

Influence of Turkish Television Serials on Audience: Family in Transmediated Storytelling

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ABSTRACT

This study presents the role of television as the storyteller and the story of “family” in Turkish television serials. In this respect, the present study explores how “family” and “family relationships” are represented and perceived in Turkish television serials by the habitants of İskele in North Cyprus in 2015. With the rapid developments in Internet technology, technological convergence enabled an exchange among different media platforms. Thus, through media convergence and the development of transmedia practices, audience engagement in the television serials have increased and the audience have become more active. The present study also investigates transmediated storytelling of Turkish television serials on Facebook Like Pages.

The present study uses qualitative research methodology. It is conducted in the form of a collective case study and focuses on two contexts. The first one is İskele (located in North part of Cyprus); the second one is Turkish television serials and their official Facebook Like Pages. In this context, the samples for focus groups were chosen by purposive sampling strategy in İskele and five focus groups were determined. The 38 Turkish television serials were broadcasted in the 2014-2015 period and nine of them (Aramızda Kalsın, Arka Sokaklar, Gönül İşleri, Güllerin Savaşı, Karadayı, Karagül, Küçük Ağa, Ulan İstanbul and Yalan Dünya) were chosen for the study. Four methods were used for data collection. These methods are; participant observation, researcher’s diaries, focus groups’ interviews and posts of nine Turkish television serials from official Facebook Like Pages. The data were analysed by using thematic analysis.

Firstly, the data were transcribed and coded, then, the emerging themes were turned into a matrix for further analysis.

The findings of the matrix analysis is presented in four levels. These are the place of storytelling; storytelling on television; reasons for watching television and Turkish television serials; and audience's feelings/views about Turkish television serials and representation of "family" in those serials. Objectives of the present study are revisited. The place of television and storytelling in audience's lives; audience's views about "family" representation in Turkish television serials and finally audience's views of transmediated storytelling of "family" issues in Turkish television serials are elaborated. In addition to the research objectives, the present study also has additional findings which are: "The relationship between television and society/audience: television serials"; "different examples of Turkish families represented in Turkish television serials"; "technological changes in Storytelling"; "Significance of age differences engagement in storytelling"; "Increasing screen numbers" and "Television is not a single medium on its own".

For the further research, television channels' owners , producers and scenarists' views need to be examined about role of television as the storyteller. Another fruitful line of research could be to compare representation of family in the Western and the Eastern television channels and serials. The research area can be also extended by including alternative new media (i.e. Instagram, Twitter, Snapchat, etc.,).

Key words: Storytelling; Television; Turkish Television Serials; Family; Transmedia; Facebook Like Pages

ÖZ

Bu çalışma televizyonun hikaye anlatıcı rolünü ve Türk televizyon dizilerindeki “aile” hikayelerini irdelemektedir. Bu bağlamda, çalışmanın amacı izleyiciler tarafından Türk televizyon dizilerinde “ailenin” ve “aile ilişkilerinin” temsilinin 2015 yılında, İskele, Kuzey Kıbrıs’ta yaşayanlarca nasıl algılandığını ortaya koymaktadır. İnternet teknolojisindeki hızlı gelişmeler, medya yakınsamasında (media convergence) farklı medya ortamları arasında iletişimi olası kılmıştır. Böylece, medya yakınsaması ve transmedya uygulamalarıyla izleyicinin televizyon dizileriyle etkileşimi artmış ve izleyici daha fazla aktif olmaya başlamıştır. Bu çalışmada ayrıca Türk televizyon dizilerinin resmi Facebook Beğeni Sayfalarına transmedya hikaye anlatımı araştırılmıştır.

Çalışmada nitel araştırma yöntemi kullanılmıştır. Çoklu vaka (durum) çalışması deseni kullanılan çalışma iki bağlamdan oluşmaktadır. İlki İskele (Kıbrıs’ın kuzeyinde yer alır); İkincisi, Türk televizyon dizileri ve bu dizilerin resmi Facebook Beğeni Sayfalarını içermektedir. Bu bağlamda, odak grup örnekleme, İskele’de amaçlı örnekleme yöntemi ile seçilmiş ve beş odak grup belirlenmiştir. Türk televizyon dizilerinin örnekleme ise, 2014-2015 döneminde yayınlanan 38 Türk televizyon dizisi arasından, dokuzu (Aramızda Kalsın, Arka Sokaklar, Gönül İşleri, Güllerin Savaşı, Karadayı, Karagül, Küçük Ağa, Ulan İstanbul ve Yalan Dünya) bu çalışmayı oluşturmaktadır. Veri toplamak için dört yöntem kullanılmıştır. Bu yöntemler; katılımcı gözlemci, araştırmacı günlüğü, odak grup görüşmeleri ve dokuz Türk televizyon dizisinin resmi Facebook Beğeni Sayfalarındaki izleyici gönderilerinden oluşmaktadır. Veriler tematik analiz yöntemi ile analiz edilmiştir. İlk olarak, veriler

deşifre edilip kodlanmış, ardından ortaya çıkan temalar daha ileri analiz için matriks haline getirilmiştir.

Çalışmanın matriks analizinden elde edilen bulgular dört seviyede sunulmuştur. Bunlar; “hikaye anlatımının yeri”, “televizyonda hikaye anlatımı”; “televizyon ve Türk televizyon dizilerinin izlenme nedenleri”; ve “Türk televizyon dizileri hakkında izleyici görüşleri/duyguları ve bu dizilerdeki ‘aile’ temsili”. Çalışmanın hedeflerine tekrar değinilmiştir. “İzleyicilerin hayatında televizyonun yeri”; “İzleyicilerin hayatındaki hikaye anlatımının yeri”; “İzleyicilerin Türk televizyon dizilerindeki aile temsiline ilişkin görüşleri”; ve “Türk televizyon dizilerindeki aile konularının transmedya anlatımı” açısından ayrıntılarına inilmiştir. Çalışmanın hedeflerine ek olarak ayrıca eklenen bulgular vardır. Bunlar; “Televizyon ve toplum arasındaki ilişki: Televizyon dizileri”; “Televizyon dizilerinde farklı Türk aile örneklerinin temsili”; “Teknoloji ile hikaye anlatımındaki değişim”; “Hikaye anlatımına katılımı yaş farkının önemi”; “Ekran sayılarının artışı”; ve “Televizyonun tek başına salt bir ortam olmaması”.

