Attitudes of Turkish Cypriots towards the Use of Popular Music in Turkish TV Series

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Submitted to the
Institute of Graduate Studies and Research
in partial fulfilment of requirements for degree of

Master of Arts
in
Communication and Media Studies

Eastern Mediterranean University
August 2017
Gazimağusa, North Cyprus

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ABSTRACT

'Using popular music in Turkish TV series as pathos' was conducted to shed light to the significance of popular music on visual TV series text. For the past years there is a death of research in this area. This study is the first to study music in the Turkish TV series as pathos.

This study has focused on the population of Turkish Republic of Northern Cyprus as its audience. Because of the lack of TV series in North Cyprus and the main audience from TRNC watch Turkish TV series as a primary source of TV text: However, this study focuses on not only music in Turkish TV but also general concepts of music in TV series as well.

Quantitative research has been used in this case study. 301 questionnaires have been completed by the participants. The questionnaires were only prepared in English and completed either online or by hand. The questionnaire consisted of 27 questions 6 of them sought to collect demographic information on the participants and the rest are 5-point Likert scale questions.

The results of the study, suggest that, music can be used as pathos in Turkish TV series. This study also outlined the importance of the music in visual texts, where it has been always underrated. The findings of the study indicate that music can change the emotions of the audience, not only when they are watching the TV series but also in their daily lives as well.

Keywords: Pathos, Music, Turkish TV series, Emotion, Audience

ÖZ

'Türk Dizilerindeki Popüler Müziği Pathos olarak kullanma' çalışması, televizyon ve film müziklerinin önemini gün ışına çıkarmak için yapılmıştır. Geçmiş yıllarda bu konuda yapılan araştırmalarda önemli bir miktarda azalma bulunmaktadır. Bu çalışma Türk Televizyon dizi müziklerinin patos olarak kullanılmasını araştıran ilk araştırmadır.

Bu araştırma Kuzey Kıbrıs Türk Cumhuriyetinide yaşayan izleyicileri hedef olarak almıştır. Kuzey Kıbrıstaki dizi eksikliği, ve Kuzey Kıbrısın temel seyircinin izlediği kanalların Türkiye kanalları olması bu çalışmanın Kuzey Kıbrıs dizileri yerine Türkiye dizileri üzerinden yapılması gerektirmiştir: Fakat, bu çalışma sadece Türk dizi müziklerini değil, genel bağlamdaki tüm dizi muziklerindeki konseptlere odaklamıştır.

Bu çalışmada Nicel Araştırma yöntemi kullanılmıştır. 301 anket tarafından doldurulmuştur. Anket toplam 27 sorundan oluşmaktadır, bunların 6sı katılımcılar hakkında bilgi alınması için, geri kalanı ise Linkert ölçegine göre düzenlenmiştir.

Çalışmanın sonucunda, müziğin Türk televizyon dizilerinde patos olarak kullanabildiğini ortaya çıkmıştır. Bu çalışma ayrıca müzigin, temeli görsellik olan medya ürünlerindeki öneminin de altı çizilmiştir. Anketin sonuçları muziğin sadece duyguları değiştirmekle kalmayıp aynı zamanda bu müziği dizi dışında başka bir yerde dinlense de yine aynı etkiyi vereceği belirlenmiştir.

Anahtar Kelimeler: Patos, Müzik, Türk Televizyon Dizileri, Duygu, Seyirci

To my beloved mother who is always there for me.

ACKNOWLEDGEMENT

I would like to thank my all beloved family for their unconditional love and their support on my journey in life. Their love is unconditional and their support is without question. I would not be who I am without them.

I also would like to give my gratitude and my thanks to my supervisor, my mentor Assoc. Prof. Dr. Bahire Efe. Özad. Without her support and help I would not be here and write this thesis.

Finally, I want to thank to all my friends whom always there for me both in the good days and the bad. Their support cannot be repaid.

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INTRODUCTION

Music is in everybody's life, whether wanted or not. One could listen to music anywhere at any time. By music it is not meant a high value production hit, even the simplest melody is music. It is clear to say that music is a significant part of our lives. But music does not only consist of notes, it conveys an emotion also. A musician creates a song, good or bad, a hit song or not, music is made from the emotions of the musician. And that music is the representation of the musician's mood at the time when the music is written.

When this musician creates the representation of his/her mood by music, that mood can be shared with someone else through music. One can understand the difference between happy and sad music. We all have emotions without having anyone explain them to us. Emotions are in human's nature. Thus, it is not relative. A happy theme is happy theme for anyone. In addition to listening to the music on its own, music accompanies audio − visual texts such as films and TV series, So, if to use music as an emotion in any media text, that emotion will be the same for all the audience (Juslin, Liljeström, Västfjäll, & Lundqvist, 2010).

To move on using music in media text music seems a supplement. Yet, music and creates pathos; this makes the music the persuasive factor in the media, especially in the films or television series. Using music can make it possible for the text to reach its climax. Also, the audience knows this point because of the assistance of music.

Also, music does not just boost the audience's feelings to its climax, but also it determines the emotion for that scene.

Aristotle has three aspects for persuasion: ethos, logos and pathos. These are the models of persuasion in speech. Ethos is the ethics in the speech to convince the audience, Logos is the logic and finally pathos is the emotion. This study's main target is to find out the use of music to create pathos in the Turkish TV series.

This study sets out to find if these emotion boosts in these texts, affects the audience's life outside from that climax. Do they get to that emotion climax if they hear the same music again somewhere else? Do they feel like they are in the same situation of those characters that helped the audience to feel this emotion? If to ask it shortly, does music serve as pathos?

Television series mostly have their own music. Yet, recently, in many Turkish TV series, popular Turkish songs started to take place either as a supplement to the series' music or replace series' music. The present study sets out to explore audience's attitudes towards the use of popular Turkish songs in the Turkish TV series.

1.1 Background of the Study

For most philosophers, rhetoric is an art: an art of discourse where a speaker, speaks to inform, persuade or motivate an audience (Conley, 1991). Aristotle defended that rhetoric is a counterpart of both logic and politics. He also described rhetoric as:

"The faculty of observing in any given case the available means of persuasion" (Aristotle, Book I, n.d.).

Rhetoric has been a part of Western education, from the ancient Greece until the late 19th century. The students were taught rhetoric as a part of their education so that they could be public speakers, or writers to persuade their audience to action with arguments (Johnstone, 1995).

Nowadays, rhetoric is being used by any well-educated person through their lines of work, or through the media such as newspapers or magazines, books, films and TV series. It is possible to come across with rhetoric in politicians, doctors, lawyers, salesman, or in any other job that requires persuading someone, or the audience. In this era, films and tv series producers have entered this circle also. Just as a doctor uses ethos, and a lawyer uses logos, film and TV series producers use pathos in their productions to persuade their audience.

1.2 Motivation for the Study

Music has been my passion all my life, and it takes a significant role in my life. Since the day I was born, I am hearing these notes that my mother plays in the piano in our house. Because of this privilege, music has become my life guide. Even though, I conducted a research study about this topic before, I have always known that music made me what I am now. It has guided me in my life journey, and I am certain it will keep guiding. What I did not know was that, the film music's have impact on me. I realize I like a film more if it has a good soundtrack. Then, I started to wonder if this a general issue or something that belongs to my characteristics. Therefore, I decided to conduct a research to the use of popular songs in TV series.

1.3 Aims and Objectives

The aim of this study is to find out whether the popular music used in Turkish television series has an influence on the audience. When the audience hears popular music in the serial they feel accustomed to it. When they hear after the series, they

remember the scene in the series. The question is that, does this music that the audience hears in those TV series affecting their decision making in their daily lives? Do they act according to that music when they hear it? This study defends that, when the audience hears that music outside the TV series after they watch it, they feel like they are living that scene, at least, feeling like that character in that scene. They make their decisions according to the psychology of those characters or the emotions of that scene. This study aims to find out whether if that anecdote is true or not.

1.4 Research Questions

This study sets out to explore the role of popular Turkish music in creating pathos in Turkish TV series. Thus, the research questions listed below are explored through the TV audience living in TRNC in summer 2017:

RQ1. Is the audience aware of the importance of music?

RQ2. Can they recognize what type of music is being used?

RQ3. Does the popular music used in the TV series changes the audience's mood while watching it?

RQ4. Does the popular music that is used in the TV series changes the audience's mood when they hear it outside?

RQ5. Does popular music inside TV series acts as pathos?

1.5 Significance of the Study

As it has been mentioned earlier, there is a death of research on this topic. Music that accompanies film and TV series are taken for granted. Yet it occupies a significant place in creating pathos. This study will assist the other research in the journey. A topic can be more resourceful when more research are conducted about it. This study will be a part of it.

Perhaps, the most significant thing about this study is that, this study is first in the topic of researching the popular music as pathos in Turkish TV series. Being the

pioneer in a subject is significant for open another door for other research to follow your path, so that that, path becomes stronger. The more doors opened means the more knowledge the researchers, readers and audiences have.

1.6 Limitations of the Study

The present study is limited with the Nicosia city of TRNC & 2017 Summer. The study can only be generalised for the culture of TRNC (Turkish Republic of Northern Cyprus), since the research took place in that location.

Another limitation is the lack of the series that fits the criteria for this study. Most of the TV series uses their own composed music, however this study focuses on popular music used in TV series. Even though there are analysis on originally composed music, the study aims to shed light to using popular music as pathos.

The biggest limitation is that the questionnaires are mainly distributed to the participants online, so this questionnaire's participants cannot be counted as random. Since the distribution was made from the researcher's environment, it is unethical to generalize the topic to the whole audience in TRNC.

Chapter 2

THEORETICAL FRAMEWORK

Chapter 2 focuses on the theoretical framework of this study. This chapter covers the studies of related topics to this study. In the following sections, there will be a detailed explanation of the pathos part of Aristotle's Rhetoric, the background research about this study, as well as the studies that have been conducted.

2.1 Rhetoric

As it has been mentioned earlier, according to Aristotle, the art of persuasion has three aspects: ethos, logos and pathos. This section lays down the book Rhetoric chapter by chapter. This is done by the English translation of the book by W. Rhys Roberts.

2.1.1 Rhetoric: Book I

This part of the chapter is based on the writings of Aristotle called *Rhetoric (n.d.)*. The original writings of Aristotle are dated back to 4th century BC with no exact date. In this study, the English translation of this book by W. Rhys Roberts (1954) with the same name has been taken as a source. In this this part of the book, Aristotle explains the models of persuasion, in a way, he explains how rhetorical speech is used. For Aristotle, rhetoric is not just a way of speaking, but it is an art. In the following chapters, this study outlines various chapters that are related to pathos.

Chapter 1:

The models of persuasion are the main elements of the art of rhetorical speech. Anything other than them are nothing but an apparatus. According to Aristotle,

persuasion is a kind of demonstration. This is because the humans are mostly persuaded fully when they consider a thing that have been demonstrated. (Aristotle, Book I, n.d.) The expert talker's demonstration is an enthymeme (an argument in which one premise is not explicitly stated), in which, in general, it is the most effective of the models of persuasion (Aristotle, Book I, n.d.).

Using rhetoric is practical and has an advantage. When the things are true, they natural way to get convinced is easier. So, when the decisions of the opponents of the rhetorical speaker are made, they are not what they meant to be rather they are defeated by rhetorical side of the speech (Aristotle, Book I, n.d.). Additionally, if the opposite side of the rhetorical speaker does not have any solid knowledge, this will make the persuasion even simpler.

Just as a strict thought can be employed, the speaker must be able to employ persuasion and this process must not be biased. The speaker must see the both sides of an argument yet, s/he should not choose either sides or make people believe in what is wrong, but to see clearly what the truths are, and then, if the opposite side argues with the persuasive speaker unfairly, the persuasive speaker must be able to confute the unfair one.

Additionally, Aristotle mentions that making a person feel ashamed just because that person uses the power of the words, not the muscles as a defence mechanism. The use of speech with knowledge is more elegant for a person rather than using the muscles (Aristotle, Book I, n.d.).

