrainian slave origin, is one of the most famous sultans in Ottoman history.

While Sultan Süleyman was fighting the Safavid Empire in the East, he also faced the Roman Empire in the West. During this period, Hürrem Sultan struggled with several obstacles to gain a permanent place in the Ottoman dynasty. This struggle of Hürrem Sultan was also intertwined with Süleyman's harem and his rivals, such as Princess Isabella Cortuna and Firuze Hatun, who came from other kingdoms and fell in love with Süleyman. However, Hürrem Sultan's great love overcame all difficulties and always returned to Süleyman.

Mahidevran, who was Süleyman's first favourite, was impressed by the presence of Hürrem Sultan but was disturbed by Hürrem's rising influence. In October, in addition to Mahidevran, Süleyman's mother, Valide Hafsa Sultan, and his sister, Hatice, also felt uncomfortable with Hürrem's increasing influence. Sultan Süleyman paid the price of this passionate love by executing his Grand Vizier Ibrahim and ordering the death of his sons. The critical thing for Hürrem Sultan was to win power, and all kinds of sacrifices were accepted for the sake of this goal.

While Sultan Süleyman is known as "Kanuni" in the East due to his just administration, he has received the title of "Magnificent" in the West from an innovative point of view. The Ottoman Empire was at a critical turning point politically and culturally during this period. Suleyman's leadership took essential steps to expand the empire's power and influence.

### **The "Magnificent Century" Series in the Context of National Identity**

The magnificent Century series is notable for having a large cast. This series makes a significant impact by bringing a historical period into today's popular culture. History is becoming popular with increasing social interest through series such as The Magnificent Century. While it is expected that this popular historical understanding will become more widespread, it is foreseen that sometimes discourses supporting ideological goals may emerge (Bilis, 2013). The research results on how the series affects the historical structure gain meaning when evaluated in the context of the ads studied. The fact that it achieved high viewing rates with the publication of The Magnificent Century has affected cultural life and led to the emergence of advertising texts related to the palace theme in the advertising world.

Traditions and customs are an essential part of a society's cultural identity. These elements include the unwritten norms of a society, such as its habits, values and social norms. Traditions and customs form the cultural structure of a society and are one of the characteristics that distinguish that society from others. Most of the time, these customs and traditions also guide the legal regulations of society. Written laws usually regulate certain rights and punishments, while customs and traditions determine the forms of social interaction within society. For example, social relations such as apologizing, greeting, showing respect, and attending invitations are based on traditions and customs. The customs and traditions of societies are formed over time and are usually difficult to change.

Transferring these elements to new generations helps society maintain its continuity and identity. This situation explains how, in series such as "The Magnificent Century", the traditions and customs of that period try to show the viewer the lifestyle and social relations of that period by reflecting society's social structure and cultural characteristics. It expresses that traditions and customs are essential to society's cultural history and continuity.

In the series "Magnificent Century", it is seen that the traditions and customs of the Ottoman period are an integral part of Turkish culture. Great importance is attached to traditions and customs within the family and in the palace environment; personal wishes are usually subjected to these traditions. This situation shows that interpersonal relationships, behaviours, and ceremonies are shaped based on traditions and decrees. Customs such as respect for the elders, not opposing their ideas, and kissing their hands are shown as examples of traditions. In addition to the traditions of Turkish culture, the show also shows the traditions specific to the Ottoman Empire in the series, sometimes supporting each other and sometimes revealing differences. For example, in Turkish culture, age is an essential element in interpersonal relations; decadent members, whether young or old, are held in a superior position to other individuals in the Ottoman tradition, and non-dynastic members are expected to respect and bow down to them. This essential element emphasizes the hierarchical structure of traditions and customs in society, the culture of respect and the privileged position of family or dynasty members. In this series, an effort is observed to reflect how the traditions of the Ottoman period interacted with Turkish culture and sometimes differed.

The ceremony of the weddings of Sultan Süleyman's sisters, Hatice Sultan and Ibrahim Pasha and the wedding are religious and traditional indicators. During the Ottoman period, the circumcision weddings of the sultans' boys and the ceremonies performed at the marriage weddings of their daughters or sisters were called Sur-ı Hümayun. The marriage ceremony is included in the social ceremonies. The sultans were very willing to marry their daughters, sisters or the daughters of their deceased brothers. It is said that the money and gifts from the groom and other state dignitaries helped the Sultan close some deficits. The weddings were fun and spectacular.