İleriki araştırmalarda, televizyonun hikaye anlatıcı rolüyle ilgili olarak “bugünün televizyonları ve bugünün televizyonlarının hikaye anlatıcılığının” yanısıra televizyon kanallarının sahiplerinin; yapımcıların; ve senaristlerin görüşleri incelenmelidir. Verimli bir araştırma dizisi için, batı ve doğu televizyon kanallarındaki ve televizyon dizilerindeki “aile” temsili karşılaştırılabilir. Alternatif yeni medya ortamları (örneğin; Instagram, Twitter, Snapchat, vb.) eklenerek araştırma alanları ayrıca genişletilebilir.

Anahtar kelimeler: Hikaye Anlatımı; Televizyon; Türk Televizyon Dizileri; Aile; Transmedya; Facebook Beğeni Sayfaları

To My Family

"First they ignore you, then they laugh at you, then they fight you, then you win."

Mahatma Gandhi

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Chapter 1

INTRODUCTION

Storytelling is a part of our lives and helps us to understand the world. We witness different stories in our daily lives. For example, we witness stories in conversations at bus stops; while reading newspapers and also while watching television. Thus, these different platforms help us engage in different forms of stories. The present study focuses on television as a platform for storytelling. On this platform audience witness different stories (such as family and family relationships) in television.

Television is one of the most popular forms of media and as a storyteller it is perhaps the ultimate storyteller of our time. Television provides a variety of programs, one of which is ‘serials’. Television serials occupy a significant role in the lives of people and they are popular cultural forms. Millions of people watch television dramas around the world (Riegel, 1996; Sabuncuoğlu, 2006; Murphy, 2011). Television serials are a form of modern folk tales and a cheap entertainment (Blumenthal, 1997; Tunio & Shouka, 2015; Vukovic, 2015) which reflect the lives of either ordinary or special people. One of the topics of these serials has always been about ‘family’ and representation of family lives in these serials (Skill, 1983; Karaçoşkun, 2002; Zieps, 2012; Vint, 2013).

In addition to previous developments, recent developments in communication and media technologies, on the one hand, have lead to the convergence of media instruments and, on the other, to the combining of media messages and audience’s

reactions in “transmedia”. Media convergence is the unification of a number of different media instruments in a single device such as tablets, mobile phones or personal computers. On these instruments, a single screen is used to convey messages through a variety of presentational formats such as, image, audio, video and text, Media convergence is a unification of numbers of different media instruments in a single instrument. As far as the instrument used for the message is concerned, media convergence is placed in different forms. Jenkins (2001) has defined these different forms under five terms. These are; “Technological Convergence”, “Economic Convergence”, “Social or Organic Convergence”, “Cultural Convergence” and “Global Convergence”. Under these five different forms, some studies elaborated on converging media as mentioned earlier (Jenkins, 2001; Jenkins, 2005; Matheson, 2006; Jenkins, 2006; Deuze, 2007; Örnebring, 2007; Jenkins & Deuze, 2008; Deuze, 2009; Suhr, 2009; Gümüş & Özad, 2011; Hay & Couldry, 2011; Jenkins, 2015).

Following from this, the concept of ‘convergence culture’ which was firstly mentioned by Jenkins (2006) established. Then, with the recent developments of the concept of “transmedia” and “transmedia storytelling” it appeared to indicate interactivity of the audience in multiplatform (see Bolin, 2007; Lin, Chang, & Chen, 2007; Evans, 2007; Long, 2007; Abba, 2009; Lemke, 2009; Scolari, 2009; Dena, 2009; Jenkins, 2010; Evans, 2011; Lamb, 2011; Martens, 2011; Stein & Busse, 2012; Jansson, 2013; Scolari, 2013).

In addition to the converging media instruments, media messages also started to present themselves and develop. Internet technology changed the one-way nature of traditional mass media messaging to interactive mass media messaging. This facility led to the emergence of the term “transmedia”. Transmedia storytelling is a cultural

characteristic of the “era of the convergence” (Evans, 2011). A transmedia story “unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole” (Jenkins 2008, p. x).

With the development of Internet technology, people can practice and be part of transmedia easily. In other words, people can use electronic mail to conduct a number of activities and access a wealth of information without leaving their desks and mobile devices are useful to facilitate transferring of messages. Also, new media can help transfer the reactions of individuals easily, without time and space limitations. Thus, people can learn and witness others’ stories and criticisms by accessing online platforms about any thing which they are interested. They can share their own views and contribution across these new media platforms.

In this sense, the present study takes into consideration stories in the Turkish television serials within the context of the family concept, as far as transmediated storytelling in Turkish television serials on new media platforms are concerned. Thus, the present study aims to conduct a qualitative research for clarifying audience’s reaction to family and family stories in television serials.

1.1 Background of the Study

Ever since human beings started to form communities, they have sought to communicate, and storytelling is a valuable part of this culture, particularly with respect to transmitting values in the society. Initially, this was conducted around the fire, perhaps with musical instruments such as drum or piano. Later, people gathered in religious places where messages were exchanged and stories were told. In the 20th century, mass media started to bring people together to do the same. Initially there was

the radio followed by the cinema, and then with film taking it into homes through television.

Stories and storytelling have been highly significant for human beings. Storytelling has taken on numerous forms throughout history. Among these, perhaps the oldest form is oral storytelling (chatting at nights, listening to the stories from elderly, listening to the stories from the radio drama or soap operas, watching films, watching television serials etc.).

Throughout the history, people sat around fires and told stories to each other. These stories were about key events from the past, supernatural beings, ancestors' lives and relationships amongst people. The storytelling included tales such as morality, education, humour and gossip. It also played an important role in people's lives by connecting people to each other and connecting generations to generations. Through this storytelling, cultural identity, the grounding of people in place and the transmittance of cultural values, beliefs, knowledge, practices, and languages occur (Maffi, 2015).

From the beginning of time, fire has brought many people to gather together in groups or families where storytelling has promoted the exchange of stories between them and enabling different viewpoints to be heard. Storytelling is not only in one form. Storytelling in media is the main concern of the present study. Print media has entered into people's lives and allowed them to meet written storytelling and they can learn from other families via books or newspapers. An example of this is the holy books that aimed to guide people in a moral sense and tell people what was acceptable or not via stories. The aim of the stories in the holy books were to protect people from sin and an

important religious aim was to distribute printed copies of holy books to share these stories.

In addition to print media, people were later introduced to the radio and could hear stories via radio transmitters. Families gathered around the radio to listen to stories. The soap opera is a well-known form of storytelling, which is fictional or adapted from a real-life situation and broadcasted on radio. Thus, the stories shared via radio were that of soap operas.