However, using this power of speech unfaithfully can also do a great deal of damage. Using the art of speech must be just, and fair to have a solid outcome. A person can confer the greatest benefits of strength, health, wealth, general-ship with the right and just use of the art of the speech, also, one can lose them all by using it wrongly. (Aristotle, Book I, n.d.).

Chapter 2:

However, rhetoric can be defined as the faculty for observing the means of persuasion in any given case available, and this function separates rhetoric from other arts. The other arts do not require this function. Every art instructs or persuades people about its own specific topics. Medicine is for unhealthy to get healthy, geometry is about the magnitudes, mathematics is for the numbers, and the list goes on like the given examples in any art or science.

Speaker's personal character has a huge impact on achieving persuasion, particularly when the speaker's speech is so spoken as to make the audience or the listener to think that the speaker is credible. It is easy to believe in good man fully and more readily than other (Aristotle, Book I: Chapter 2, n.d.).

Additionally, persuasion can come inside the audience, when the speaker gets into his/her feelings. There is no denying that the emotions affect the judgement of the human beings. A person's judgement when he/she is happy and pleased is almost never the same as he/she frustrated or devastated (Aristotle, Book I: Chapter 2, n.d.). This subject will be explained in a very detailed way in the following titles about emotion, as the focus of this study is emotion of the audience (Aristotle, Book I: Chapter 2, n.d.).

2.1.2 Rhetoric: Book II

As mentioned in the earlier section, the persuasive speaker must identify and understand the human emotions in order to have an effective persuasion over the audience. In *Book II,* Aristotle have explained the human emotions in a very detailed way through Chapters 2 to 11. In the following sections, there will be brief summaries of some of these chapters (between 2-7) as this study is focused on the emotions on the audience, it is essential to understand how the emotions are created thoroughly. One must analyse and learn these emotions so to conclude the results of the questionnaire.

Chapter 1:

As it has been mentioned earlier, the emotions are the feelings of the human beings that affect their judgements. Aristotle suggest that the speaker must arrange the speech about the emotions in three parts. Anger taken as an example, first, the speaker must understand the condition of mind of the angry people, secondly, the speaker must find out who these angry people are, and find the people that often get angry and also with what reason they get angry with them. This also applies on other emotions (Aristotle, Book II, n.d.).

Chapter 2: Anger

This chapter focuses on anger. People always think of bad things, so as good things, some have serious importance some does not. And people think the same of anything that leads to produce such things, however, those which have no tendency or even some, people instantly consider it unimportant. Aristotle says that there are three kinds of neglecting: Contempt, insolence, and spite (Aristotle, Book II: Chapter 2, n.d.). Contempt is a kind of neglecting. Sometimes the people feel contempt for what they consider unimportant. Spite is another kind, it is prevention of another person's wishes, not to have it by the preventer, but to prevent the person getting it. Insolence

consist of shaming the victim by words or actions, not to achieve anything for yourself but only for the pleasure involved. The satisfaction behind this pleasure is that the angry person feels superior and greater than the victim. Aristotle says that therefore the rich people. (Aristotle, Book II: Chapter 2, n.d.).

As mentioned in the beginning of the section, the parts of emotion need to be looked over: The frame of mind, with whom and finally in what reasons people get angry. Frame of the mind occurs when any of the pains is being felt. When this occurs the painful person always aims at something. Therewithal, another person either opposes the painful person directly or indirectly in any way, but for the painful person, the act is all the same (Aristotle, Book II: Chapter 2, n.d.).

Hence, the people who have sickness, or poor, or in love, etc…, are more open to anger and easily roused. Thus, an ill man is easily gets triggered and gets angry by his sickness, a poor man from his poverty, a lover gets could get easily angry from the love that is possessed. When these happens, the person is predisposed, it's the emotion that controls him/her, to the his/her anger. The people with whom one gets angry are those whom use insolence on the victims by laughing, mocking, or jeering at them. And the only reason behind these actions are nothing but insolence. They do not gain anything. People also get angrier when they are with friends rather than other strangers. The reason is that, friends' ought to treat the people well instead of bad (Aristotle, Book II: Chapter 2, n.d.).

Chapter 3: Calmness

Calmness is the opposite of anger. Just like in anger, a persuasive person must consider in what frames of mind that a person is calm, with whom he/she feels calm, and finally what did he/she do to become calm. Being calm can be explained as

settling down the anger (Aristotle, Book II: Chapter 3, n.d.).People get angry to whom that slight them. If the angry person knows that the slighter is doing it involuntarily, it is possible that the angry person would be calmer comparing to voluntary one. People also accepts the grief of the person who admits their fault and is sorry, and this helps the anger down to calmness (Aristotle, Book II: Chapter 3, n.d.).

People also feel calm to the ones that takes them seriously when they act serious. This means that they are treating you seriously rather than making fun of you, talking contemptuously. Being kind also is highly effective to achieve one's calmness. In general, the things that makes the people calm may be inferred by seeing what the opposites are of those actions that make the people angry in the first place (Aristotle, Book II: Chapter 3, n.d.).

Chapter 4: Friendship and Enmity

Taking a turn to Friendship and Enmity, one must apply the same questions on these feelings as well. The speaker must understand these feelings in the audience by asking the following questions; whom these feelings are entertained, and why? First of all, to describe friendly feeling, it is a feeling that when a person wishes another one that he/she believes to be good things, not for the wishers sake but for the wished ones (Aristotle, Book II: Chapter 4, n.d.).

Aristotle describes a friend as, a person who feels thus excites these feelings in return. The people who think they feel towards each other therefore, they think themselves as friends (Aristotle, Book II: Chapter 4, n.d.).

A person also feels friendly to those who praise and compliments to his/her good qualities that is been possessed, especially if these people praise the good qualities that the person whom praised is not aware of that possession. Basically, if someone praises a good quality that is unknown by the owner, that owner feels this friendly feeling to the one that praise (Aristotle, Book II: Chapter 4, n.d.).

People also feel friendly to others whom desire the same thing, and this friendly feeling gets strong if they share and try to reach these desires together. Honesty is a major factor in feeling friendly. If someone is honest, especially with a weak point that one possesses, and that someone tells it could be a birth to a strong feeling of friendship. Aristotle mentions that, it is wrong for a friend to feel ashamed for a weak point that one possesses. If they have this feeling that means that, the friend is not actually loved (Aristotle, Book II: Chapter 4, n.d.).

Being a friend requires various forms like, comradeship, intimacy, kinship, etc.… According to Aristotle, things to create friendship are: doing kindness to each other and doing this kindness unasked and without reason; and, not proclaiming that when this kindness is done, which is done for the sake of the friend and not for any other cause (Aristotle, Book II: Chapter 4, n.d.).

Enmity and Hatred can easily be said that, they are their opposites. A person can hate another one merely because of disliking the character of that person. For Aristotle, anger is always concerned with individuals however, hatred is born from classes. For example, everyone hates any thief or a murderer. Additionally, anger can move on over time, can be forgotten or even forgiven. Hatred cannot. Angers main target is to give pain to its object, Hatred however, is to cause that someone harm. An angry

person wants the victims to feel. A hater does not care about if the victim feels or not (Aristotle, Book II: Chapter 4, n.d.).

According to Aristotle, all painful things are felt by the person. But the greater evil, injustice and folly, do not feel the same. Since they are always there, the presence of these features causes no pain. Anger has pain as a sidekick but hatred does not. An angry man feels pain, a hater however does not. An angry person can have many reasons to pity the one that offended him/her. Hater never pity the person whom he/she hated under no circumstance. One would want to offender to suffer for whatever reason that has been done, the other one would have that hated person cease to exist (Aristotle, Book II: Chapter 4, n.d.).

Chapter 5: Fear and Confidence

Fear is imminent. Human kind do not fear the things that takes long time to arrive. The best example for this anecdote can be death. Everyone knows that they are going to die eventually. It is inevitable. However, people are not troubled by this unless they are really close to it. From this definition, it can be clearly said that fear is caused by something that will cause a great pain. Hence, these indications are so terrible that, it makes the people feel that terrible thing itself close to the hand. And feeling that this terrible thing coming can be named as 'Danger' (Aristotle, Book II: Chapter 5, n.d.).

The people naturally assumes that because these hatred or angry people have the will to do it, they are on the edge of doing it. People also fear those people who can do the wrong. The reason behind this fear is that they are liable to be wrong by those people. Because a rule man can do wrong to other whenever they want with the power they have (Aristotle, Book II: Chapter 5, n.d.).

If an audience would be frightened, a person, like an orator, or a thing must make the audience feel that they are in danger of something. These pointers can be in any form. For example, the music in a horror movie is a good example. The audience can understand from the ambiance of the music that danger is coming so that they can embrace themselves for the following feeling. Fear (Aristotle, Book II: Chapter 5, n.d.).

Chapter 6: Shame and Shamelessness

This chapter is about shame and shamelessness. As before, there will be the explanation of the cause of these feelings, the condition of minds under which these emotions are felt.

These bad things are because of the moral badness of a person. Such as throwing away one's shield. These bad things are due to cowardice. Shamelessness can be felt also in money issues. Shamelessness can be seen when someone gives less money than he/she should for help, or worse, none. It also can be found in borrowing money, which it feels like begging for it. All such actions could be the representation of shamelessness. Also accepting benefits, and then abusing the person whom benefited for you and conferring them, continuous talking about themselves, making loud professions, these actions are all disgraceful and shameless (Aristotle, Book II: Chapter 6, n.d.).

Since shame is a mental representation of disgrace, and people shrink from the disgrace itself, not from its consequences, they only care about the opinions that are held of them because the people whom from that opinions. This also means that these people that have opinions are the people that have been cared about before the shaming. These people are admired by the shamed ones, or vice versa, those whom

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wish to be admired, those with whom the shamed ones are competing, and those whom the opinions are respected. The shame is greater if these opinions are coming from the people that has been respected, such as an elder or someone who have been well-educated. The most shame can be felt from the people that is around the shamed ones. Because they are always around, their eyes will always be on the shamed ones (Aristotle, Book II: Chapter 6, n.d.).

Chapter 7: Kindness

If to move on to kindness, it can be basically described as a help, or the feeling of helpfulness towards someone in need, without asking for a favour in return. Natural desires give birth to these needs, and in some cases, these special needs are accompanied by pain. Kindness can happen in any circumstance, hence, to help a person who is trying to get out poverty, or help the starving kids by giving them food without asking anything. Not for any advantage or a trump for the doer but also same for the ones that are being helped (Aristotle, Book II: Chapter 7, n.d.).

2.1.3 Examples of Ethos, Logos, Pathos

The previous sections were a summary about the emotions described by Aristotle himself from his book *Rhetoric*, which he created ethos, logos and pathos. This study main target is pathos, so the focus was the emotions in Book II. However, even though Aristotle explains the emotions in a much-detailed way, there were no examples in the book.

This section is about how ethos, logos and pathos is used in daily life, for better understanding and, clarifying for the results of the questionnaire that will take place in the following sections. The examples are created by the author with the background research that has been done for this research.

Examples of Ethos:

Ethos is the ethics in the models of persuasion. When the speaker tries to persuade the audience, or his client or etc…, applying to ethos is the best choice (Braet, 1992). For example, when a doctor talks to a patient, the doctor's speech must be professional. When the doctor is on duty, he/she must choose the words very carefully to the patients. And, for the ethics, a doctor must never lie to a patient. Otherwise it will be unethical and breaks every rule does ethos has (Derian, 2005).

For a mayor, the same rules apply. However, since his/her target is different than doctor, the speech must be different. The main reason of the speech is to sell him/herself to get elected as a mayor. To do so, the mayor candidate must tell the pledges and promises that will be done when chosen as mayor (Connors, 1979).

Ethos can also be used in salesmanship. A salesman can persuade a client using his/his ethics in his/her line of work. By using necessary phrases, like, explaining the experience they have on this business, stating how qualified their technicians and how much satisfied customers do they have (Derian, 2005).

An ordinary person also uses ethos to persuade someone that what he now that is right by stating his line of work as a reference. For example, an archaeologist can easily name a thing that is found in a civil dig site by stating that he/she has been to a lot of digging site and that means he/she has a lot of experience (Connors, 1979).

