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Documentaries as Cultural Diplomacy: TRT Documentary's Discourses on Hagia Sophia

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Abstract

In this study, the contribution of the discourses of cultural documentaries, which are used as an international image and reputation management tool, to cultural diplomacy is discussed. The research discussed the Mysterious documentary History: Hagia Sophia, which was selected by random sampling method among the shares of TRT Documentary Youtube channel, in terms of the cultural documentary. The study is essential in determining the discourses of TRT Documentary, which contributes to cultural documentarian towards cultural diplomacy. In addition, the study is essential in that it is the first study to analyze the documentaries on Hagia Sophia that contribute to cultural diplomacy and contributes to the literature in this respect. The Hagia Sophia documentary was analyzed in the Maxqda program using Van Dijk's critical discourse analysis and content analysis method. The findings obtained in this context are as follows: In the documentary Hagia Sophia, the discourse has been developed over the temple's history, its architectural features, and the mysteries it contains. These discourses are rhetorically strengthened using techniques of arousing curiosity and presenting scientific evidence. The documentary contributes to cultural diplomacy by examining the architectural features, history, and mysteries of Hagia Sophia with religious, artistic, and scientific methods. The scientific techniques used in this cultural documentary, which contributes to cultural diplomacy, contribute to the international image and reputation.

Keywords: Cultural Diplomacy, Image and Reputation Management, TRT Documentary, Cultural Documentaries, Hagia Sophia

Kültür Diplomasisi Aracı Olarak Belgeseller: TRT Belgesel'in Ayasofya Söylemleri Üzerine Bir İnceleme

Öz

Bu çalışmada uluslararası imaj ve itibar yönetimi aracı olarak kullanılan kültür belgeselleri söylemlerinin kültür diplomasisine katkısı ele alınmıştır. Araştırmada TRT Belgesel Youtube kanalının paylaşımları arasından rastgele örneklem metoduyla seçilen Gizemli Tarih: Ayasofya belgeseli kültür belgeselciliği açısından ele alınmıştır. Çalışma, kültür belgeselciliğine katkı sağlayan TRT Belgesel'in kültür diplomasisine yönelik söylemlerinin tespit edilmesi bakımından önem arz etmektedir. Ayrıca çalışma, kültür diplomasisine katkı sağlayan Ayasofya üzerine yapılan belgeselleri analiz eden ilk çalışma olması ve bu yönüyle literatüre katkı sağlaması açısından da önem arz etmektedir. Ayasofya belgeseli Maxqda programında Van Dijk'in eleştirel söylem analizi ve içerik analizi metoduyla analiz edilmiştir. Bu bağlamda elde edilen bulgular şöyledir: Ayasofya belgeselinde mabedin tarihçesi, mimari özellikleri ve barındırdığı gizemler üzerinden söylem geliştirilmiştir. Bu söylemler, merak uyandırma ve bilimsel kanıt sunma teknikleri kullanılarak retoriksel açıdan güçlendirilmiştir. Belgeselde Ayasofya'nın mimari özellikleri, tarihi ve gizemleri konu başlıkları, sanatsal ve bilimsel metotlarla irdelenerek kültür diplomasisine katkıda bulunmaktadır. Kültür diplomasisine katkıda bulunan bu kültür belgeselinde kullanılan bilimsel tekniklerse uluslararası imaj ve itibara katkı sağlamaktadır.

Anahtar Kelimeler: Kültür Diplomasisi, İmaj ve İtibar Yönetimi, TRT Belgesel, Kültür Belgeselleri, Ayasofya

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1. Introduction

Konstantinos I played an essential role in the formation of the first structure of Hagia Sophia, but it was during the period of his son that this unique work was fully restored to its present appearance. This building, which was called the Great Church (Megale Ekklesia) when it was built, was described as Sofia as of the 5th century. This work is dedicated to Holy Wisdom, an integral part of the Christian trilogy, also known as Theia Sophia (Pentcheva, 2011, p. 94).

On February 15, 360, the wooden roofed basilica was opened, but the life of this structure was not long. The patriarch was exiled by the emperor on June 20, 404, due to the disagreements between Evdokia, the wife of Arcadius, one of the emperors of that period, and Ioannes Khrysostomos (395-408), who was the Patriarch of Istanbul (Swift, 1935, pp. 458–459). After this event, as a result of the uprisings of the supporters of the patriarch, a part of the structure was burned, and severe damage was done to this part. Then on October 10, 415, work II. It was repaired and put into use again by Theodosius.

For this reason, the building began to be referred to as the II. Hagia Sophia in this period. Unfortunately, Hagia Sophia II also experienced the misfortunes faced by Hagia Sophia I (Jabi and Potamianos, 2007, p. 305). In the uprising against Justinian on 13-14 January 532, Hagia Sophia II was damaged by burning again (Mark and Cakmak, 1992, pp. 103–105). This event went down in history as the Nika Uprising. The end of this rebellion was bloody, and then Justinian ordered that this structure be restored to its former appearance and repaired within it (Kaya, 2013, p. 27).

Today's Hagia Sophia is called Hagia Sophia III, and it was started to be built on February 23. Although the construction process of the work took a long time, it was opened on December 27, 537, with a spectacular ceremony. Hagia Sophia was destroyed for many reasons during this period and after, but it was repaired again. Reconstruction could not prevent this building from coming to the 15th century in a dilapidated state (Erdoğan and Akdeniz, 2019, p. 775). II. After Mehmet conquered Istanbul on May 29, 1453, Hagia Sophia was converted from a church to a mosque. Accordingly, minarets were added to the building to reflect the mosque's appearance (Piltz, 2014, p. 294). During the Ottoman Empire, many important structures were built in Hagia Sophia. Among these structures are a tomb, library, timetable, and fountain. Removed from the status of a mosque on October 24, 1934, Hagia Sophia was attached to the General Directorate of Museums and converted into a museum (Çakmak et al., 1995, p. 125). Finally, on July 10, 2020, Hagia Sophia was converted into a mosque from a museum with the Presidential Decree, and its updated name is Hagia Sophia-i Kebir Mosque.