In the 20th century, the rapid development of technology brought television to people's houses. Throughout the world, people gathered around the television instead of the fire. Now, families (mothers, fathers, children) hear stories from a variety of channels (Maffi, 2015). Currently, television is the most popular storyteller but it is a form of mass media (Sabuncuoğlu, 2006; Murphy, 2011; White, 2012). It is also assumed to be a cheap cost-efficient entertainment (Safdar, Shabir, Imran, Seyal, & Jamil, 2015; Tunio & Shouka, 2015; Vukovic, 2015) and it reflects all sorts of relationships and stories of family in a social sense (Karacoşkun, 2002; Zieps, 2012; Vint, 2013). Following the satellite technology, cultural values are transferred internationally through television. Families depicted in television serials are broadcasted in a variety of countries, carrying the cultural values with them. As a consequence, multicultural awareness, tolerance and the elimination of cultural bias played an important role in creating multicultural attitudes (Gladkova, 2013). However, television enables a linear model of communication and does not allow interaction to take place between audience and the medium. (McQuail & Windahi, 2005; Ericson Consumerlab TV and Media, 2015). The personal computer and consequently the Internet elevated the reciprocity of communication to a much better level.

The rapid development of internet technology saturates our everyday lives (Croteau & Hoynes, 2013) and leads to changes in the model of communication through television. Television is changing and it is difficult to think of television as linear broadcasting (Caldwell, 2006; Creeber & Hills, 2007; Meikle & Young, 2008). The nature of traditional mass media has changed and has become interactive through the development of internet technology (Uygarer & Özac, 2015). Because of this, the internet saturation has had an influence on traditional media and its convergence to being interactive (Areneza, 2011). Internet saturation also provides entertainment, information, utilities, business services, sharing platforms and communications (The Global Information Technology Report, 2015). Furthermore, the Internet technology enables people to contribute to some media texts (Granitz & Forman, 2015) which leads to the unification of the author(s) or producer(s) with the audience.

As gleaned from the discussions above, these technological developments showed the way to the convergence of media instruments rather than replacing one another. Technological convergence enabled an exchange of dialogue among platforms. Today, younger generations prefer to use new media platforms for exchanging ideas etc. (Bughin et al., 2011; Ito et al., 2009). Prensky (2001) refers to this group of people as digital natives because they are familiar with all technological instruments. As Baruah (2012) refers to this group of people also like to use social media such as Facebook, Twitter, Orkut, Myspace and Skype. The importance of the Internet technology and new media are also recognized by television channels (Greer & Ferguson, 2001).

As a result of media convergence and the development of transmedia practices, audience engage and become active through them by producing increasingly serialized, intricate narratives that unfold over a long period of time (Gupta, 2015). As

a result, transmedia and the rapidly emerging stories are explored from multiple media platforms (Moloney, 2011). As Staffans (2011) mentions “[T]hrough characters in blogs, through exciting and engaging television drama series, through [SMS], Twitter, Facebook, apps! The key is creat[ing] the stories and the world, and uses the platforms that come naturally to the different parts of the story” (Staffans 2011, p.7). Therefore, with the help of transmedia, the audience is involved in producing stories. Being part of these stories and the story world does not depend on a single platform and it is told on multiple media platforms (Clarke, 2011).

In this context, the present study focuses on the representation of a group of people shown on Turkish television serials, referred to as ‘family’ and seeks to reveal ‘family’, family relationships are perceived and how its representation in Turkish television serials.

Turkish television serials have attracted a considerable number of audience, both inside and outside Turkey. In other words, popularized Turkish ways of storytelling in Turkish television serials gained international recognition (Yeşil, 2015). Indeed, Turkish television serials are currently shown in 72 different countries (Gönüldeğisi, 2013). Thus, the Turkish way of belonging to a ‘family’ might become a significant theme in all these countries.

1.2 Motivation for the Study

The reasons for conducting this research on the storytelling of family issues in Turkish television serials and the highlighting of transmedia storytelling in Turkish television serials were: (1) As I am a psychological counsellor and family therapist, I am actively interested in family issues with respect to family therapy. I mostly prefer to examine

family relationships on television programs through an audience or as a family therapist. Therefore, I mostly prefer to focus on Turkish television serials, which represent family and family relationships on the whole rather than by categorizing as females and males or children. (2) I have been actively using social media and I am following the new developments in them. I am interested in how social media platforms have changed communication patterns and how they have provided opportunities for interactivity and a chance for the audience to express themselves if they chose to. (3) My interests are ‘family and social media’ paired with ‘Turkish television serials’ which I have been following through the last decade and has led me to explore the reaction of the audience on new media platforms as transmedia.

As a digital native (courtesy of Prensky, 2001), I am deeply interested in technological developments, particularly the ones related to communication. Perhaps, the most popular of these is *Facebook Like Pages* as social media. Thus, I decided to be involved in research which brings together my interests.

1.3 Aims and Objectives of the Study

The ultimate goal of the present study is to explore the role of television as storyteller and the representation of ‘family’ in the Turkish television serials. Through this, it looks at transmediated storytelling in Turkish television serials, which provides opportunities for the audience to express their views on multiplatform (such as *Facebook Like Pages*) about family issues on the following nine Turkish television serials throughout the period September 2014- June 2015 in İskele in North Cyprus: *Aramızda Kalsın*, *Arka Sokaklar*, *Güllerin Savaşı*, *Gönül İşleri*, *Karadayı*, *Karagül*, *Küçük Ağa*, *Ulan İstanbul*, *Yalan Dünya*. The objectives of the present study are as follows:

- To reveal the place of television in audience's lives;
- To explore the place of storytelling in audience's lives;
- To examine audience's views on representation of family issues in Turkish television serials;
- To investigate audience's views on transmediated storytelling of family issues in Turkish television serials.

1.4 Significance of the Study

The contribution of the present study focuses on the role of television as the storyteller and views of audience on the representation of 'family' in the Turkish television serials. There is no "specific" study on views of audience on the representation of 'family' in Turkish television serials. Since, previous studies focused on merely female characters or male characters in Turkish television serials. The present study focuses on audience's views on families' perspectives to reveal how they interpret families in these Turkish television serials (*Aramızda Kalsın*, *Arka Sokaklar*, *Gönül İşleri*, *Güllerin Savaşı*, *Karadayı*, *Karagül*, *Küçük Ağa*, *Ulan İstanbul* and *Yalan Dünya*).

In addition to this, the developments in Internet technology is an important part of the present study because these developments entered in every person's life. Therefore, audiences also use online platforms to follow Turkish television serials and share their views on online platforms. Thus, stories of Turkish television serials move from offline platforms to online platforms. In this context, the concept of transmedia is another important part of the present study. Therefore, the official *Facebook Like Pages* of nine Turkish television serials were examined to reveal transmediated storytelling of audience of the Turkish television serials.