Advertisers also use ethics as a persuasion model as well. In the commercials, particularly in medical goods, they use this phrase that doctors from all over the world recommends this product. This statement gives the audience an ethical perspective because then the advertiser said this it is no more the advertiser talking to

the audience, it's the ethical doctors and this helps the products to sell more. Also, the buyers buy it more comfortably, as they believe that the product they are buying is recommended from doctors. Ethics play a major role in these advertisements (Connors, 1979).

Examples of Logos:

As mentioned before in the previous sections, Logos is the logic behind the persuasion. In this model, the persuasive speaker uses logic to make the audience convinced (Derian, 2005).

Probably the best example to give for logos is a lawyer. A lawyer's speech is totally based on logic so that he/she could persuade the judge and in some countries the jury. Evidence is the main subject of logic in a court and lawyers use it as a persuasion. The higher the logos in a speech, there is a higher chance for the lawyer to persuade the judge or the jury (Derian, 2005).

Scientist could be another example for the logical model of persuasion. When they do a public announcement about something, they must use logical explanation to make the audience believe. Otherwise, without any logical explanations, they are just ordinary people talking about something and trying to make you believe (Connors, 1979).

Another example for logos that can be given by the author is this study. Same as scientists that mentioned, this study has been written in logically to persuade the reader to believe in the cause of this study. Without any logical explanations and references this study would not have the strong effect on a reader (Connors, 1979).

Examples of Pathos:

Pathos is the emotion model of persuasion. The emotions of the audience effect their judgement on things and using pathos in a speech or a text can be useful for this reason. Emotions are uncontrollable, but with the right words or other text, they can be directed. One cannot simply cry instantly on desire, however, if that one has cried in a specific movie scene with a specific music that emotion can be brought back if that song is re-listened (Waddell, 1990).

Pathos is a wider model of persuasion compared to logos and ethos. Humans are emotional beings, there are times that one can think without logic or ethics, but nobody can shut down their emotions (Waddell, 1990).

Using pathos in a speech can be in anytime in any occasion. For example, when a person is afraid to be in somewhere, that person uses fear as a convincing factor. That person uses the emotion to make sure the listeners get inside the same emotion as the speaker so that the listeners gets into the same emotion as speaker (Waddell, 1990).

2.2 Film Music

Music has been always together with films since the start of motion picture. However, the function was completely different. In that era, music was used because there were no sound in the films. Music was the answer to this silence of films so it was there to save the day. Also, another function was that, since the movies were silent, the audience was keep talking during films. Music was there to distract them from talking and, silence that old technology projector's noise. From then, it became to be one of the most important aspects of films (Buchanan, 1974).

Music is being used in the movies in many ways. It can be a part of the story in a musical, as a background sound effect – like a radio playing in background, or most importantly, as background music (Cohen, 2010).

Background music is the aspect that affects the emotions of the audience. This study only considered three types of music that is been used in films: Originally composed instrumental music; originally composed music with lyrics; and popular hit music that is produces for the sake of the artist and not for a film. The research of this study is made according to these types (Cohen, 2010).

Film scholars and researchers use the term 'diegetic music' to point out the music that supposedly exists in the fictional universe that has been created for the film. It is the music that is inside in the world that characters live, and those characters can hear this music (Tan, 2013).

'Non-diegetic music' is labelled to the music that is external from this fictional world, where only audience can hear it. It belongs to the 'narrative universe'. Non-diegetic music is the music that, reflects the mood of the character, or the scene, and its quest is to set the audiences emotion, mood (Tan, 2013).

2.2.1 Music in Turkish TV Series

Music constitutes a significant aspect of Turkish Television series. Especially if the TV series producers likes to leave the audience in a cliff-hanger in every episode. First, the average tv series length is between two to two and a half hours. If to compare to other countries' TV series, especially the USA's, the most famous ones, the length can be considered extraordinarily long. In USA, the average TV show length is 40 mins. Because of these length of Turkish TV series, the producers must

put some filler scenes in addition to the original storyline. One can easily differentiate these scenes while watching the episode. These filler scenes are often product placements, unnecessary conversations or actions between the characters, or slow-motion shots accompanied by music. This is where the significance of music comes to front. In these filler scenes, the producers often use popular music or an originally composed instrumental music to distract people from the fact that they are not watching the plot.

As it has been mentioned earlier, this study classifies music into three parts: originally composed instrumental, originally composed with lyrics, popular hit music that had no association with the TV series when it was composed. This study defends that, the last kind of music, popular music, is the most effective one that can be used as pathos. Most importantly, it is the music that has been used as generic (intro) for a TV series. In further parts, there will be most famous Turkish TV series with their famous songs as to provide information. These TV series' names were not provided to the participants in the research, as it is wanted participants to remember with their own though, and not to lead them into a specific answer.

Perhaps, the most often use of music in Turkish TV series is using an originally composed music with lyrics for their generic, which, those lyrics are about or at least, have something common with the TV series. Inside the episode, originally composed instrumental music is most common. It can be said that these music's melodies and lyrics carved into the minds of the audience that whenever they listen to them, they feel the emotion of the TV series back again. The detailed analysis of this anecdote can be seen in Chapter 4.

Osman Avcı, an editor in site a called *Onedio,* made a list of unforgettable Turkish TV series generic (intro) music. In the first place of the list, the famous TV series *'Aşk-I Memnu'* takes place. (Avcı, 2013) It is a show about love, drama, intrigue, and cheating. The English translation of the series is Forbidden Love. The intro of the series is originally composed instrumental music. And the music is composed in a way that, even though a person does not know anything about the series, when that person hears that classical music, that person can assume the genre of the series. Because the emotions in the music flies out with the notes. So, if a person is planning a plot in his/her mind, when this intro is heard, that persons emotion for the plot that has been thought can be enhanced.

The editor made a list of twenty-three, but this study will outline the most famous of these TV series also give example for each different types of music that is mentioned in previous chapters. Perhaps, the most famous popular music that is used for a TV show is '*Hele Bi Gel'* by a band called *Pinhani.* The song was used as an intro for the youth TV series *Kavak Yelleri* which aired between 2007 to 2011. It can be said that this TV show is one of the best example for using popular music as pathos.

Although the TV show has its own original composed instrumental music, it is the popular music that has been used affects the audience most. In the climax points of the episodes, whether it is happy or sad, the songs that are used are *Pinhani*'s. The intro of the TV series has a melody that wakes up the feelings happy, and love. When the audience hear it, it is obvious that show is intended for youth and its theme is drama, with both happiness and love. Another song that is often used is *Ne Güzel Güldün*, again from the same band. This song has love and romance theme with a depressive side as well. The song also became 3. Most listened rock song in 2009

according to Billboard Turkish Rock Top 20. This could be an evidence for using popular music as pathos. Because people wants to feel the same feelings again, they listen to the song. And the more it is listened, the more it gets to the top.

If to move another show, *Süper Baba*, a show about family and drama, which aired between 1993 – 1997, can be taken into consideration. The series used a popular band, *Yeni Türkü,* to create an intro for them. The band composed a song with *Oya Küçümen*, a singer, on the vocals. This song can be counted as one of the best examples of original composed music with lyrics. The song has a melody which immediately injects drama and gloom with also happiness at the same time. With the perfect lyrics, the audience can clearly understand the song is about a father who does anything for his children.

However, these are just theoretical explanations with examples. For further detailed explanations and findings, check Chapter 4.

2.3 Literature Review

In this part of the chapter, specific research and papers about music and the audience have been studied. Unfortunately, the research about this topic are not very rich. Although, still there are some solid research that can be used as a guide and assistant for this study. Amongst the research, the final section of 2.3 is about the researchers that can be done in this subject for further study.

2.3.1 Music and Emotion

In 2004, Joel Resnicow, Peter Salovey and Bruno Repp constructed a research about music performance and they searched if recognition of emotion in music performance is an aspect of emotional intelligence. (Resnicow, Salovey, & Repp, 2004) In their paper, they stated that expressing an emotion in music performance is

a type of non-verbal communication. The researchers used a test called Mayer-Salovey-Caruso Emotional Intelligence Test, which the test asses with individual differences to label, understand, get reason with, and control emotions using hypothetical scenarios based on visually or in writing. The researchers remodelled the test to a musical degree by asking twenty-four undergraduates to complete both the mentioned test and a test which is intended to find out the emotions in performances of classical music (Resnicow, Salovey, & Repp, 2004).

As it has been mentioned earlier, twenty-four undergraduate students with aged between 18 - 24 at Yale University have participated to the research. They were paid 12$ each. The participants were all musically educated (Resnicow, Salovey, & Repp, 2004).

For the tests, their emotional intelligence was determined by MSCEIT, Version 2.0, which is given by Multi-Health Systems, Inc. Their scoring resulted according to a criterion based on the past results. The musical test included three short piano pieces. These pieces were recorded by an amateur pianist and each piece was recorded five times, first with an expression that is appropriate for the music and then followed by four different types of emotions: happiness, sadness, anger and bravery (Resnicow, Salovey, & Repp, 2004).

The participants have completed the MSCEIT before the music test, leaving a day between. Their music test was conducted in a quiet room. The performances were separated and played piece by piece. For each piece, their normal edition played first, and then followed by the other four variations in a random order for each participant. The participants were informed that the piece that played first was the original one

and the researchers asked them to judge the remaining ones according to the first piece. After these performances, participants have rated the pieces emotion degrees raged from 0 to 10 for each emotion. In the interview after the test, participants stated that they have no familiarities with the pieces that have been played (Resnicow, Salovey, & Repp, 2004).

For their results, from the ratings given to each performance, they calculated the emotion recognition. The results were, for the normal piece, they expressed the degree which then they judged the four emotions mentioned and they divided the rating of the relevant emotion by the sum of all four emotion and finally they subtracted the baseline score for the intended emotion (Resnicow, Salovey, & Repp, 2004).

In their findings, it was found that there is an important correlation between the overall scores of the emotion test and music test implies that individual differences in sensitivity to emotion sent by music performance are in relation to individual variations in emotional intelligence. The participants seem to be related to the ability to create a mood in the service of task that requires memory and to the ability to identify emotional information in faces and pictures. To summarize, their study suggests that there is a connection between sensitivity to musical emotion and emotional intelligence. And the researchers defend that their findings can encourage the researchers that is interested with everyday emotional intelligence to get more attention to information that is created by dynamic auditory events which, are the results of emotionally charged act, for example, music or speech (Resnicow, Salovey, & Repp, 2004).

2.3.2 How Film Music Shapes the Storyline

In 2013, Siu-Lan Tan, Matthew Spackman and Elizabeth Wakefield researched about what happens to the viewers understanding of a scene in the condition that film scene music combines from the diegetic world, to the non-diegetic (Tan, 2013).

For their research material, they took a film from 2002 called *Minority Report* directed by the famous director Steven Spielberg. In the film, there is a shopping mall scene where, two characters must cross a busy supermarket while chased by armed police force. As the characters enter the shopping mall, *Moon River* a ballad from Henry Mancini starts to play. However, the music is distant, as if it is playing on the speakers inside the shopping mall. And while this music plays, the characters do a thrilling action to lose the police behind them (Tiomkin, 1974).

In their research, to find the reaction of the audience, they prepared three different versions of that scene: First one was the original unedited scene from the movie; second was a nondiegetic edit. They purchased the music as a single and mixed it to the scene but much louder and clearer to sound like a dramatic music; and the final one was a non-diegetic chase music. Because *Moon River* was too slow for a tense actions scene, they used another non-diegetic music from John Williams, which is from another Spielberg movie, *Empire of the Sun (2001)* (Tan, 2013).

They used 245 college students on their studies. The students were only told that the studies aim was to examine how audience understands the story lines of film scenes. They were not told to focus on the music so to get solid results. Each of their participants watched only one of their version and answered questions. These

questions included ten scales about the scene and film's characters (Manvell & Huntley, 1957).

111 of the participants watched the film for the first time. The researchers found that their impressions have differed dramatically depending on the versions they have seen. In their results, the ones who watched the original cut of the film – music sounded like inside the shopping mall; thought that the scene was suspenseful and more tense, see the relationship between the two characters as more antagonistic, more unfriendly and hostile, the characters seemed to know each other longer, assumed that the male character was afraid more and suspicious of the female character; and also vice versa; believed that the male character will do harm to female (Tan, 2013).

