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ÜRDÜN ÜNİVERSİTELERİ ÖĞRENCİLERİNİN ARAPÇA
DUBLAJLI TÜRK DİZİLERİNİ KULLANIMLARI VE
DOYUMA ULAŞMALARI: ANKET ÇALIŞMASI.

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JORDANIAN UNIVERSITIES STUDENTS' USES AND
GRATIFICATION OF TURKISH DUBBED SERIES: A
SURVEY STUDY.

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MASTER'S THESIS

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Yukarıda adı geçen öğrenci tarafından hazırlanan ÜRDÜN ÜNİVERSİTELERİ ÖĞRENCİLERİNİN ARAPÇA DUBLAJLI TÜRK DİZİLERİNİ KULLANIMLARI VE DOYUMA ULAŞMALARI: ANKET ÇALIŞMASI. başlıklı bu çalışma 22/03/2019 tarihinde yapılan savunma sınavı sonucunda oybirliğiyle başarılı bulunarak, jürimiz tarafından yüksek lisans tezi olarak kabul edilmiştir.

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PREFACE

Always thankful and praise be to Allah who is always giving me this success. In truth, I could not achieve my current level of success without the strong support of my family and friends and all my thanks for my Supervisor Assoc. Dr. SÜLEYMAN HAKAN YILMAZ who provided advice and guidance throughout the research process. Thank you all for your unwavering support.

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ÖZET

Çalışmanın amacı Ürdün Üniversiteleri öğrencilerinin Arapça dublajlı Türk dizilerinin kullanımları ve doyuma ulaşmaları araştırmaktır. Bu bağlamda üç üniversiteden eşit şekilde seçilen örnekler alınmıştır (Ürdün Üniversitesi, Yarmuk Üniversitesi ve Haşimiye Üniversitesi) Toplam 420 öğrenci eşit şekilde üç üniversiteye bölünmüştür. Her üniversiteden kız ve erkek öğrenciler eşit şekilde 140 öğrenci alınmıştır, bu öğrencilerin 70'ı kız, 70'ı erkeklerden oluşmaktadır. Bu araştırmaların sonucundan öğrencilerin %65'inin Arapça dublajlı Türk dizileri seyretmekte olduğuna varılmıştır. Bu araştırmanın sonucunda Arapça dublajlı Türk dizilerinin izlenme nedeni izleyenlerin dekorasyonun ve doğa güzelliğinin cazibesi, Türk kültürünü ve Türk halkını tanımak ve Türk oyunculuğunun güzel olmasındandır. Örneklerden alınan araştırma sonucuna göre Türk dizilerinin izlenmesi eğlenme, rahatlama, boş zamanlardan kurtulma ve Türk yaşamıyla ilgili bilgiler vermiştir. Araştırmaların sonucuna göre en çok izlenen Arapça dublajlı Türk dizilerinin arasında Kiralık Aşk, Çilek Kokusu, Kiraz Mevsimi ve İlişki Durumu Karışık, araştırmaya katılan kişilerin Türk dizilerindeki en çok ilgilendikleri konular ise sosyal sorunlar, romantizm ve vatan millet sevgisi olduğu belirlenmiştir.

Anahtar kelimeler: **Türk Dizileri, Dublaj, Ürdün Üniversiteleri, Kullanımları ve Doyuma Teorisi.**



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Tezin İngilizce Adı **Jordanian Universities Students' Uses and Gratification of Turkish Dubbed Series: A Survey Study.**

SUMMARY

The study aimed to know Jordanian Universities Students' Uses and Gratification of Turkish Dubbed Series into Arabic through by using the survey method on the equal stratified sample from each three selected universities: (University of Jordan, Yarmouk University, and Hashemite University). A total of (420) students divided equally on the three universities, each university includes (140) students divided equally between Males and Females, (70) Males and (70) Females. The study revealed that (65%) of the sample who watching of Turkish Dubbed Series into Arabic. The study found that the most prominent motives of the study's sample to Turkish Dubbed Series into Arabic are: "Enjoy landscaping and decoration", "To know about the nature of Turkish society and culture", and "To enjoy Turkish acting performance". The results indicated that the most achieved gratifications of the study sample are: "It made me fun, diversion, and entertainment", "Get rid of leisure time", and "It provided me information about Lifestyle in Turkey". In addition, the results revealed that the Turkish dubbed series into Arabic of watching by the sample of the study are: "Kıralık Aşk", the next series "Çilek Kokusu", then "Kiraz Mevsimi" and "İlişki Durumu Karışık". As for the most important issues that interested the samples of watching of Turkish Dubbed Series into Arabic are: "Social issues, romantic issues, and issues of homeland defense".

Keywords: Turkish Series, Dubbing, Jordanian Universities, Theory of Uses and Gratification.

CONTENTS

Bilimsel Etik Sayfası.	III
Yüksek Lisans Tezi Kabul Formu.	IV
PREFACE	V
ÖZET	VI
SUMMARY	VII
CONTENTS	VIII
LIST OF TABLES	XII
LIST OF SHAPES	XIV
INTRODUCTION	1
FIRST CHAPTER	3
METHODOLOGY	3
1.1 Study Problem	3
1.2 Importance of the study	3
1.3 Objectives of the study	4
1.4 Study questions	4
1.5 Study hypotheses	5
1.6 Concepts of the study	6
1.7 Limitations of the Study	6
1.8 Determinants of Study	6
1.9 Previous studies	7
1.10 Type of study and methodology	9
1.11 Society and Sample Study	10
1.12 Data Collection Tool	11

1.13 Validity and Reliability Test.....	11
SECOND CHAPTER.....	13
LITERATURE REVIEW.....	13.
2.1 Drama: Concept and Appearance.....	13
2.1.1 The concept of drama.....	14
2.1.2 Overview about the history of drama.....	14
2.1.2.1 Historical Drama.....	14
2.1.2.2 Modern Drama.....	15
2.1.2.2.1 Theater (Shakespeare).....	16
2.1.2.2.2 French Theater.....	16
2.1.2.2.3 Contemporary Drama.....	16
2.2 Drama Forms.....	17
2.3 Television Drama.....	19
2.3.1 Television.....	20
2.3.2 Development of Television Drama:	21
2.3.3 Types of TV drama.....	22
2.4 Turkish Drama.....	23
2.4.1 Turkish theater between rooting and Westernization.....	24
2.4.1.1 Popular Theater in the Ottoman era.....	25
2.4.1.2 Republican era of the Turkish theater.....	25
2.4.1.3 Private Theaters.....	27
2.5 Turkish TV Drama.....	28
2.6 Dubbed Drama.....	28
2.6.1 How are dubbing series?	30

2.6.2 Characteristics of dubbed series.....	30
2.7 Turkish dubbed series into Arabic.....	31
2.7.1 Stories of the Turkish dubbed series into Arabic.....	34
2.8 Uses and Gratification Theory.....	35
2.8.1 Definition.....	35
2.8.2 Origin of Theory.....	36
2.8.3 Theory hypotheses.....	38
2.8.4 Elements of the theory of Uses and Gratification.....	38
2.8.5 Criticism of the theory of Uses and Gratification.....	40
THIRD CHAPTER.....	41
RESULTS of the Study and Discussion.....	41
3.1 The extent of watching Turkish dubbed series into Arabic.....	41
3.2 Reasons for not watching Turkish dubbed series into Arabic.....	41.
3.3 The reasons for watching Turkish dubbed series into Arabic.....	42
3.4 Patterns of exposure to the Turkish dubbed series into Arabic.	43
3.4.1 Number of Turkish dubbed series into Arabic that watched by sample.....	44
3.4.2 The nature of watching samples of the Turkish dubbed series into Arabic.....	44
3.4.3 The way to watch the Turkish dubbed series into Arabic.....	45
3.4.4 Periods of watching Turkish dubbed series into Arabic.....	45
3.5 Turkish dubbed series into Arabic that watched by samples.....	46
3.6 Preference of samples for Turkish dubbed series into Arabic other series.....	47
3.7 Reasons for preference of Turkish dubbed series into Arabic.....	47

3.8 Paying attention to the issues posed by the Turkish dubbed series into Arabic.....	48
3.9 Motives to watch Turkish dubbed series into Arabic.....	49
3.10 Achieved gratification from watching Turkish dubbed series into Arabic.....	50
Test results of hypotheses.....	52
SUMMARY of RESULTS.....	69
CONCLUSIONS AND RECOMMENDATIONS.....	73
REFERENCES.....	75
APPENDIX A: Survey Form (Questionnaire).....	80
APPENDIX B: List of academic arbitrators.....	88

LIST OF TABLES

Table-1: Distribution of the sample of the study.....	10
Table-2: Demographic factors of the sample study.....	10
Table-3: Reliability coefficient for center study.....	12
Table- 4: List of Turkish dubbed series into Arabic.....	31
Table-5: The degree of watching the sample of the Turkish dubbed series.....	41
Table-6: Reasons why sample did not watch the Turkish series dubbed into Arabi.	42
Table-7: Reasons for watching Turkish dubbed series into Arabic.....	43
Table-8: The number of Turkish dubbed series into Arabic that watched by sample	44
Table-9: with who you see Turkish dubbed series into Arabic.....	44
Table-10: Method of watching of Turkish dubbed series into Arabic.....	45
Table-11: Periods of watching of the Turkish dubbed series into Arabic.....	45
Table-12: Turkish dubbed series into Arabic that watched by samples.....	46
Table-13: The preference of Turkish dubbed series into Arabic on other series.....	47
Table-14: Reasons for preference of samples to Turkish dubbed series into Arabic on other series.....	47
Table-15: the degree of samples interest in the issues posed by the Turkish dubbed series into Arabic.....	48
Table-16: Motives to samples watch Turkish dubbed series into Arabic.....	49
Table-17: Achieved gratification by samples from watching Turkish dubbed series into Arabic.....	51
Table-18: T-Test between degree of watching of samples Turkish dubbed series into Arabic on depending on the variable gender.....	52
Table-19: ANOVA-Test between degree of watching of samples Turkish dubbed series into Arabic on depending on the variable university.....	52

Table-20: T-Test between degree of watching of samples Turkish dubbed series into Arabic on depending on the variable college.....	53
Table-21: ANOVA-Test between degree of watching of samples Turkish dubbed series into Arabic on depending on the variable academic year.....	53
Table-22: LSD-Test between degree of watching of samples Turkish dubbed series into Arabic on depending on the variable academic year.....	54
Table-23 ANOVA-Test between degree of watching of samples Turkish dubbed series into Arabic on depending on the variable monthly income of the family.....	54
Table-24: T-Test between motivations from watching of samples to Turkish dubbed series into Arabic depending on the variable gender.....	55
Table-25: ANOVA-Test between motivations from watching of samples to Turkish dubbed series into Arabic depending on the variable university.....	56
Table-26: T-Test between motivations from watching of samples to Turkish dubbed series into Arabic depending on the variable college.....	57
Table-27 ANOVA-Test between motivations from watching of samples to Turkish dubbed series into Arabic depending on the variable academic year.....	58
Table-28: ANOVA between motivations from watching of samples to Turkish dubbed series into Arabic depending on the variable monthly income of the family.....	59
Table-29: LSD-Test between motivations from watching of samples to Turkish dubbed series into Arabic depending on the variable monthly income of the family.....	60
Table-30: T-Test between achieved gratifications from watching of samples to Turkish dubbed series into Arabic depending on the variable gender.....	61
Table-31: ANOVA-Test between achieved gratifications from watching of samples to Turkish dubbed series into Arabic depending on the variable university.....	61
Table-32: T-Test between achieved gratifications from watching of samples to Turkish dubbed series into Arabic depending on the variable college.....	62

Table-33: ANOVA-Test between achieved gratifications from watching of samples to Turkish dubbed series into Arabic depending on the variable academic year.....	63
Table-34: ANOVA-Test between achieved gratifications from watching of samples to Turkish dubbed series into Arabic depending on the variable monthly income of the family.....	64
Table-35: ANOVA-Test between degree of watching of samples to Turkish dubbed series into Arabic and the reasons of watching.....	65
Table-36: LSD-Test between degree of watching of samples to Turkish dubbed series into Arabic and the reasons of watching.....	65
Table-37: ANOVA-Test Test between degree on watching of samples to Turkish dubbed series into Arabic and achieved gratification of this watching.....	66
Table-38: LSD-Test between degree on watching of samples to Turkish dubbed series into Arabic and achieved gratification of this watching.....	67
Table-39: Pearson (r)-Test between the reasons for the preference of Turkish dubbed series into Arabic and topics of interest to samples in these series.....	68
Table-40: Pearson (r)-Test between the motives of watching of samples Turkish dubbed series into Arabic and achieved gratification from watching.....	68

LIST OF SHAPES

Shape-1: Reliability coefficient for center study.....	12
Shape-2: Describe the model of Uses and Gratification.....	37

APPENDIX A: Survey Form (Questionnaire).....	76
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APPENDIX B: List of academic arbitrator.....	84
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INTRODUCTION

Dramatic works are considered one of the important programs that presented by Arab satellite channels to the side of News and other program. The importance of these works (Series) affects spectators' culture and their attitudes. Each culture has its own pattern of values. The values support the cohesion, stability, and continuity of culture; the values justify the behavior and ideas of individuals and define their cultural privacy. (Al-Hadithi, 2002: 175).

The growth of communication, which led to the emergence of a phenomenon communication, called "Mass Communication", which has become the focus of the attention of academics and students of communication sciences. This phenomenon reflects their interest in communication and the social effects result from the contact of a group of workers in media institutions and massive crowds of people inside or outside the country. (Al-Mousa, 2009: 25).

The transition stage in the media emerged in the second half of the 20th century as a result of the evolution of satellite technology. Whereas the spread of satellite dishes that allows the spectators to watch hundreds of local and international television channels in different places in the world, known as "Direct Broadcasting Satellite". (Makkawi, 2003: 116).

Television has spread widely, presented varied contents and different methods of presentation of content, so specialized channels have increased and appeared satellite channels of religious, sports, and some channels have specialized to show movies and series only. Television series are one of the most important programs on television and the series have a special position although other television programs.

Recently, a lot of Arab satellite channels to broadcast dubbed series into Arabic, these series have begun to spread rapidly in Arab societies, some of these series: Turkish, Indian, Asian and others, which some people considered a kind of "cultural invasion". The dubbed series acquire a privileged position comparing with other media materials, due to their ability to convey ideas that reflect different

concepts and ideas, as well as their ability to influence spectators indirectly. (Alush, 2007: 5)

Turkish dubbed series into Arabic are the most prevalent in Arab satellite channels among other dubbed series, in view of their ability to attract many spectators; they contain stories, new topics and exciting artistic performance. On the other hand, the values, customs, and traditions' Turkish dubbed series into Arabic disagree with our conservative Islamic societies, that left the social and cultural impact to be reflected in the behavior of some people of society who watch them exaggeratedly, and they spend long times to watch them, Some of the audience imitated their characters and stars by wearing same clothes or figurations or the way to form emotional relationships and so on. (Abu Araida, 2015: 3)

On the basis of the above, the Turkish dubbed series have been welcomed by the public in our Arab societies although the different series' values and culture comparing with Arab's values and culture, so this study seeks to know "Jordanian Universities Students' Uses and Gratification of Turkish Dubbed Series: A Survey Study".

FIRST CHAPTER

METHODOLOGY

1.1 Study Problem

Arab satellite channels have generally witnessed a remarkable increase broadcasting Turkish dubbed series into Arabic; also, this increase has been accompanied by a further increase in the number of spectators of the series.

Despite of the increase, the previous studies did not address Jordanian university students by searching, testing and the uses of this society for Turkish dubbed series into Arabic, knowing that these series contain values and a different culture for Arab and Islamic culture, which makes the problem of study, represent in the following question: What are Jordanian universities students' uses and gratification of Turkish dubbed series?

1.2 Importance of the study

The importance of the study stems from the following points:

1. This study is considered, within the limits of the researcher's knowledge, the first study that deals with the subject of Turkish dubbed series into Arabic in Turkish universities.
2. Knowledge how to Jordanian university students were influenced by the Turkish dubbed series Arabic, their uses, and gratification that they seek to achieve .
3. In scientific aspects, we hope through this study that we contribute to motivating who produce Turkish series by providing content that helps to strengthen the relations between Turkish people and Arab people.
4. We hope that the makers of Arab series develop their dramatic productions for competing Turkish series to lead the Arab series taking place instead of Turkish series.
5. This study treats the subject that is still the focus of the academic community, educational, and media in Jordan and the Arab world in general.

1.3 Objectives of the study

The main objective of this study is to understand the motivation of Jordanian students to watch Turkish dubbed series into Arabic under the theory of uses and gratification. From this goal, a set of sub-goals can be summed up in knowledge:

Knowledge of Turkish dubbed series by viewing the study sample.