Thus, Turkish television serials are rapidly expanding due to the influence of transmedia and the families following television serials are not restricted to that of one country. Television serials travel many kilometers and move to other countries influencing other audience's homes and becoming part of their dialogues. Subsequently, audience can form and reshape these stories. For this reason, the present study helps to reveal the transition from one culture to another and sheds light on how families are storied and audience reception of those stories in offline and online environment.

1.5 Limitations of the Study

The limitations of the present study can be subsumed as follows: The present study took place in a year (2014-2015). During this year, initial serials were decided and the researcher started to watch them. These serials are; *Aramızda Kalsın*, *Arka Sokaklar*, *Güllerin Savaşı*, *Gönül İşleri*, *Karadayı*, *Karagül*, *Küçük Ağa*, *Ulan İstanbul*, *Yalan Dünya*. During this time, five focus group interviews were conducted in İskele, North Cyprus. In the further development, official Facebook Like Pages of these serials were used to collect audience's views from September 2014 to June 2015.

1.6 Definition of Terms

Convergence: "Convergence is a word that manages to describe technological, industrial, cultural, and social changes, depending on who is speaking, what they think and what they are talking about" (Jenkins, 2006, p.x).

Convergence culture: "convergence culture represents a shift in the ways we think about our relations to media, that we are making that shift first through our relations with popular culture, but that the skills we acquire through play may have implications

for how we learn, work, participate in the political process, and connect with other people around the world” (Jenkins, 2008).

Converging media: enables the circulation of media content across technological delivery (Edgerton, 2013).

Digital media: “The digital technologies of multicasting and datacasting are bringing with them a plethora of new challenges and opportunities for broadcasters” (Holmes, 2008).

Interactive media: “the user actively interacts in order to change or affect their experience, and which can only be experienced through interaction” (Careers and Employment Services 2011, p.1). “...it combines many different media elements together” (O’Neill 2008, p.168).

Transmedia storytelling: “a story unfolding across multiple media platforms with each new text making a distinctive and valuable contribution to the whole” (Jenkins, 2006).

Social networking sites: is defined as web-based services and these sites allow individuals to construct a public/semi-public profile, articulate a list of social networking sites’ users and they share a connection (Boyd & Ellison, 2007).

Social media: “popular services to socialize, gossip, share information and hangout” (boyd, 2014).

Storytelling: “A human being sits by the campfire and tells stories -the listeners laugh, cry, ask questions, grumble and shout remarks. A human being writes a novel -the readers can laugh, cry or write letters. A film runs on television -the viewers can laugh, cry, fall asleep or press buttons (Wand 2002, p. 63).

Chapter 2

LITERATURE REVIEW

This chapter reviews the literature on media in general and television in particular. Firstly, it examines “models of mass media”, “the medium is the message”, “the media as the storyteller”, social media as a platform sharing reactions about the media, the history of social media (social networking sites), transmedia and transmedia storytelling, television as a common storyteller, the history of television, the development of television in Cyprus and North Cyprus, television serials or soap operas globally and in Turkey, and family on television and transmedia storytelling on Turkish television serials. Secondly, it discusses the related theories in media studies: Uses and Gratifications Theory, Narrative Theory, and Cultivation Theory. Finally, this chapter discusses studies related to the present study: studies on television and television serials, family on television and television serials, and studies related to transmedia.

2.1 Models of Mass Media

As has been mentioned earlier, television is one of the most popular forms of media, and television programs occupy a central place in many people’s lives (Sabuncuoğlu, 2006; White, 2012). In addition to television, the ascendancy of new media has reconfigured spatiality and experience through multiple platforms (e.g., Twitter, Facebook, and Instagram) which engage audiences while watching television. These changes and developments in mass media and the concomitant new media platforms

can be subsumed under the following three prominent mass media models discussed below.

These prominent mass media models are: Linear, Interactive, and Transactional Models (Wood, 2010). The first prominent model is the Linear Model. Linearity of traditional mass media has been represented by the early communication model, i.e., the Linear Model, introduced by theorist Harold D. Lasswell (1948). In addition, the Linear Model is the pioneer model in the field of Communication and Media Studies. This model emphasizes “transmitting” and “receiving” of messages based on the “sender-receiver”, thereby making the model both static and linear (Barnlund, 1964). Laswell was a political scientist, his doctoral dissertation focused on propaganda and the effect of propaganda on people during World War I. He was not only interested in propaganda - good or bad – but equally focused on the sender’s and receiver’s viewpoints with respect to messages. This model is best characterised by five (5) questions: “Who?” “Says what?” “In Which Channel?” “To Whom?” and “With What Effect?” to define communication (Wood, 2010). According to Laswell (1948), communication is defined as one-way or linear process, and the Linear Model demands answers to the aforementioned questions to describe how communication works. Thus, it could be summarized that Lasswell describes communication as sending and receiving any message without misinterpretation (Laughey, 2007). McQuail and Windhal (1993) also express Lasswell’s formula, in that the communicator (sender) has the intention to influence the receiver due to the role of the persuasive process of communication, and that messages always have effects. Here, there is not any intervention, i.e., the sender sends the message and receiver receives exactly what is sent.

Having revised Laswell's formula, Shannon and Weaver (1949) added the concept of "noise". The ensuing formula of Shannon and Weaver's components are: source, message, transmitter, signal, noise, receiver, and destination. In this formula, the importance of noise in communication is highlighted. However, there is still no interaction between the sender and the receiver. Thus, the audience (receiver) never sends any messages back to senders. This constitutes a crucial shortcoming of the linear communication model (Wood, 2010) because the audience (receiver) is not active. This unidirectional communication hitherto provided a linear way of communication, wherein the sender (e.g., newspaper, book, radio, etc.) is active and the receiver (audience) is not. For example, in radio programs, the audience could only listen without being able to share its own views. Consequently, the linear way of communication could not provide interactions between the sender and the receiver, engendering inevitable misunderstandings between the sender and the receiver (Laughey, 2007).

The second prominent model is the Interactive Model. The Interactive Model is different from the Linear Model, in that the Interactive Model includes feedback which is given by the receiver or audience to the messages. Schramm's (1954) formula of communication is an interactive communication model. Components of Schramm's formula are: sender, encoder, decoder, interpreter, receiver, message, feedback, medium, and noise. Within this model, consumers and creators are in an interactive process, especially with any interactive medium which provides users with letters, electronic mail, etc. (Foulger, 2004). The Interactive Model also adds another dimension to the communication process, in that the receiver or listener can provide feedback to the sender or speaker; however, equality does not exist, even in interpersonal contexts (Hopper, 1992). As in the previous model, i.e., the Linear

Model, communication only takes place between two sources (i.e., the sender and the receiver). Other sources cannot be implemented in the process, even though the audience is likely to share their views with the sender. For example, according to Foulger (2004), the audience can send letters to television channels or television producers, and can call and join any television program. However, this model cannot deal with multiple and complex communication. In other words, the message cannot totally be interpreted as intended. Thus, the Interactive Model also possesses shortcomings regarding the dynamic nature of communication.