The feeling meter was dramatically low for the ones that watched the other versions. The thrilling and dissonant nondiegetic chase music also led to different impressions as well. For example, the participants who watched he film with the chase music version, believed the woman mean to harm the male character, however, the ones that watched with *Moon River* – original version, thought that the woman wants to help the male character (Tan, 2013).

As conclusion, their study does suggest that diegetic versus non – diegetic usage of the same piece of music can lead the audience to dramatically various perspectives about the tension of a scene, also the attitudes, motives and relationships of the characters that alters the story line can be changed as well (Tan, 2013).

2.3.3 Music and the Audience

Nanette Nielsen, a researcher at the Department of Musicology has done a research project about film soundtracks and their effects on the audience of these films. This research is one of the rare research that fits exactly to the background research for this study. (Pileberg, 2015)

For the research, innovative and prize-winning interactive theatre play *The Memory Dealer* by Rik Lander was used. Because the play was interactive it involved the audience. The audience is an active participant in the story. So, this makes it a perfect play for a research. The audience was interacted with the play mentally, emotionally and physically. The audience was both observed and interviewed by the researchers; also, the audience were the employees of the University of Nottingham (Pileberg, 2015).

The audience was with headphones during the play and several instructions were send to them through these headphones. The different thing about this play is that the audience were active physically also, so when the instructions said walk, they walked. They both help, or became the main character in the play.

According to Nielsen, music and sound played a fantastic role by enabling the players to become the part of an action, and with the help of the music they became more deeply involved with the action and what was going on. The audience became less-conscious and more confident on their roles. Nielsen said that what kept people motivated and in the action, was the music. Nielsen said:

"It made them hold on to the right amount of self-reflection and engagement so that they weren't pulled out of the experience," (Pileberg, 2015).

Composers and musicologist both agree that soundtrack in conventional films helps to tell a story. It leads the audience in specific ways, for example, emotionally and it enriches and makes the experience of the film more deep and meaningful for them. Nielsen suggests that the effect of music is more complex than its usually thought and she believes that research on different, new genres, like this one, may contribute to new knowledges about this topic (Pileberg, 2015).

Nielsen said that, the audience in the play did not perceive the music as something in background that supports a linear story, the audience felt the music as a part in how they understood their own role in the play. This explanation in the research defends the aim of this study also. This means that music is affecting the emotions, which means affecting their judgements as well (Pileberg, 2015).

Nielsen adds that, even when people are all alone, sitting in a room by themselves, listening to music, they still have their thoughts on their heads and they also have their imagination. Nielsen suggested that:

"Music can work in powerful ways to evoke memories and ideas and thereby engage our thoughts and feelings. Music can quite simply contribute towards shaping the stories of our lives" (Pileberg, 2015).

This quote also defends the aim of this study also. Nielsen also defends that music have a power to awoke the memories inside the audience. This means that, when they listen to a song in an emotional scene in a film, that emotion can be carved into the audience's heads. Music has the power to awoke these memories, so they can be lived again.

The participant audience in the play shifted from the spectator perspective and moved to first-person perspective in the experience. Nielsen defends that the music has helped to shape this experience. Many of the interviewees said that music and sound have created a certain ambiance or atmosphere for the audience, and not only emotionally but also physically. Because the more they felt the music, depending on the pace, the faster or the slower they moved. The audience have felt the ways in which the music has assisted to their understanding of who they are in the play (Pileberg, 2015).

Nielsen also said that these kinds of research should keep going and not only with these interactive plays but also with ordinary films also. She suggests that sound and music could affect the audience's behaviour and their moral attitudes, and both these are happening while when they are watching a film and afterwards (Pileberg, 2015).

2.3.4 Possible Research for Emotion and the Film Music Accompanied

In 1998, Hilary Schaefer wrote a paper on emotions and film scores. She discussed some common assumptions that have been made about the emotions created by film scores, and she tested these assumptions by researching several empirical studies. She is not the conductor of these studies (Schaefer, 1998).

In her paper, Schaefer focused on a specific topic within the arts and she explored how a person could study this specific topic using the techniques of experimental psychology. These studies that Schaefer consider also have practical applications for producers to become a guideline for enhancing the emotion in their films (Schaefer, 1998).

In her paper, Schaefer outlined nineteen types different studies that can be done to improve the research and results in this area. This study will outline the most related ones for the topic (Schaefer, 1998).

Study 1:

This study that is been suggested is to measure audience's attention to music in a film. Will the audience notice a difference if the music is altered from a film which they have seen before? Even though they could sense something is different can the audience notice it is the music? This study can be useful to figure out how important the music is for the audience (Schaefer, 1998).

To conduct such a study, a famous scene can be taken as a material from a famous movie. And by altering the original song that has been used, with the same emotional motif and a similar melody, could the audience tell the difference or at least feel something is different (Schaefer, 1998).

By dividing these participants into three groups, their emotional ratings should be recorded. The first group must be completely unfamiliar with the films chosen. The second group should be semi-familiar, for example seen the movie once or a long time ago. And finally, the third group should be extremely familiar. The researchers must consider if there is a between-group difference in noticing the altered music or if there is a between-group emotional difference? (Schaefer, 1998).

Study 2:

A study can be made to find out if, is it more effective to use clichés to surface specific emotion or simply using an authentic music? Does the time and place an aspect to influence the music? (Schaefer, 1998).

To test this anecdote, two groups are needed. The first group should be tested by a scene from a movie that is set in a foreign location with the help of authentic music. The other group should be shown a scene which contains a music that moviegoers perceive to be ethnically accurate. Analysing between the two, it can be found which music is more effective on setting the scene and exposing emotion (Schaefer, 1998).

Study 3:

This study was perhaps one of the best ones in relation to this study. The studies aim is to find whether the audience can remember the theme music of specific character. This study aims to find results on similar topic also. Since characters are given their own theme music in films, the filmmakers assume that this helps the audience to identify and react to certain characters in specific ways. For this study to happen, the participants must be shown a film that they have not seen before, and the film must have recognizable character themes (Schaefer, 1998).

After the participants watched the film, the researchers could expose the participants to ten different themes. These themes consist of themes for other character from another film including the other characters that the participants watch. These themes must both similar and different from the original themes. For example, if the theme is for a bad guy, the other themes must be for bad guys and heroes as well. The researchers must find if the participants pick out the theme for a character in a specific time. If they cannot, this could mean that themes are not so effective as thought.

Study 4:

Is it more effective to use original composed music or a known, popular music? This study that Schaefer outlines is much related and shares a common aim with the

research with this study. Is the music less effective because each audience member brings their own past feelings to the music? (Schaefer, 1998)

However, if a song is originally composed for a film, it is in sync with that film, it completes that film. It could be said that popular music is more distracting even if the audience members do not bring their own feelings to it. This study can be conducted by exposing participants to films that have been judged as similar in their theme as well as genre (Schaefer, 1998).

2.3.5 Conclusion

There is a death of research into film music. This study seeks to fill the gap by being the first audience research in the Turkish Republic of Northern Cyprus on the influence of TV series music on the audience.

Chapter 3

RESEARCH METHODOLOGY

This chapter will focus on the research methodology of the study. Detailed explanations of research methodology, research design, the targeted population and sample and the data collection method will be present in this chapter.

3.1 Research Methodology

The research of this study will be a quantitative research. Quantitative research has been chosen because, graphical conclusion of solid numbers will be more than suffice for this cause. The advantage of quantitative methodology is that the researcher can access to wider population and sample. For the present study, three hundred and one questionnaires have been completed to give life to this research.

The questionnaires were distributed by hand and were also available online so that the participants can also reach out to other participants that are not around of the researcher and this gives the researcher the advantage of having a huge variety in his participants. Having a variety amongst the participants helps the researcher to reach his aim more effectively and additionally it has the advantage of having more solid results.

3.2 Research Design

Case study research design have been used for this study. A case study can be defined as, a method of analysis and, a targeted research design for outlining a specific problem, both approaches are used in mostly to generalize across

populations. (Mills, Durepos, & Wiebe, 2010) Case study is taken from real life. It includes enough information for the reader to understand the problem and treat it and, a case study is believable for the reader.

A case study is a research about certain something, like a person or group that has not been studied before. A case study can be done by an informal research method (Yin, 2014). In a case study, the case could be an individual, organization, event or action existing time and place. Case study can be done by both quantitative and qualitative research (Yin, 2014).

3.3 Population and Sample

This study is the case study of TRNC citizens in relation to their attitudes towards the use of popular music in Turkish TV series. However, Turkey and an 'other' is in the questionnaire since the researcher's close environment is a university and not all people in the university is from TRNC. As mentioned in limitations of this study, the population was non-random, so this means that the findings cannot be generalized to the whole TRNC.

Three hundred questionnaires had to be made to make a solid conclusion, as the ratio of the population is equal to that. Since this study's research can apply to any person, there are no targeted age or gender. From all age groups, ethnicity and gender were welcome to participate in this questionnaire. However, age have been limited to 18+ because below that age might need permission to fill in the questionnaire.

3.4 Data Collection Method

The research was an in-house questionnaire (see Appendix 1) with 27 questions, 9 of which sought to collect demographic information and questions related to the use of music and television serials. The participants were all anonymous for ethical reasons

and there was not any question that defies any ethics. There was an explanation of the researcher in the beginning of the questionnaire so that the participants can understand what this research is about. The research was completely voluntarily.

As stated, the first part of the questionnaire was demographic. Following questions are to test if the audience is awareness and attitudes for the music in the TV series. 5-point Likert Scale have been used for these questions. The values for the Likert scale have been taken from Balcı's recommendations about the topic. Balcı states that: 1 - 1.79=Strongly Agree; 1.80 - 2.59=Agree; 2.60 - 3.39= Undecided; 3.40 – 4.19= disagree; 4.20 - 5= Strongly Disagree. (Balcı, 2004). There are 2 questions that are open ended just to see which shows song is more memorable. The questions also aim to have an answer to if the audience also use this music if, they need a mood change and require the music's help. The questions do not seek specific answer, especially in the name of the TV series, rather it is focused on the thoughts of the participants. Giving specific TV names can limit the thinking of the participants to certain though, the aim is to make the participant find that thought inside without any guideline. The names of the TV series have also been asked to them, whether to find which type of music have the effect on the audience most.

The questionnaires have been created in Google Forms and sent to the participant from a link. When the participants submit their questionnaire, the responses can be accessed easily with graphs and charts. When the data is collected, it is carefully controlled and if there was an invalid questionnaire, it has been removed from the research. For the internet ones, the website allows the researcher to mark the questionnaire questions as 'required', in that way, the participants are guided to complete a valid questionnaire. Also, it is expected for the open-ended question to

have multiple same answers categorized as different because of the different writing styles. For this, a tidier chart will be made accompanied by the original one. When the questionnaires have been completed the data collected was put into the statistic program called SPSS. From there, the frequency tables and crosstabs have been created.

3.5 Reliability and Validity

The data collected have put into SPSS, for the reliability and the validity of the questionnaire. By using Cronbach's Alpha, the collected data have been calculated. Cronbach's Alpha measures the internal consistency of the research's data. The criteria of Cronbach's alpha can be seen in the following table.

Table 1: Cronbach's alpha criteria

Cronbach's alpha	Internal Consistency
$\alpha \geq 0.9$	Excellent
$0.9 > \alpha \geq 0.8$	Good
$0.8 > \alpha \geq 0.7$	Acceptable
$0.7 > \alpha \geq 0.6$	Questionable
$0.6 > \alpha \geq 0.5$	Poor
$0.5 > \alpha$	Unacceptable

The following table shows this study's alpha value. 0.807 means that the internal consistency is 'Good'.

Table 2: Reliability statistics

Cronbach's Alpha	N of Items
.807	33

Chapter 4

ANALYSIS & FINDINGS

This chapter evaluates the results of the questionnaire that has done by the participants around the TRNC for this study. Approximately three-hundred people have participated in this research and completed the questionnaire. The questionnaire is in three sections: demographic information on the participants, their thoughts about the music use in TV series, and their attitudes about music in the TV series. This chapter briefly evaluates the findings with charts.