Knowledge of the patterns of exposure or not exposure the sample study of Turkish dubbed series.

Knowledge of the motivation of viewing the study sample of the Turkish dubbed series.

Knowledge of the main topics of interest to the study sample, which is covered by Turkish dubbed series.

Knowledge of value and concepts, which is included in Turkish, dubbed series.

Knowledge of gratification achieved in the study sample watching Turkish dubbed series.

Knowledge of positive and negative effects to follow the study sample of the Turkish dubbed series.

1.4 Study questions

This study attempts to answer the following questions:

What are the motives of viewing the study sample of the Turkish dubbed series?

What are patterns of exposure the study sample of the Turkish series dubbed?

What are the reasons that prevent the follow-up the study sample of Turkish dubbed series?

What Turkish series do you prefer the study sample to watch it?

What are the reasons for preferring Turkish dubbed series to other series in the sample?

What are the most important topics that interest the sample in the Turkish dubbed series?

What are the gratifications achieved in the study sample of watching Turkish dubbed series?

1.5 Study hypotheses

The study hypotheses are as follows :

First Hypothesis: There are differences of statistical significant in the level of the students of Jordanian universities to watch Turkish dubbed series into Arabic due to demographic factor: (Gender, University, type of college, academic year, and monthly income of the family).

Second Hypothesis: There are differences of statistical significance in the motivation of the sample to watch Turkish dubbed series into Arabic due to demographic factor: (Gender, University, type of college, academic year, and monthly income of the family) .

Third Hypothesis: There are differences of statistical significance in achieved gratification to watch Turkish dubbed series into Arabic to the sample due to of demographic factor: (Gender, University, type of college, academic year, and monthly income of the family) .

Fourth Hypothesis: There is a statistically significant relationship between degree of watching of samples to Turkish dubbed series into Arabic and the reasons of watching.

Fifth Hypothesis: There are differences of statistical significance between the level of sample to watch Turkish dubbed series into Arabic and their achieved gratification from the watching.

Sixth Hypothesis: There is a correlative relationship between the reasons of preferring Turkish dubbed series into Arabic from other series and subjects that interested the sample in these series.

Seventh Hypothesis: There is a correlative relationship between the motivations of the sample to watch Turkish dubbed series into Arabic and achieved gratification from the watching.

1.6 Concepts of the study

Uses and Gratification: The theory of uses and gratification is concerned with describing the members of the public as motivated by social and psychological influences to use the media in order to obtain special results that are called "Gratification".(Kardash, 2005: 12)

Series: is one form of art that is based on a story or a tale that a writer or author narrates through dialogue that mentioned by characters and based on the story which has certain relations with each other, so that characters create events and engaged in an evolving framework of growth. (Ali and Sharaf, 1997: 245)

Turkish dubbed series into Arabic: are series of dramatic episodes that were written by Turkish Language and acted by Turkish actors, and several productions art companies have dubbed into Arabic, then broadcasted by Arab satellite channels.

Dubbed: integrating Arabic interpreted sound from the foreign language that the actors speak in series as if the actor speaks Arabic. (Kharis, 2015: 7)

University Student: The person has registered to obtain a degree according to the activities of the university (General Secretariat of Association of Arab Universities, 2008). For the purposes of this study, the students of the three Jordanian universities were chosen (Yarmouk University, Hashemite University, and University of Jordan).

1.7 Limitations of the Study

Spatial limits: The Hashemite Kingdom of Jordan. University of Jordan in Amman, the capital of Jordan. Yarmouk University in Irbid Governorate. Hashemite University in Zarqa Governorate.

Time limits: From the first of April, 2018 - To The end of July, 2018.

1.8 Determinants of Study

The determinants of the study are that the study will be based on samples of Jordanian university students (Yarmouk University, University of Jordan, and Hashemite University). The results we will reach may not be circulated to other

segments of non-university youth, but it will be valid for generalization to Jordanian university youth because they relied on a random sample of these students.

1.9 Previous studies

1.9.1 Khreis study (2015) entitled "Jordanian Women's Uses and Gratification of Asian Doiblage Drama".

The study aimed to know the uses of Jordanian women for the Asian dubbed series (Indian, Chinese, Japanese, and Korean) and the motivated of the exposure and gratification, through a field survey on a sample (400) Jordanian woman who watch the series .

The results found that (87.5%) of the study sample that the women watch Asian dubbed series, Indian drama was the most kinds of drama of watching by the study sample, the next Korean, then Japanese and Chinese drama. The main motives of the study sample were: bring joy, amusement, entertainment, enjoying the landscape, decoration, Enjoy the sweetness of the songs, and accompanying music .

The results indicated that the most achieved gratification in the study sample is ritual gratification, the most important: it made me the joy, amusement; entertainment, enjoying the landscape, decoration, and making me know new ideas from Asian social environments. The most negative of these series from the point of view of the sample in the following order: violation of Arab and Islamic values, and review the woman's body clearly that affect the behavior of Jordanian women.

1.9.2 Al Masri study (2013) entitled "The impact of dubbed series in Arab satellite channels on the values of Palestinian University Youth".

The study aimed to detect the impact of dubbed series in the Arab satellite channels on the values of the Palestinian young university, and to know their awareness of the seriousness of these series on values through a field survey on sample of (123) students from Palestinian's colleges and universities.

The results showed that (78%) of the study sample to watch the Turkish series; the most popular channels of the sample to watch the Turkish series are: MBC 4 (16%), CBC 2 (15%), Panorama Drama (14%), while (22%) do not watch. the top reasons for not watching the sample of these series: View Behaviors, value, concepts do not conform to our religion (100%), their objectives are fictional and do not conform to reality (74%), and lack of time.(%51.8)

The results indicated that these series negatively affect modesty (57%), negatively affect on devoutness and religious commitment (50%), negatively affect

on parents and keeping good relations with relatives(41%), while the effects of the series were positive on: ambition (68%), love and fondness (62%), the vineyard, the sacrifice, and friendship by (60%) for both of them, the top negative behaviors that adopted by viewers of these series: wasting time (93%), as well as the neglect of religious duties (89%), and the admiration of stars (88%).

1.9.3 Darwish and Alsmasiri Study (2010) entitled "Uses university youth of Turkish series, and their awareness of the effects".

The study aimed to identify the effects that created by watching Turkish series of university youth, the study was applied to random sample of (200) of Yarmouk University students in Jordan that distributed equally between males and females to four colleges , two of them were scientific colleges and two of them were literary colleges.

The study found that (81.5%) of the sample to watch Turkish series and the most watched series were: (Gümüş / Nour's, Ihlamlar Altında / Lost Years”, and Bitter Life). The study showed that 71.8% of the study sample prefers to watch Turkish series more than Arab series. It revealed that the most utilitarian motives of watching the Turkish series is "to know what is happening in Turkish society by (62.6%)”.

With regard to the acclimatized motives under: “Accidence to enjoyment and entertainment at (84.6%), as the most important of the acclimatized motives”. It was one of the most important Turkish series “Enjoyment the Natural landscapes in the series” and “To enjoy the beauty of the characters” then “the desire to know the new ideas presented by these series.”

1.9.4 Al-Safar Study (2012) entitled "The attitudes of Kuwaiti university students towards drama series dubbed in Arabic channels".

The study aimed to identify the trends of the Kuwaiti university youth towards the dubbed series that show on the Arab satellite channels that are being watched in Kuwait, it was done through a field survey on a sample of (600) from university of Kuwait and the Gulf University for Science and Technology.

The study has reached to a set of the most important results that females have levels of watching for dubbed series more than males with regard to: satisfying knowledge, enjoyment, emotion and gratification of Social, emotion, aesthetics, and entertainment. The results showed differences in the levels of watching the two dubbed series in Kuwait. The results in terms of viewing motives showed differences in favor of females than males to watch dubbed series.

1.9.5 Auter (P. et.al (2010) "Effects of Viewing Drama on Egyptian and American Youths' Perceptions of Family".

The study aimed to know the effects of television dramas on male and female perception of social reality, family concepts, and society. It also aimed to find out the differences in the amount of television material consumed, and their perception of social reality between the American and Egyptian cultures by conducting a field survey on a random sample of (323) single of Bachelor Degree students distributed between America and Egypt.

The study has showed for the absence of statistically significant differences in the intensity of watching television due to gender variable. In addition, that the amount of presentation forms of television drama plays a big role in the effectiveness of television in the transfer of messages. As results show that is a positive relationship between realizing the importance of television and between realizing that the family was expressed by television to represent a sample of real families.

The study concluded that there was a direct relation between the density of youth watching drama and to consolidate the understanding of family concepts in society. The samples, in the United States, also believe that the nature of the family composition that presented in the television drama does not resemble the real world, unlike the Egyptian samples. This is an indication that Egyptians watch television more than Americans.

1.10 Type of study and methodology

This study is a part of descriptive research which aims to study the description of scientific phenomena, surrounding conditions in their environment, and the scientific field which its belong. This method is to visualize the relationship between it and other phenomena affecting and affected. It also visualizes the shape of relations between their variants that based on the use of methods, scientific research tools, which fit the goals and the researcher seeks to achieve this approach. (Hussein, 1967: 87)

The survey model has various advantages in terms of being economic and able to collect a large number of data at the same time. (Bilecen, 2010: 48) The study uses the field survey methodology on a sample of Jordanian university students.

1.11 Society and Sample Study

The study community is composed from Jordanian university students, where the following universities were selected (Yarmouk University, Hashemite University, and University of Jordan) in the capital of Amman, Irbid Governorate and Zarqa Governorate.

An equal class sample was selected from all three selected universities with a total of (420) students divided equally on the three universities so that each university includes (140) students divided equally between males and females with (70) each. Table 1 shows the sample distribution.

Table-1: Distribution of the sample of the study.

University \ Gender	Female	Male	The Total sample of each university
Yarmouk University	70	70	140
Hashemite University	70	70	140
University of Jordan	70	70	140
Total	210	210	420

The following is a detailed description of the demographic characteristics of the sample study, as shown in Table (2).

Table-2: Demographic factors of the sample study.

Variable	Category	Frequency	Percent
Gender	Male	210	50%
	Female	210	50%
University	Yarmouk University	140	33.3%
	Hashemite University	140	33.3%
	University of Jordan	140	33.3%
College	Faculty of Science	210	50%
	Faculty of Humanities	210	50%
Academic Year	First	60	14.3%
	Second	67	16%
	Third	106	25.2%
	Fourth	97	23.1%
	Fifth	90	21.4%
	Less than 500 JD	124	29.5%

	500 - less than 750 JD	106	25.2%
	750 - less than 1000 JD	94	22.4%
	1000 JD and more	96	22.9%
Total = 420			

1.12 Data Collection Tool

It was developed "Questionnaire" to be applied to the study sample of Jordanian university students, in order to obtain answers to the study questions. The questionnaire included a set of questions covering the characteristics of the study sample and sample of Turkish dubbed series into Arabic and their themes. The time periods in which watching of Turkish series along with more watching series, as well as a set of questions on why habits and patterns of watching Turkish series. The degrees of achieved gratification by watching Turkish dubbed series into Arabic and the degrees of motives watching these series.

1.13 Validity and Reliability Test

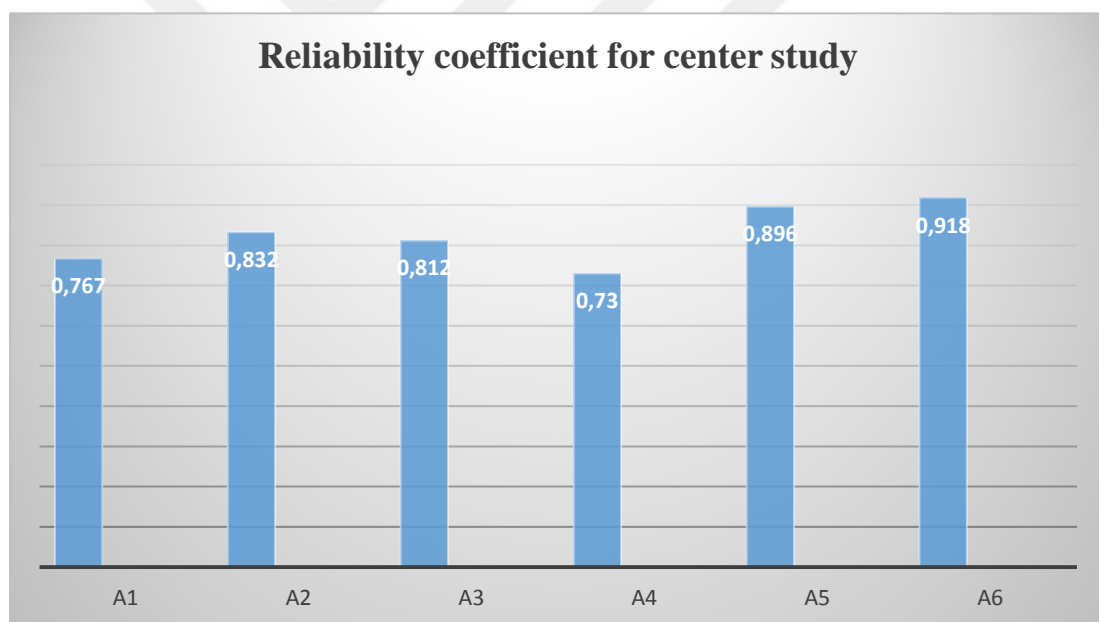
A pre-test: It was carried out through the distribution of the questionnaire on 10% of the sample study at (42) students from the three Jordanian universities to make sure the questions are clear and understanding of the students where the required modifications were made to some questions the result of this test.

Validity Procedures: To verify the validity of the study tool (Questionnaire), the questionnaire was presented to a group of media professors to ensure that the questionnaire includes all aspects of the research problem that they are consistent with the objectives and questions of the study, as well as to improve its language formulation, streamlining, clarify, and improvement before applying it to the study sample.

Reliability Procedures: The researcher used the statistical analysis program (SPSS) where used Cronbach's Alpha (α) or so-called internal consistency in order to ensure the reliability of the study tool (questionnaire). Where the coefficient calculates the link of each axis of the resolution with the domain to which it belongs, where the researcher kept the question in case the treatment is strong or positive and delete the question in case the coefficient is weak or negative. Table (3) shows the value of the reliability coefficient for each axis of the questionnaire.

Table-3: Reliability coefficient for center study

Axis	Reliability Coefficient
A1: The reasons why the samples did not watch Turkish dubbed series into Arabic.	$\alpha= 0.767$
A2: The reasons why the samples watch Turkish dubbed series into Arabic.	$\alpha= 0.832$
A3: The reasons of samples prefer to watch Turkish dubbed series into Arabic.	$\alpha= 0.812$
A4: Issues presented by Turkish dubbed series into Arabic and raise the interest of samples.	$\alpha= 0.730$
A5: The motives watching of Turkish dubbed series into Arabic by samples.	$\alpha= 0.896$
A6: The achieved gratification watching of Turkish dubbed series into Arabic by samples.	$\alpha= 0.918$



Shape-1: Reliability coefficient for center study.

Statistical Methods :

The researcher used the statistical analysis program (SPSS) to analyze the study data after the distribution of the questionnaire on the sample of the study. It was based on the following statistical measures: Frequencies and Percentages, Mean, Std. Deviation, Independent Samples T-Test, One way Anova, LSD, and Cronbach Alpha.

SECOND CHAPTER

LITERATURE REVIEW

2.1 Drama: Concept and Appearance.

Preface

The drama appeared in Greek religious ceremonies in the form of songs accompanied by dancing, some people believe that the drama is due to the worship of a group of gods, especially Gods Artemis and Dionysius, and the play developed by glorifying religious rituals. (Eid, 2007: 7)

Aristotle was the first person who took the drama in his book "The Art of Poetry" by saying: that "Imitation is the origin of art" and the drama includes action and watching, It consists of two parts: (The work of the author and the process of incarnation). The word drama derived from the ancient Greek verb "Dra" means "work", if we look at the word drama as a work or movement or event, it is "simulation" because the simulation includes work, movement and event (Al Nadi, 1993: 4)

Drama is a form of art that is complete only through certain artistic elements. Dramatic work cannot be done without relying on important elements: **Characters** and **Text**. The characters express themselves through dialogue, and relate to each other in different events in the drama, and go through conflicts that governed by an artistic plot with a certain form and purpose.

In addition to the word, text, or story, it is an important component of the dramatic work and it is the basis for building the work. In addition to the other components that are no less important in terms of photography, editing, directing, and others.