Hagia Sophia is not only a place of worship. Therefore, Hagia Sophia, which has interior and exterior spaces, contains many different functions (Cutler, 1972, pp. 42–43). There are public fountains, minarets, tombs, fountains, almshouse, primary school, treasury room, and a timetable (Kutlu and Ergün, 2021, p. 177). On the other hand, it is possible to see symbols of different religions as they are shaped under the patronage of many states. Therefore, the internal structure of the Aysofya was affected by this situation. Calligraphy plates, pulpit, mihrab, sultan's mahfil, doors, wish column, marble jars, Dandolo's tombstone, library, aphelion, muezzin mahfil, and Viking script are the interior building elements (Deniz and Savaşkan, 2018, p. 98).

In this study, the contribution of cultural documents to cultural diplomacy in terms of international image and reputation management is discussed. In the research, the Mysterious documentary History: Hagia Sophia, which was selected by random sampling method among the shares of the TRT Documentary Youtube channel, will be discussed in terms of a cultural documentary. The study is essential in determining the discourses of TRT Documentary, which contributes to cultural documentarians, about cultural diplomacy while broadcasting in public. In addition, the study is essential in that it is the first study to analyze the documentaries on Hagia

Sophia that contribute to cultural diplomacy and contributes to the literature in this respect. The Hagia Sophia documentary will be analyzed with Van Dijk's critical discourse analysis and content analysis method in the Maxqda program.

2. Interior and Exterior Structures of Hagia Sophia

Hagia Sophia has eight external structures. These external structures are mausoleum, minaret, public fountains, primary school, fountain, treasury building, almshouse, and timetable. The first of the external structures added to Hagia Sophia are the tombs. There are five crucial tombs in Hagia Sophia. III. Mehmed's Tomb III. Murad Tomb, II. Selim Tomb, Sultan İbrahim Tomb, is the tomb of Mustafa I and the Princes.

Minaret: Minarets made of wood during the Fatih period have not survived to the present day. After II. During the Selim period, a brick minaret was built, and it is said that Mimar Sinan was involved in the construction of this minaret, which was made of 147 bricks. Also, III. During the reign of Murad, two minarets were built by the architect Sinan in the west direction (Akgunduz and Ozturk, 2005, p. 240).

Dispensers: It is thought to have been built by Sultan İbrahim. There are two public fountains opposite the Hürrem Sultan Bath and Hagia Sophia, whose build is unknown. These were made to meet the water needs of people. On special days, the Ottoman state also distributed sherbets in these fountains (Tali, 2010, pp. 558–559).

Primary School: These schools are at the primary school level. At that time, such schools were built next to the mosque. It is thought that such schools were built during the reign of Mahmud I (Demirtaş, 2007, pp. 174–175).

Shadirvan: It consists of water structures built for ablution next to mosques. After the fountains, the most common Turkish culture is water structures. Many fountains were built by Mahmud I (Sedes, 2021, pp. 1197–1198).

Treasury Building: The oldest treasury building of Hagia Sophia II. It was built during the Theodosios period and is still in the northeast corner of Hagia Sophia. The belongings of religious officials, treasures, and sacred materials were preserved in this building (Evans, 2005, pp. 24–25).

Imarathane: It consists of charity houses built to meet the food and shelter needs of orphans and poor people. By Sultan Mahmud I Hagia Sophia Almshouse was built (Bilge, 2021, p. 952).

Muvakkithane: The person who determines the prayer times at different times is called Muvakkit. He was also engaged in repair work. The place where MVA kits do their work is called Muvakkithane by Abdulmecid, and The Hagia Sophia Timetable was built (Ş. Deniz, 2017, p. 268).

There are thirteen internal structures in Hagia Sophia. These interior structures are mosaics, wish column, Sultan's Mahfili, library, Marble Cubes, altar, pulpit, muezzin mahfil, Omphalion, calligraphy plates, Dandolo's Tombstone, Viking inscription, and Doors of Hagia Sophia.

Mosaics: There are many mosaic groups in Hagia Sophia: Apsis, Alexandros, Deisis, Bema, Zoe, Tympanon, Komnenos, Priest's Room, Pandandif, VI. Leon and the offering mosaic (Erdihan, 2015, pp. 17–18).

Wish Column: This column is located northwest of Hagia Sophia. The weeping pillar, the auspicious pillar, and the characterizations in which Khidr placed his finger are used for the wishing column. The wish column, which is covered with bronze plates, has a round part in the middle, and there is also a hole in which a finger can fit; this cavity is usually moist (Gedikli, 2021, p. 90).

Hünkar Mahfili: The Islamic temples built to ensure that state and religious officials can worship safely are called Mahfil. Hünkar Mahfili, on the other hand, is expressed as a place with fenced fences positioned high to enable the sultans in the Ottoman Empire to perform their prayers safely (Çetinaslan, 2013, pp. 62–63).

Library: The library was located in the south of the interior of Hagia Sophia. On April 21, 1740. The library was opened during the reign of Mahmud I. Since its opening, there have been four thousand works in the library, but later these works were moved from Hagia Sophia to the Süleymaniye Library in 1968. (Can and Yıldız Altunbaş, 2015, p. 181)

Marble Cubes: There are two large cubes in Hagia Sophia. These cubes reflect the Hellenistic period. During the Ottoman Empire, III. Murad had these jars transported from Bergama to Hagia Sophia. The feature of these cubes is that they act as a fountain (Çam and Hacıömeroğlu, 2020, p. 251)

Mihrab: It is stated as the place where the imam leads the prayer, which has an indentation on the qibla wall in Islamic temples. After Fatih Sultan Mehmet conquered Istanbul, he ordered a mihrab built-in Hagia Sophia (Öztürk, 2003, pp. 141–142).