4.1 Findings on Demographic Questions

In this part, there will be a detailed evaluation from the results of the questionnaire. Every questions' results are put in a suitable chart according to the question type.

Question 1: Gender?

Table3: Gender?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	144	47.8	47.8	47.8
	Female	157	52.2	52.2	100.0
	Total	301	100.0	100.0	

This question is asked to find out the gender of the participants. As can be seen in Table 3, the gender is divided almost equally with 157 females and 144 males, male

However, the chart can be counted as equal and with this, the gender for this study can be generalized.

Question 2: Age?

Table 4: Age?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18-24	128	42.5	42.5	42.5
	25-34	111	36.9	36.9	79.4
	35-50	37	12.3	12.3	91.7
	50+	25	8.3	8.3	100.0
	Total	301	100.0	100.0	

This question is asked to find out the ages of the participants. As can be seen in Table 4. The age differences are almost proportional. With 128 participant that are aged between 18 – 24, 111 participants aged between 25 – 34, 37 participants aged between 35 – 50 and 25 participant whom are aged above 50, the chart gives an almost symmetrical result. However, this does not forfeit the truth that the questionnaire has been completed mostly by younger people. This study can clearly generalize the results between ages 18 – 34 since they took 79.4 % percent of this study. However, more research and studies should be made for elderly people to have a solid result that age categorization

Question 3: Where are you from?

Table 5: Where are you from?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	TRNC	282	93.7	93.7	93.7
	Turkey	19	6.3	6.3	100.0
	Total	301	100.0	100.0	

This question is to find out the birthplace of the participants. To be noted that, all the participants live in Turkish Republic of North Cyprus. This questions only aim is to find out if people from other origins watch Turkish TV series, and get the same affects as the rest of the Turkish Cypriots do. Turkish people count as the same category with Turkish Cypriots, since they use the same language and have some similarities in their culture.

4.2 Information on the Use of Media and Music

The following questions are designed to have information about the participants use of media and music in their daily lives. The questions asked in this chapter are 5-point Likert-scale questions.

Question 4: How long do you watch a TV in a day?

Table 6: How long do you watch a TV in a day?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than 1 hour	38	12.6	12.6	12.6
	1-2 hours	124	41.2	41.2	53.8
	2-4 hours	126	41.9	41.9	95.7
	More than 4 hours	13	4.3	4.3	100
	Total	301	100.0	100.0	

This questions aim is to find out the use of the TV amongst the participants. The categories are divided into 4 options in defiance of the time for a single Turkish TV series episode. An episode is approximately 2 hours, so this question aimed to find whether the participants are watching an episode per day or more. According to the results, most of the participants only watch the TV 2-4 hours, this means they watch a single episode, followed by other, or else, they watch something else entirely. For example, TV news. 41.9 % of the participants stated that they watch the TV between 2 – 4 hours, followed by 41.2 % whom watch the TV between 1-2 hours. These can be counted as single episode watcher. That means they watch the TV for the show. Then, followed by 12.6 % whom only watches less than 1 hour. These participants do not watch the entire episode. And finally, 12 percent of the participants stated that they watch the TV over 4 hours. That means that they spend most of their times in front of the TV.

Question 5: On what medium do you mostly watch TV programs and series?

This question's purpose is to find out the medium that is most used for watching TV series. If this study was made before 2010s, the answers would be completely different, however, with the rise of the technology lots of new mediums are born and it is possible to watch TV series without a TV. The following charts shows the results for this question. In the charts, 1 indicates the most, and 5 indicates the least.

Table 7: Television

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1.0	231	76.7	76.7	76.7
	2.0	19	6.3	6.3	83.1
	3.0	17	5.6	5.6	88.7
	4.0	16	5.3	5.3	94.0
	5.0	18	6.0	6.0	100.0
	Total	301	100.0	100.0	

With no surprise, in Table 7, it can be clearly seen that 76.7 % of participants choose to watch their TV series in front of the TV. 5.6% of the participants are natural about using TV and with a little difference with 6%, the participants do not choose TV as a source of their TV series.

Table 8: Computer

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1.00	65	21.6	21.6	21.6
	2.00	156	51.8	51.8	73.4
	3.00	18	6.0	6.0	79.4
	4.00	25	8.3	8.3	87.7
	5.00	37	12.3	12.3	100.0
	Total	301	100.0	100.0	

In table, with 51.8% of the participants, it clearly can be said that computer is the second source of medium for the participants. Since it is more portable, and most of the TV series can be found online, computer is another big source for the participants to watch the TV series.

Table 9: Smartphone

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1.00	30	10.0	10.0	10.0
	2.00	51	16.9	16.9	26.9
	3.00	156	51.8	51.8	78.7
	4.00	31	10.3	10.3	89.0
	5.00	33	11.0	11.0	100.0
	Total	301	100.0	100.0	

Table 10: Tablet

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1.00	36	12.0	12.0	12.0
	2.00	24	8.0	8.0	19.9
	3.00	42	14.0	14.0	33.9
	4.00	131	43.5	43.5	77.4
	5.00	68	22.6	22.6	100.0
	Total	301	100.0	100.0	

In Table 10, it is seen that smartphones and tablets have fallen behind TVs and computers. The assumption of watching TV series small screens are not attractive to the participants can be made. Even though, smartphones are natural to 51.8% of the participants. Because they are small and portable, they might be a good source for TV series if there is no TV or computer close. This can be another assumption.

Question 6: How long do you listen to music in a day?

Table 11: How long do you listen to music in a day?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Less than 1 hour	51	16.9	16.9	16.9
	1-2 hours	151	50.2	50.2	67.1
	2-4 hours	72	23.9	23.9	91.0
	more than 4 hours	27	9.0	9.0	100.0
	Total	301	100.0	100.0	

This question seeks out to find the time that the participants spend their time listening to music. In a big difference, 50.2%, can be counted as half of the participants stated that the average hour they spend listening to music is between 1-2 hours. 23.9% stated that they listen between 2 to 4 hours. Only 16.9% of the participants stated that they listen to music less than 1 hour. This means that half of the participants are familiar with music, and the other quarter are knowing it even better. It can be assumed that they recognize music.

Question 7: Where do you primarily listen to music?

This question aims to find how the participants reach to their music. Is it only through TV, from TV series? Or they use something else for only music. Same as question 5, this question has multiple answers. In the tables below, the carts are scaled through 1 (most) to 5 (least).

Table 12: Smartphone

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1.00	222	73.8	73.8	73.8
	2.00	32	10.6	10.6	84.4
	3.00	7	2.3	2.3	86.7
	4.00	15	5.0	5.0	91.7
	5.00	25	8.3	8.3	100.0
	Total	301	100.0	100.0	

Table 13: Television

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1.00	69	22.9	22.9	22.9
	2.00	95	31.6	31.6	54.5
	3.00	43	14.3	14.3	68.8
	4.00	68	22.6	22.6	91.4
	5.00	26	8.6	8.6	100.0
	Total	301	100.0	100.0	

Table 14: Computer

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1.00	53	17.6	17.6	17.6
	2.00	106	35.2	35.2	52.8
	3.00	80	26.6	26.6	79.4
	4.00	38	12.6	12.6	92.0
	5.00	24	8.0	8.0	100.0
	Total	301	100.0	100.0	

Table 15: Mp3 Player

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1.00	57	18.9	18.9	18.9
	2.00	26	8.6	8.6	27.6
	3.00	70	23.3	23.3	50.8
	4.00	88	29.2	29.2	80.1
	5.00	60	19.9	19.9	100.0
	Total	301	100.0	100.0	

Amongst all the answers, in Table 12, it can clearly be said that smartphone is the

main source for the participants for 73.8% of them stated that it is their the most

option. With 35.2%, computer comes in the second place. These findings can be the

results of mobility, utility, and the ability to access the Internet. Although, the Mp3 player's purpose of existence is listening to music, 29.2% and 19.9% of the participants do not prefer the Mp3 player. This gives evidence that there is a death in the usage of these Mp3 players after smartphones and computers. These can be related to the assumption mentioned. The mobility, utility 2and the access to internet.

Question 8: What is your music preference?

This question aims to find out the various preferences of the participants in music. In this question alongside the given choices, participants are offered an open answer also. Given that there are numerous types of music, it was impossible to add all of them to the question. Instead, the choice is given to the participant.
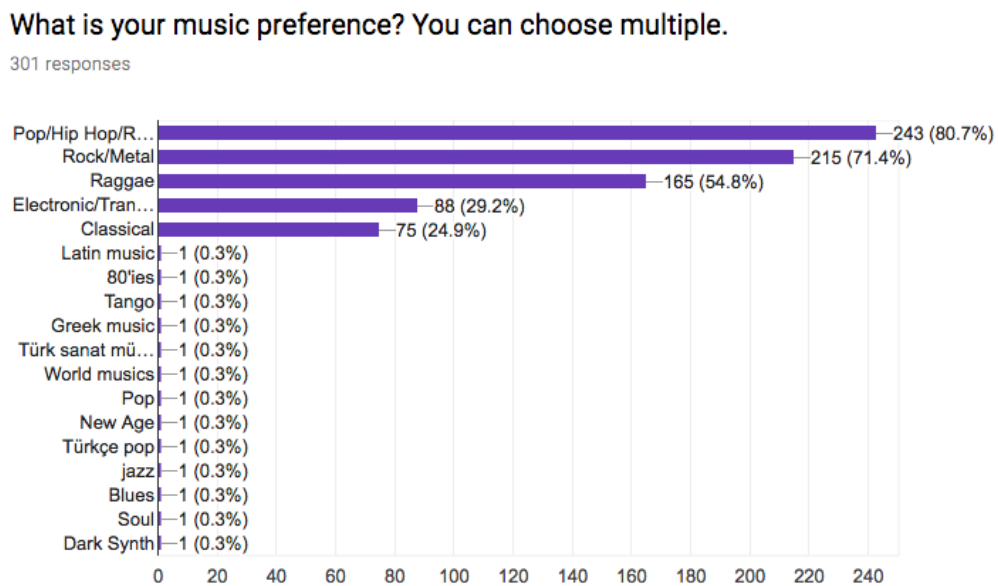

Figure 1: Question 8: What is your music preference?

Pop, Hip Hop and RNB is the most preferred music type amongst the participants with 80.7% followed by rock and metal with 71.4%. This can mean that most of the population likes Popular Music. These results can also be a guideline for filmmakers and TV series producers in TRNC for the use of music in their films and TV series.

In addition, this study's purpose is the use of popular music and these results gives solid result for this study that the audience likes popular music.

Question 9: Is there any music or song of a Turkish TV series that you will always remember?