The drama also includes acts by persons; clarifies the relationship of one to the other, and clarifies the positions that they share within the boundaries of the drama who perceived by the writer or the author of story. (Al Nadi, 1993: 6)

Drama can also be understood as a new construction of life, it is a mind-controlled building, not by the chance. Drama is a form of art based on the artist's perception of a story about characters involved in events. This story tells itself through dialogue between the characters, but drama is not just an event; it is also an emotional response to these events and the underlying elements of conflict. It makes the viewer part of the world it presents. (Khadour, 2013)

2.1.1 The concept of drama

The word drama derived from the ancient Greek verb "Dra" means "work", if we look at the word drama as a work or movement or event, it is "simulation" because the simulation includes work, movement and event. Drama is a common term that began in Greek and then moved to all languages.

New definitions of drama have appeared, such as:

The Definition of Drama in the Oxford Dictionary: "A play for theatre, radio, or television".

The Definition of Drama in the Dictionary (B.B.C): "That is only a play on theatre, television or radio".

Longman Dictionary refers to: "The drama is no longer limited to theatrical art only, but spread to other arts in other radio, television and cinema".

The most precise definitions that interpreted the drama were more detailed, that definition that drama is "a form of art", based on filming the story or a story narrated by a writer or author through dialogue on the lips of characters with certain relationships, and the events are created and shared in another evolving framework of escalation. (Ali and Sharaf, 1997: 245)

2.1.2 Overview about the history of drama

2.1.2.1 Historical Drama

The drama appeared in Greek religious ceremonies in the form of songs accompanied by dancing, the first to speak about the drama was the Greek philosopher Aristotle in his famous theory known as simulation, in his famous saying: "The epic, the tragedy, even dazzling and Dathermpos" (Talis 1968: 3-4).

The first emergence of drama was a representational art as a result of the instinctive human inclination of the simulation embodied by Aristotle in his book "The Art of Poetry", "Simulation is the origin of art," he says. That is, all arts, including epic poetry, tragedy, comedy and music, are manifestations of the simulation "(Taleys 1968: 1)

Aristotle talked about the difference of art according to the subject, He said: "The mimics mimic the actions of their owners are necessarily either good or evil,

because the difference of morality is almost confined to these two classes, as the ethics of people differ in virtue and virtue". (Talis 1968: 8)

The drama has gone on in different stages of development, and it did not emerge from the Greek domain only after it became relating to the lives of the Greeks and their faith, which was based on the rituals of play and lyric, in his book "Drama of the World". Greece was considered the first to take care of the theater, set him a special system, and the world took this art" (Al Dessoki, 1970: 6)

The transition of theater from Greece to the outside was through the gate of Roman civilization; considering that this civilization is the successor of the Greek political influence, military and cultural, whereas Romans imitated the Greeks. The Romanian play, which has a great impact in modern European plays in France, Italy and England was a tradition of the Greek play, Roman writers had stolen Greek literature, they loot it. (Al Dessoki, 1970: 9)

However, Edith Hamilton sees: "The Roman drama, whatever it was originally imitated, took on its own style which later reflected the Roman character "(Hamilton, 1997: 5).

Hanna Abbod sees in the introduction to his translation of the book "Roman style in literature, art and life." That the world has two styles in the art of drama: "Greek style and Roman style". The first one is a quiet style, sedate and realistic far from extremism and exaggeration, taking into consideration the human dignity, and seeks to tame the monsters of animal instincts in the depths of the human, the second is exactly the opposite of the first. (Hamilton, 1997: 6)

Egypt presented dramatic models during the second millennium or third BC, one of the most famous dramas, which was presented in Egypt Pharaonic myth of Isis and Osiris. The Museum of Berlin and the Museum of London are kept by the texts of the play was provided by one of the teams play the roving. The Berlin keeps some special references to the actors, indicating that the Egyptian theater has also known the director. These plays performed by the Egyptian theater were performed outdoors, and in the Temple of God Post in 2900 BC. (Aslin, 1991: 62)

2.1.2.2 Modern Drama

Modern theater in Europe was not in isolation from traditional cultural engagement inherited from the Greek and Roman civilizations, the European theater heritage was then found in various forms and forms, in different European countries, the most prominent are summarized as follows:

2.1.2.2.1 Theater (Shakespeare)

Technical studies confirm that he is dating the modern theater in Europe with the birth of English theater based on the Shakespeare Theater, that had an impact on the development of the world stage, the historians and critics summarized the role by saying: "Shakespeare developed theatrical production, but created it again, and control in the middle, while others remained prisoners of that center. He had built his plots with a capacity that no one had lived in".

In addition, they see that what the literature (Shakespeare) drama has since become a real transformation in the course of drama, "This is due to the theory of the substantive equivalence advocated by (T.S. Eliot), He criticizes "Hamlet" in the year 1919. The theory is actually a law of the laws of art. This theory has become a measure that weighted by works of art (Elliott) was the first critic of the twentieth century, did not leave a work of Shakespeare, but dealt with the study. "(Rushdie, 1968: 121-122)

2.1.2.2.2 French Theater

In France, most of the theatrical literature was influenced "The book of the art of poetry of Aristotle and the circulars about it", they created a separate doctrine, the classic doctrine that is a project of the French critic (Paolo). (Al Dessoki, 1970: 10)

Historians believe that the most important feature of modern French theatrical literature in modern Europe is the link between literature and the changes brought about by the French Revolution in the course of public life, literary and intellectual in particular.

2.1.2.2.3 Contemporary Drama

Television is the latest mass media offering drama art; its birth came centuries after the existence of the theater in different parts of the world, cinema followed in the late nineteenth century, then the radio broadcast in the early twentieth century. Drama has been very important in these communication means, but television has been able to combine the advantages of all these means and provide them to the public in the easiest and least cost, thus constituting a major shift in the audience's relationship with drama.

Therefore, all the ancient peoples without exception almost knew the seeds of drama. However, these seeds did not sprout and show fruit only through the Greek

theater, if the Greek literature began between 1600 and 1200 BC, However, the Greek literary production was not recorded before the middle of the eighth century BC. The emergence of television drama has been delayed as an independent art has its characteristics and a special method because of the adoption of television on the performances on stage. (Aslin, 1991: 63)

2.2 Drama Forms

The Greek drama was based on legends, human conflict in life; it presented various models of the human conflict that he experienced in his life, (such as the conflict of man with the gods, religions, justice and destiny). These conflicts are all suitable for the tragic scene, but over time, the Greeks found that the tragedy was not appropriate to express their daily lives. They added the comedy drama that was associated with the celebrations that were held for God and Deonessus, but they were less dignified, which called on the responsible authorities in the countries of the Greeks to slow recognition. Aristotle believed that the noble mentality is the one that writes the tragedy and the dramatic epic, while the despicable mindset is the one that writes the comedy. (Club 1993: 7)

The following are the forms of drama: Tragedy, Comedy, Melodrama and Farce.

2.2.1 Tragedy

Aristotle knew the tragedy. He said: "It is a noble act of simulation, with a known length of color, with different colors of decoration, different in different parts. This simulation takes place in the hands of people who do, not through storytelling and stories".

The tragedy raises mercy and fear, leading to the cleansing of these emotions, the meaning of the language, which is decorated with decorative colors, is rhythm, melody and anthem, it is meant by different parts that some parts are composed by using weight and others using the anthem. (Abdel Wahab, 1997: 73).

Aristotle identified elements as main elements of tragedy: (Rushdie, 1992: 10)

- The story thread or events together: The tragedy is not a simulation of people but of actions. This simulation has a beginning, middle, and end that revolves around one event.
- Ethics or moral constitutions: It is meant by characters and follows the story in importance.
- System: It is the expression of emotions in the word, whether it is prose or poetry.
- Emotions or thought: It includes everything that is said to be true and appropriate; this dialogue depends on the rhetorical art of the idea.
- Music Singing: It is one of the aesthetic elements of tragedy.
- The scenery or decoration in which the events occur: It is the least important element.

The twentieth century witnessed a clear recovery in the tragic drama after the source of the tragedy was the mythology of the ancient characters, the gods of ancient Greek history; it has become possible to create a traditional tragedy originating from social environments and heroes peasants. The view was expressed that any social class and any social environment could be treated as a tragedy. (Wilson 2000: 51).

2.2.2 Comedy

The Oxford Dictionary derives the name Comedy from the word "Comida" that quoting a Greek word, it means the feelings of fun and noisy entertainment, and defined by the dictionary as a play performed on stage with a light fun and happy ending, the substantive substance of comedy can be defined as the mistakes that can be cured, remedied and troubleshooting.

According to Ben Johnson, the subject of comedy is a mockery of human folly, not of its crimes. Therefore, one of the most important functions of comedy is to portray some general human models as Niggards or guardians or half-educated or retarded. (Ali and Shraf, 1997: 180).

The current meaning of comedy has appeared in the first of the seventeenth century, it is a plot of characters from a humble social class in an intricate display of paradoxes, contradictions and surprises that reveal the human nature, the customs of society, the extremes of life in a traditional way, and a friendly teaser. (Ali and Sharaf, 1997: 185).

2.2.3 Melodrama

The Dictionary of Film Art translates the word "melodrama" as a tragedy or the tragedy of ordinary people, a word taken from the first section of the Greek word (Melos) and its meaning melody.

In this sense, the word melodrama means musical drama, any drama that is always accompanied by music written specifically for her, one of the clearest features of melodrama is the strict observance of moral justice whatever the tragedies suffered by the virtues, the power of the wicked villains, in melodrama, virtue is always rewarded with the reward of vice. (Rushdie 1992, p. 133)

It can be observed that melodrama features of a secondary character of the comedic events, either because they are idiots or explicit unfamiliar.

The event in melodrama develops through the actions of the wicked, it is often a limited event and usually consists of a series of incidents where the hero appears to be suffering from the actions of one or more persons who have no ethical principles at all (Eslaine 1991, p. 46).

2.2.4 Farce

The word " Farce " is taken from the word "Farcio" meaning filler, it is a kind of popular plays that satisfy the general public, despite her comedy content and laughter, but it is in contrast to high-end comedy stuffed with falling humor, comics, frustration, funny surprises, and raucous jokes for the purpose of arousing laughter. (Abdel Wahab 1997, p. 64)

As "Farce" extreme type of drama its main theme is the review of human stupidity when faced with environmental paradoxes, it has existed since the beginning of classical drama in Greece, it was widespread in France in the 17th century a number of distinguished Farce were able to keep this form thriving. (Ali and Shraf 186: 1997)

2.3 Television Drama

Preface

Definition of Television Drama: "As a mirror of life, it is a reflection of the concerns of human beings, it is also able to connect the experiences of individuals with moral and ethical construction, to expand the sympathy of watching, and to draw them away from the constraints of reality; and to lead them to a deeper insight into the interpersonal relationships of individuals of suspense, empathy and excitement."(Sun Thon ham, 2005: 21)

There is no doubt that the real beginning of drama is theater in the era of the Greeks and the ancient Egyptians, - as we mentioned before - whereas the characters play theatrical events and conflict with the use of decoration , lighting, and other factors of dazzling theatrical. The real father of the arts is theater. (Darwish 2012: 36)

The drama has achieved a qualitative leap, and a great success in the field of films, the audience has been closely associated with cinema, then the radio in the drama achieved great fame and wide horizons in the 1920s when, in 1938, George Orson Welles presented a dramatic show of the invasion of Mars, that caused a state of panic and horror spread among listeners and went to the streets. This event demonstrates the power of the radio in general, and the power of the radio drama that aroused fertile imagination and attracted listeners. (Darwish 2012: 37)

Then television developed and spread in the fifties and sixties spread the series, Television drama, especially American television series such as Dallas, Beauties, and others have even spread to the world. (Darwish 2012: 38)

This development shows that modern means that do not cancel the old means but coexist with them, the previous means acclimate and develop themselves to coexistence remains, theater, for example, did not frighten nor radio, many people believe television drama won't diminish or less quality, but will be more able to achieve itself, for their commonness and ease of acquisition, facilitate their artistic and technical potential, and its ability to attract the public.

2.3.1 Television

The word compound consists of two sections: (Tele) its meaning in Greek (remote), (Vision) its meaning in Latin (vision) its literal translation: remote vision. (Issani 106: 2008).

Television means watching the picture transmitted wirelessly, now also wired via cable television or cable Television, it also means "The picture coming from afar". Television is an electronic means of news ideas, information, culture, arts and sciences (2013, Mercredi).

Television drama has emerged as a kind of artistic genre that has accompanied the appearance of television, to tell a novel or story through its diagnosis on the screen, television writing is above all a literary work and its form is the scenario, a scenario planner is a full expression as comprehensive as possible from the idea of the author.

Stories or narrating are the backbone of television drama across the screen we see a world that organized in a narrative way, as if this story was happening to us. We see the screen and hear from them what is happening by people who do the acts before us or express themselves, whatever the viewer feels between truth and the untruth, and work between realism and formality, it is a color of the drama called drama (Screen). (2013, Mercredi)

2.3.2 Development of Television Drama:

If the TV has been adopted at the beginning of its path to employ existing entertainment forms, the menu is on the radio and on theater, in order to impose its place in the public. Television went a step further than relying on the radio to build its own production called "Drama TV" and set the specifications and standards of technical multiple, that later evolved in terms of form and content. (Darwish 2012: 40)

Television is unique in the dramatic production process, from the rest of the media, as it is associated with all the arts of presentation, as a means of publishing, media, advertising, and publicity at the same time.

"Television drama" is like an art that has created art and forms that have special characteristics in terms of language use dramatic construction, technical elements, although the emergence of television drama has been delayed as an independent art has its own characteristics and style because of the dependence of television on the performances on theater, this was what happened in the years before World War II, the plays were transferred from the theater to the television screens (Aslin, 1991:63), due to lack of author and specialized director, it even managed to prepare a team capable of producing drama in the "small screen" television, presents, drama displays at once, and deals with the dramatic product in multiple formats and representations. (Redha, 1988: 135)

Television drama has gained, over time, a special status compared to the rest of the material provided by television, because of the media value of dramas and their ability to embody visions and ideas that reflect a set of concepts that television drama makers plan on from series, films and plays. This is due to a dramatic vision that avoids direct guidance that may be counterproductive by recipients, if television dramas performed successfully, undoubtedly entrench many of the values and meanings of the recipients. (Alush 2004: 5)

2.3.3 Types of TV drama

Television is one of the most important means of mass communication, most people accept to watch television regardless of their educational levels or their type or their social status; the message of television carries to audiences that it does not need to distress from the viewer's where they reach him wherever, Television dramas include:

- **TV series:**

The definition of the series in the Media and Communication Sciences Dictionary: "It is a popular drama program in which the story takes place in episodes characterized by a series of characters who face constant faces in each part of the adventures of the various (Bernard lamizet1997: 246).

It is a complete technical unit where there is the organic construction of drama, it revolves around a clearly defined idea, it must be understood by the viewer as intended by the author a story narrated by characters similar to the characters of life, being a dialogue between them its attributes of truth, the play is acted in the same time as whole, the length is usually between half an hour and an hour and a half. The characters should be limited in number of actress, and the idea of the play is clear, logical and the play can be summed up in the equation are:

TV play = accurate story + Thoughtful characters and human dimensions + good dialogue + treatment based on permanent attendance of characters + TV controls.

- **Series:**

A group of workshops play, differentiated meanings is dealt with in one idea or one subject or one place in which events revolve with the change of characters, each episode is self-contained so that the viewer can follow each other without the other, there is no need to follow the episodes regularly as in the series, but any of them can be displayed without order; this is because each episode deals with accurate story, it is not tied to another episode. (Mar'i, 1998, p. 98)

- **Designed Play:**

It was written for plays or stories and novels that written for publication in magazines and then re-written to suit the nature of the TV. It can also be plays of messages that the audiences send it to television and prepared for viewing on television.

•**Translated Play:**

These plays are translated from foreign languages and the translation may be literal to knowledge other than names is changed to suit the language of translation.

•**TV movie:**

The earliest definition of the concept of drama in television is to express very little about much, the good story is those that are told with the least means, possibilities, and the successful director is the one who can attract the viewer's attention throughout the film. (Ali and Sharaf, 1997, p. 131).

Although the film is a cinematic film, it is very different from the film in many ways, perhaps the most important sources of funding this film and the purpose of production, since a television film is not based on commercial methods in the film industry, it can create cinematic awareness and high-level artistic taste.

The television film usually includes a kind of indirect guidance for viewers, it is primarily concerned with dramatic stories or high-profile stories that reflect vital themes of a broad audience, it can be said that the television film is close to the similarity of the limited views and its external forces to acting or series. (Al-Saffar 2012: 27)

2.4 Turkish Drama

We explained earlier that the oldest forms of drama appeared in the Greeks, the oldest play was acted the play Aeschylus (490 BC), where the drama originated historically from the Greek tragedy. This shows that the drama is born of a comprehensive awareness and creative participation of all efforts in the theater, because the drama alone or theater alone no matter how powerful one cannot create theater art, because it includes all the arts, but is the father of all arts.