Minbar: The pulpit is the high podium where the imams come to deliver the sermon at the time of prayer on Fridays (Angı, 2015, p. 53).

Muezzin Mahfili: Due to the martyrdom of Hz. Omar, sheltered places were established in the mosque for the caliphs. In addition, separate sections were established for muezzins and women. The part with a ground-level height is called mahfil (Çetinkaya, 2011, p. 23).

Omphalion: The place where emperors were crowned during the Eastern Roman Empire was called Omphalion. The coronation was held in Hagia Sophia, accompanied by ceremonies (Pitarakis, 2020, p. 169).

Calligraphy Plates: While plates belonging to Islamic civilization are described as calligraphy, western civilization expresses it as calligraphy, and these calligraphy plates reflect the art of writing beautifully (Çetintaş and Oyman, 2017, p. 446).

Dandolo's Tombstone: Dandolo plundered Istanbul by making the 4th Crusade. Dandolo was here, and his tomb is here (Verhoeven, 2021, p. 182).

Viking Inscription: On the marble south of the upper part of Hagia Sophia, there is a Viking inscription from the 9th century. The text "Halvdan was here" on the marble (Thomov, 2014, p. 168).

Doors of Hagia Sophia: There are three doors to the outer sections of the courtyard of Hagia Sophia. Five doors allow passage from the exterior to the interior. Nine doors open to the central part of Hagia Sophia from the interior (Swift, 1937, p. 142).

3. Hagia Sophia as a Cultural Diplomacy Tool

The collective programming of the mind that distinguishes members of a group or category of people from others is defined as culture (Hofstede, 2011, p. 3). On the other hand, the desire of countries to interact, communicate, maintain contact and negotiate with other international actors requires diplomacy (Leguey-Feilleux, 2009, p. 1).

According to Yağmurlu, (2019, p. 1189) in cultural diplomacy, nations have the opportunity to promote themselves by using their unique cultural assets as a communication channel. Cultural diplomacy; It plays a vital role in enabling people to interact with each other, reaching members of foreign societies, helping to build a foundation of trust with other people, and serving as a

flexible, universally acceptable tool for rapprochement with countries where diplomatic relations may or may not be strained (Purtaş, 2013, pp. 3-4).

Cultural diplomacy, which is defined as foreign policy activities, art, science, culture, education, and religious works, help nations to change the perception of other foreign societies positively (Güzel, 2016, p. 346). Notably, common cultural and religious heritages contribute to the development of international diplomacy and bring nations closer to each other by creating sustainable diplomacy and getting rid of the negative image perception of countries. Hagia Sophia is a common religious, cultural heritage whose value increases daily.

Hagia Sophia is among the most sought-after assets in the international arena in cultural diplomacy. After its construction (Megale Ekklesia), this unique work, called the Great Church, was renamed in the 5th century (Strunk, 1956, p. 177). This work is described as Sophia. Hagia Sophia was initially named after the Holy Wisdom (Theia), which forms an integral part of the Christian elements Hagia Sophia (Deniz and Savaşkan, 2018, p. 97)

Hagia Sophia is the most important religious, historical, and cultural building like no other. It contains architectural structures of different religions has made this structure unique. Hagia Sophia, which is of great importance for the Catholic, Orthodox, and Islamic worlds, provides a significant advantage to the region or country for sustainable cultural diplomacy (Pentcheva, 2011, p. 93). Both the sacred religious symbols and the architectural structure of Hagia Sophia have caused people to turn their attention to this structure constantly.

Finally, the fact that today's technology has shortened the distance between the masses has made the interaction of cultures even faster. Cultural diplomacy enhances mutual understanding by increasing interaction through unique artifacts. Therefore, these structures make the continuity of cultural diplomacy permanent by allowing knowledge, thought, culture, and art to be influenced by each other (Shin, 2013, p. 205). Within the scope of cultural diplomacy activities, the unique assets of a country strengthen the relations with people from other parts of that nation. The purpose here is to provide cultural understanding with cultural practices (Ang et al., 2015, p. 366). To ensure the continuity of cultural diplomacy, a nation must first introduce its culture to foreign peoples. It is essential to structure its interaction with these segments for a long time through its essential heritages.

Hagia Sophia is one of Turkey's unique cultural assets. Therefore, people are expected to show interest in the culture of a foreign nation through cultural assets. Therefore, it is also valuable for international diplomacy that foreign people visit that country to get to know and see the culture of the nation they are interested in (Okumuş, 2021, p. 1987). With this diplomacy, people can get closer to each other.

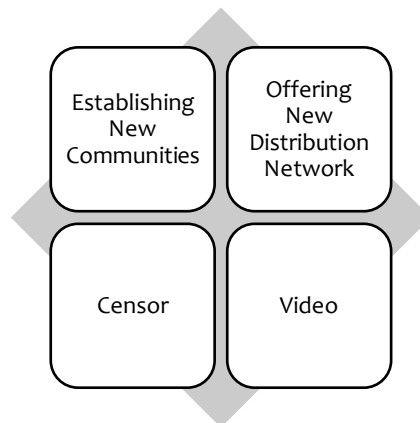
4. The Role of Hagia Sophia Themed Cultural Documentaries in Image and Reputation Management

Public television broadcasting in Turkey started on January 31, 1968. The documentary "The Waters of Old Antalya" (1965) was featured in the first broadcast of TRT. In 2009, TRT Documentary was established as a thematic channel, and this channel started broadcasting on cultural documentaries (Kurulay, 2020, p. 149). TRT Documentary developed an integrated broadcasting philosophy when it started broadcasting on social media in 2011 (TRT Documentary, 2022). This context establishes cultural interaction with the audience who follow the documentary content on various subjects in the traditional and new media environment.