This question is one of the key questions for this study. This question does not only uncover the audiences' TV series preferences, but also in a way, shows that they are affected by their music. Many of the answers are the series that have been aired long time ago or finished in recent years. However, because their music affected them, the participants cannot seem to forget them. Below Figure 2 is the chart of the whole questionnaire. However, this question was open ended so the participants wrote the same answers in various ways. Figure 3 shows is the tidier version with only top 3 answers.
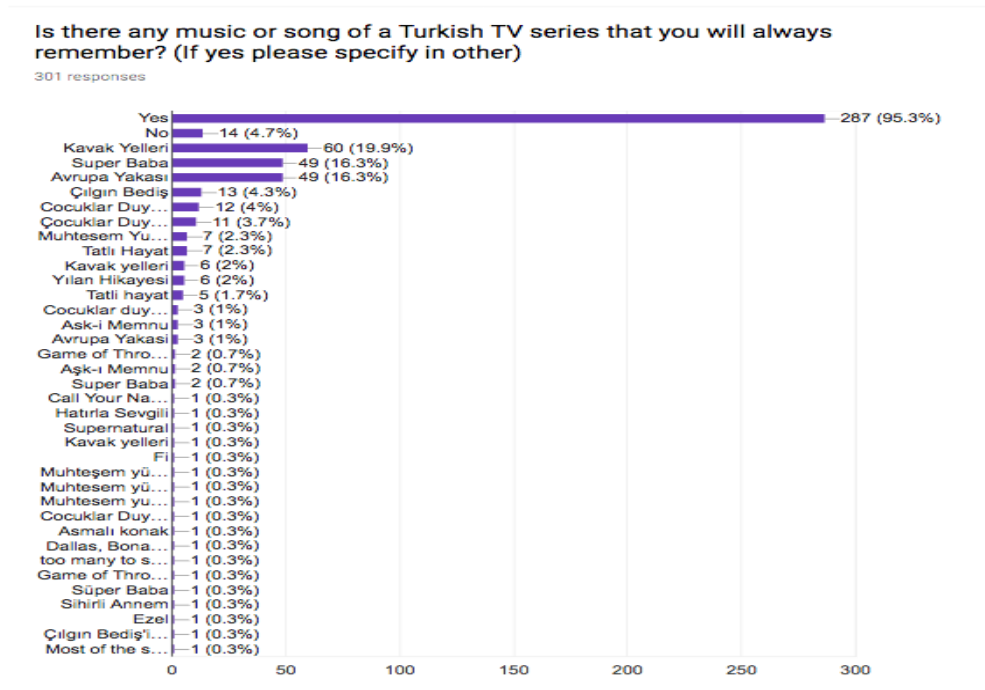
Figure 2: Question 9.1
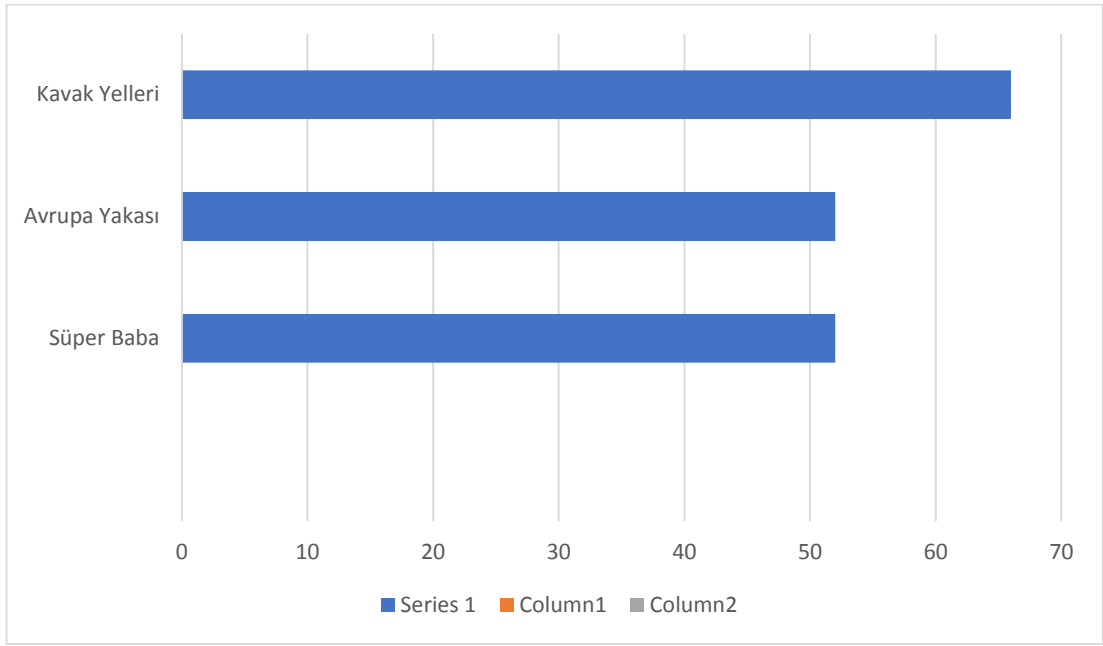
Figure 3: Question 9.2

In these charts, it can be clearly seen that Kavak Yelleri has the most remembered TV music amongst the participants. It is no surprise because most of the population is the youth and Kavak Yelleri was a youth TV show. Also, Kavak Yelleri's song is a Popular Music instead of originally composed. This can be evaluated as that Popular Music affects people more than originally created music. It can also be assumed that these participants whom answered Kavak Yelleri are still listening to this TV series Popular Music by Pinhani.

4.3 Findings on Attitude-Scale Questions

In this section of the questionnaire, the questions are aimed for the thoughts of the participants for the music inside Turkish TV series. In the following charts are designed according to $1-5$ scales accompanied by multiple choices. The main focus of this part of the questionnaire is to shed light to the research questions mentioned in Chapter 1, section 1.4.

The following 6 questions are asked in the as if in the participants mouth and they stated their thoughts about those anecdotes.

Question 10: A TV series has its own instrumental composed music

Table 16: A TV series has its own instrumental composed music

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	266	88.4	88.4	88.4
	A	27	9.0	9.0	97.3
	U	7	2.3	2.3	99.7
	D	1	.3	.3	100.0
	Total	301	100.0	100.0	

Above Table 16, with 88.4 %, it can clearly be seen that the participants like to have the series own composed instrumental music. Other 9 % agrees on that idea also. Only 0.3% disagrees and 0% strongly disagrees. 2.3% of the participants remains undecided. Since instrumental music is created for that show, it completes that show (Schaefer, 1998). Because the music is written according to the scenes, the music fits perfectly in those scenes.

Question 11: A TV series has its own instrumental composed music with lyrics

Table 17: A TV series has its own instrumental composed music with lyrics

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	239	79.4	79.4	79.4
	A	45	15.0	15.0	94.4
	U	11	3.7	3.7	98.0
	D	6	2.0	2.0	100.0
	Total	301	100.0	100.0	

In Table 17, the 79.4% participants strongly agreed and 15% agreed that if a series have its own composed music with lyrics. These results can also be seen in Question 9. Avrupa Yakası and Süper Baba have their own composed music with lyrics for their generic and these types of music clearly affects the participants since in both questions the results are the same. This makes the conclusion about this topic even more solid.

Question 12 & 13: A TV series uses another TV music

Table 18: A TV series uses another TV series instrumental music

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	84	27.9	27.9	27.9
	A	58	19.3	19.3	47.2
	U	82	27.2	27.2	74.4
	D	50	16.6	16.6	91.0
	SD	27	9.0	9.0	100.0
	Total	301	100.0	100.0	

Table 19: A TV series uses another TV series music with lyrics

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	79	26.2	26.2	26.2
	A	61	20.3	20.3	46.5
	U	90	29.9	29.9	76.4
	D	44	14.6	14.6	91.0
	SD	27	9.0	9.0	100.0
	Total	301	100.0	100.0	

However, the participants seem to have a question mark about their decision for a show using another TV series instrumental music since there are not much difference in all the results. 27.9%, nearly a quarter of the participants strongly agreed this idea, while 27.2% remains undecided. This also applies for the TV series that uses another TV series' music with lyrics with only an average of 1.6% between question 12 and

52

13. This shows that audience might not like if a TV series uses another TV series music.

Question 14: A TV series uses a popular hit instrumental music

Table 20: A TV series uses a popular hit instrumental music

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	122	40.5	40.5	40.5
	A	169	56.1	56.1	96.7
	U	7	2.3	2.3	99.0
	D	2	.7	.7	99.7
	SD	1	.3	.3	100.0
	Total	301	100.0	100.0	

In Table 20, with 40.5% strongly agree, and 56.1% agree, participants stated that they like when a TV series uses popular hit instrumental music where, 2.3% of them remained undecided. 0.7% disagrees this idea, and 0.3% strongly disagrees. Although, a big proportion of the participants liked this idea, it is safe to say that audience likes when a TV series uses popular hit instrumental music. This also can be seen in Question 8, where Electronic and Trance music is in the fourth place.

Question 15: A TV series uses a popular hit song with lyrics

Table 21: A TV series uses a popular hit song with lyrics

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	147	48.8	48.8	48.8
	A	152	50.5	50.5	99.3
	U	1	.3	.3	99.7
	D	1	.3	.3	100.0
	Total	301	100.0	100.0	

For Table 21, 48.8% of the participants strongly agrees and 50.5% agrees on using Popular Music in a TV series. With the results in Question 9, it was expected that more participant strongly agrees on this idea, however, with addition, 99.3% both agrees that Popular Music should be used in a TV series.

The following tables are done according to scales from $1 - 5$. The participants are asked to state their thoughts about the ideas given to them.

Question 16: Music is important for me in TV series

Table 22: Music is important for me in TV series

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	272	90.4	90.4	90.4
	A	20	6.6	6.6	97.0
	U	6	2.0	2.0	99.0
	D	2	.7	.7	99.7
	SD	1	.3	.3	100.0
	Total	301	100.0	100.0	

There is no question that at this point it can be said music is an important aspect to TV series. And with this result, the participants are agreeing on this though also with 90.4%. This result can be a solid answer to the music's significance in a TV series.

Question 17: Music has a high impact on my preferences on TV series

Table 23: Music has a high impact on my preferences on TV series

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	211	70.1	70.1	70.1
	A	61	20.3	20.3	90.4
	U	20	6.6	6.6	97.0
	D	8	2.7	2.7	99.7
	SD	1	.3	.3	100.0
	Total	301	100.0	100.0	

This is another key question in this study since it shows that, music has an impact on audience. Not just feeling wise but also in their choices also. With 70.1% strongly agree and 20.3% agree, this is a solid result that indicates the music's significance in a TV show. Only 6.6% is undecided where 2.7% disagrees and 0.3% strongly disagrees.

Question 18: Music in the TV series indicates the mood

Table 24: Music in the TV series indicates the mood

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	216	71.8	71.8	71.8
	A	62	20.6	20.6	92.4
	U	23	7.6	7.6	100.0
	Total	301	100.0	100.0	

In this finding, the music is not just a tool for controlling emotion but also an indicator also. The audience understands the mood from the style of the music. Music is a guideline for the audience to understand what emotion is the character into. With 71.8% strongly agree and 20.6% agree, the participants like this thought of music being an indicator, also that means that they are aware of this situation. 9.3% of the participants remains undecided whereas only 7.6% disagrees and 0 % strongly disagrees this thought. This finding uncovers another significance of music in a TV series.

Question 19: Using popular hit music that I know in the TV series affects my mood:

Table 25: Using popular hit music that I know in the TV series affects my mood

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	209	69.4	69.4	69.4
	A	71	23.6	23.6	93.0
	U	19	6.3	6.3	99.3
	D	2	.7	.7	100.0
	Total	301	100.0	100.0	

Not only a popular music used, but a popular music that is known by the audience before the TV show used it also affects the audiences' mood. Hearing a popular song in a TV series could have an impact on the audience, however according to the results of the participants, hearing a song that the audience know inside a TV show also changes their mood even though it might not have changed it before. With 69.4% strongly agree and 23.6% agrees, known popular music influences the audience. While 7% is undecided, only 0.7% disagrees and 0% strongly disagrees.

Question 20: A sad music in a TV series during a sad scene makes me cry

Table 26: A sad music in a TV series during a sad scene makes me cry.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	213	70.8	70.8	70.8
	A	54	17.9	17.9	88.7
	U	24	8.0	8.0	96.7
	D	7	2.3	2.3	99.0
	SD	3	1.0	1.0	100.0
	Total	301	100.0	100.0	

Pathos can be observed in this question. As the sentence describes, there is a mood change because of a TV series music. However, this music does not simply change the audience's mood, instead it changes to the mood that the music wants, in that case, the producers. It is the producers that wants the audience cry, not the music. Thus, the producers use music as a model to persuade the audience into the wanted emotion. Music is merely a background ornament here, it is an art for persuasion of the audience. An art designed by the TV series producers with only purpose, to make the audience cry. With 70.8% strongly agree, and 17.9% agree, it is safe to say that music could be used as pathos in the TV series. 8% of the participants are undecided about this thought while 2.3% disagrees and 1% strongly disagrees.

Question 21: Without music, I don't think my mood will be affected by the series alone

Table 27: Without music, I don't think my mood will be affected by the series alone

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	211	70.1	70.1	70.1
	A	62	20.6	20.6	90.7
	U	19	6.3	6.3	97.0
	D	5	1.7	1.7	98.7
	SD	4	1.3	1.3	100.0
	Total	301	100.0	100.0	

In this question, the significance of music once again shed into the light. According to the participants results, with 70.1% strongly agrees, music is the significant part in a TV series to get affected. The emotion lies within the music (Changizi, 2009), that is why if the music lacks from a certain scene where it was supposed to be, it makes the TV series empty. 20.6% agrees on this thought also. Only 6.3% is undecided and only 1.7% disagrees. 1.3% strongly disagrees this idea.