The old theater is the birth of the modern theater, has paved the popular art is similar to the art of the theater as the artist "Karagöz", and the art of "Gölge Oyunu/ Shadow play", it is known in the Arab, Islamic countries, and Turks.

The beginning of the dramatic performances of the Turks before immigration to Anatolia, even the modern theater in Turkey to this day is the theater of the Turks, Seljuk's (Selçuk) and Ottomans who migrated from Asia to Anatolia before the emergence of Western influence. However, when the Ottoman Empire expanded to

the west, theater in both periods of organization and conditionality was influenced by Europe. In the era of Republican rule emerged the modern features of the Turkish theater, although their theater was influenced by Europe, some writers used traditional theater elements in their work as part of the modern theater in Turkey. (Metin, 1983: 542)

2.4.1 Turkish theater between rooting and Westernization

The scholar of the Turkish theater finds that it is located between two directions:

Trend of rooting: it is acted by the traditional (popular) theater in the middle Ages and in the Ottoman era.

The modernization or westernization Trend: that dating back to 1839, a period known as the period of organizational literature, where the Turkish theater began to be influenced by the European theater and its schools known as classical and romantic.

The beginnings of the Turkish theater are in the first direction to pagan rites of thousands of years (Talat, 1976: 32), the dances, music and songs were the first performances to be performed during the rituals of the citizens of Anatolia, and their celebrations were about death and resurrection during the prayer of God "Sibel" god "Ates".

The Turks of Central Asia were celebrating life and nature in accordance with their shamanic religion (witch therapy), until these rituals grew and developed later to be theater performances. (Talat, 1976: 34)

The Turkish theater in Anatolia continued in the middle Ages - that extends from the fifth century to the fifteenth century AD - theatrical plays in large celebrations to celebrate the leisure time, these were the customs of the Central Asian Turks who settled in Anatolia in the 10th century with the traditions of the indigenous citizens of Anatolia. The mixing of diverse tribal communities paved the way for a diverse culture that led to the emergence of a new culture, contributed to the support of the theater movement by creating new plays. (Müzaffer, 1985: 42)

The ancient civilizations of Anatolia, pagan and shamanic groups and the beliefs of Islam adopted by the Turks in Anatolia influenced the plays of the villages. The puppet theaters of Central Asia are among the traditional plays of the Anatolian Turks during the Seljuk era. (Cevad, 2001: 254-256)

2.4.1.1 Popular Theater in the Ottoman era

The popular (traditional) theater is calculated on the first trend, ie the rooting period, whereas some occasions such as public parties were an opportunity to perform dramatic and comedy performances in public events such as royal weddings, or the birth of new princes, or ascend the throne, or victory in an invasion or conquest, or the arrival of an ambassador or foreign guest, this was after the Seljuk era during the Ottoman era. (Niyazi, 1963: 127)

The focus of the work was on Smart narrator, a dramatic novel that takes advantage of his ability to make the right gestures and a tone of voice that changes it to express more than one person, and was famous for the play puppets moving towards the end of the sixteenth century, then adopted a new name called "Karagöz" or the shadow theater first menstruated in Anatolia in the sixteenth century. (Özdemir, 1960: 48)

There were plays about the war in the 6th and 17th centuries in cities, in the eighteenth century, there were plays specializing in representation in the court, and in the homes of the rich. At the end of the nineteenth century, plays were developed under the title "Orta" (the art of Turkish comedy or field acting), but it did not last long. (Metin, 1983: 552)

2.4.1.2 Republican era of the Turkish theater

Dating to the Republican era on October 29, 1923, where the Ottoman Empire finally, and the republican system began. There has already been a great interest in state-supported theaters following the establishment of the republic, the state established teams of young people in the neighborhoods of Istanbul and continued until the (People's House) was opened in 1932, then the national theater, during the reign of the monarch, Ahmed Nuri Skarnji assisted the youth. He wrote plays about the life of the traditional Turkish family, He also quoted some foreign plays. (Abu Sanna, 2007: 15)

With the era of constitutional reform, which was called the era of organizations, which began in 1839, the written texts appear in Turkish theater in the form of translations and quotations from the international plays, as well as new plays by the Turkish authors. The first play written in the history of the Turkish theater author Ibrahim Shinasi, a comedy play called "The Marriage of the Poet", It was followed by the establishment of theaters in the palaces of "Çırağan Yıldız" and "Dolmabahçe" in Istanbul, and then in other cities such as Izmir, Bursa, Adana and Ankara, and the formation of special theater teams. (Niyazi, 1963: 129)

Westernization or modernization trend began with openness to Europe at the beginning of the so-called organizational era. Whereas the friction between Egypt, as ruled by the Ottomans, and Western civilization the greatest impact on the art of theater and literature. This friction, according to Mohamed Mandour, in two ways: The presence of the Europeans to Egypt, and the Egyptians going to Europe. (Mandour, 1959: 179)

The Higher Institute of Arts, which was established under the name, «Ottoman House of Beauty / Darulbedayi -i -Osmaniye » in Istanbul in 1914 a great influence on the development of Turkish theater. (Metin, 1983: 543).

The efforts in Republican era focused on putting the modern feature on the Turkish stage, as a first step in this direction, which was entrusted to the great theater artist Mohsen Ertuğrul, headed by Darulbedayi in 1927. In a second step, it was linked to the Istanbul Municipality in 1931, and then moved to Istanbul in 1934, and Mohsen Ertuğrul inaugurated the first theater for the child in 1935 within the framework of the Istanbul City Theater. (Suet, 1963: 36)

"Istanbul City Theater" contributed to the theater movement and set it up for the transition to television drama, in addition to theatrical development, the opening of the Higher Music Institute in Ankara in 1936 and the establishment of the theater in Ankara in 1941 on the first batch of graduates of the Ankara Higher Institute of Music. (Cevad, 2001: 254)

Westernization began in the theater with the era of constitutional reform or the era of organizations, and there were no written plays before the influence of the West, the actors improvised.

In the fifties (and the period of theatrical jump) was established several theaters, most notably the small theater in Istanbul, and its director, "Orhun Hangarlı Oğlu", the themes of theater were either social or economic such as: rapid urbanization resulting from rural-urban migration. Many theaters began to flourish in the 1960s. (Cevad, 2001: 255)

In the 1960s, as amateur theaters increased, Turkey has witnessed the phenomenon of the spread of theatrical activity, with an emphasis on selecting the best texts and focusing on mastering the performance and creativity in the output. The "Dormen" theater, founded in 1955, was one of the best private theater groups of the 1960s, as well as the "Oraloğlu Tiyatrosu" Theater in 1961, and the Collies Srory - Anken Jazzar, founded in 1962. In 1963, the Ankara Technical Theater was founded and continues to present its plays to this day. (Suet, 1963: 37)

In the eighties the state theater continued to spread, and through it opened new theaters in multiple cities, and staged in the theaters of the state plays contemporary and classical, for adults and children, some plays were translated into some European languages by a Turkish book between 1950-1980, and foreign teams represented some of them, and this shows appreciation for the Turkish plays written by the creators with great skill. (Abu Sanna, 2007: 20)

2.4.1.3 Private Theaters

In addition to the official theater supported by the Turkish Republic, there were theaters that were established by individuals with their experience of theater, just as Muhsin Ertugrul, who founded after leaving office in state theaters in 1951 did the small theater of the stage, famous artists have played a major role in providing the Turkish theater for many years, as well as other theater groups such as the modern theater (Modern Tiyatro) and the theater of the pocket (Cep Sineması), and the theater of Muammer Karaca (Muammer Karaca Tiyatrosu), Operettas Istanbul. (Abu Sanna, 2007: 21)

Many of the civil groups emerged in Istanbul as a Yeditepe band for Hadi Jaman in 1982, and Anis Phosphor Ogloa Theater, and Farhan Shan Group is a popular plays . A group of civil theaters have been famous since the 1960s and 1970s, the theater of loved ones, the "Ali Buiraz Ogluwa", Uighur Survival Team and the Lunt Karga-Oya Bashar Theater in Istanbul , Ankara Technical Theater in the Turkish capital, and many theaters in Turkey. (Abu Sanna, 2007: 22)

The stages of the Turkish theater can be summarized as follows:

The first Stage (1916-1926): the period of searching for personal advantages and social values.

The second Stage (1927-1930): the period of organization and laying the foundations for the construction of Turkish theater.

The third Stage (1931-1946): the period of the establishment of folk theaters in various Turkish cities.

The fourth Stage (1947-1958): the period after the Second World War.

The fifth Stage (1959-1966): the Golden Age of the Turkish Theater.

The sixth Stage (1967-1972): period of political unrest.

Seventh Stage (1973-1980): period of terrorism and political and partisan conflicts and the seizure of power by the army.

The eighth Stage: the stage that returned secular life to the scene and started the writers in the introduction of what is going on in their hearts and is still going on. (Razan, 2015: 56)

2.5 Turkish TV Drama

There is no doubt that the theater in the whole world is the one that establishes the other arts, especially the drama, because it is the right of the father of the arts. Perhaps the Turkish theater is not immune to this conclusion; the Turkish theater has a long history beginning from the era of very old. Traditionally, the storytellers were known to the Turks in Central Asia and evolved as a result of their crystallization with Islamic culture into the form of praise that prevailed in the sixteenth century. The Turkish plays were improvisational (meaning that they were not written), which constituted the culmination of the development of the Turkish theater. It was similar to the Italian theaters of the Renaissance, among these plays were the scenes of fantasy, shadow, puppets, mimics and imitators, who lived in their golden age in the late 19th and early 20th centuries. (Al-Baalbaki, 1991). This confirms what Abu Sanna pointed out that many novelists and storywriters have turned into theater writing. (Abu Sanna 2007: 26)

This theatrical development was the cornerstone for the advancement of the art of television drama. We will not go into the history of Turkish television drama - because it is not the subject of our research - but there is an important signal in this context for the beginning of filming the series "Aşk-ı Memnu / forbidden love" that was first filmed in 1970, was in black and white, and took its events from a Turkish novel written between 1899-1900. (Razan, 2015: 56)

2.6 Dubbed Drama

There are many scientific theses expressed concern about the negative effects of the import of foreign television programs - especially series - fearing to overwhelm local cultures with their values, ideas, beliefs and patterns of behavior that contradict with Arab values. Certainly, the ability of visual and written media to shape opinion trends and change the behavior of individuals, the greater the exposure to visual programs, the greater the affect sense and content of these programs in individuals .

The dubbed series derive their importance and influence from the importance of the media and its features; if this era was described as the age of the atom at the end of World War I, then space age with the launch of a spacecraft penetrating the air layer, it is today called the era of media, because of the growing importance of the media, and the proliferation of reactors and deepen its impact, then increase the need of people and communities to him. Our contemporary world is not possible to imagine without the media; this is because of the many developments that have made our planet a media arena. (Khadr, 1996: 131)

These methods call for is linked to the functions and objectives of those means, which leaves a profound impact on the behavior and attitudes of the recipients, the dubbed drama in all its forms and types of series, movies or plays have the functions and objectives that are carried out through the visual media, these functions are varied by the many fields that are affected by them, and the desired goals of employment for them.

Among these functions characterized by drama dubbed are the following:

- Orientation and composition of positions and directions.
- Increase culture, information and values.
- Develop relationships, increase social acquaintance and build relationships between nations, communities and peoples.
- Advertising, publicity, entertainment, and the provision of entertainment and leisure.
- Understanding and developing the spirit of public relations.

The success of dubbed drama in conveying its messages to the desired effect depends on several important factors or pillars:

- **Confirmation method:** Some people believe that abstract assertion devoid of any intellectual argument and proof may succeed in forming a successful means of introducing an idea into the spirit of the masses, The more unequivocal the assertion is, although it is free from any proof, it may succeed in achieving its objectives or some of them. The thing certainly leads to incarnation in the soul as an incontrovertible and debatable truth. (World, 2003: 69).

- **Repeat method:** Repetition has a great impact on the masses. When we repeat it over and over, it ends up entangling in those deep corners of the subconscious where all the motives of our actions are made. The researchers found that the repetition of the lack of specialist's rhetoric is necessary and vital to the success of the media message, and this was a key method in the success of the

dubbed series. We do not mean the boring repetition, but the diverse one that presents the same meaning in many molds. (Abdullah, 2010: 68).

- Infection method: The spread of the disease in the body, the influence of the media is spread among people through infection, especially when the media messages are directed to an audience with similar features. Social theory recognizes that people who have common guidelines and share common characteristics such as culture, age, social status, and per capita income are affected by the same level. This is what plays a major and important role in the spread of the phenomenon of dubbed series and their popularity in the Arab society. (Shukri, 1995: 13).

2.6.1 How are dubbing series?

In this work, the task of supervising the work is parallel to the work of the director in dramas, which has to do with building characters in the work and supervision of the topic "LIPSING" matching the lips between the Turkish language and the Arabic language spoken colloquial and the length of sentences and shortness and wording.

In addition to creating harmony between the characters so that the viewer does not feel that each representative speaks alone. Often, each actor's voice is recorded separately, because it is difficult to assemble him or her simultaneously for a long time to be dubbed. As well as easy formatting, In order for dubbing to be successful, the performers of the voice of heroes in action will be able to make their characters fully able to express their emotions. (Al Qadi, 2008).

2.6.2 Characteristics of dubbed series

The most common characteristics of the dubbed series are: (Naseeb, 2015).

- Excessive length: That is to say, that the series will continue for years, not a radio show, as usual, and the producers of these works will reproduce the events in a rabbit way - relative to the rabbit - so that it stretches and bends in a boring way.

- Most of these series have surpassed the melodrama produced by Indians, full of provocative surprises, the exaggeration in showing emotions, shellfish, and tricks that do not fool a child in kindergarten, topics revolve around: Cheating, deception, adultery, fraud, hypocrisy, conspiracy, love the intrigues, managing landfills, and the true natural emotions in humans (and animals too) are missing. There is no maternal or paternal affection, fraternity or friendship. These values may

reflect the nature of these societies and are free to adapt their social relationships as they wish.

- Most dubbed series share similar stories.

- The most important available is a large number of girls with physical talents and young muscular, because the Arab viewer wants to enjoy (women and men) a variety of lengths, sizes and colors, and all of them (beauties), including housemaids, cooks, office couriers, motorists, shoe-wipers on the road and passers-by.

2.7 Turkish dubbed series into Arabic

The Turkish dubbed series originated in Arabic in 2006, when MBC channels featured (Gümüş / Nour's) series and (Ihlamlar Altında / Lost Years), which have witnessed unprecedented demand, especially from the Arab public that encouraged these channels and others to buy a lot of Turkish serials and work on dubbing, and display on the screen for 24 hours.

This is a list of the Turkish TV dubbed series into Arabic in the Syrian dialect, which were presented and represented in the Arab world. Turkish dubbed series into Arabic, have been arranged according to the date and channel of the show.

Table- 4: List of Turkish dubbed series into Arabic

Series	TV channel	Date of broadcast
Gümüş	MBC	2008
Ihlamlar Altında	MBC	2008
Çemberimde Gül Oya	MBC	2008
Acı Hayat	Abu Dhabi TV	2008
Yersiz yurtsuz	MBC 1	2008
Elveda Derken	MBC 4	2008
Kod Adı	LBC	2008
Kırık Kanatlar	MBC 1	2008
Genco	MBC 4	2008-2009

kurtlar vadisi	Abu Dhabi TV	2008-2017
Kaybolan Yıllar	MBC 4	2008-2009
Binbir Gece	Alrai TV	2009
Bıçaksırtı	MBC 1	2009
Yabancı Damat	MBC1-MBC Drama	2009-2010
Menekşe ile Halil	MBC 4	2009
Deli Yürek	Abu Dhabi TV	2010
Zoraki Koca	MBC 1- MBC 4	2009-2010
Kınalı Kar	MBC 1	2009
İki Aile	MBC 1	2009
Kampüsistan	MBC 4	2009
Karayılan	MBC 1	2009
Dudaktan Kalbe	Abu Dhabi TV	2009
Yağmur Zamani	Alrai TV	2009
Aliye	MBC 4	2009
Asi	MBC 1- MBC 4	2009-2010
Ezo	Abu Dhabi TV	2009
Serçe	MBC 1	2009
Tek Türkiye	MBC 1	2010-2011
Ayrılık	MBC 1	2010
Aşk-i Memnu	MBC 4	2010
Ezel	Abu Dhabi TV	2010-2012
Söhret	MBC 1	2010
Yer gök aşk	Alrai TV	2011

Bir Zamanlar Osmanlı: Kıyam	Dubai TV	2011
Fatmagül'ün Suçu Ne?	MBC Drama	2012
Kurşun Yarası	MBC 1	2012
Aşka Sürgün	Dubai TV	2012
Kuzey Güney	Al Hayat TV	2013
Kara Para Aşk	MBC 4	2013
Günesi Beklerken	MBC	2013
Kaderimin Yazıldığı Gün	MBC	2013-2014
Adını Feriha Koydum	MBC	2014
Küçük Kadınlar	MBC	2014
Muhteşem Yüzyıl	MBC	2014
Gonulcelen	MBC	2014
Kiralık Aşk	MBC 4	2015-2016
Kiraz Mevsimi	MBC	2015
Çilek Kokusu	MBC	2015
Güneşin Kızları	MBC	2015
Kara Sevda	MBC 4	2016-2017
Paramparça	MBC 4	2016-2017
Maral	OSN	2016
Umutsuz Ev Kadınları	MBC 4	2016
İlişki Durumu: Karışık	MBC 4	2017
Cesur ve Güzel	MBC 4	2017
Kara Sevda 2	OSN	2017-2018
Diriliş: Ertuğrul	QATAR TV	2016-2018

Payitaht: Abdülhamid	Yarmouk TV	2017-2018
Eşkiya Dünyaya Hükümdar Olmaz	BEIN Drama	2017-2018

Over 110 Turkish series have been dubbed and screened in Arabic channels from 2007-2018.