#### **Wedding entertainments of Hatice Sultan and Ibrahim Pasha (17. Section)**

In Turkish culture, the ritual of asking for a girl is traditionally a ceremony in which the groom's family asks for their daughter from the bride-to-be's family. This is considered the first step in the process of getting married. Traditionally, the groom-to-be and his family formally announce his intentions to the bride-to-be's family and express that he wants his daughter for marriage. However, in the series "The Magnificent Century", this tradition has been handled in a different way within the series. Mihrünnisa's request from her father, Barbaros, is made by Mustafa. This situation is far from the traditional functioning of asking for a girl. Usually, this request is made by the groom's family. In the series, it is seen that this situation has been customized for the fiction and story of the series and departs from the actual historical tradition.

#### **Mustafa's conversation with Mihrünnisa (110. Section)**

During the Ottoman period, preparations for the birth of a baby were usually made in advance. The rituals and preparations for the birth were quite significant. In the palace, as the birth approached, the people who were the sole judges of the harem, such as the monarch's mother, took care of the preparations necessary for the baby's birth. These people planned and arranged in advance the dresses to be made, jewellery to be bought and other necessary items for the birth of the child to be born. As the moment of birth approached, one of the large rooms in the harem would be reserved for childbirth. The midwife assisting in the birth process and the wet nurse breastfeeding the child were determined in advance. The delivery room was usually equipped with bedding decorated with pearls and sequins (Baykal, 2008). The mosquito net hung over the bed was made of atlas fabric embroidered with rubies, emeralds and pearls. These details show that careful preparations were made for the birth then, and the delivery room was decorated specially. This shows that birth was considered an essential event during the Ottoman period, and this process was managed with care and sensitivity. While the naming ceremony for Selim's son was being held in Manisa, a traditional practice in the Ottoman period was explained.

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punishments, while customs and traditions determine the forms of social interaction within society. For example, social relations such as apologizing, greeting, showing respect, and attending invitations are based on traditions and customs. The customs and traditions of societies are formed over time and are usually difficult to change. Transferring these elements to new generations helps society maintain its continuity and identity. This situation explains how, in series such as "The Magnificent Century", the traditions and customs of that period try to show the viewer the lifestyle and social relations of that period by reflecting society's social structure and cultural characteristics. It expresses that traditions and customs are essential to society's cultural history and continuity. In the series "Magnificent Century", it is seen that the traditions and customs of the Ottoman period are an integral part of Turkish culture. Great importance is attached to traditions and customs within the family and in the palace environment; personal wishes are usually subjected to these traditions. This situation shows that interpersonal relationships, behaviours, and ceremonies are shaped based on traditions and decrees. Customs such as respect for the elders, not opposing their ideas, and kissing their hands are shown as examples of traditions. In addition to the traditions of Turkish culture, the show also shows the traditions specific to the Ottoman Empire in the series, sometimes supporting each other and sometimes revealing differences. For example, in Turkish culture, age is an essential element in interpersonal relations; decadent members, whether young or old, are held in a superior position to other individuals in the Ottoman tradition, and non-dynastic members are expected to respect and bow down to them. This essential element emphasizes the hierarchical structure of traditions and customs in society, the culture of respect and the privileged position of family or dynasty members. In this series, an effort is observed to reflect how the traditions of the Ottoman period interacted with Turkish culture and sometimes differed. The ceremony of the weddings of Sultan Süleyman's sisters, Hatice Sultan and Ibrahim Pasha and the wedding are religious and traditional indicators. During the Ottoman period, the circumcision weddings of the sultans' boys and the ceremonies performed at the marriage weddings of their daughters or sisters were called Sur-ı Hümayun. The marriage ceremony is included in the social ceremonies. The sultans were very willing to marry their daughters, sisters or the daughters of their deceased brothers. It is said that the money and gifts from the groom and other state dignitaries helped the Sultan close some deficits. The weddings were fun and spectacular.

#### **The Ceremony of Naming Selim's Son in Manisa (113. Section)**

Naming a child was a meaningful ceremony in Ottoman culture. The child was given a name three days after birth. During this ceremony, if the child has a father, grandfather or grandmother, one of them takes ablution and comes to his room. After asking about the state and memory of the puerperal period, he would turn his face to the Qibla side, sit on his knee, and the child would be given to him swaddled. After the ablution performed by his father or grandparents, the child is brought swaddled and placed on his knees. That person would first recite the adhan-ı şerif in the child's ear, then say the name that the child would receive three times, and then inculcate the Word-ı şhadet three times.

That is how the child was named. Then, the puerperal lady would be given a gift such as a ring, a watch, and a diamond needle. This tradition reflects the naming of the child in Ottoman culture and how this special ritual was performed.