Question 22: Music in the TV series increases the quality of the series

Table 28: Music in the TV series increases the quality of the series.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	234	77.7	77.7	77.7
	A	53	17.6	17.6	95.3
	U	12	4.0	4.0	99.3
	D	1	.3	.3	99.7
	SD	1	.3	.3	100.0
	Total	301	100.0	100.0	

The music's significance in TV series have yet outlined in Table 28 and Table 29. In Table 28, with the findings, it can be observed that for the participants the music enhances the quality of a TV show. With 77.7% strongly agree and 17.6% agree, the results indicate the importance of music in a TV series once again. 4% are undecided about the idea but only 0.3% disagrees and 0.3% strongly disagrees.

Question 23: Music used in a TV series is as important as the visual quality

Table 29: Music used in a TV series is as important as the visual quality.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	251	83.4	83.4	83.4
	A	36	12.0	12.0	95.3
	U	13	4.3	4.3	99.7
	D	1	.3	.3	100.0
	Total	301	100.0	100.0	

The music is underestimated in visual contexts. Because the text is a visual, the visual context is in spotlight. However, it is the music that boosts that visual context in the climax for the audience. Luckily, the participants, or the participants are aware of this situation. They believe that music is as equal as the visual context. Because they can feel the emotion in the music, they can differentiate what boosts the performance of a visual context. With 83.4% strongly agrees and 12% agrees these anecdote about the importance of music is backed up by the participants. 4.3% is undecided about this idea. Only 0.3% disagrees and 0% strongly disagrees this thought.

Question 24: I sometimes think about the music on TV series if I am in the same mood when it first affected me.

Table 30: I sometimes think about the music on TV series if I am in the same mood when it first affected me.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	228	75.7	75.7	75.7
	A	43	14.3	14.3	90.0
	U	20	6.6	6.6	96.7
	D	5	1.7	1.7	98.3
	SD	5	1.7	1.7	100.0
	Total	301	100.0	100.0	

This question stands on the fact of the power of the music on emotions. If one feels a specific emotion when he/she watches a TV series and the music has an effect. When that one feels the same feeling again, automatically the music comes to mind. Yet again, this question is in relation with pathos. Because that music persuaded the audience to feel that specific emotion. 75.7% strongly agrees and 14.3% agrees on this thought. 6.6% is undecided, 1.7% disagrees and 1.7% strongly disagrees this idea.

Question 25: An inspirational music on an inspirational scene affects me

The following questions are in relation to each other. Inspiration can be counted as one of the strongest emotions. When a person gets inspired, that person gets to do when he/she normally cannot (Juslin, Liljeström, Västfjäll, & Lundqvist, 2010). This has a huge significance in using music as pathos, and inspiring the audience through a text.

Table 31: An inspirational music on an inspirational scene affects me.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	232	77.1	77.1	77.1
	A	49	16.3	16.3	93.4
	U	18	6.0	6.0	99.3
	D	1	.3	.3	99.7
	SD	1	.3	.3	100.0
	Total	301	100.0	100.0	

The results indicate that music have a power to inspire the audience. The visual plays a big part on this inspiration since the audience gets inspired by seeing the character's inspiration. However, music plays the equal part as the visual. As have been mentioned earlier. The music in TV series has the equal significance as the visual. 77.1% strongly agrees and 16.3% agrees on this inspiration thought. 6% is undecided and only 0.3% disagrees while 0.3% strongly disagrees.

Question 26: I use this inspirational music on my daily life to give me

inspiration like in the TV series.

Table 32: I use this inspirational music on my daily life to give me inspiration like in the TV series.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	226	75.1	75.1	75.1
	A	38	12.6	12.6	87.7
	U	21	7.0	7.0	94.7
	D	9	3.0	3.0	97.7
	SD	7	2.3	2.3	100.0
	Total	301	100.0	100.0	

This question underlines the significance of music on inspiration, because the audience do not return to the visual to get inspired again, they turn to the music. Because as have been mentioned earlier, music is the one that have emotion. That is why the audience, in that case the participants, turn into music rather than the visual. This is a significant finding for finding out if music can be used as pathos. According to this chart it is highly possible. 75.1% strongly agrees and 12.6% agrees that they listen to the inspirational music from the TV show that they have been inspired before. 7% percent are undecided about this idea while 3% disagrees and 2.3% strongly disagrees.

Question 27: When I listed to the music on the TV series, I feel like the

characters inside the TV series

Table 33: When I listed to the music on the TV series, I feel like the characters inside the TV series.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	SA	228	75.7	75.7	75.7
	A	41	13.6	13.6	89.4
	U	18	6.0	6.0	95.3
	D	5	1.7	1.7	97.0
	SD	9	3.0	3.0	100.0
	Total	301	100.0	100.0	

Perhaps, the most important question about pathos is Question 27. Because not because it claims that music changes their mood, this idea claims that music makes the audience feel like the character that is inside the TV series. Besides the emotion change, music can persuade the audience into character change also. It has been shown that music has a huge impact on TV series as well as on the audience. However, feeling like a character is whole another thing. And if music can manage that, that means that music can easily be used as pathos. 75.7% strongly agree and 13.6% agrees on this thought. 6% is undecided and 1.7% disagrees while 3% strongly disagrees.

To conclude the findings, it can be said that music has a huge significance in the TV series according the participants and they all clearly stated that music has an impact on their emotion. Music also can be used as an art of persuasion also.

4.3.1 Mean Values of the Attitude Questions

The following table (Table 34) shows the mean values of each attitude questions. The values are calculated in SPSS and have been labelled in according to the Likert Scale by Balcı which have been mentioned in Chapter 3 Section 4.

Table 34: Mean values of the attitude questions

Question	Mean	Label
A Tv series has its own instrumental composed music.	1.1462	SA
A TV series has its own instrumental music with lyrics.	1.2824	SA
A TV series uses another TV series instrumental music.	2.5947	U
A TV series uses another TV series music with lyrics.	2.5980	U
A TV series uses a popular hit instrumental music.	1.6412	SA
A TV series uses a popular hit song with lyrics.	1.5216	SA
Music is important for me in TV series.	1.1395	SA
Music has a high impact on my preferences on TV series.	1.4286	SA
Music in the TV series indicates the mood	1.3588	SA
Using hit popular music that I know in the TV series affects my mood	1.3821	SA
A sad music in a TV series during a sad scene makes me cry.	1.4485	SA
Without music, I don't think my mood will be affected by the series alone.	1.4352	SA
Music in the TV series increases the quality of the series.	1.2791	SA

Music used in a TV series is as important as the visual quality.	1.2159	SA
I sometimes think about the music on TV series if I am in the same mood when it first affected me.	1.3920	SA
An inspirational music on an inspirational scene affects me.	1.3389	SA
I use this inspirational music on my daily life to get inspiration like in the TV series.	1.4485	SA
When I listed to the music on the TV series, I feel like the characters inside the TV series	1.4252	SA

As the table states, except from the music that belongs to another TV series, the participants strongly agree on the questions that have been asked to them. If to calculate the mean of all the attitude questions, 1.5254 can be found. According to the criteria that Balcı have stated, the mean of all the attitude questions can be labelled as 'Strongly Agree'.

4.3.2 Gender Crosstabs of the Attitude Questions

This chapter includes the crosstabs of the attitude questions. The aim of this chapter is to find out if gender has an effect on the attitudes of the participants. Instead of concluding table by table, in this chapter there is a conclusion that covers all the tables.

Table 35: TV series has its own instrumental composed music

| | | Gender | | |
		Male	Female	Total
A TV series has its own instrumental composed music	SA	132	134	266
	A	9	18	27
	U	2	5	7
	D	1	0	1
Total		144	157	301

Table 36: A TV series has its own composed music with lyrics

| | | **Gender** | | |
		Male	**Female**	**Total**
A TV series has its own instrumental composed music with lyrics	SA	117	122	239
	A	21	24	45
	U	2	9	11
	D	4	2	6
Total		144	157	301

In Table 35, the division by genders can be clearly seen. In Table 35, 132 males and 134 females strongly agreed that a TV series must have its own composed music. The fact that they are nearly equally divided, the findings state that both genders feels the same about this statement. Only a few of the participants are undecided, and

no female participant disagreed about this statement and no participant strongly disagrees.

In Table 36, 122 females and 177 males strongly agrees that a TV series should have its own composed music with lyrics. More females strongly agree, agree and are undecided than males. However, considering the female male ratio, the findings in the positive attitudes can be said that they are divided proportionally equal. Only in negative attitude that the males are more than females.

Table 37: A TV series uses another TV series instrumental music

		Gender		Total
		Male	Female	
A TV series uses another TV series instrumental music	SA	32	52	84
	A	20	38	58
	U	57	25	82
	D	29	21	50
	SD	6	21	27
Total		144	157	301

Table 38: A TV series uses another TV series music with lyrics

		Gender		Total
		Male	Female	
A TV series uses another TV series music with lyrics	SA	36	43	79
	A	41	20	61
	U	37	53	90
	D	17	27	44
	SD	13	14	27
Total		144	157	301

In Table 37, 52 females and 32 males strongly agrees that a TV series uses another TV series instrumental music. 20 males and 38 agrees, 57 males and 25 females are

undecided about this statement. 29 males and 21 females disagrees and 6 males to 21 females strongly disagrees. This table can be interpreted that, female participants are positive about using another TV series than male participants. However, only in strongly disagree females are more than males. This backs up the fact that the mean of this statements is undecided.

In Table 38, 43 females and 36 males strongly agrees that a TV series uses another TV series music with lyrics. 41 males and 20 agrees, 37 males and 53 females are undecided about this statement. 17 males and 27 females disagrees and 13 males and 14 strongly disagrees. When to look at the findings, it is transparent that both female and male participants are undecided about this statement

Table 39: A TV series uses a popular hit instrumental music

| | | Gender | | Total |
		Male	Female	
A TV series uses a popular hit instrumental music	SA	64	58	122
	A	79	90	169
	U	1	6	7
	D	0	2	2
	SD	0	1	1
Total		144	157	301

Table 40: A TV series uses a popular hit song with lyrics

| | | Gender | | Total |
		Male	Female	
A TV series uses a popular hit song with lyrics	SA	69	78	147
	A	74	78	152
	U	1	0	1
	D	0	1	1
Total		144	157	301

In table 39 and 40, Males and females are both positive about the usage of popular songs inside a TV series both with lyrics and without. In the findings, females have more ratio than males and as stated before, these findings are rationally proportional. Gender have no effect on both statements.