The third prominent model is the Transactional Model. Developments in Internet technology have influenced the mass media after the year 2000 and proved the inadequacy of linear media. Resulting from new media, Internet technology put forward roles of people as communicators to share systems and contexts equally rather than interactively only. This model includes the features of time, noise, fields of experience that vary over time, and also makes it clear that communication occurs within systems that affect what and how people communicate and what meanings are created. Involved in communication, people are defined as communicators who participate equally and often simultaneously in the communication process. Furthermore, systems or contexts have been shared by the communicator and any number of people (Wood, 2010).

Furthermore, developments in new media and Internet technologies have increased the mobility of media. Everyone follows whatever s/he wants with their smart phones, and can be aware of anything cross social media platforms. Audiences simultaneously follow and join in the media with help of the new media. For example, *Facebook Like*

Pages, and Hashtag functions on Twitter and Instagram accounts are mostly known due to joint media stories.

In this way, unlike the two former models, audiences in this model are not only an “audience”. Audiences have opportunities to be a part of the media text, and make their own contribution to media text, as mentioned in the Transactional Model. With the development of Internet technology, audiences engage in more media experience (Westenberger, 2011). In addition, another feature of this model is highlighted by the term *transmedia*, which denotes the idea that any audience can contribute to media text. Thus, complexity and multiplicity are not limitations in the model, as audiences can extend from platform to another.

2.2 The Medium is the Message

As previously stated, for the purpose of this study, television is regarded as a common storyteller. Its importance in this role as the main “medium” is discussed in light of the three concepts put forth by Marshall McLuhan. These are: 1) the medium is the message; 2) media as the extension of man; and 3) “hot or cold media”. Following Marshall McLuhan’s famous book and its dictum: “The Medium is the Message” the question arises is “What is the message of television in the portayal of families in television serials?” Thus, television is taken to be a common storyteller and “What is the message of television in portaying families?” is questioned. Thus, the message of television is examined in this study in light of the medium is message. In this way, Marshall McLuhan and his contribution to media, are been discussed in this section.

Undoubtedly, Marshall McLuhan is one of the most influential and prominent media theorists. He published certain seminal books, e.g., “Understanding Media” in 1964,

“The Mechanical Bride” in 1951, “The Gutenberg Galaxy” in 1962, and “The Medium is the Message” in 1967. As has been submitted previously, “The Medium is the Message” is far and away one of the most important books, which captures and encapsulates the most vital concepts in the media landscape. As a vital concept with respect to understanding television, it emphasizes the power of the medium, and that each medium gives a message about its consumers. In this sense, television is one of the most popular forms of media because television is also the message. Since its inception, television only broadcasts audio-video stimulus received by a passive audience. This passive audience, as ordinary people, prefer television as a medium. This preference is, in turn, related to their profile. Thus, McLuhan (1967) asserts that the environment of media constitutes a key element to enhance our knowledge of changes in society.

Another vital concept of Marshall McLuhan’s media theory is that media is assumed to be an extension of the human body, as psychic or physical (McLuhan, 1967). This aspect is also discerned in the profiles of the audience. For example, for ordinary people who watch television in an ordinary way, the buttons of the television belong to the hands and the screen of the television; whereas, a book belongs to the eyes. The new generation or digital natives does not only use television, but also new media platforms. The new media platforms are very broad and reachable via many types of screens, e.g., smart phones, tablets, personal computers, etc. Therefore, the extension of “man,” in this case, digital natives, are multiscreen. When the particular body extension stops, a new technology replaces the particular body extension (McLuhan, 1967).

Indeed, Federman (2004) claims that new mediums facilitated noticing social and cultural changes. Facebook can serve as a good example of this context. In addition to this, in the history of literature, the medium was initially language, followed thereafter by the clay tablet, papyrus, paper, etc. Today, new media platforms are widely popular and are preferred. Thus, almost all age groups of people are familiar with new media and new media platforms. For instance, the multimedia platforms (e.g., Facebook, Twitter, Instagram, blogs) include features of more than one medium. Therefore, multimedia address several sensations as an extension of the human body (McLuhan & Powers, 1989). Moreover, electronic media locate humanity similarly to cope with inequality (Stevenson, 2009), where information spreads quickly and those story-worlds become real worlds (Baldini, 2000). “‘Time’ has ceased, ‘space’ has vanished. We now live in a global village a simultaneous happening. We are back in acoustic space. We have begun again to structure the primordial feeling, the tribal emotions from which a few centuries of literacy...” (Agel 2001, p. 63). Likewise, as reported by Baldini (2000), Neil Postman asserts that any changes in nature cause complete transformations in nature. New technology does not only add something or change something, it alters everything (quoted in Baldini, 2000). As McLuhan and Powers (1989) further assert, electronic media constituted the catalytic instrument that helped to turn the world into a global village long before the advent of the Internet and computer technology. In the past, people read books, read or narrated poems as a collective in the same place or location. In other words, with print media, people became individuals. Currently, people can read a book simultaneously with numbers of people in diverse localities. In this way, each medium reshapes cultures. Each message has become different from one medium to another. In particular, one story is not totally identical in any other medium.

Another critical concept in the McLuhan series is the concept of “hot and cold media”. Different media tend to include different audiences at different levels of participation. A hot medium extends one single sense in high definition, and therefore yields low participation in hot medium because hot medium does not leave as much to be completed by the audience or listeners. For instance, a hot medium radio has different effects on listeners. However, a cold medium extends in low definition and provides high participation (McLuhan, 1961). This concept of hot and cold media predated the development of Internet technology. Therefore, the function of hot and cold media is beyond the scope of this study. This is because the present study focuses on television as an important medium to elucidate how functions in light of family stories on television serials and social media platforms on understanding of storytelling on television serials. Indeed, television is not the same as the past, and nearly all broadcasting links to Internet platforms. In this respect, the “message is medium” in the environment, the “extension of medium: as human body”, and the “hot or cold form of media” are discussed in this section. Thus, the medium is critical in a particular environment to elucidate messages in a particular context or environment. The message of the medium gains meaning within a particular context and environment. Television serials obtain meaning according to the screening place; therefore, the message of television serials changes according to context. Television gains the function of an extension of the human body with respect to the level of participation of the audience.