Cultural interaction in documentary films provides technical developments. With the use of new media tools in documentary production, new production techniques and possibilities that will provide different perspectives have been made available to the (Hight, 2008, pp. 3-4; Kohle, 2016, pp. 67-69). These possibilities are listed as taking electronic records, providing archives to

preserve visual data, and finally, having simultaneous communication on a global scale with the broadcasting use of the internet. Therefore, the development of traditional documentary production and new media tools in documentarization reveal a technical process that creates digital documentaries (Zimmermann and Michiel, 2017, p. 112). The interaction between documentary productions and technical possibilities contains a strong link between the change and transformation of the essential elements of documentary production. This bond can be represented as follows:

Figure 1. Reasons for Change in New Media Documentary Production



Source: (Birchall, 2008, p. 278)

Although the establishment of new communities in new media documentary production and the expansion of the distribution network are the precursors of the change, the development of video recording systems and censorship impact documentary broadcasting in this media environment. All these technical developments are effective in the progress that develops documentary productions and paves the way for the formation of new documentary understandings. Thus, it paves the way for a socio-cultural interaction.

The developments in documentary production are also influential on documentary genres—history, nature, biography, science, travel, etc. Documentary films are made on these subjects (Nilüfer, 2000, pp. 530–531). When these documentaries are broadcasted in international festivals and competitions, promoting the cultural and artistic elements, they contain locally or regionally contributes to the country's image and reputation on an international scale (De Valck, 2007, p. 56). The performance of national anthems, local music, and clothes in these documentary film festivals, which helps to improve the international image, also positively increases the image and reputation of that country. In addition to these items, since documentary film festivals effectively promote international culture and increase cultural tourism, they positively affect image and reputation (Richards, 2018, p. 15). Therefore, it is aimed to create cultural interaction and promote the country by synthesizing science, history, and biographical elements in documentaries with the theme of Hagia Sophia. All Hagia Sophia documentaries shot in this context:

Table 1. Hagia Sophia Documentaries

Documentary Title	Date	Producer
Hagia Sophia: The Temple of Humanity	1991	Private/Person
Ancient Mega Buildings: Hagia Sophia	2010	Private/Person
Hagia Sophia : Istanbul's Ancient Mystery	2015	Private/Person
In the Depths of Hagia Sophia	2018	Private/Person
Mysterious History: Hagia Sophia	2020	Public
Mystery of Hagia Sophia	2021	Private/Person

The first documentary on Hagia Sophia was shot in 1991, and the last documentary was shot in 2021. While five of the documentaries were shot by private institutions or individuals, the Mysterious History: Hagia Sophia documentary made in 2020 was recorded by the public institution.

5. Method

Two analysis methods will be used in this study. The first method is content analysis. The content analysis method aims to determine the general trends in the field by examining the qualitative and quantitative studies on a subject in-depth (Cohen et al., 2007; Lin et al., 2014). For this purpose, the results obtained from the analysis are considered to guide future studies in terms of showing the gaps in the literature (Ültay , E., Akyurt, H. and Ültay, 2021, p. 190).

Another method used in the research is discourse analysis. Discourse analysis is the study of language (Çelik and Ekşi, 2008, p. 105). According to Dijk, this review is not about the syntactic aspect of language but the use of language in socio-cultural events. For this reason, discourse analysis is used to present a mediatic discourse theory (1993, p. 20). While this mediatic discourse is examined with thematic elements at the macro level, it is handled in terms of causality/rhetoric at the micro-level (Van Dijk, 1993, p. 257). For this purpose, the Mysterious History: Hagia Sophia documentary will be analyzed with the content analysis method in the 2020.2 version of the Maxqda program, and the topics covered in the documentary will be determined. The discourses created by TRT Documentary about Hagia Sophia will be analyzed with discourse analysis, based on the determined topics. In this context, the research questions of the study are as follows:

What are TRT Documentary's macro discourses on Hagia Sophia?

TRT Belgesel developed the most discourse on Hagia Sophia?

What is the rhetorical basis of TRT Belgesel's discourse on Hagia Sophia?

6. Results

Mysterious History: The documentary Hagia Sophia consists of 4746 words. There are three main titles in the documentary's content: The mystery of Hagia Sophia, its history, and architecture. The frequency distributions of these topics are as follows: The mysteries of Hagia Sophia are under the heading: Immortal Duke (f=6), Hızır's fingerprint (f=5), Viking writing (f=4), secret passages (f=4), Noah's ark (f=2), the end of the Middle Ages (f=2), 6-winged angels (f=2), Deisis mosaic (f=1), Priest Markitos (f=1), and the division of Christianity (f=1)) is. Depending on the title of Architecture of Hagia Sophia, architectural features (f=6), architectural firsts of Hagia Sophia (f=5), restoration process (f=5), engineering secrets (f=4), and architects (f=2). In the title of history, construction process (f=7), Nika Revolt (f=2), Latin Invasion (f=2), and conquest of Istanbul (f=2).

The macro discourse titles of the documentary are the history, architecture, and mysteries of Hagia Sophia. In this context, the first discourse about the history of Hagia Sophia is about why it was built.

The legend of Hagia Sophia begins with its construction. The year is 532. Considering the logistics possibilities of that period, it is a challenging event to bring the materials together and do it in such a short time, that is, in 5 years. Behind this is the ambition of a person Justinian. This greed is not greed for glory, fame, and possessions. This is the ambition to compete with the prophets and saints, to put yourself in their rank. His explanation shows that what started the construction of Hagia Sophia was due to Justinian's comparison of himself with holy persons.