2.7.1 Stories of the Turkish dubbed series into Arabic

Their stories are frequent in almost all the series; they are full of mafia, or young man or girl looking for each of his parents because he grew up in the shelter, or for teenage girls - or young women - pregnant without marriage, and about a girl wrestling with two young men and things between them to the extent of infighting, but always the lover does not die even in the darkest conditions, the electric heart tonic - electric shock - ready to bring him back to life, in a dramatic scene, not because the narrative plot calls for this but the author knows nothing else.

Not to mention the young men and women who own companies or run factories - most of them clothes – in the midst of the hustle of characters and events, there is nothing to prevent the presence of two girls fought over the boy and the realization of the machinations – Snare - to win the beloved. There is a secondary personality does not know what it has to do with other characters, but all resort to it in time of crisis (Symbol Reduction). (Isa, 2015)

The most important elements of attracting audiences to the Turkish dubbed series into Arabic: (Al-Banna Network, 2015)

- The Syrian dialect is one of the most important elements of watching, it is beloved to the ear, and most of the words are not strange.

- The beauty of photography.

- The beauty of actors and actresses, some nudity, trying to devote the idea of independence among young people are the most important factors of the prevalence of watching and attract audiences.

- Drowning in romantic and dreamy feelings.

- Thrill and excitement.

- It is based on the principle of surprises and does not exist in reality or the Arab drama.

- Heroes serial men and women enjoy a large proportion of beauty.
- Broadcast times in satellite channels suitable for women and girls at home.
- Fondling the dreams of children, the hero always moves from poverty to sudden wealth in overnight.
- Natural landscapes and large luxury homes with distinctive decoration.

2.8 Uses and Gratification Theory

Preface

This thesis is based on the theory of uses and gratification, because it is considered one of the most appropriate theories used to identify the public uses of dramas, and the motives of these uses and the resulting effects, and this theory was created by Katz, it was considered an important turning point in media studies, it has changed the question of "What the media do to the public?" to "What does the public do with the media?".

The public chooses the media they want and they select messages that satisfy certain needs, this theory has moved the field of studies from the negative concept of the media audience to the positive concept based on the realization that the members of the public are active people who take the media, content and messages they prefer (Shakir, 2009: 457).

2.8.1 Definition

The concept of usage, which appeared in French in the 17th century, has since been referred to today as a social activity observed because of its repetition, to use something and use it to a specific extent or to apply it to meet a need .

In “use” studies, the subject of use refers to practice, as well as to behaviors, habits or attitudes.

Practice refers to a set of existing customs, devoted, or concrete ways of doing, whereas the behavior or conduct partially covers practice because it consists of all individual reactions that can be observed objectively. (Nawa, 2012: 22)

"Lacroix" provides a definition of the concept of use where he says: "Social uses are patterns of use that emerge and emerge systematically enough, so that they form habits that are integrated into the user's diary and impose themselves on the list of cultural practices, pre-existing and re-production, perhaps resisting other competing practices or associated with them. "(Nawa, 2012: 23)

The theory of uses and gratification is an attempt to look at the relationship between the media and the public differently, where it believes that the public uses information materials to satisfy certain desires, it is the media that determines for the public the type of media messages it receives, but the public's use of those means in order to satisfy his desires, controls the content of media messages presented by the media. (Al-Hedif, 1998: 26)

2.8.2 Origin of Theory

Researches, in the media under the title "Uses and gratification", have attracted the attention of many researchers who wanted to know "What does the public do with the means?" instead of "What do the media do with the audience?" (Fadel, 2003: 30)

The first beginnings of research this theory have formulated the ratings of uses in radio and newspapers, the contact scientist Herta Herzge assumed five uses for the public from the competition programs: (Competitive, educational, self-esteem, sports, listening to radio series, emotional liberation, thinking based on desire, advice).

In 1945, Pearson managed to analyze the suspension of eight newspapers for two weeks because of the strike of newspaper distribution workers, where he asked the public what he missed because of the absence of these newspapers?, he found that the important roles played by the public in the transfer of news and information and escape from the daily reality. (Bassam, 2011: 85)

It should be noted that this theory was launched in particular in the light of the research conducted by "Herta Herzog" in 1944, which aimed to detect the public gratification and reached the need to satisfy emotional needs.

In the beginning of this time period in the history of the introduction of uses and gratification and its development. The researchers provided scientific accumulations that contributed to their development.

The general features of the development of use and gratification studies can be monitored as follows: (Mamdouh, 2015):

Descriptive Stage: This stage began in the 1940s, and extended during the 1940s and 1950s, and was concerned with describing the trends of the different groups of the media in terms of specific content selection, one of the most famous studies of this phase was the study of "Herta Herzog" in 1942.

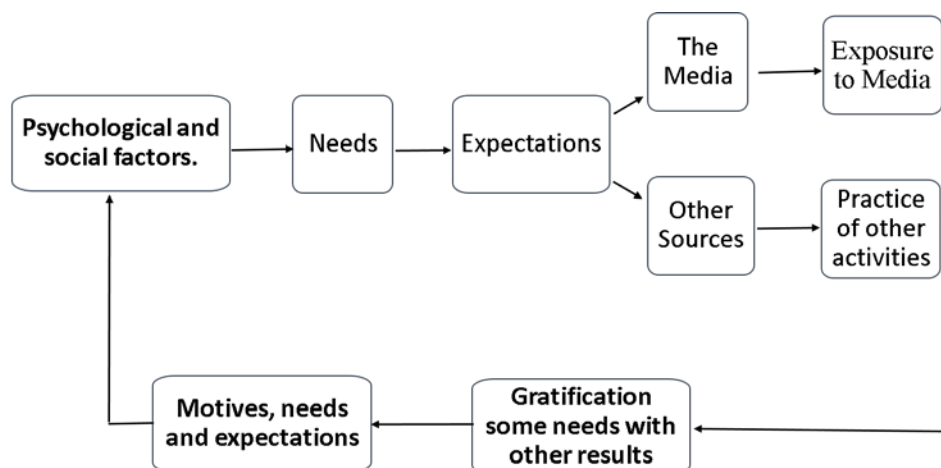
Exploration Stage: This stage extended during the 1950s and 1960s, a field-oriented phase; they focused on the psychological and social variables that lead to a different pattern of media uses, one of the most famous studies of this stage studies (Elihu Katz) 1959, studies (Pearlson) 1959, and studies (Raymond Bayer) 1964.

Explanatory Stage: It is the maturity stage, and the focus was on the achieved gratification as a result of exposure to the means of communication, the studies of this stage were characterized by the preparation of lists of the achieved gratification from the communication process, This stage has been extended since the seventies of the last century, and until now. The most famous studies of this stage studies (Mac Compus) 1977, and studies by Joseph Conway and Alan Rubin. (Rubin & Conway, 1991, P443-463)

The theory of uses and gratification first emerged in its full form in a book (Use of Mass Media), the authors Elihu Katz and Blumer (1974). The idea of the basic book on the basic idea is to visualize the functions of the media and their content on the one hand, and the motivation of the individual to be exposed to it from another side. (Katz, 1974: 21-22)

Katz and his colleagues "Describe the model of Uses and Gratification" as follows: (Katz, 1974: 21)

Shape-2: describe the model of Uses and Gratification



2.8.3 Theory hypotheses

The researchers laid down the scientific foundations and basic hypotheses that set out from the theory itself, these foundations and elements constituted the scientific entrances of the theory, and because the theory of uses and gratification was based on the assumption of the **Active Audience**, contrary to the theories of the previous influence, that strongly said the influence of the media in the public such as the theory of the bullet, this theory has thus added a positive character to the public, through this perspective, is no longer passive, but is seen as consciously choosing what it wants to be exposed to. (Al Mazahra, 2012: 181)

Katz and his colleagues believe that "Uses and Gratification" perspective is based on five hypotheses. The model hypotheses include: (Hijab, 2010, p. 298-299):

- Members of the public are active participants in the mass communication process and use the means of communication to achieve goals that meet their expectations.
- The use of means of communication reflects the needs of members of the public. Individual factors of difference, social interaction factors, and different needs vary among individuals.
- Emphasize that the public chooses the messages and the content that satisfies its needs. It is the individuals who use the means of communication, and the means of communication are not the ones that use the individuals.
- Members of the public can always identify their needs and motivations, and therefore choose the means that satisfy those needs.
- The prevailing cultural norms can be inferred through the public's use of the means of communication, not just the content of the messages.

2.8.4 Elements of the theory of Uses and Gratification

1. Active Audience: means that members of the public have an active and positive reception of the message and are not merely negative receptors to the media, and are exposed to these means to satisfy their needs and desires from the media. (Denis Mcquail et.al, 1988: 222)

2. Social and psychological assets of media uses.

3. Motives and needs that expose the public to the media. It is divided into two parts: Utilitarian motives and religious motives: (Abdel-Sadiq, 2014:35)

a. Utilitarian motives: intended to choose a specific and appropriate to satisfy the need for knowledge of media means, selecting the audience for a particular type of content, and the means to satisfy certain needs of knowledge and information.

b. Religious motives: aimed to spend time, venting, relax, escape from the daily routine, problems, and leisure time.

4. Achieved gratification from exposure to media. It is divided into two categories: Orientational Gratifications and Social Gratifications.

a. Orientational Gratifications: means to obtain information, personal identification includes identification of different behavior models, promote the values of the person, and gain a person's good insight.

b. Social Gratifications: intended to link the information obtained by the individual to the network of his or her social relationships; where members of the public use the media to achieve some kind of contact between them and their friends and families, to reach integration and social interaction with others, finally entertainment and entertainment.

The theory of uses and Gratification seeks to achieve three main objectives: (Ismail, 2003, p. 255)

1. Learn how audience members use the media in view of the active audience that uses the medium that satisfies their needs and objectives.

2. Explain the motives for using a particular media medium and interact with the result of this use.

3. Focus on understanding the process of mass communication comes as a result of the use of mass media.

2.8.5 Criticism of the theory of Uses and Gratification (Al Mazahra, 2015: 205-206)

1. There is controversy and questioning about how to measure the recipient's use of the means of communication, time of use in terms of measurement during exposure time or after, intensity and limited participation.

2. The theory did not explain the positive degree of communicative behavior of members of the public or the concept of the active audience clearly, since it can mean selectivity before, during or after watching, and this is not specified and not addressed accurately.

3. Non-agreement on the terms of the theory, and then employ them and link them to different models of gratification.

4. The theory did not differentiate between the gratification that the public seeks and the gratification of the observations. Note that this difference shows the principle of public selectivity of the media content to which it is exposed.

5. The claim of the theory that the public chooses the means to achieve the content freely and solely on the basis of need, is perhaps exaggerated, as there are social and economic factors may nullify and prevent the achievement, these factors limit the benefit of the individual advanced media technology.

6. The lack of many media alternatives eliminates the concept of a positive or active public, which seeks to achieve specific objectives satisfying certain needs and abolishing the principle of freedom of choice. Not all communication behavior is directed by motivation, much of the communicative behavior of the public is normal behavior, it determined by the existence of one communication medium, and there is no room for rejection or choice of communication content offered.

Conclusion

It can be said that the theory of Uses and Gratification of the most appropriate theories to identify the nature of the use of the study sample of the Turkish dubbed series into Arabic in universities in Jordan, to know the patterns and motives of Uses and Gratification that realized it. This theory is based primarily on the concept of the active public, as it moved the field of studies from the negative concept of the media audience to the positive concept.

THIRD CHAPTER

Results of the study and discussion

This chapter deals with the results of the study and its discussion, by answering the study questions and hypotheses through the statistical methods mentioned above.

3.1 The extent of watching Turkish dubbed series into Arabic.

To measure the watching of the study sample of the Turkish dubbed series, the researcher used (Likert Scale) that ranges from (0: means non-use) to (5: use is too high)

Table (5) shows the extent of watching of the study sample of the Turkish series. The results were as follows:

Table-5: The degree of watching the sample of the Turkish dubbed series

Degree	Repetiti	Percentag
Always	47	11.2%
Often	56	13.3%
Sometime	95	22.6%
Rarely	75	17.9%
Non	147	35%
Total	420	100%

Table-5 shows that the largest of sample are watching Turkish dubbed series by (273) single and by (65%). The percentage of those who watch these series permanently (11.2%), who watch these series often (13.3%), who watch these series sometimes (22.6%), who rarely watch these series (17.9%), while the number of those who do not watch these series (147) single and by (35%) of the Total samples.

3.2 Reasons for not watching Turkish dubbed series into Arabic

(Table-6) shows that the most prominent reasons why sample did not watch Turkish dubbed series into Arabic "I do not care about watching the series in general" (M = 1.18), next "Because it simplifies forbidden relations to look normal" (M = 1.14), then "I do not have time to watch them" (M = 1.12). While the lowest reasons for not being seen are "To be inconsistent with our customs and traditions"

(M = 0.78), followed by "Because I prefer to watch Arab series" (M = 0.52), then "Because I prefer to watch non-Turkish dubbed series as Hindi" (M = 0.23).

Table-6: Reasons why sample did not watch the Turkish series dubbed into Arabic

Reasons	Arithmetic Mean	Standard Deviation
I do not care about watching the series in general.	1.18	0.817
Because it simplifies forbidden relations to look normal.	1.14	0.876
I do not have time to watch them	1.12	0.824
Because they contain values that threaten morality and behavior.	1.05	0.842
I watched them in the past and I did not like them.	1.05	0.762
They contain inappropriate scenes.	0.98	0.840
Because they do not show anything different from Arab series.	0.82	0.868
For their conflict with our customs and traditions.	0.78	0.842
Because I prefer to watch Arab series.	0.52	0.725
Because I prefer to watch non-Turkish dubbed series as Hindi.	0.23	0.550
General average	0.89	0.795

* The researcher used the following three measures to measure this question: (2) to a large extent, (1) to some extent, (0) No. While the number of samples (147) sample.

The results of (Table-6) indicate the diversity of the reasons for not watching Turkish dubbed series, some relate to cultural differences, religious, templates displayed in Asian drama, other on the lack of time to watch Turkish series, and other preference for other types of Arab and foreign series.

3.3 The reasons for watching Turkish dubbed series into Arabic

The results show in (Table-7) that the most prominent reasons for watching of sample of the Turkish dubbed series into Arabic are "Enjoying Landscape and Decor" (M = 3.90), followed by "Because they introduced me to the nature of Turkish society and Turkish culture" (M = 3.83) (M = 3.25), followed by "Gaining

new values such as taking responsibility" (M = 3.12), and "Because the issues Which are dealt with by the Turkish series are sensitive and important "(M = 3.07).

Table-7: Reasons for watching Turkish dubbed series into Arabic

Reasons	Arithmetic Mean	Standard Deviation
Enjoy landscaping and decoration.	3.90	1.003
Because they introduced me to the nature of Turkish society and Turkish culture.	3.83	.991
Enjoy Turkish acting performance.	3.82	1.060
Enjoy the songs and accompanying music.	3.72	1.073
Get new ideas about Turkish social environment.	3.68	1.002
I like Turkish series more than others.	3.59	1.092
Join family members and friends watching Turkish drama.	3.45	1.049
Because they give me new skills to deal with others.	3.43	1.059
Enjoy the dialect used in dubbing.	3.31	1.176
To strengthen the value of the struggle to reach the goals.	3.25	1.069
Earned me new values such as taking responsibility.	3.12	1.132
Because the issues dealt with by the Turkish series are sensitive and important.	3.07	1.158
General Average	3.51	1.072

*The researcher used the following five-dimensional scale to measure this question:(5) Strongly Agree (4) Agree (3) Neuter (2) Disagree (1) Strongly Disagree. While the number of samples (273).