During the Ottoman period, ferace emphasizes covering women's outer clothing, such as yashmak and niqab. These clothes attracted the attention of Western travellers and formed certain prejudices and imaginations about Eastern culture. In particular, the veil was considered in Western perceptions as a symbol that evaluated the East as a field surrounded by mystery, full of secrets and marginalized Eastern women. The veil has become a symbol that Westerners consider the Eastern woman hidden and inaccessible not only physically but also mentally and emotionally. From the Western point of view, there has always been an element of curiosity about what is behind the veil. It has been thought that these veiled women are in a kind of resistance or secrecy against the Western gaze, and according to Western perception, Eastern women have an element of mystery (Yeğenoğlu, 1996).

During the Ottoman period, clothing and clothes were essential elements that expressed personal preferences and society's social hierarchy, status, and specific label rules. *Clothing* is a tool related to aesthetics or personal tastes and expresses position within the social structure and belonging in society. This emphasizes the importance given to the construction of clothes, their design, the type of fabric used and their decorations. From the Western point of view, Eastern clothes have often been treated as fantastic, exotic, fascinating and mystical. However, according to Hımmam's statement, Ottoman clothing styles were used not only as clothes that covered the body but also as a means of determining a person's status and social position. Symbols such as the veil, which Westerners focus on Eastern clothes, have usually been treated only in a mysterious and one-dimensional way and cannot be studied from a broad perspective of Eastern culture (Hımmam, 2013).

In the "Magnificent Century" series, especially in the harem scenes, the fact that concubines have cleavage in their clothes has been a subject that has attracted attention and criticism. Although some historians argue that concubines wore low-cut dresses because there was an area in the harem where men could not enter, this issue is still controversial. The use of such clothing has caused criticism about whether it reflects the period and the clothing culture of that period. The portrait of Hürrem Sultan was not presented as a sex object, especially in orientalist works, even though her hair and neck were exposed. However, in the "Magnificent Century" series, the character

of Hürrem Sultan took place with all its openness. This has been criticized for portraying a historical character in a way that is far from reality and risks not reflecting historical reality to the audience. Also, the use of items that do not belong to the period has been criticized. In the series, the use of objects such as tables, chairs, candlesticks, curtains, as well as items that are shown as belonging to the sixteenth century, which began to be used in the eighteenth century, in a way that is incompatible with the historical period, has been criticized for creating an anachronism. This situation included the risk that the period was incompatible with historical reality and presented a misleading image to the audience.

During the Ottoman period, there was a particular order in men's and women's clothing. Different headgear or skullcaps were used in men's clothes according to the profession. Although the skullcaps that offer differences have become a particular model over time, the headgear has become indispensable in the Ottoman Empire. Wearing a headdress expresses respect for the person before him, and those who do not comply with this tradition are seen as disrespectful.

In the same way, growing a beard has also created a tradition; those without beards have yet to be employed in government jobs or dismissed from their professions. However, although it is accepted that a prince can claim the throne by growing a beard, it is generally not considered suitable for princes to grow beards.

### **The Series "The Magnificent Century" in the Context of Cultural Education**

The "Magnificent Century" series has an essential function in the context of cultural education. The series reflected the history and culture of the Ottoman Empire and provided the audience with the opportunity to present many elements of this critical period visually.

Furniture designs of the period were usually noted for their woodwork and decorations. High, wood-carved, embroidered, richly patterned beds were used at that time. The walls were often patterned, and the patterns were often decorated with handwork. Carpets, tapestries and pillows would also often be colourful and patterned. The tables were usually low-level and usually had round or oval shapes. Also, candlesticks and other lighting elements hanging on the walls were usually made of silver or precious metals. The curtains on the windows were usually made of expensive fabrics and embroidered with rich patterns. In addition, items such as silver trays and plates belonging to the tableware culture of that period were also crucial in domestic decorations and displays. All these elements are essential indicators reflecting that period's aesthetic understanding, economic situation and visual culture.

In the Ottoman period, mourning ceremonies were necessary, and mourning clothes were worn. Usually, black colour was preferred during the mourning period. During this mourning process, people wore black clothes and preferred this colour to symbolize the mourning process associated with the funeral. This practice may have been reflected similarly with Fatma Sultan and other women wearing black mourning dresses in the series after the death of Mustafa Pasha. Black clothes held an essential place in Ottoman society as an expression of respect for the mourning process during the mourning period.