Regarding the developments until the construction process of Hagia Sophia, when the first Christian emperor Constantine made the city the capital in 331, there was an Artemis temple in this area where Hagia Sophia is today. Constantine demolished it and built the first Hagia Sophia to be completed in 360. However, the emperor Theodosius built the second Hagia Sophia in 415 instead of the church destroyed in a fire. This cathedral was destroyed during the Nika revolt, and its ruins are still in the garden today. However, these wrecks offer Justinian an opportunity. An opportunity to build the new and most magnificent. The new temple would be the largest globally as a symbol of Justinian's power and would surpass even the Temple of Solomon in its splendor. This was beyond even Constantine's dreams. Justinian wanted to build the largest temple in the world. Explanation is made. In this statement, it was mentioned that Hagia Sophia was destroyed due to a fire in which it was built twice before and the damages it received during the Nika revolt. Finally, it is mentioned that it was designed to be the largest temple in the time of Justinian.

For the design of the architectural project of Hagia Sophia and the discourse on its architects: This would be one of the biggest and fastest construction projects of the novel. However, time and expectation are inconsistent. So, for such an extraordinary construction project, extraordinary men were needed. To innovative guys who do not think like classical architects. Anthemius, the geometer of Tralles, and Isidoros, director of the Platonic Academy. 2 smart men make a new design by thinking like a mathematician, not like an architect. Is in the form. In this discourse, it is claimed that the architects in the project that Justine wanted were extraordinary people and that these architects were designed like mathematicians while preparing the project.

The design and architectural features of Hagia Sophia are: The mystery of Hagia Sophia first begins with its architectural splendor. Hagia Sophia, built in the shape of a white pill inside the 96-meter-66-meter rectangular main structure, has an interior area of 7500 square meters. Its giant dome has a diameter of 31.5 meters, is large enough to accommodate a passenger plane, and is 56 meters above the ground. In other words, the load of the 2-story building, which is higher than an 18-story building, is 24 meters high, with four main carrier columns and a total of 107 columns." More weight is put on these pillars than the sum of 8 Eiffel Towers. However, despite its gigantic size, it has been standing as it was on the first day for 1500 years. It is introduced as a comparison is made with the Eiffel Tower to describe the size and weight of Hagia Sophia.

The documentary also touches upon the architectural firsts of Hagia Sophia. These firsts are mentioned. According to the design, four carrier columns will be erected in the center. Four piers will support these columns, and each column will be connected to the other with a 31-meter diameter arch. By supporting these arches with two semi-domes, the inner area of the building would be doubled, and the main dome would be placed on them. The idea of building a dome on two semi-domes, a first in history, would have given the emperor the size he wanted, and his design would keep the building standing forever. That is what happened. With this explanation, it

is mentioned that the firsts were included in the architectural design of Hagia Sophia and that these architectural firsts contributed to bringing the temple to the present day.

In addition to the firsts that Hagia Sophia has in terms of architecture, there are some technical mistakes in terms of architecture. Restoration processes as a result of these problems are also mentioned.

Despite the reconstruction of the dome, since other parts of the building were damaged, it started to sag constantly in the east-west direction. They built buttresses from the directions where it was constantly sagging to prevent this. However, these were not enough. One person realized that the main thing to do was on the north-south axis. Even when Mimar Sinan, the famous chief architect of the Ottoman Empire, is asked to restore the building, which was on the verge of collapse in the 16th century, the architect realizes the 1100-year-old secret of the dome and realizes that this elliptical shape is due to the carrier columns. Therefore, Sinan supports the building with eight buttresses on the north and south axes and compresses it from the ends of the ellipse, giving it a circular form. Mimar Sinan's intervention extends the life of the building. If Hagia Sophia survived until today, it was thanks to Mimar Sinan. It was the rushed engineering secret of Hagia Sophia that Sinan realized five centuries ago. Its explanation emphasizes that the inadequacy of the previous restoration works in Hagia Sophia is due to an architectural error. It is also mentioned that this technical error was corrected with the restoration made by Mimar Sinan.

In the documentary, it is mentioned that there are various mysteries in the process, from the construction of Hagia Sophia to the conquest of Istanbul. The first of the mysteries contained in Hagia Sophia is the "Crying Column," known as Hızır's fingerprint. This column is referred to as: According to rumors, after the conquest of Istanbul, the building was turned into a mosque, while Hızır Aleyhisselam grabbed it from here and turned the building to the qibla. So this hole is Khidr's fingerprint. The building has not moved even a millimeter since it was built. Hagia Sophia is facing the qibla more than other churches because it is older and was built before the invention of the compass. With its explanation, the mystery of changing the direction of Hagia Sophia towards the qibla is emphasized. It is said that this belief is not possible scientifically and that the building was built facing the qibla due to the geopolitical position of Istanbul.

Latin Invasion of Hagia Sophia is given as follows: According to the rumor, the Janissaries opened Dandolo's tomb on the day Istanbul was conquered. However, the tomb is empty. The Janissaries find only one helmet in the tomb, and Mehmet the Conqueror, the Venetian painter Gentile, who painted this helmet. He gives it to Bellini. However, during the restoration of Hagia Sophia in 1850, the tomb was reopened, but there was not the slightest report that it was empty. In other words, the empty tomb in 1453 is full in 1850, and its fate remains a mystery for 800 years. It is believed that the belief that Dandolo's tomb is empty does not match official records, thus creating a mystery.

The legends that the apocalypse will break out when the faces of the Seraphim are revealed are mentioned in the documentary as follows: Gaspare, who restored Hagia Sophia in 1847. While working on the 6-winged angel figures on the pendants, Fossati discovers that the angel on the eastern pendant has a face covered with plaster. These are the cross-haired men who are considered the guardians of heaven in Christianity. Seraphim. However, Fossati does not reveal the faces of other angels because, according to belief, these angels are the harbingers of the apocalypse, and the day will come when the faces of all four of them are revealed.