2.3 Media as the Storyteller

Storytelling has been associated with all human societies from the very beginning, as a primary means to communicate and share their stories in verbal and non-verbal modalities. Since stories are part of all races and periods of history, it follows that

“there have always been storytellers” (McKendry, 2005). Storytelling is also a form of ancient art, and that has changed in many years (Denning, 2005; McKendry, 2005). For example, the field of archeology is interested in paintings of specific periods in the past. Painting is a well-known non-verbal way of storytelling, as a form of art that expresses creativity and a wide range of stories (Sharma, 2013)i.e. Neanderthal cave painting. After painting, oral sharing became the most vital storytelling form in the field of literature and history. Thus, “the story becomes revealed into us by many kinds of works. When we are watching the movie or we are reading the novel, the story is filled by uncommon phenomenon, which is sometimes supernatural or magical” (Samanik, 2015, p.1).

Print media constituted another phase in this historical trajectory. The beginning of print media was based on impressing on clay tablets in early Mesopotamian civilization and in the 15th century, and the modern printing press was introduced. Thereafter, print media, also called portable media, was printed on paper and circulated in physical forms, e.g., books, newspapers, magazines, etc. Print culture is perceived as the principal characteristics of the 19th century. One print media, the ‘book’, was the dominant printing technology for over 500 years. In the 1970s, the printed book became a low-cost medium because of photo type-setting and lithographic printing. The printed book developed its independent appearance over time. The form of the type used moved away from imitated script types to its own type forms. For example, lots of books are sources of storytelling in Turkish television serials, e.g., Yaprak Dökümü, Aşk-ı Memnu. The other forms of print media, magazines, newspapers (the first newspapers appeared in the seventeenth century), brochures, etc., (Kipphan, 2001) followed as a natural consequence of this technology. These led to the increase in serials titles between 1800 and 1900 as new annuals, monthlies, weeklies, thrice

weeklies, Sundays, and dailies due to the show power of serials. Serials formats were flexible and politically and culturally powerful. This emergent phenomenon of serials caused the increase of reading (Brake, 2001). In addition, short stories emphasized the family presenting interactions among family members (Bostrom, 2007).

The advent of the Internet and other technological changes have influenced print media immensely. After the popularity of the electronic media, transmission of print media was actualized in many forms. For instance, in the 1920s, radio replaced printing; in the 1950s, television replaced printing; in the 1980s, computers replaced printing; and in the 1990s, the Internet replaced printing (Kipphan, 2001). Undoubtedly, parallel to all technological development in the Internet age, the mass media has been also transformed to digital platforms. In addition to the development of electronic media, digitalization of media has increased alternative ways of storytelling, as is shown in the growth and proliferation in media industries. In the 21st century, rapid changes have been experienced in the development of communication technologies, and thus digital media has become the most preferred platform to utilize in the flow of information (Hobbs, 2010). Similarly, traditional media production is being shared with technological developments due to the decrease in the size of the instruments, making them light, as well as mobile (Mora, 2012). Like other traditional media, television is also carried to a digital platform, not only as the instrument, but also as broadcasting technology. Consequently, television-viewing has been actualized from alternatives media instruments (Ford et al., 2011). Thus, media connect us to the world (Kaleshar & Solhi, 2012).

Furthermore, regarding the flow of information, digital media allow people to become interactive towards a common purpose because digital media consist of combinations

of electronic text, graphics, moving images, and sound (England & Finney, 2011). For example, digital technologies create multicasting and data casting that are introducing new opportunities for broadcasters (Holmes, 2008). For this reason, digital media can be effectively utilized for radical, social, and political changes (Abdulla, 2013). These opportunities also open new channels of communication for all. This also helps to promote the competition of ideas (Wilson II, 2008). Thus, people can see social changes and social problems via the facilities of digital media (Mittell, 2006). Moreover, digital media platforms facilitate multimedia due to its unique contribution to storytelling in media productions (Mora, 2012). This can be compared to architecture, in which “architecture, can alter human relationship in existing places; thus, intervening in a place” (Klainbaum, 2006, p.9). In particular, participating in digital media helps to engage in a range of activities, e.g., using social media, blogging, instant messaging, downloading others’ creations (music, film, etc.), and uploading one’s own creations in various ways (Davis et al., 2010). People can connect with their friends, family, and share special moments, and can exercise their creativity in interested topics (Hobbs, 2010). Thus, television and new media are used to share and learn storytelling. Television serials is one of the popular formats of storytelling on television and digital media, e.g., YouTube, Facebook, etc.

As Grossbers et al. (2006) assert, people use media in their everyday lives within different formats. For example, when a film is shown on television, an audience member might cry or fall asleep. In this way, interactive stories could engage audiences in the story for internalizing the material (Wand, 2002). Furthermore, people tell stories in specific places, e.g., informal social settings, a coffee break house, or a restaurant. Storytelling is an activity practiced by everyone (Denning, 2005). Thus, media constitutes a significant tool for telling stories. In telling stories about ourselves,

the media symbolizes society and provides opportunities for witnessing and elucidating both social changes and social problems (Fedorov, 2002). Moreover, media play a role in reshaping each other's thoughts and actions (Kaleshar & Solhi, 2012). Deuze et al. (2012) point out that the media broadcasts news about events in a city, country, near geographical locations, and around the world). From these discussions, it can be deduced that television is not only an instrument to relay stories, but also a storyteller in its own right.

2.4 Television as a Common Storyteller

As mentioned in Chapter 1 above, television plays the role of a storyteller and a medium that is different from other media, e.g., newspaper and radio. Inasmuch as, many people assume television as a best option for enjoyment and generally acknowledged to be the most well-known media technology (Kalehsar & Solhi, 2012). Moreover, television fixed within daily life, and does not only enable information and entertainment at home, but also defines our relationship with the world. In this sense, it has become a part of our social world (Mutlu, 1997). In addition, "TV fits into and around the activities of everyday life, and other factors e.g., children, work, friends and leisure activities can be as important as, if not more important than, television" (Gauntlett & Hill, 2001, p. 21).

Moreover, television reflects significant cultural events and provides a common reference for people to share a culture (Kalehsar & Solhi, 2012). Postman (1985) states that:

Television is our culture's principal mode of knowing about itself. Therefore—and this is the critical point—how television stages the world becomes the model for how the world is properly to be staged. It is not merely that on the television screen entertainment is the metaphor for all discourse. It is that off the screen the same metaphor prevails (Postman 1985, p. 92).