Nazenin's desire to have a child expresses longing for a child, and this condition can first be considered a religious indicator. Praying is a religious act to fulfil someone's wish or ask Allah for help. In addition, the status of motherhood is a status that is usually achieved through a person's efforts, desire and the fertility process. Especially under the conditions of the Ottoman period, the fact that a woman was a mother could provide a superior status among other concubines in the harem. This situation, especially in the case of the birth of a boy, that is, the mother of a prince, could radically change the status of a woman. At the same time, this situation could increase the possibility of his son becoming the Ottoman Sultan and even the chance of becoming a valid Sultan. This, according to the social norms of the period, may reflect motherhood and the desire to achieve social status and power.

During the Ottoman period, births were important, especially in the Sultan's family and around the palace, and were celebrated with social ceremonies. When a sultan's child was born, it was greeted with enthusiasm in the palace and even throughout society. When Sultan Süleyman's favourite, Nazanin Hatun, gives birth to her child, this event is celebrated and congratulated. Those in the palace usually shared this joyful news, and social ceremonies were held to announce the birth of the Sultan's child. The artillery January was located by the sea, firing their cannons. They fired seven cannon shots when a boy was born; when a girl was born, they fired three times. These cannon shots would announce the good news that the birth was celebrated to the public and government officials. At the same time, celebrations and Decrees were held between the rooms and the servants in the palace to celebrate the birth. Such events were part of the social and ceremonial events in the Ottoman Empire.

Too many of these examples can be given in the series. As a result, the "Magnificent Century" series deals with a prosperous period through the expansion of the Ottoman Empire, political intrigues, cultural riches and historical events. This series has presented many cultural, historical and social teachings to the audience, entertainingly presenting a historical period.



### **Social Norms and Values**

The series reveals the period's social norms, moral values and human relations. This provides a window to understand the values and social norms specific to that period. The series "The Magnificent Century" deals with that period's social norms, moral values and human relations in detail and provides the audience with an opportunity to understand the values and social norms specific to that period. The series reflects the social structure and values of that period. Important values such as respect, obedience, family ties and hierarchy are emphasized in society. People's social status, moral norms and expectations are shaped around these norms. At the same time, the relationships between the characters in the series, the family dynamics and the roles in society reveal these norms Decently. The relationships between the members of the dynasty, the decision-making processes of the Sultan, the competition between the women in the harem and the domestic conflicts reflect the effects of the social norms of that period. Decatur Decatur. The series shows the gender roles, family values, and social conventions of that period's social structure. Male-female relations, the functioning of marriages and family structure, social expectations and restrictions are evaluated within these norms. In this way, the "Magnificent Century" series provides viewers with an essential resource for understanding the complexity and structure of Ottoman society unique to that period by sincerely conveying the social norms, values and human relations.

### **The Nature of Man and the History of Humanity**

The series "The Magnificent Century" offers general teachings on the depths of human nature and history through the characters' decisions, strategies, emotional reactions and power searches. The characters' internal conflicts and motivations reflect man's complex nature. The series offers in-depth insights into human psychology through the emotional conflicts, ambitions, joys and pains experienced by the characters.

Human power pursuits, ambitions and strategic decisions point to power struggles in human history and ambitions in human nature. The series shows the complexity of human nature and its influence on the social structure through the characters' efforts to achieve leadership, power and power. In addition, the ethical and moral decisions of the characters in the series reflect human inner conflicts and questioning of personal values. This case also deals with similar situations in human history, focusing on ethical and moral issues related to human nature. In this context, the "Magnificent Century" series tells the audience about the diversity of human nature and the universal nature of similar situations in human history through the characters' decisions, emotional reactions, searches for power and ethical inquiries.

### **Conclusions And Recommendations**

The "Magnificent Century" series is an essential example of a subject where traces of national identity and cultural education are examined in the Turkish TV series sector. This series has left many traces in Turkish television regarding national identity and cultural education by covering the historical period of the Ottoman Empire.

National identity, the "Magnificent Century", the 16th century of the Ottoman Empire. While reviving the century, he has reflected the time's values, traditions, clothing styles and lifestyles on the screen. This allowed the Turkish audiences will get to know the historical richness and cultural heritage of the Ottoman Empire more closely. However, the series has caused controversies by combining historical reality and some fictional elements, exposing the perception of national identity to different perspectives. Dec.

Cultural education, "The Magnificent Century", conveyed to the audience the palace life, intrigues, political struggles and cultural elements of the period during the Ottoman period. The series presented a cultural education to the viewers by bringing the historical texture, architecture, music and dance culture, Ottoman language and lifestyles of the period to the screen. However, some have criticized the combination of historical reality and fictional elements regarding cultural education.

In particular, this series is essential in examining how the concept of national identity is processed through television series and how it plays a role in forming social memory. This analysis provides an opportunity to reveal more detail how the Turkish TV series sector impacts national identity and cultural education and its effects on viewers.

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