Deisis outside the Seraphim One of the mosaic mystery. Those who were lucky enough to survive the Crusader invasion were preserved during the Ottoman period. However, some were not so lucky. The Deisis mosaic is one of the most interesting mosaics in Hagia Sophia. Because whom the people depicted here are is still controversial in terms of art history. However, this precious work of art was just a trophy for the Latins. That is why they ripped out the gold pieces

here. However, the most important thing is that all of these mosaics were put under strict protection after 1453, and thus they have survived to the present day. It is mentioned as It is noted that the Deisis Mosaics were damaged during the Latin Invasion but that these mosaics were taken under protection with the Conquest of Istanbul.

When the Hagia Sophia documentary is evaluated as a micro discourse, the words used as a subject; are the temple, mosque, church, and cathedral. There is daily use of language in the documentary. It is observed that active sentences are preferred in the documentary. Active sentences are presented with historical reference connections: May 29, 1453. The 21-year-old young sultan of the Ottoman Empire, Mehmet II, conquers Istanbul and enters the city's main temple. While hundreds of Byzantine civilians were waiting for plunder and invasion, as the crusaders did two centuries ago, the young sultan in front of them spared their lives and allowed them to live their faith freely. When the Middle Ages were over, thousands of years of Byzantium disappeared into history. This is the rebirth moment of Hagia Sophia. It is a 1500-year-old mystery stretching from the Roman capital of Constantinople to the Ottoman capital. In this statement, reference is made to the Latin Invasion process from the day of the conquest of Istanbul. The connection between the end of the middle ages and the beginning of the new age is also referred to over the day of conquest.

In the content of the documentary, causality is established with historical references. In this entrance called the Narthex, the temple has three big doors, and each door has its legend. However, the most magnificent one, the emperor's gate, had special holiness. According to the belief, this gate was built on the boards of Noah's ark, and the Byzantine sailors used to come in front of this gate and pray before they set sail. The prayer of sailors in front of the temple's door built from Noah's Ark is an effort to connect with the belief that a holy person from the past would protect them.

Persuasion was used with the technique of presenting scientific rhetorical scientific evidence. Ethnographer Aytaç Bozkuyu thinks mysterious writing may have different meanings and stories. There is no evidence of Viking writing. Let me start here first. However, the proof that this could be the Turkish alphabet is our Orkhon alphabets and the runic alphabet in the West, and the alphabet currently used by the Sekel Turks living in Hungary today. Avars come to this region. The Avar ambassador named Kandik is coming to Istanbul in 558. We have significant evidence that they did this during that Hagia Sophia visit. In this respect, that runic alphabet was only used by the Avars at that time. Because our European colleagues read it from left to right in the Latin alphabet, they take the name " Halvdan, "which is thought to have come to Istanbul from a person mixed in with mythology. However, the probability that he came to Istanbul from Scandinavia is very, very low. When read from right to left, "The seal of God has been put here. The seal of God is here. It is written in a very interesting and exotic Turkish, such as "The spirits of God roam here. Presenting scientific evidence in the documentary is provided by the scientists' explanations. In this statement, explanations are made about how the mysterious Viking script might have been written.

Another persuasion technique used in the documentary is arousing curiosity. The magic of Hagia Sophia begins here. According to a rumor of its size and strength, Justinian brought a 455-year-old priest named Markitos to the construction site while the foundations of the building were laid, and the construction began on the day and time he had predicted. Some attribute the existence of this temple to its talismanic for 15 centuries. So it is inexplicably big and sturdy. It survived eight major earthquakes with a magnitude of 7, including the August 17, 1999 earthquake. So, is it talisman or science that provides all this? Now is the time to prove the truth. Statement, drawing attention to whether Hagia Sophia is talismanic or standing because it was built with scientific methods and provides a convincing basis for the explanation.

7. Conclusion

In this study, the Mysterious documentary History: Hagia Sophia was examined with the method of content and discourse analysis to determine the contribution of discourses towards cultural diplomacy to image and reputation. As a result of the analysis, the following findings were obtained: The macro discourse of the documentary consists of the history, architecture, and mysteries of Hagia Sophia. In line with these explanations, the first research question was "What are TRT Documentary's macro discourses on Hagia Sophia?" question has been answered.

The macro discourse frequencies developed from the history, architecture, and mysteries of Hagia Sophia are as follows: History (f=13), architecture (f=22), and mysteries (f=28) of Hagia Sophia. Considering this frequency distribution, it can be said that the discourse about the mysteries of Hagia Sophia was developed the most. In other words, TRT Documentary develops discourse by focusing on the beliefs and urban legends about Hagia Sophia. Therefore, the second research question, "What is the subject on which TRT Documentary develops the most discourse on Hagia Sophia?" is answered.

In the content of the macro discourse topics of the documentary, the history of Hagia Sophia, the construction process of the temple, the Nika Revolt, the Latin Invasion, and the conquest of Istanbul are mentioned. It is stated that with these topics, references to historical and cultural codes through the historical past of Istanbul and Hagia Sophia contribute to the development of cultural diplomacy. In the title of the architecture of Hagia Sophia, its architects, architectural features, engineering secrets, and restoration processes are explained. Therefore, the architectural features of Hagia Sophia also contribute to the cultural diplomacy that includes architectural structures and monuments.

Regarding the mysteries of Hagia Sophia in the documentary, Deisis mosaic, Noah's Ark, Priest Markitos, the closing of the middle ages, the division of Christianity, secret passages, six-winged angels, Viking writing, Immortal Duke, and fingerprints of Hızır are included. While addressing these issues, reference is made to cultural diplomacy by including cultural codes, religious beliefs, and legends. Legends about Deisis mosaics are interpreted with art history findings. Legends about Noah's Ark are examined with archaeological remains. Issues such as secret passages, Viking script, and Immortal Duke have been explained by scientific research. Religious issues such as Priest Markitos, Hızır's fingerprint, the end of the middle age, and the division of Christianity are explained with scientific proofs and contribute to the country's image and reputation by contributing to cultural diplomacy.