In addition to the place of television in the everyday lives of people generally, the position of television in Internet technology has gained new meaning. Kurtz (2014) captures these adaptive changes, “the television world is changing, having been impacted by mutations of three different natures: technological, narrative and participatory. Firstly, productions now utilize technology – and particularly online media” (Kurtz 2014, p.1). Edgerton (2013) also examines the changes in television and asserts that the adaptation of television within digital technology is in a state of evolution:

television is in transition; as a medium and a cultural practice, it is located on the fault lines between old and new. While "television" might not be on its deathbed, the industrial logics and cultural practices that have constituted our understanding of the medium are changing. Television content and distribution is becoming increasingly cross-platform as digital technologies unsettle the industrial "best practices" that have shaped decades of programming and distribution” (Edgerton 2013, p. 21).

Moreover, “Television station managers recognize the importance of online communication. The central concern is the extent to which stations are willing to allocate financial and personnel resources to new media” (Greer & Ferguson, 2001, p.202).

Thus, television constitutes a viral medium and “a wonderful story-teller” as Edgar and Edgar (2008) state. These studies point to the increasing importance of television as a storyteller, and the incessant adaptive progress of being launched on different media and digital technology platforms, either offline or online.

2.4.1 History of Television

Television began to be used as a medium of mass communication in the 1950s. The first studies of the influence of television were conducted by European and American

scientists. Television came as a development in the wake of the radio. Some of the significant protagonists involved in the development of television are Joseph May, Paul Gottlieb Nipkow, Charles Francis Jenkins, John Loggie Baird, Philo Farnsworth, and Vladimir Zworykin. The first technical invention was made in 1873 by Andrew May (he was Irish and a telegrapher). A decade later, German scientist Nipkow developed a tool to scan pictures while turning. This tool was significant because it could transfer images to another place. In 1923, the American Jenkins and in 1925 the British Baird used the invention of Nipkow (rotating disk) to perform the first experimental broadcasts. However, the results were not obvious. In 1936, Baird was able to receive an obvious visual result. The invention of Baird constituted the beginning of the scanning system of British television broadcasting. The first regular television broadcasts began in the UK in 1936. This broadcasting continued until World War II. Broadcasting was suspended because of the war, and resumed in 1945. In television broadcasting, the United States is the second country after the UK (in 1941). Germany and France are among the pioneers of television broadcasting. Japan began in 1953 because of World War II. In the 1950s, television broadcasting started in Mexico and Brazil. China began television broadcasting in 1960. Television spread rapidly to other countries (Aziz 1981, pp. 14-15). Shortly afterwards, television became an integral part of people's lives and culture, and this has continued to some extent.

2.4.2 Development of Television in Cyprus and North Cyprus

The present study is mainly conducted in the north part of Cyprus. In this respect, the study presents the beginning and development of television in Cyprus generally and in North Cyprus in particular. Television was introduced in 1960 as the Cyprus Broadcasting Corporation when the island was still under British rule. There is a very

short history of television channels and radio in TRNC (Turkish Republic of Northern Cyprus), the paucity of these channels notwithstanding. More especially, the history of private television and radio goes back to 1996 and 1997. Before 1996, BRTK (Bayrak Radyo Televizyon Kurumu) was the only organization foundation which predated the establishment of TRNC. The factors which have had important effects on the system of Turkish Cypriots media, its functions, production, and distribution of information are deeply entrenched in its immediate history and its attendant political situation. For example, the only producing channel of the island was the Cyprus Publication Authority (CBC), which was under the aegis of the state of the Republic of Cyprus between 1960 and 1963. The staff distribution of CBC comprised 70% Greeks and 30% percent Turks, as was the case in other public organizations as dictated by the constitution of 1960. Turkish Cypriots left the CBC when conflict erupted between Turkish Cypriots and Greek Cypriots in 1963. With this development, Turkish Cypriots lost their representation on the only media organization; a situation which necessitated the need to found an organization mechanism for their representation. As a direct corollary of this, Turkish Cypriots were to set up six Turkish medium radio stations in several regions of the island. These are Bayrak Radyosu, Canbulat Radyosu, Lefke Sancak Radyosu, Gazi Bafin Sesi Radyosu, Larnaka Doğanın Sesi Radyosu, and Limasol Radyosu.

In the north part of Cyprus, Turkish doubles as both the mother and official (formal) language. As mentioned above, there are few television channels in the north, and there are no television seials broadcast on state or private channels. The main reason for the non-broadcasting of local television serials is the lack of budgets, which is a problem that is mainly related to advertising. The available numbers of companies are not sufficiently large to shoulder the huge advertisement costs required to fund television

serials. Therefore, Turkish Cypriots generally follow Turkish channels to watch any Turkish television serials.

2.4.3 Television in Turkey

In 1952-1953, the first television broadcasting took place. Public broadcasting began in 1960s. The establishment of Turkish television was regulated by the constitution of 1961 (TR Constitution 1961, TBMM). In 1964, the law of Türkiye Radyo Televizyon Kurumu (TRT), [Institute of Turkey Radio Television] was implemented. In 1968 (January 31), TRT performed its first test broadcasting in limited hours (three hours each day) and limited days (three days each week). Because of insufficient technological equipment, television broadcasting in Turkey started fully in the 1970s. The first broadcast in color occurred in 1981. A new law of TRT (Law No. 2954) was implemented. TRT 2 began to broadcast in 1986, and cable television broadcasting began in 1988. In 1989, TRT 3 and TRT GAP (regional) began broadcasting. Ten new private television channels started broadcasting between 1992 and 1994. In addition, Anadolu Piyasa Araştırma Şirketi (AGB) [Anatolian Market Research Company] began audience measurements. In 1993, the constitution had accepted removing the role of radio and television mono-broadcasting by the government. Radyo ve Televizyon Üst Kurulu [Radio and Television Top Broadcasting Board] were established in 1994. In 1996, the first thematic new channel (NTV) began broadcasting. After a digital television agreement was reached, Digiturk was established in 1999 (Çankaya, 2002). In 2009, TRT 6 initiated Kurdish language broadcasting, and a new law (No. 6112) was implemented in 2011 (Tanrıöver, 2011). In Turkey, television serials played a central role at the beginning of the broadcasting period. Audiences expressed intense demand for television serials purchased from abroad. Accordingly, this period was called the “Dallas Years” and “The Love Boat”.

The some favorite television serials included *Bewitched* (USA) in 1976, *Escrava Isuara* (Brazil) in 1976, and *Dallas* (USA) in 1978-1991.