Table 41: Music is important for me in TV series

| | | Gender | | |
		Male	Female	Total
Music is important for me in TV series	SA	135	137	272
	A	7	13	20
	U	2	4	6
	D	0	2	2
	SD	0	1	1
Total		144	157	301

Table 42: Music has a high impact on my preferences on TV series

| | | Gender | | |
		Male	Female	Total
Music has a high impact on my preferences on TV series.	SA	109	102	211
	A	26	35	61
	U	7	13	20
	D	1	7	8
	SD	1	0	1
Total		144	157	301

Table 43: Music in the TV series indicates the mood

| | | Gender | | |
		Male	Female	Total
Music in the TV series indicates the mood	SA	107	109	216
	A	27	35	62
	U	10	13	23
Total		144	157	301

Table 44: Using popular hit music that I know in the TV series affects my mood

		Gender		Total
		Male	**Female**	**Total**
Using popular hit music that I know in the TV series affects my mood	SA	110	99	209
	A	23	48	71
	U	9	10	19
	D	2	0	2
Total		144	157	301

Table 45: A sad music in a TV series during a sad scene makes me cry

		Gender		Total
		Male	**Female**	**Total**
A sad music in a TV series during a sad scene makes me cry.	SA	109	104	213
	A	19	35	54
	U	10	14	24
	D	4	3	7
	SD	2	1	3
Total		144	157	301

Table 46: Without music, I don't think my mood will be affected by the series alone

		Gender		Total
		Male	**Female**	**Total**
Without music, I don't think my mood will be affected by the series alone.	SA	100	111	211
	A	33	29	62
	U	8	11	19
	D	1	4	5
	SD	2	2	4
Total		144	157	301

Table 47: Music in the TV series increases the quality of the series

| | | Gender | | Total |
		Male	Female	
Music in the TV series increases the quality of the series.	SA	110	124	234
	A	30	23	53
	U	3	9	12
	D	1	0	1
	SD	0	1	1
Total		144	157	301

Table 48: Music used in a TV series is as important as the visual quality

| | | Gender | | Total |
		Male	Female	
Music used in a TV series is as important as the visual quality.	SA	125	126	251
	A	14	22	36
	U	4	9	13
	D	1	0	1
Total		144	157	301

Table 49: I sometimes think about the music on TV series if I am in the same mood.

| | | Gender | | Total |
		Male	Female	
I sometimes think about the music on TV series if I am in the same mood when it first affected me.	SA	114	114	228
	A	22	21	43
	U	6	14	20
	D	1	4	5
	SD	1	4	5
Total		144	157	301

Table 50: An inspirational music on an inspirational scene affects me

| | | Gender | | |
		Male	Female	Total
An inspirational music on an inspirational scene affects me.	SA	116	116	232
	A	22	27	49
	U	6	12	18
	D	0	1	1
	SD	0	1	1
Total		144	157	301

Table 51: I use this inspirational music on my daily life to give me inspiration like in the TV series

| | | Gender | | |
		Male	Female	Total
I use this inspirational music on my daily life to give me inspiration like in the TV series.	SA	112	114	226
	A	23	15	38
	U	5	16	21
	D	0	9	9
	SD	4	3	7
Total		144	157	301

Table 52: When I listed to the music on the TV series, I feel like the characters inside the TV series

| | | Gender | | |
		Male	Female	Total
When I listed to the music on the TV series, I feel like the characters inside the TV series.	SA	114	114	228
	A	22	19	41
	U	3	15	18
	D	2	3	5
	SD	3	6	9
Total		144	157	301

In Tables 40-52, if to look between the male-female ratios, the values that have been stated have been almost equal. When 'Strongly Agree' values are analysed, the male and female values differ with only a couple of people. This study cannot generalize the attitudes of the audience in Turkish Republic of Northern Cyprus, however, it is clear to state that gender have no effect amongst the participants that strongly agreed the statements given to them.

There is a difference in 'Undecided' values. When the tables are analysed, female participants are more undecided considered to male participants about the statements that have been given to them. If to look at negative attitude values (disagree, strongly disagree), more female participants considered to males seems to disagree more on the statements that have been given to them. To conclude, as taken the highest values, there is a transparent data that signifies that gender does not play a big role in the responses of the participants.

Chapter 5

CONCLUSION

This chapter involves three sections. First one is the summary of the study which explains what have been done so far. Followed by the conclusion drawn from the study. In this section, there will be a brief conclusion about this study with the answers to the research questions as have been mentioned earlier. The final section is suggestion for further readings. There will be recommendation for further studies as well as other research that have been done.

5.1 Summary of the Study

This study focused on the use of music as pathos in TV series and the significance of music in visual text. The study examined the audience of Turkish TV series and evaluated their results to reach its cause. This study also outlined other researchers that have been made in the topic related to this study. The study also summarized a part of Aristotle's Rhetoric in relation to Pathos.

Aristotle suggest that there are three aspects of persuasion: Ethos, logos, pathos (Aristotle, Book I, n.d.). Ethical speech creates ethos, logical speech creates logic and emotional speech creates pathos (Aristotle, Book II, n.d.). Music is not a speech; however, it is created with emotion, without emotion music do not exists. This study suggests that music creates pathos even though it is not a speech. This study narrowed down its research on specifically about the popular music that have been used in TV series.

Most of the TV series compose their own music. The TV series use this method to have their original soundtrack. Having an original soundtrack completes the TV series because that specific soundtrack is composed for the TV series only. These types of original composed music define the TV series because, they belong to them and them series only. In addition, the producers of these TV series tend to use popular music inside the TV series as well. The audience knows these popular songs that is being used. Since the audience recognize these songs, they have more emotional effect on them comparing to original composed music. To back up this statement a research has been made.

For the research, quantitative methodology has been used. 301 questionnaires have been completed by the audience of Turkish Republic of Northern Cyprus and these questionnaires were put in charts and evaluated. 27 questions have been asked to the participants. The questionnaire consists of demographic questions, to learn the ages, gender and origins of the participants, as well as their sources for the Turkish TV series. The data that have been collected have been evaluated and reached to a result for the study.

After the research, it is found that using popular music in TV series creates pathos. Almost all the statements that have been given to the participants have been strongly agreed and this leads to the conclusion that the participants are aware of the importance of music, aware of the music used, and using these popular songs have persuasive effects on the participants emotions. There are five research questions that revolves around this study. In the following chapter, these questions will be answered briefly.

5.2 Conclusions Drawn from the Study

Fortunately for the study, gender of the participants was almost equal, with the values of 52.2% female, and 47.8% male. The gender of the participants can be generalized. Also, there was no limitation except for the participant to live in TRNC, so that the questionnaire could have been filled by anyone that lives in there.

The detailed results have been explained in the Chapter 4. However, there are the research questions from Chapter 1 which is still yet to answer. These questions will be answered from the conclusions of the research.

Research Question 1: Is the audience aware of the importance of music?

First, the audience is aware of music. They are aware of what music does to them, how it changes their mood. They are aware of the emotion change also they are aware of the emotion change because of music. After the research, it can be said that the audience is aware of the importance of music. They know music is the one that aspects that enhances the mood. They know that music is the thing that affects their emotions. In the questionnaire, it can be clearly seen that the audience do not get affected by a scene without music. They are aware of that scene would be rich with a music accompanied by.

In addition, this question can also be answered through Question 21 in the questionnaire. 59.8% of participants strongly agreed as well as 25.6% agreed. This means that the audience knows what happens if the music is gone and they know the significance of the music in a TV series.

Research Question 2: Can they recognize which type of music is used?

This study put the music in TV series into 3 types. Originally composed instrumental music, originally composed music with lyrics and popular music. With solid results,

the participants can understand the variations in the music that is used. They are aware of the importance, as well as they are aware of the type of music that have been used.

The questionnaire does not directly ask the participants if they know what type of music is used or not. However, the questions are designed that if there were not aware of these types, they would still understand and educate the participants about the different variations of music.

Research Question 3: Does popular music that is used in the TV changes the audience's mood while watching it?

The popular music changes the mood of the audience when they watch the TV series. The music inside the TV acts as a model of persuasion for the audience thus, their mode changes to any perception as the TV series want. The results for this question are answered in detailed in Chapter 4 but it is clear to say that the popular music that is used in the TV changes the audience's mood.

Inside this study, Question 9 can be the best example for this research question. The most remembered song is a popular music from a TV series called Kavak Yelleri, and the song was composed by a Turkish bad *Pinhani.* Even though the series have ended in 2011, the participants still remember their song. This means that the song changes their mood in a way that they will never forget.

Research Question 4: Does the popular music that is used in the TV series changes the audience's mood when they hear it outside?

As explained in the previous question, popular music has its effect on the audience while they are on the TV. However, Question 25 and 26 have the results to shed light

to this research question. The answers were explained briefly in previous chapter but, it was clear that audience use the music outside just to feel the same feeling again.

In the questionnaire, in Question 26, 64.1% of the participant strongly agreed that they use inspirational songs from the TV series on their daily life so that the music gives them inspiration like it gave inspiration to the character inside the TV series. 19.6% also agrees this idea.

Research Question 5: Does popular music inside TV series act as pathos?

Every result and finding, every background research leads to this questions answer. Music in TV series can be counted as a model of persuasion since, in every answer it is transparently clear that music can control the emotions. Also, not just control but create and destroy them.

Nearly all the questions are connected to pathos in the questionnaire but perhaps the last one is the most connected one. Because if a person listens to a music and feels like the character inside the TV series, this action requires an art of persuasion. The music persuades that person to not just change the emotion, but to feel like the character, in short, to become someone else. Music convinces that person to become someone else. 64.1% of the participants strongly agree on this though as well as 20.9% agrees.

For conclusion, as short, the music is one of the most important aspects in TV series. Its effect does not occur only while watching the TV series but can follow you in your daily life whenever you hear it. Or else, you listen to it on purpose to have the feeling again. As for the Turkish TV series, using popular music as pathos affects the

audience more than other types, since, mainly the remembered names for the TV series in Question 9 consists of Popular music.

5.3 Suggestions for Further Research

This research has been limited by the borders of Turkish Republic of Northern Cyprus. However, with a wider ranged, and with more detailed questionnaire, more accurate answers and results can be made. Also, this research has used Quantitative Research for research method. If qualitative method is used, and with the right analysis, more accurate results can be obtained for emotion and the effects of pathos.

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APPENDIX

Appendix A: Research Questionnaire

Dear Participant, I, Ediz Pirhan, am a student of Communication and Media Studies in Eastern Mediterranean University, and this questionnaire is about Pathos (an appeal to the emotions of the audience, and elicits feelings that already reside in them) in Popular Music on TV series on Turkish TV and it will be used in my Master's Thesis. The questionnaire will be anonymous and your name will not be given at any circumstance.

1. Sex:

   a) Male

   b) Female

2. Age:

   a) 18 – 24

   b) 25 – 34

    c) 35 – 50

   d) 50 +

3. Where do you live?

   a) TRNC

   b) Turkey

   c) Other (Please Specify): _____

4. How long do you watch a TV in a day?

   a) Less than 1 hour

   b) b) 1-2 hours

   c) c)2-4 hours

   d) d) More than 4 hours

5. On what medium do you mostly watch TV programs and series? You can choose multiple. (1 to most frequent, 5 to least)

	1	2	3	4	5
a) Television	1	2	3	4	5
b) Computer	1	2	3	4	5
c) Smartphone	1	2	3	4	5
d) Tablet	1	2	3	4	5
e) Other (Please Specify): _____	1	2	3	4	5

6. How long do you listen to music in a day?

   a) Less than 1 hour

   b) 1-2 hours

   c) 2-4 hours

   d) More than 4 hours

7. Where do you primarily listen to music? You can choose multiple. (1 to most frequent, 5 to least)

a) Smartphone	1	2	3	4	5
b) Television	1	2	3	4	5
c) Computer	1	2	3	4	5
d) Mp3 Player	1	2	3	4	5
e) Other (Please Specify): _____	1	2	3	4	5

8. What is your music preference? You can choose multiple. (1 to most frequent, 5 to least)

a) Pop/Hip Hop/RnB	1	2	3	4	5
b) Rock/Metal	1	2	3	4	5
c) Reggae	1	2	3	4	5
d) Electronic/Trance/House/Dubstep	1	2	3	4	5
e) Classical	1	2	3	4	5
f) Other (Please Specify): _____	1	2	3	4	5

9. Is there any music or a song of a TV series that you will always remember? If yes, please specify.

a) Yes: _____   b) No

Please indicate your opinion my marking:

SA Strongly Agree

A Agree

U Undecided

D Disagree

SD Strongly Disagree

I like it when,	SA	A	U	D	SD
10. A TV series has its own instrumental composed music					
11. A TV series has its own composed music with lyrics					
12. A TV series uses another TV series instrumental music					
13. A TV series uses another TV series' music with lyrics					
14. A TV series uses a popular hit instrumental music					
15. A TV series uses a popular hit song with lyrics					

	SA	A	U	D	SD
16. Music is important for me in TV series					
17. Music has a high impact on my preferences on TV series.					
18. Music in the TV series indicates the mood.					
19. Using popular hit music that I know in the TV series affects my mood.					
20. A sad music in a TV series during a sad scene makes me cry.					
21. Without music, I don't think my mood will be affected by the series alone.					
22. Music in the TV series increases the quality of the series.					
23. In my opinion, music used in a TV series is as important as the visual quality.					
24. I sometimes think about the music on TV series if I am in the same mood when it first affected me.					
25. An inspirational music on an inspirational scene affects me.					
26. I use this inspirational music on my daily life to give me inspiration like in the TV series.					
27. When I listen to the music on the TV series, I feel like the characters inside the TV series.					