When the Hagia Sophia documentary is analyzed at a micro level, the use of a daily language draws attention. Active sentences are used. In these sentences, a causal relationship is established with historical references. When the documentary is examined in terms of rhetoric, it is seen that the techniques of arousing curiosity and presenting scientific evidence are used together. In this context, the third research question, "What is the rhetorical basis of TRT Belgesel's discourse on Hagia Sophia?" question is answered.

As a result, it is seen that TRT Belgesel, which is a cultural documentary filmmaker, contributes positively to cultural diplomacy with its discourses in the Mysterious documentary History: Hagia Sophia. The fact that he supports his discourses in this documentary with historical references and scientific explanations strengthens the documentary rhetorically. Thus, this scientific discourse language of TRT Belgesel, a public broadcaster, also contributes to the image and reputation of the country on an international scale.

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Kültür Diplomasisi Aracı Olarak Belgeseller: TRT Belgesel'in Ayasofya Söylemleri Üzerine Bir İnceleme

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Genişletilmiş Özet

Kültürel diplomaside uluslar kendine has kültürel varlıkları bir iletişim kanalı olarak kullanarak kendilerini tanıtmaya olanağı elde etmektedir (Yağmurlu, 2019, s. 1189). Kültürel diplomasi; insanların birbirleriyle etkileşim kurmasında, yabancı toplumların üyelerine ulaşılabilmesinde, diğer insanlarla güven esasına dayalı bir temel oluşturmaya yardımcı olmada ve diplomatik ilişkilerin gergin olduğu veya olmadığı ülkelerle yakınlaşma için esnek, evrensel olarak kabul edilebilir bir araç olarak hizmet etmede önemli bir rol almaktadır (Purtaş, 2013, ss. 3-4).

Dış politika faaliyetleri olarak nitelendirilen kültür diplomasisinde sanat, bilim, kültür, eğitim ve dini eserler, ulusların diğer yabancı toplumların algısını olumlu yönde değişmesine yardım etmektedir (Güzel, 2016, s. 346). Özellikle ortak kültürel dini miraslar, uluslararası diplomasiye gelişmesine katkı sağlayarak hem ülkelerin olumsuz imaj algısından kurtulmasını hem de sürdürülebilir bir diplomasiyi oluşturarak ulusları birbirine yakınlaştırmaktadır. Geçmişten günümüze değeri gittikçe artan bu ortak dini kültürel miraslardan bir tanesi de Ayasofya'dır.

Kültür diplomasisi açısından uluslararası alanda en çok rağbet gören varlıklar arasında Ayasofya da yer almaktadır. Yapımı tamamlandıktan sonra (Megale Ekklesia) Büyük Kilise olarak adlandırılan bu eşsiz eserde 5. Yüzyılda isim değişikliği yapılmıştır (Strunk, 1956, s. 177). Bu eser Sophia olarak nitelendirilmiştir. Ayasofya asıl olarak adını, Hıristiyan öğelerinden önemli bir parçasını oluşturan Kutsal Hikmet'ten (Theia Sophia) almaktadır (T. Deniz ve Savaşkan, 2018, s. 97).

Ayasofya, benzeri bulunmayan en önemli dini, tarihi ve kültürel bir yapıdır. Farklı dinlere bağlı mimari yapıları içerisinde barındırması bu yapıyı biricikleştirmiştir. Hem Katolik, Ortodoks hem de İslam dünyası için önemi tartışmasız çok büyük olan Ayasofya, sürdürülebilir kültürel bir diplomasi için yer aldığı bölgeye ya da ülkeye ciddi derecede avantaj sağlamaktadır (Pentcheva, 2011, s. 93). Ayasofya'nın gerek kutsal dini sembolleri gerekse mimari yapısı insanların dikkatlerini sürekli bu yapıya çevirmelerine neden olmuştur.

Günümüz teknolojisinin kitleler arasındaki mesafeyi kısaltması kültürlerin etkileşimini daha da hızlandırmaktadır. Kültürel diplomasi eşsiz eserler aracılığıyla etkileşimi arttırarak karşılıklı anlayışı geliştirmektedir. Dolayısıyla bu yapılar uluslar ve toplumlar arasında bilginin, düşüncenin, kültürün ve sanatın birbirinden etkilenmesine olanak sağlayarak kültürel diplomasiye sürekliliğini kalıcı hale getirmektedir (Shin, 2013, s. 205). Kültürel diplomasi faaliyetleri kapsamında bir ülkenin sahip olduğu eşsiz varlıklar o ulusun diğer kesimlerdeki insanlarla ilişkileri güçlendirmektedir ve buradaki amaç kültürel anlayışı kültürel pratiklerle sağlamaktır (Ang ve diğerleri, 2015, s. 366). Bu kapsamda kültürel diplomasiye sürekliliğini sağlamak için bir ulusun ilk olarak kültürünü yabancı

halklarla tanıştırmaları gerekir ve sahip olduğu önemli miraslar aracılığıyla bu kesimlerle etkileşimini uzun süreli olacak şekilde yapılandırması önem arz etmektedir.

Ayasofya Türkiye'nin eşsiz kültürel varlıklarından bir tanesidir. Bu yüzden kültürel varlıklar aracılığıyla insanların yabancı bir ulusun kültürüne ilgi göstermeleri beklenmektedir. Dolayısıyla, yabancı halkların ilgi gösterdikleri ulusun kültürünü yakından tanımak ve görmek için o ülkeyi ziyaret etmesi de ülkelerarası diplomasi açısından bir değer taşımaktadır (Okumuş, 2021). Bu diplomasiyle de halklar birbirlerine daha çok yaklaşabilmektedir.