3.4 Patterns of exposure to the Turkish dubbed series into Arabic.

Where samples were asked about several patterns (1-The number of Turkish dubbed series into Arabic that watched by samples / 2- Nature of watching sample of the Turkish dubbed series into Arabic / 3- Means of watching Turkish dubbed series into Arabic /4- periods watching Turkish dubbed series into Arabic)

3.4.1 Number of Turkish dubbed series into Arabic that watched by sample

Table-8 indicates that the largest percentage of samples that watched a single series (199) by (72.9%), followed by two series (49) by (17.9%), then more than three series (16) by (5.9%). Finally, they watch three series with (9) by (3.3%) of the total sample.

Table-8: The number of Turkish dubbed series into Arabic that watched by sample:

Hours	Repetiti	Percentag
1 series	199	72.9%
2 series	49	17.9%
3 series	9	3.3%
More than 3 series	16	5.9%
Total	273	100%

* Samples were given the right to choose more than one alternative. While the number of samples to this question (273) single.

3.4.2 The nature of watching samples of the Turkish dubbed series into Arabic

It is clear from Table (9) that those who watch the Turkish dubbed series into Arabic individually came in first place with (178) single by (54.8%), followed by those watching these series with the family with (117) by (36%), and those watching these series with the friends with (30) by (2.9%) of the Total samples.

Table-9: with who you see Turkish dubbed series into Arabic

Nature watching	Repetiti	Percenta
Individually	178	54.8%
With family	117	36 %
With friends	30	%2.9
Total	325	100 %

* Samples were given the right to choose more than one alternative, while the number of samples to this question (273) single.

3.4.3 The way to watch the Turkish dubbed series into Arabic

It is clear from Table-10 The most popular means of monitoring the sample of the Turkish TV series was television with (141) single by (40.9%), followed by watching these series through the Smartphone with (108) single by (31.3%), then those who watch them through the Laptop with (79) single by (22.9%) and those who watch them through the PC with (17) single by (4.9%) of the Total sample.

Table-10: Method of watching of Turkish dubbed series into Arabic.

Means watching	Repetiti	Percentag
TV	141	40.9%
PC	17	4.9%
Laptop	79	22.9%
Smart phone	108	31.3%
Total	345	100%

* Samples were given the right to choose more than one alternative. While the number of samples to this question (273) single.

3.4.4 Periods of watching Turkish dubbed series into Arabic

The results of the statistical analysis, as shown in Table-11, show that those who watch Turkish dubbed series into Arabic at an unspecified time came in first place with (116) single by (38.4%), followed by watching these series during the late evening with (101) single by (33.4%), and those who watched during the early evening with (62) single by (20.5%), and those who watch during the afternoon with (16) single by (5.3%), and finally those who watch during the Morning Time with (7) single by (2.3%) of the Total samples. Table-11: Periods of watching of the Turkish dubbed series into Arabic

Period watching	Repetiti	Percentag
Morning Time	7	2.3%
Afternoon Time	16	5.3%
Early Evening	62	20.5%
Late Evening	101	33.4%
No specific time	116	38.4%
Total	302	100%

* Samples were given the right to choose more than one alternative. While the number of samples to this question (273) single.

3.5 Turkish dubbed series into Arabic that watched by samples

In order to measure the Turkish dubbed series into Arabic that watched by samples, the researcher used the following four-dimensional scale to measure this question: (3) I watched all episodes (2) I watched most episodes (1) I watched a few episodes (0) I did not watch.

The results show that the most popular serials are "Kiralık Aşk" (M = 1.64) followed by "Çilek Kokusu" (M = 1.46), Then "Kiraz Mevsimi" (M =1.42), followed by "İlişki Durumu Karışık" (M=1.41).

Table-12: Turkish dubbed series into Arabic that watched by samples

Series	Arithmetic Mean	Standard Deviation
Kiralık Aşk	1.64	1.129
Çilek Kokusu	1.46	1.175
Kiraz Mevsimi	1.42	1.155
İlişki Durumu Karışık	1.41	1.200
Huzur Sokağı	1.33	1.188
Kara Sevda	1.29	1.219
Güneşin Kızları	1.26	1.147
Diriliş: Ertuğrul	1.23	1.139
Şeref Meselesi	1.04	1.119
Paramparça	1.02	1.133
Cesur ve Güzel	0.99	1.163
Güllerin Savaşı	0.86	1.061
Gecenin Kraliçesi	0.84	1.042
Fatmagül'ün Suçu Ne?	0.83	1.103
Bana Sevmeyi Anlat	0.67	0.967
General Average	1.15	1.129

*Use the researcher to measure this question the following four measures: (3) To a large extent. (2) To an average extent. (1) To some extent. (0) No. The number of samples (273).

3.6 Preference of samples for Turkish dubbed series into Arabic other series

Table-13 shows that the number of those who prefer to watch the Turkish dubbed series into Arabic on other series has reached (67) single by (24.5%), and that the number of those who prefer to a certain extent has reached (143) single by (52.4). While the number of those who do not prefer Turkish dubbed series into Arabic on the other series (63) single by (23.1%) of the Total samples.

Table-13: The preference of Turkish dubbed series into Arabic on other series

The preference of Turkish dubbed series into Arabic	Repetition	Percentage
To a large extent	67	24.5%
To some extent	143	52.4%
No	63	23.1%
Total	273	100%

Use the researcher to measure this question the following three measures: (2) To a large extent, (1) To some extent, (0) No. The number of samples was (273).

3.7 Reasons for preference of Turkish dubbed series into Arabic

Table-14 shows that the main reasons for the preference of samples for the Turkish dubbed series into Arabic are "To able to watch them through the Internet" (M= 2.96), followed by "Different social issues and attractive" (M = 2.90), and "My sense of integration with the story" (M = 2.88). While the lowest reasons for preference were "To find topics to talk to friends and family" (M = 2.10), "To keep up with friends and acquaintances who see them" (M = 2.07) and "Because most members of my family watch them" (M = 2.02).

Table-14: Reasons for preference of samples to Turkish dubbed series into Arabic on other series

Reasons for preference	Arithmetic Mean	Standard Deviation
To able to watch them through the Internet	2.96	1.035
Different social issues and attractive	2.90	0.891
My sense of integration with the story	2.88	1.040
They have spectacular views.	2.67	1.099

Because their viewing times are appropriate for my leisure time.	2.50	1.175
To able to watch them more than once on the same day.	2.33	1.120
I feel these series that are close to our customs and traditions.	2.14	1.212
Because I get solutions to the problems, I have through serials.	2.13	1.286
To find topics to talk to friends and family.	2.10	1.316
Keep up with my friends and acquaintances who watch them.	2.07	1.260
Because most members of my family watch them	1.343	2.02
General Average	2.43	1.162

Use the researcher to measure this question the following quadratic scale: (4) Always (3) Often (2) Sometimes (1) Rarely (0) No. The number of sample (210).

3.8 Paying attention to the issues posed by the Turkish dubbed series into Arabic.

Table-15 shows that the most prominent issues raised by Turkish dubbed series into Arabic, which interest of samples are: "Social Issues" (M = 1.34), followed by "Romantic Issues" (M = 1.24), then "Defending the homeland" (M = 1.22). While the least of the issues that samples interest are: "Education Issues" (M = 1.06), next "Sports Issues" (M = 0.76), then "Magic and sorcery issues" (M = 0.64).

Table-15: the degree of samples interest in the issues posed by the Turkish dubbed series into Arabic

Issues	Arithmetic Mean	Standard Deviation
Social	1.34	0.669
Romance	1.24	0.718
Defending the homeland	1.22	0.775
Crimes Issues	1.16	0.845
Family issues	1.14	0.800
Fashion and Women's Affairs	1.12	0.817
Customs and traditions	1.12	0.772
Love and marriage	1.10	0.761

Historical	1.09	0.829
Wars	1.07	0.824
Education	1.06	0.781
Sports	0.76	0.775
Magic and sorcery	0.64	0.769
General Average	1.08	0.780

*Use the researcher to measure this question the following three measures:
 (2) To a large extent (1) To some extent (0) No. The number of samples (273).

3.9 Motives to watch Turkish dubbed series into Arabic

The researcher used the following expressions on the five-dimensional LIKERT SCALE: (5) Strongly Agree. (4) Agree. (3) Neuter. (2) Disagree. (1) Strongly Disagree, in order to measure the reasons that lead the study sample to watch Turkish dubbed series into Arabic, and the value of the stability factor (Cronbach Alpha) for this question (0.896).

The most Habituation Motives prominent achieved of the study sample from watching Turkish dubbed series into Arabic are "Achieving fun and entertainment." (M = 4.05), as well as "Spending spare time." (M = 4.03), while the less usual motives are "Elimination of loneliness" (M = 3.41), as well as "Escape from the problems of daily life" (M = 3.32). The table-16 shows that The most **Utilitarian Motives** of the study sample for follow-up by the Turkish dubbed series into Arabic are "Getting information about lifestyle in Turkey" (M = 3.76), as well as "To recognize the customs and traditions of Turkish society" (M = 3.67). The less utilitarian motives were "Finding topics for discussion with my friends and acquaintances" (M = 3.11), as well as "Because they help me find solutions to my personal problems" (M = 3.04).

Table-16: Motives to samples watch Turkish dubbed series into Arabic

Motives	Arithmetic Mean	Standard Deviation
Habituation Motives		
Achieving fun and entertainment.	4.05	0.974
Spending spare time.	4.03	1.011
Escaping from study pressures.	3.77	1.161
Eliminating stress and boredom.	3.73	1.130

Such as curiosity.	3.65	1.150
Such as getting used to.	3.42	1.235
Getting rid of the feeling of loneliness.	3.41	1.320
Escaping from the problems of daily life.	3.32	1.242
Utilitarian Motives		
Get information about lifestyle in Turkey.	3.76	1.101
Know about the customs and traditions of Turkish society.	3.67	1.173
Know the geographical environment in Turkey.	3.65	1.281
Know new ideas through these series.	3.43	1.202
Learn about self and others.	3.42	1.173
Family participation in watching these series.	3.38	1.223
Find out how people solve their problems.	3.20	1.233
Find topics for discussion with my friends and acquaintances.	3.11	1.220
Because they help me find solutions to my personal problems.	3.04	1.254
General Average	3.53	1.181

The number of samples (273) single.

3.10 Achieved gratification from watching Turkish dubbed series into Arabic

Table-17 shows that the most prominent achieved **Habituation Gratification** by samples from watching Turkish dubbed series into Arabic are: "Made me fun and entertainment" (M = 3.94), as well as "Disposal of leisure time" (M = 3.73). The lowest recoil was "I was relieved of loneliness" (M = 3.25), as well as "getting rid of the problems of daily life" (M = 3.25). The table shows that the most prominent achieved **Utilitarian Gratification** by samples from watching Turkish dubbed series into Arabic: "Provided me with information on lifestyle in Turkey" (M = 3.79), as well as "introduced me to the geographical environment of Turkey" (3.76).

Table-17: Achieved gratification by samples from watching Turkish dubbed series into Arabic

Gratification	Arithmetic Mean	Standard Deviation
Habituation Gratification		
Made me fun and entertainment.	3.94	0.918
Get rid of the free time.	3.73	1.097
Enabled me to escape the study pressures.	3.66	1.166
Curious gratification towards watching dubbed series.	3.59	1.115
Got rid of tension and boredom.	3.35	1.216
Got rid of the feeling of loneliness.	3.25	1.254
Get rid of the problems of daily life.	3.25	1.246
Utilitarian Gratification		
Provided me with information about lifestyle in Turkey.	3.79	1.133
Introduced me to the geographical environment of Turkey.	3.74	1.217
Introduced me to the customs and traditions of Turkish society.	3.73	1.181
New ideas I did not know before.	3.53	1.185
I learned things about the self and others.	3.42	1.161
Family participation in watching these series.	3.33	1.359
Introduced me to how people solved their problems	3.17	1.252
Helped me find solutions to my personal problems.	3.11	1.269
Gave me topics to discuss with my friends and acquaintances.	3.00	1.262
General Average	3.47	1.189

*The researcher used the following five-dimensional scale to measure this question: (5) Strongly agree. (4) Agree. (3) Neuter. (2) Disagree. (1) Strongly disagree. While the number of sample (273) single.

Test results of hypotheses

First Hypothesis

There are statistically significant differences in the degree of watching by Jordanian university students to the Turkish dubbed series into Arabic due to the following demographic factor (Gender, University, Type of College, School Year, and Monthly Income Level).

1) Gender

T-Test showed that there were statistically significant differences between males and females in the study sample in the degree of watching to Turkish dubbed series into Arabic females in favor of the females of the study sample. The value of (2.899) was at the level of significance (0.016), which is statistically significant because it is less than (0.05), as Table (18) shows.

Table-18: T-Test between degree of watching of samples Turkish dubbed series into Arabic on depending on the variable gender.

Gender	(N)	Arithmetic Mean (M)	Standard Deviation (SD)	(T)	P
Male	210	1.29	1.270	2.899	0.016
Female	210	1.67	1.451		

2) University

The use of one-way contrast analysis (Anova) showed no difference in watching of the samples Turkish dubbed series into Arabic due to their university variables. The value of (1.800) was at the level of significance (0.167), which is not statistically significant because it is greater, than (0.05), as shown in Table (19).

Table-19: ANOVA-Test between degree of watching of samples Turkish dubbed series into Arabic on depending on the variable university.

Source of Variance	Sum of Squares	Mean Square	(F)	P
Between Groups	6.786	3.393	1.800	0.167
Within Groups	786.021	1.885		
Total	792.807			

3) College

T-Test showed no statistically significant differences in watching of samples of Turkish dubbed series into Arabic according to the type of college they studied. The value of (0.061) was at the level of (0.734), which is not statistically significant because it is greater, than (0.05), as indicated in Table (20).

Table-20: T-Test between degree of watching of samples Turkish dubbed series into Arabic on depending on the variable college.

College	(N)	Arithmetic Mean (M)	Standard Deviation (SD)	(T)	P
Faculty of Science	240	1.48	1.387	-0.061	0.734
Faculty of Humanities	180	1.48	1.364		

4) The Academic Year

The use of one-way contrast analysis (ANOVA) showed differences in the degree of watching of samples of Turkish dubbed series into Arabic, which were attributed to their school year variable. The value of F (2.962) was at the level of significance (0.020), which is statistically significant because it is less than (0.05), as shown in Table (21).

Table-21 ANOVA-Test between degree of watching of samples Turkish dubbed series into Arabic on depending on the variable academic year.

Source of Variance	Sum of Squares	Mean Square	(F)	P
Between Groups	22.006	5.502	2.962	0.020
Within Groups	770.801	1.857		
Total	792.807			

In order to determine the sources of the differences between the effects of the school year on the degree watching of samples of Turkish dubbed series into Arabic, the post-variance analysis was performed in LSD method as shown in table (22).

Table-22: LSD-Test between degree of watching of samples Turkish dubbed series into Arabic on depending on the variable academic year.

Academic Year	Comparison with other categories	(N)	Difference between the two averages	P
Fifth	First	60	-0.572*	.0120
	Second	67	-0.680*	.0020
	Third	106	-0.427*	.0300

As shown in the previous table, the higher the academic year of samples, the lower the degree of watching of samples of Turkish dubbed series into Arabic, where students came in the second year as the most students are watching these series, followed by students of the first year, and then students of the third year, and finally the students of the fifth year. While the differences were not statistically significant for fourth year students regarding the degree of watching of these series.

5- Monthly Income Level

The use of one-way contrast analysis (Anova) showed no differences in the degree of watching of samples to Turkish dubbed series into Arabic due to the variable monthly income of the family, where the value of (1.291) at the level of significance (0.277), which is not statistically significant because it is greater than (0.05) as shown in Table (23).

Table-23 ANOVA-Test between degree of watching of samples Turkish dubbed series into Arabic on depending on the variable monthly income of the family.

Source of Variance	Sum of Squares	Mean Square	(F)	P
Between Groups	7.313	2.438	1.291	0.277
Within Groups	785.494	1.888		
Total	792.807			

Second Hypothesis

There are statistically significant differences in motivation watching of samples to Turkish dubbed series into Arabic, attributable to demographic factors (Gender, University, Type of College, School Year, and Monthly Income Level).