Bu çalışmada kültür belgeselciliğinin uluslararası imaj ve itibar yönetimi açısından kültür diplomasisine katkısı ele alınmıştır. Araştırmada TRT Belgesel Youtube kanalının paylaşımları arasından rastgele örneklem metoduyla seçilen Gizemli Tarih: Ayasofya belgeseli kültür belgeselciliği açısından ele alınmıştır. Çalışma, kültür belgeselciliğine katkı sağlayan TRT Belgesel'in kamu yayıncılığı yaparken kültür diplomasisine yönelik söylemlerinin tespit edilmesi bakımından önem arz etmektedir. Ayrıca çalışma, kültür diplomasisine katkı sağlayan Ayasofya üzerine yapılan belgeselleri analiz eden ilk çalışma olması ve bu yönüyle literatüre katkı sağlaması açısından da önem arz etmektedir. Ayasofya belgeseli Maxqda programında Van Dijk'ın eleştirel söylem analizi ve içerik analizi metoduyla analiz edilmiştir. Analiz sonucunda şu bulgular elde edilmiştir: Belgeselin makro söylemini Ayasofya'nın tarihi, mimarisi ve gizemleri oluşturmaktadır. Bu açıklamalar doğrultusunda ilk araştırma sorusu olan "TRT Belgesel'in Ayasofya konusundaki makro söylemleri nelerdir?" sorusuna yanıt verilmiştir.

Ayasofya'nın tarihi, mimarisi ve gizemleri konusundan geliştirilen makro söylem frekansları şu şekildedir: Ayasofya'nın tarihçesi (f=13), mimarisi (f=22) ve gizemleri (f=28)'dir. Bu frekans dağılımı göz önünde bulundurularak en fazla Ayasofya'nın gizemleriyle ilgili söylem geliştirildiği söylenebilir. Bir başka deyişle TRT Belgesel Ayasofya konusundaki inanışlar, şehir efsanelerini odağa alarak söylem geliştirmektedir. Dolayısıyla ikinci araştırma sorusu olan "TRT Belgesel'in Ayasofya konusundaki en fazla söylem geliştirdiği konu nedir?" sorusuna yanıt verilmektedir.

Belgeselin makro söylem konu başlıklarının içeriğinde Ayasofya'nın tarihçesiyle ilgili mabedin inşa süreci, Nika İsyanı, Latin İstilas ve İstanbul'un fethine değinilmektedir. Bu konu başlıklarıyla İstanbul'un ve Ayasofya'nın tarihi geçmişi üzerinden tarihi ve kültürel kodlara yapılan atıflarla kültür diplomasisinin gelişimine katkı sağlandığı belirtilmektedir. Ayasofya'nın mimarisi başlığında mimarları, mimari özellikleri, mühendislik sırları ve restorasyon süreçleri anlatılmaktadır. Dolayısıyla mimari yapı ve anıtları içine alan kültür diplomasisine Ayasofya'nın mimari özellikleri de katkı sağlamaktadır.

Belgeselde Ayasofya'nın barındırdığı gizemlerle ilgili olarak; Deisis mozaiği, Nuh'un Gemisi, Rahip Markitos, orta çağın kapanışı, Hristiyanlığın bölünüşü, gizli geçitler, 6 kanatlı melek, Viking yazısı, Ölümsüz Dük ve Hızır'ın parmak izine yer verilmektedir. Bu konular ele alınırken kültürel kodlar, dini inanışlar ve efsanelere yer verilerek kültürel diplomasiye atıf yapılmaktadır. Deisis mozaikleriyle ilgili efsaneler sanat tarihi bulgularıyla yorumlanmaktadır. Nuh'un Gemisi ile ilgili efsaneler arkeolojik kalıntılarla irdelenmektedir. Gizli geçitler, Viking yazısı ve Ölümsüz Dük gibi konulara bilimsel araştırmalarla açıklama getirilmiştir. Rahip Markitos, Hızır'ın parmak izi, orta çağın kapanışı ve Hristiyanlığın bölünmesi gibi dini konular bilimsel ispatlarla açıklanarak kültür diplomasisine katkı sağlanarak ülke imajına ve itibarına olumlu yönde katkı sağlamaktadır.

Ayasofya belgeseli mikro düzeyde analiz edildiğinde gündelik bir dil kullanımı dikkat çekmektedir. Etken yapıları cümleler kullanılmaktadır. Bu cümlelerde tarihsel referanslarla nedensellik ilişkisi kurulmaktadır. Belgesel retorik açısından irdelendiğinde merak uyandırma ve bilimsel kanıt sunma tekniklerinin birlikte kullanıldığı görülmektedir. Bu bağlamda üçüncü araştırma sorusu olan "TRT Belgesel'in Ayasofya konusundaki söylemlerinin retorik dayanağı nedir?" sorusuna yanıt verilmektedir.

Sonuç olarak; kültür belgeselciliği yapan TRT Belgesel'in Gizemli Tarih: Ayasofya belgeselindeki söylemleriyle kültür diplomasisine olumlu yönde katkı sağladığı görülmektedir. Bu belgeseldeki söylemlerini tarihsel referanslar ve bilimsel açıklamalara desteklemesi belgeseli retoriksel açıdan güçlendirmektedir. Böylece kamu yayıncılığı yapan TRT Belgesel'in bu bilimsel söylem dili, uluslararası ölçekte ülkenin imaj ve itibarına da katkı sağlamaktadır.

Arařtırmacıların Katkı Oranı Beyanı/ Contribution of Authors

Yazarların alıřmadaki katkı oranları eřittir.

The authors' contribution rates in the study are equal.

ıkar atıřması Beyanı / Conflict of Interest

alıřma kapsamında herhangi bir kurum veya kiři ile ıkar atıřması bulunmamaktadır.

There is no conflict of interest with any institution or person within the scope of the study.

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