1- Gender

T-Test showed no statistically significant differences between males and females in the study sample in the overall motives of their watching Turkish dubbed series into Arabic, as shown in Table (24), the value of (0.633) at the level of significance (0.320), which is not statistically significant because it is greater than (0.05), the following is a breakdown of these motives:

a) Habituation Motives: The value of (-1.252) at the level of (0.859), which is not statistically significant because it is greater than (0.05).

b) Utilitarian motives: The value of (0.035) at the level of (0.119), which is not statistically significant because it is greater than (0.05).

Table-24: T-Test between motivations from watching of samples to Turkish dubbed series into Arabic depending on the variable gender.

Gender	(N)	(M)	(SD)	(T)	P
Total Motivation					
Male	127	3.5025	.714420	-0.633	.3200
Female	146	3.5584	0.73795		
Habituation Motives					
Male	127	3.6083	0.84315	-1.252	0.859
Female	146	3.7312	0.77839		
Utilitarian Motives					
Male	127	3.4086	0.80232	.0350	0.119
Female	146	3.4049	0.92905		

2- University

One Way Anova showed no statistically significant differences in the overall watching of samples to Turkish dubbed series into Arabic due to the university variable they study. Table (25) shows a value of (0.480) at the level of (0.619), which is not statistically significant because it is greater than (0.05), the following are details of these motives:

a) Habituation Motives: The value of (0.115) at the level of significance (0.892), which is not statistically significant because it is greater than (0.05).

b) Utilitarian Motives: The value of (1.231) at the level of significance (0.294), which is not statistically significant because it is greater than (0.05).

Table-25: ANOVA-Test between motivations from watching of samples to Turkish dubbed series into Arabic depending on the variable university.

Source of Variance	Sum of Squares	Mean Square	(F)	P
Total Motivation				
Between Groups	.5090	.2540	0.480	.6190
Within Groups	142.977	.5300		
Total	143.485			
Habituation Motives				
Between Groups	.1510	.0760	.1150	.8920
Within Groups	178.303	.6600		
Total	178.454			
Utilitarian Motives				
Between Groups	1.864	.9320	1.231	.2940
Within Groups	204.400	0.757		
Total	206.263			

3- College

T-Test showed no statistically significant differences in overall motives watching of samples to Turkish dubbed series into Arabic depending on the type of college they study as shown in Table (26). The value of (0.050) was at the level of (0.910) Which is not statistically significant because it is greater than (0.05), and the following are details of these motives:

a) Habituation Motives: the value of (1.580) at the level of (0.161), which is not statistically significant because it is greater than (0.05).

b) Utilitarian Motives: The value of (-1.224) at the level of (0.668), which is not statistically significant because it is greater than (0.05).

Table-26: T-Test between motivations from watching of samples to Turkish dubbed series into Arabic depending on the variable college.

College	(N)	(M)	(SD)	(T)	P
Total Motivation					
Faculty of Science	154	3.5344	0.72541	0.050	0.910
Faculty of Humanities	119	3.5299	0.73052		
Habituation Motives					
Faculty of Science	154	3.7419	0.76412	1.580	0.161
Faculty of Humanities	119	3.5861	0.86108		
Utilitarian Motives					
Faculty of Science	154	3.3499	0.89601	-1.224	0.668
Faculty of Humanities	119	3.4799	0.83511		

4- The Academic Year

One Way Anova showed no statistically significant differences in the overall watching of samples to Turkish dubbed series into Arabic due to their school year variable. Table (27) shows that the value of (1.068) at the level of significance (0.373), which is statistically insignificant because it is greater than (0.05). The following are details of these motives:

a) Habituation Motives: The mean value of (1.274) at the level of significance (0.280), which is not statistically significant because it is greater than (0.05).

b) Utilitarian Motives: The value of (1.024) at the level of significance (0.395), which is not statistically significant because it is greater than (0.05).

Table-27 ANOVA-Test between motivations from watching of samples to Turkish dubbed series into Arabic depending on the variable academic year.

Source of Variance	Sum of Squares	Mean Square	(F)	P
Total Motivation				
Between Groups	2.252	.5630	1.068	0.373
Within Groups	141.234	.5270		
Total	143.485			
Habituation Motives				
Between Groups	3.330	.8330	1.274	.2800
Within Groups	175.124	.6530		
Total	178.454			
Utilitarian Motives				
Between Groups	3.106	.7760	1.024	.3950
Within Groups	203.157	.7580		
Total	206.263			

5- Monthly Income of the Family

The One Way Anova test showed statistically significant differences in overall motivation watching of samples to Turkish dubbed series into Arabic attributed to the monthly income of the family, as the table indicates (28). As the

value of P (3.113) at the level of (0.027), a statistically significant because it is smaller than (0.05), the following are details of these motives:

a) Habituation Motives: The value of (3.268) at the level of significance (0.022), which is a statistical function because it is less than (0.05).

b) Utilitarian Motives: The value of (1.855) at the level of significance (0.138), which is not statistically significant because it is greater than (0.05).

Table-28: ANOVA between motivations from watching of samples to Turkish dubbed series into Arabic depending on the variable monthly income of the family.

Source of Variance	Sum of Squares	Mean Square	(F)	P
Total Motivation				
Between Groups	4.814	1.605	3.113	0.027
Within Groups	138.672	.5160		
Total	143.485			
Habituation Motives				
Between Groups	6.276	2.092	3.268	0.022
Within Groups	172.178	.6400		
Total	178.454			
Utilitarian Motives				
Between Groups	4.181	1.394	1.855	0.138
Within Groups	202.082	.7510		
Total	206.263			

To find out the sources of the difference between the monthly income of the family and the overall motives for watching of samples to Turkish dubbed series into Arabic, the post-variance analysis was performed in LSD as shown in Table (29).

Table-29: LSD-Test between motivations from watching of samples to Turkish dubbed series into Arabic depending on the variable monthly income of the family.

Income Level	Comparison with other categories	(N)	Difference between the two averages	P
Less than 500 JD	500 - less than 750 JD	106	-0.27210*	.0160
	750 - less than 1000 JD	94	-0.33261*	.0100

The above table shows that those with a monthly income of between (750 - less 1000 JD) are motivated to watch of samples to Turkish dubbed series into Arabic more than others, followed by their monthly income (500 - less than 750 JD), and then their monthly income (less than 500 JD).

The Third Hypothesis:

There are statistically significant differences in the observations achieved on watching of samples to Turkish dubbed series into Arabic, attributable to demographic factors (gender, university, type of college, school year, monthly income level).

1- Gender

The T-Test showed no statistically significant differences between males and females in the study sample in the total scores obtained from watching of samples to Turkish dubbed series into Arabic. As shown in Table (30), where the value of (0.724) at the level of significance (0.532), which is not statistically significant because it is greater, than (0.05), and the following are details of these impressions:

a) Habituation Gratification: The value of (-1.191) at the level of significance ((0.391, which is not statistically significant because it is greater than (0.05).

b) Utilitarian Gratification: The value of (-0.277) at the level of (0.420), which is not statistically significant because it is greater than (0.05).

Table-30: T-Test between achieved gratifications from watching of samples to Turkish dubbed series into Arabic depending on the variable gender.

Gender	(N)	(M)	(SD)	(T)	P
Total Gratifications					
Male	127	3.4375	0.78011	-0.724	0.532
Female	146	3.5077	0.81556		
Habituation Gratification					
Male	127	3.4736	0.83371	-1.191	0.391
Female	146	3.5959	0.85737		
Utilitarian Gratification					
Male	127	3.4094	0.85675	-0.277	0.420
Female	146	3.4391	0.90750		

2- University

The One Way Anova test showed no statistically significant differences in the overall gratification of sample from watching of samples to Turkish dubbed series into Arabic due to the variable of their university as indicated in Table (31). where the value of (1.190) at the level of significance (0.306), which is not statistically significant because it is greater than (0.05). The following are details of these gratifications:

A) Habituation Gratification: The value of (0.754) at the level of significance (0.472), which is not statistically significant because it is greater than (0.05).

b) Utilitarian Gratification: The value of (1.223) at the level of significance (0.296), which is not statistically significant because it is greater than (0.05).

Table-31: ANOVA-Test between achieved gratifications from watching of samples to Turkish dubbed series into Arabic depending on the variable university.

Source of Variance	Sum of Squares	Mean Square	(F)	P
Total Gratifications				
Between Groups	1.516	0.758	1.190	.3060
Within Groups	171.943	.6370		

Total	173.459			
Habituatation Gratification				
Between Groups	1.084	.5420	.7540	.4720
Within Groups	194.098	.7190		
Total	195.182			
Utilitarian Gratification				
Between Groups	1.903	.9510	1.223	.2960
Within Groups	210.059	.7780		
Total	211.962			

3- College

T-Test showed no statistically significant differences in total of achieved gratification the samples have watched of samples to Turkish dubbed series into Arabic due to the variable of their college as indicated in Table (32). where the value of (-0.807) at the level of significance (0.907), which is statistically insignificant because it is greater than (0.05). The following are the details of these motives:

a) Habituatation Gratification: The value of (0.719) at the level of (0.645), which is not statistically significant because it is greater than (0.05).

b) Utilitarian Gratification: The value of (-1.844) at the level of (0.339), which is not statistically significant because it is greater than (0.05).

Table-32: T-Test between achieved gratifications from watching of samples to Turkish dubbed series into Arabic depending on the variable college.

College	(N)	(M)	(SD)	(T)	P
Total Gratifications					
Faculty of Science	154	3.4407	.824520	-0.807	0.907
Faculty of Humanities	119	3.5194	0.76485		
Habituatation Gratification					

Faculty of Science	154	3.5714	0.83746	0.719	0.645
Faculty of Humanities	119	3.4970	0.86114		
Utilitarian Gratification					
Faculty of Science	154	3.3391	.920800	-1.844	0.339
Faculty of Humanities	119	3.5369	.821390		

4- The Academic Year

The One Way Anova test showed no statistically significant differences in total expectations achieved gratification from watching of samples to Turkish dubbed series into Arabic due to the variable of their academic year as indicated in Table (33). Where the value of (0.901) at the level of significance (0.464), which is not statistically significant because it is greater, than (0.05), and the following are the details of these gratifications:

a) Habituation Gratification: The value of (1.035) at the level of significance (0.389), which is not statistically significant because it is greater than (0.05).

b) Utilitarian Gratification: The value of (1.389) at the level of significance (0.238), which is not statistically significant because it is greater than (0.05).

Table-33: ANOVA-Test between achieved gratifications from watching of samples to Turkish dubbed series into Arabic depending on the variable academic year.

Source of Variance	Sum of Squares	Mean Square	(F)	P
Total Gratification				
Between Groups	2.302	.5760	0.901	0.464
Within Groups	171.157	.6390		
Total	173.459			
Habituation Gratification				
Between Groups	2.971	.7430	1.035	.3890
Within Groups	192.212	.7170		

Total	195.182			
Utilitarian Gratification				
Between Groups	4.304	1.076	1.389	.2380
Within Groups	207.658	.7750		
Total	211.962			

5- Monthly Income of the Family

The One Way Anova test showed no statistically significant differences in total expectations achieved gratification from watching of samples to Turkish dubbed series into Arabic due to the variable monthly income of the family. Table (34) shows that the value of (2.408) at the level of significance (0.068), which is not statistically significant because it is greater, than (0.05), and the following are the details of these motives:

a) Habituation Gratification: The value of P (3.452) at the level of significance (0.017), which is not statistically significant because it is greater than (0.05).

b) Utilitarian Gratification: The value of (1.231) at the level of significance (0.299), which is not statistically significant because it is greater than (0.05).

Table-34: ANOVA-Test between achieved gratifications from watching of samples to Turkish dubbed series into Arabic depending on the variable monthly income of the family

Source of Variance	Sum of Squares	Mean Square	(F)	P
Total Gratification				
Between Groups	4.536	1.512	2.408	.068
Within Groups	168.923	.6280		
Total	173.459			
Habituation Gratification				
Between Groups	7.236	2.412	3.452	.0170
Within Groups	187.946	.6990		
Total	195.182			

Utilitarian Gratification				
Between Groups	2.870	.9570	1.231	.2990
Within Groups	209.091	.7770		
Total	211.962			

Fourth hypothesis

There is a statistically significant relationship between degree of watching of samples to Turkish dubbed series into Arabic and the reasons of watching.

The use of one-way contrast analysis (Anova) showed differences between degrees on watching of samples to Turkish dubbed series into Arabic, and the reasons of watching. The value of (25.433) at the level of significance (0.000), which is a statistical function because it is smaller than (0.05) as shown in table (35).

Table-35: ANOVA-Test between degree of watching of samples to Turkish dubbed series into Arabic and the reasons of watching.

Source of Variance	Sum of Squares	Mean Square	(F)	P
Between Groups	24.291	8.097	25.433	.0000
Within Groups	85.641	.3180		
Total	109.932			

To find the sources of the variance between degrees on watching of samples to Turkish dubbed series into Arabic, and the reasons of watching. The post-variance analysis was performed in LSD method as shown in table (36).

Table-36: LSD-Test between degree of watching of samples to Turkish dubbed series into Arabic and the reasons of watching.

Category	Comparison with other categories	(N)	Difference between the two averages	P
Always	Rarely	75	.86184*0	.0000
	Sometimes	95	.48921*0	.0000
	Often	56	.26387*0	.0190

It appears from the previous table, the higher the degree on watching of samples to Turkish dubbed series into Arabic, the reasons for this watching have increased, It came from watching these series always ranked first, followed by those they see often, then they see sometimes, and finally they see rarely.

Fifth hypothesis

There is a statistically significant relationship between degree of watching of samples to Turkish dubbed series into Arabic and achieved gratification of this watching.

The One Way Anova test showed no statistically significant differences in total expectations achieved gratification from watching of samples to Turkish dubbed series into Arabic. The value of (8.987) at the level of significance (0.000), which is a statistical function because it is smaller than (0.05) as shown in Table (37), and the following are details of these gratifications:

a) Habituation Gratification: The value of (6.610) at the level of significance (0.000), which is a statistical function because it is smaller than (0.05).

b) Utilitarian Gratification: The value of (8.342) at the level of significance (0.000), which is a statistical function because it is less than (0.05).

Table-37: ANOVA-Test Test between degree on watching of samples to Turkish dubbed series into Arabic and achieved gratification of this watching.

Source of Variance	Sum of Squares	Mean Square	(F)	P
Total Gratification				
Between Groups	15.802	5.267	8.987	.0000
Within Groups	157.657	.5860		
Total	173.459			
Habituation Gratification				
Between Groups	13.401	4.467	6.610	.0000
Within Groups	181.781	.6760		
Total	195.182			
Utilitarian Gratification				

Between Groups	18.040	6.013	8.342	.0000
Within Groups	193.921	.7210		
Total	211.962			

To find out the sources of the difference between the degree of watching of samples to Turkish dubbed series into Arabic and achieved gratification, the post-variance analysis was performed in LSD as shown in Table (38).

Table-38: LSD-Test between degree on watching of samples to Turkish dubbed series into Arabic and achieved gratification of this watching.

Category	Comparison with other categories	(N)	Difference between the two averages	P
Rarely	Sometimes	95	-0.29956*	0.012
	Often	56	-0.55171*	0.000
	Always	47	-0.64938*	.0000

It shows through the previous table that the greater the degree of watching of samples to Turkish dubbed series into Arabic and achieved gratification, who follow these series consistently first stage among the categories by achieved gratification from following these series, followed by who watch often, sometimes, and rarely watch them.

Sixth hypothesis

There is a correlation between the reasons for the preference of Turkish dubbed series into Arabic about other series and topics of interest to samples in these series.

The use of the Pearson (r) test coefficient showed a correlation between the reasons for preference for Turkish dubbed series into Arabic about other series, (Pearson(r)=0.259**) at the level of significance (0.000), which is a statistical function because it is less than (0.05) as shown in Table (39).

Table-39: Pearson (r)-Test between the reasons for the preference of Turkish dubbed series into Arabic and topics of interest to samples in these series.

Reasons for the preference of Turkish dubbed series	Topics of interest to sample		
	(N)	Pearson(r)	P
	210	0.259**	0.000

Seventh hypothesis

There is a correlation between the motives of watching of samples Turkish dubbed series into Arabic and achieved gratification from watching.

The use of the Pearson (r) the existence of a correlation between the overall motives of watching of samples to Turkish dubbed series into Arabic, the Total achieved gratification from watching, the Pearson coefficient ($r=0.793^{**}$) was (0.000), which is statistically significant because it is less than (0.05) as shown in Table (40).

Table-40: Pearson (r)-Test between the motives of watching of samples Turkish dubbed series into Arabic and achieved gratification from watching.

Motives of watching Turkish dubbed series	Gratifications from the watching Turkish dubbed series		
	(N)	Pearson (r)	P
	273	0.793**	0.000

SUMMARY of RESULTS

The results of the study regarding the "Jordanian Universities Students' Uses and Gratification of Turkish Dubbed Series" reached the following:

The percentage of those who watch Turkish dubbed series into Arabic reached (65%) at a rate of (273) single. The percentage of those who watch these series permanently (11.2%), who watch these series often (13.3%), who watch these series sometimes (22.6%), who rarely watch these series (17.9%).

The percentage of those who watch Turkish dubbed series into Arabic reached (65%) for several reasons, most notably: "Enjoy the landscape and decoration" (M = 3.90), followed by "Because it introduced me to the nature of Turkish society and Turkish culture" (M = 3.83) and "Turkish representation" (M = 3.82).

The majority of the samples followed a single series (72.9%) at a rate of (199) single. followed by two series by (17.9%), then more than three series by (5.9%). Finally, they watch three series with by (3.3%) of the total sample.

Those who watch the Turkish dubbed series into Arabic individually came in first place with (178) single by (54.8%). followed by those watching these series with the family with (117) by (36%), and those watching these series with the friends with (30) by (2.9%) of the Total samples.

The most popular means of monitoring the sample of the Turkish TV series was television with (141) single by (40.9%), followed by watching these series through the Smartphone with (108) single by (31.3%), then those who watch them through the Laptop with (79) single by (4.9%) and those who watch them through the PC with (17) single by (4.9%) of the Total sample.

That those who watch Turkish dubbed series into Arabic at an unspecified time came in first place with (116) single by (38.4%), followed by watching these series during the late evening with (101) single by (33.4%), and those who watched during the early evening with (62) single by (20.5%), and those who watch during the afternoon with (16) single by (5.3%), and finally those who watch during the Morning Time with (7) single by (2.3%) of the Total samples.

The results show that the most popular serials are "Kiralık Aşk" (M = 1.64) followed by "Çilek Kokusu" (M = 1.46), Then "Kiraz Mevsimi" (M =1.42), followed by "İlişki Durumu Karışık" (M=1.41).

The majority of the sample of the study prefers Turkish dubbed series into Arabic on the other series by (76.9%). The most popular reasons for preferring Turkish dubbed series into Arabic are: "The possibility of viewing them through the Internet" (M = 2.96), then "Dealt with different and attractive social issues" (M = 2.90), and "My sense of integration with the story and the characters I see" (M = 2.88).

The most interesting issues of the study sample presented by Turkish dubbed series into Arabic "Social issues" (M = 1.34), followed by "Romantic issues" (M=1.24), then "Defending the homeland" (M=1.22), and "Crimes Issues" (M=1.16).

The most Habituation Motives prominent achieved of the study sample from watching Turkish dubbed series into Arabic are "Achieving fun and entertainment." (M = 4.05), as well as "Spending spare time." (M = 4.03). On the other hand, that more Utilitarian Motives are "Getting information about lifestyle in Turkey" (M = 3.76), as well as "To recognize the customs and traditions of Turkish society" (M = 3.67).

The most Habituation Gratification prominent achieved of the study sample from watching Turkish dubbed series into Arabic are "Made me fun and entertainment" (M = 3.94), as well as "Disposal of leisure time" (M = 3.73). The lowest recoil was "I was relieved of loneliness" (M = 3.25). On the other hand, that more Utilitarian Gratification are "Provided me with information on lifestyle in Turkey" (M = 3.79), as well as "introduced me to the geographical environment of Turkey" (3.76).

The percentage of those who do not watch Turkish dubbed series into Arabic reached (65%) for several reasons, most notably: "I do not care about watching the series in general" (M = 1.18), next "Because it simplifies forbidden relations to look normal" (M = 1.14), then "I do not have time to watch them" (M = 1.12). While the lowest reasons for not being seen are "To be inconsistent with our customs and traditions" (M = 0.78).

T-Test showed that there were statistically significant differences between males and females in the study sample in the degree of watching to Turkish dubbed series into Arabic females in favor of the females of the study sample. The value of (2.899) was at the level of significance (0.016), which is statistically significant because it is less than (0.05).

The use of one-way contrast analysis (ANOVA) showed no difference in watching of the samples Turkish dubbed series into Arabic due to their university variables. The value of (1.800) was at the level of significance (0.167), which is not statistically significant because it is greater, than (0.05).

T-Test showed no statistically significant differences in watching of samples of Turkish dubbed series into Arabic according to the type of college they studied. The value of (0.061) was at the level of (0.734), which is not statistically significant because it is greater, than (0.05).

The use of one-way contrast analysis (ANOVA) showed differences in the degree of watching of samples of Turkish dubbed series into Arabic, which were attributed to their school year variable. The value of F (2.962) was at the level of significance (0.020), which is statistically significant because it is less than (0.05)

T-Test showed no statistically significant differences between males and females in the study sample in the overall motives of their watching Turkish dubbed series into Arabic, the value of (0.633) at the level of significance (0.320), which is not statistically significant because it is greater than (0.05), the following is a breakdown of these motives:

a) Habituation Motives: The value of (-1.252) at the level of (0.859), which is not statistically significant because it is greater than (0.05)

b) Utilitarian motives: The value of (0.035) at the level of (0.119), which is not statistically significant because it is greater than (0.05)

The One Way (ANOVA) test showed statistically significant differences in overall motivation watching of samples to Turkish dubbed series into Arabic attributed to the monthly income of the family. As the value of P (3.113) at the level of (0.027), a statistically significant because it is smaller than (0.05), the following are details of these motives:

a) Habituation Motives: The value of (3.268) at the level of significance (0.022), which is a statistical function because it is less than (0.05)

b) Utilitarian Motives: The value of (1.855) at the level of significance (0.138), which is not statistically significant because it is greater than (0.05)

The T-Test showed no statistically significant differences between males and females in the study sample in the total scores obtained from watching of samples to Turkish dubbed series into Arabic. Where the value of (0.724) at the level of significance (0.532), which is not statistically significant because it is greater, than (0.05), and the following are details of these impressions:

a) Habituation Gratification: The value of (-1.191) at the level of significance ((0.391), which is not statistically significant because it is greater than (0.05)

b) Utilitarian Gratification: The value of (-0.277) at the level of (0.420), which is not statistically significant because it is greater than (0.05)

T-Test showed no statistically significant differences in total of achieved gratification the samples have watched of samples to Turkish dubbed series into Arabic due to the variable of their college. Where the value of (0.807-) at the level of significance (0.907), which is statistically insignificant because it is greater than (0.05). The following are the details of these motives:

a) Habituation Gratification: The value of (0.719) at the level of (0.645), which is not statistically significant because it is greater than (0.05)

b) Utilitarian Gratification: The value of (-1.844) at the level of (0.339), which is not statistically significant because it is greater than (0.05)

The use of one-way contrast analysis (ANOVA) showed differences between degrees on watching of samples to Turkish dubbed series into Arabic, and the reasons of watching. The value of (25.433) at the level of significance (0.000), which is a statistical function because it is smaller than (0.05)

The use of the Pearson (r) test coefficient showed a correlation between the reasons for preference for Turkish dubbed series into Arabic about other series, (Pearson(r)=0.259**) at the level of significance (0.000), which is a statistical function because it is less than (0.05).

CONCLUSIONS AND RECOMMENDATIONS

From the above, on August 2008, 85 million Arabs watched their last two episodes of "Noor" on their televisions. In 2018, the number of serials dubbed in Arab channels exceeded 120.

Turkish drama has jumped dramatically in a relatively short time. While its revenues from the export of serials abroad reached \$ 10,000 in 2004, it has doubled this figure to \$350 million in 2016. Turkey came directly behind the United States and became the second country exporting his series abroad.

It seemed as if the great fame of the Turkish Dubbed Series into Arabic in the Arab world, the nucleus from which it started to travel to the whole world, and find such fame in different countries.

One of the main reasons for the widespread achieved by the Turkish drama is that it is the birth of an oriental society, reflecting its customs and tradition on the events of the series. Before Turkish drama entered the spotlight, American drama alone remained dominant for decades without rival or alternative. In spite of the high capacity of the drama to attract a global audience, it remained at a distance from wide audiences. They belong to Eastern / religious / conservative societies, watching it for pleasure alone, without finding any reflection or expression in the series. This is because the American drama is mainly based on high doses of violence and sex, but has succeeded in attracting eastern communities, but at the same time it has been alienating them.

The Turkish drama's popularity is based on the fact that understanding and interacting with Turkish series is easier than interacting with American soap operas. Turkish dramas focus on old romance, compared to the dramatic exaggeration of Hollywood, which carries many sexual connotations.

The Arab viewer has found himself almost in the Turkish series, expressing him and his culture to a great extent compared to what the American series. As an example of the things that the Oriental sees in American drama without finding in his society, is the portrayal of the perpetual drama of what the Western societies of individuality are based on. It often revolves around the individual hero, with a complete absence of the extended family in the heart of every Eastern society.

In contrast to the American drama, the Turkish drama has succeeded in conveying the fabric of the conservative Oriental society on the screen, in which the members of these communities find a reflection. Instead of violence and sex, the

Turkish drama is based on a romantic romance, often a husband and wife in the framework of legal marriage. This was one of the most important reasons for the success of “Noor” in Eastern societies, where they depicted the love relationship between couples and their romantic moments.

As the study showed that there is a great follow-up of the Turkish series by Jordanian university students. There were many reasons to follow the Turkish series, including: learn about the Turkish life style and the nature of Turkish society, enjoy Turkish performance and learn about the geographical environment of Turkey.

Therefore, the researcher recommends the following:

- We recommend that producers of Turkish series do joint dramas with Arab drama.
- Working on producing Turkish series discussing the reality of the Arab communities in Turkey.
- The production of dramatic works promote bilateral relationship between Arab society and Turkish society.
- Increasing interest in the Arab series from the artistic and the directing aspects of instilling values because of its importance in promoting Arab nationalism and culture.

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APPENDIX A: Survey Form (Questionnaire)

This questionnaire is a tool to study Master's Thesis in the Faculty of Communication University of Selcuk (Konya / Turkey), under the title:

"Jordanian Universities Students' Uses and Gratification of Turkish Dubbed Series: A Survey Study"

In the hope of answering the questions of this questionnaire by putting an **X** in front of the answer that corresponds to your point of view, stressing that all information contained therein is reserved for scientific research only.

Thank you very much

Supervisor: Doç. Dr. SÜLEYMAN HAKAN YILMAZ .

Researcher Murad WARRAD.

First: Demographic Information

1. Gender

Male () Female ()

2. University

Yarmouk University ()

Hashemite University ()

University of Jordan ()

3. College

Faculty of Science () Faculty of Humanities ()

4. Academic Year

First () Second () Third ()

Fourth () Fifth ()

5. Income Level

Less than 500 JD () -500less than 750 JD ()

- 750less than 1000 JD () 1000 JD and more ()

6- Do you watch Turkish dubbed series into Arabic?

Always () Often () Sometimes () Rarely () No ()

7- If your answer to the previous question (no). Please answer this question only and then hand out the questionnaire. **Why do not you watch the Turkish dubbed series into Arabic?**

Reasons	To large extent	To some extent	No
Because I prefer to watch Arab series.			
Because I prefer to watch non-Turkish dubbed series as			
Because it simplifies forbidden relations to look normal.			
Because they contain values that threaten morality and behavior.			
Because they do not show anything different from Arab series.			
For their conflict with our customs and traditions.			
I do not care about watching the series in general.			
I do not have time to watch them			
I watched them in the past and I did not like them.			
They contain inappropriate scenes.			

8- Who answered (Always, Often, Sometimes, Rarely), **what are the reasons for your watching the Turkish dubbed series into Arabic?**

Reasons	Strongly Agree	Agree	Neuter	Disagree	Strongly Disagree
Because the issues dealt with by the Turkish series are sensitive and important.					
Because they give me new skills to deal with others.					

Because they introduced me to the nature of Turkish society and Turkish culture.					
Earned me new values such as taking responsibility.					
Enjoy landscaping and decoration.					
Enjoy the dialect used in dubbing.					
Enjoy the songs and accompanying music.					
Enjoy Turkish acting performance.					
Get new ideas about Turkish social environment.					
I like Turkish series more than others.					
Join family members and friends watching Turkish drama.					
To strengthen the value of the struggle to reach the goals.					

9- How many Turkish dubbed series into Arabic do you watch every day?

1series () 2series () 3series () More than 3 series ().

10- What are the nature of watching the Turkish dubbed series into Arabic?

Individually () With family () With friends ()

11- What is the way to watch the Turkish dubbed series into Arabic?

TV () PC () Laptop () Smart phone ()

12- What are the favorite times to watch the Turkish dubbed series into Arabic?

Morning Time () Afternoon Time () Early Evening ()

Late Evening () No specific time ()

13- What is the degree of your watching of the Turkish dubbed series into Arabic?

Series	To a large extent	To an average extent	To some extent	No
Bana Sevmeyi Anlat				
Cesur ve Güzel				
Çilek Kokusu				
Diriliş: Ertuğrul				
Fatmagül'ün Suçu Ne?				
Gecenin Kraliçesi				
Güllerin Savaşı				
Güneşin Kızları				
Huzur Sokağı				
İlişki Durumu Karışık				
Kara Sevda				
Kiralık Aşk				
Kiraz Mevsimi				
Paramparça				
Şeref Meselesi				

14- Do you prefer watching Turkish dubbed series into Arabic on other series?

To a large extent () To some extent () No ().

*** For those who answered "No" please go to Question No.16**

15- Who answered (To a large extent, To some extent). What are the reasons for your preference for Turkish dubbed series into Arabic on other series?

Reasons for preference	Always	Often	Sometimes	Rarely	No
Because I get solutions to the problems, I have through serials.					
Because most members of my family watch them.					
Because their viewing times are appropriate for my leisure time.					
Different social issues and attractive					
I feel these series that are close to our customs and traditions.					
Keep up with my friends and acquaintances who watch them.					
My sense of integration with the story					
They have spectacular views.					
To able to watch them more than once on the same day.					
To able to watch them through the Internet					
To find topics to talk to friends and family.					

16- What is your degree of interest in the following issues posed by the Turkish dubbed series into Arabic?

Issues	To a large extent	To some extent	No
Crimes Issues			
Customs and traditions			
Defending the homeland			
Education			

Family issues			
Fashion and Women's Affairs			
Historical			
Love and marriage			
Magic and sorcery			
Romance			
Social			
Sports			
Wars			

17- What are the motives behind your watching the Turkish dubbed series into Arabic?

Habituations Motives	Strongly Agree	Agree	Neuter	Disagree	Strongly Disagree
Achieving fun and entertainment.					
Eliminating stress and boredom.					
Escaping from study pressures.					
Escaping from the problems of daily life.					
Getting rid of the feeling of loneliness.					
Spending spare time.					
Such as curiosity.					
Such as getting used to.					
Utilitarian Motives	Strongly Agree	Agree	Neuter	Disagree	Strongly Disagree
Because they help me find solutions to my personal problems.					
Family participation in watching these series.					
Find out how people solve their problems.					

Find topics for discussion with my friends and acquaintances.					
Get information about lifestyle in Turkey.					
Know about the customs and traditions of Turkish society.					
Know new ideas through these series.					
Know the geographical environment in Turkey.					
Learn about self and others.					

18- What are the achieved gratification behind your watching the Turkish dubbed series into Arabic?

Habituation Gratification	Strongly Agree	Agree	Neuter	Disagree	Strongly Disagree
Curious gratification towards watching dubbed					
Enabled me to escape the study pressures.					
Get rid of the free time.					
Get rid of the problems of daily life.					
Got rid of tension and boredom.					
Got rid of the feeling of loneliness.					
Made me fun and entertainment.					
Utilitarian Gratification	Strongly Agree	Agree	Neuter	Disagree	Strongly Disagree
Provided me with information about lifestyle in Turkey.					
Introduced me to the geographical environment of Turkey.					
Introduced me to the customs and traditions of Turkish society.					
New ideas I did not know before.					

I learned things about the self and others.					
Family participation in watching these series.					
Introduced me to how people solved their problems.					
Helped me find solutions to my personal problems.					
Gave me topics to discuss with my friends and acquaintances.					

The questions are over.

Thank you for your cooperation.



APPENDIX B: List of academic arbitrators

**Assoc. Dr. Süleyman Hakan YILMAZ -- Faculty of Communication-
Selçuk University.**

**Assoc. Dr. Mahmoud Al-SAMASIRI – Faculty of Mass Communication-
Yarmouk University.**

**Assoc. Dr. Aladdin DUILAIMI - Faculty of Mass Communication-
Yarmouk University.**