After this intense demand from audiences, TRT considered the importance of the production of television serials. In 1974, the first Turkish television serials was *Kaynanalar* (sitcom), and was produced by TRT. In 1975, a source of Turkish literature was used to produce a television serials. *Aşk-ı Memnu* was the first adapted television serials, and was produced by TRT. In 1986, “*Perihan Abla*” was broadcast in TRT 2. Thus, producing television serials had increased substantially in 1990s. Then, in the beginning of the 2000s, the numbers of television serials had increased. Currently, however, the numbers of television serials have decreased and their durations have increased (from 60 mins to 90 mins).

2.4.4 Soap Operas or Television Serials Globally and in Turkey

Television serials are assigned different terminologies in the literature, e.g., soap operas and television series. Primarily, the term soap opera has been utilized. The term soap opera consists of two meanings. The first is “opera”, and the term comes from operas (Geraghty, 1991). Soap operas are intricately related to stories and storytelling.

Television serials are one of the most popular television program formats, and have a significant place in television broadcasting (Yiğit, 2012; Marx, 2007). Furthermore, television serials are popular cultural forms and attract large numbers of people, e.g., female audiences, who are the majority generally (Riegel, 1996). Williams (1992) states that the “soap opera is commercial product but it is also a popular art form the wellspring of culture and folk story and therefore appeals across time, cultures, and even classes” (Williams 1992, p. 2). For example, television serials portray a variety of societal classes and stories to provide examples with which to empathize. Thus, the

media provides soap operas to fill some sorts of needs. At the same time, soap operas have commercial aims, and researchers have long worked on the commercial aspects and interests of the soap opera. However, soap operas are also subject to the conventions and constraints of the marketplace, like any popular form (Ward, 2000). Moreover, mass media cannot be considered without money and profit. For this reason, the media is controlled by corporations due to the investment of huge amounts of money with the expectation to make a profit (Grossberg et al., 2006).

The beginning of soap operas occurred in America in the 1930s. In this context, Cantor and Pingree (1983) remind us that, “since the early 1930s, when the soap opera was first presented on national network radio, daytime serials have continued to engage viewers, maintaining their popularity throughout World War II, and even after radio was supplanted by television” (Cantor & Pingree 1983, p. 11). With respect to soap operas on radio, Hirschman (1988) asserts that the structure of soaps is periodic, and its narrative is ongoing. In addition to this claim, Cantor and Pingree (1983) also highlight the continuity of stories on daytime serials that, “never begin and never end, they are continuing stories, with competing and intertwining plot lines introduced as the serial progresses, each plot on a given program develops at a different pace, thus preventing any clear resolution of conflict” (Cantor & Pingree 1983, p. 25).

As can be gleaned in the lines above, the format of soap operas has been discussed in the context of continuity and seriality on radio. This changed as the soap opera left radio in the 1960s and became an integral form of television program (television serials). As mentioned by Cantor and Pingree (1983), “daytime serials were already an established form of television programming. Despite enthusiasms about television’s

potential, some experts were at first doubtful that television could carry serials dramas successfully, especially in the day time” (Cantor & Pingree 1983, p. 47).

In addition to the format of soap operas on radio, no major difference exists within the ongoing narrative and continuity of stories. Soap operas lead to notions of people’s lives, and this representation continues in the soap opera world (illusory world). Within this context, Flitterman (1992) asserts that “soap opera, with its lack of closure, has ‘openness’, multiplicity and plurality as its aims” (Flitterman 1992, p. 217). In light of this, Habson (2008) highlights the continuity of narratives in television serials:

soap opera is a radio or television drama in series form, which has a core set of characters and locations. It is transmitted at least three times a week, for fifty-two weeks a year. The drama creates the illusion that life continues in the fictional world when viewers are not watching. The narrative progresses in a linear form through peaks and troughs of action and emotions. It is a continuous form with recurring catastasis as its dominant narrative structure (Habson 2008, p. 35).

Thus, the continuity of television serials creates a separation among other narrative forms, e.g., theater or cinema. It is within this framework that Geraghty (2005) points out that “soaps were of central interest in this debate because they seemed to be the clearest example of television’s difference from other narrative-dominated media” (Geraghty 2005, p. 8).

Keller (1980) adds that the beginning of television soap operas show that soap operas are related to novels, newspaper strips, theatre, and radio soap operas. As participants asserted, they read numbers of photo novels to keep learning stories, and they followed television serials to learn new stories in continuity. Stories in soap operas are also related to daily life (Ferrara, 2008). Thus, when people watch and engage in television

serials, the characters and stories have an impact on their behaviors. For example, when people watch television serials, they can laugh as a way to spend their time enjoyably. Thus, it can be said that television serials bring pleasure and entertainment (Brown & Cody, 1991), and happiness (Pitout, 1998).

Moreover, television is a critical cultural transporter. In this regard, television serials are the main platforms to carry different cultural values from one culture to another (Gillespie, 2005). In addition, television serials, which can be regarded as modern folk tales, symbolically link people together (Blumenthal, 1997). It is clear that, generally, folk tales have been anonymous, timeless and placeless, and have been linked with an oral tradition. However, soap operas can have the opportunity of an organization offering daily updates (Burrell, 2000).

A brief historical background of Turkish television serials has been highlighted (see sections 2.4.2 and 2.4.3 above), going through its genesis and the events that led both to the curtailing of rights for private television channels and the subsequent lifting of these limitations. In recent years, the Turkish television serials industry has entered a phase of competition among domestic channels in Turkey, and Turkish entrepreneurs have focused on television serials since 2001. In 2005, the enterprise became more invested in exporting Turkish television serials, making the industry of Turkish television serials into a growing export. The Turkish Statistical Institute asserts that \$100 million USD of exports was achieved by Turkish television serials in 2011 (Balli et al., 2013, p. 187).

As a result, Turkish television serials are currently being broadcast in countries of the former Ottoman Empire and are watched in large geographical regions around the

world, e.g., the Balkans, the Middle East, and Türkiye (Türki) - these regions show particularly great interest. In 2009, government minister Zafer Çağlayan visited the United Arab Emirates, where he claimed that the role of Turkish television serials in advertising Turkey for tourism. Following from this, in May 2010, the rate of tourists who come from the United Arab Emirates increased by 33%, compared to previous years (Cumhuriyet Newspaper n.d). For example, *Gümüş*, a Turkish television serials and soap opera, captured a large and devoted audience: 85 million viewers watched *Gümüş*, and it was even renamed (“Noor” in Arabic) in the Arab world in 2008. After *Gümüş*, the popularity of Turkish television serials has continued to be grow in light of romance and close family units (Isaa, 2011). The popularity of the Turkish media is not limited to Arabs and the Arab world. For example, 25-30 million Azerbaijani people live in Iran, and they follow Turkish television stations and serials, as well. This could be because the Turkish media provides various channels for the entertainment of a wide range of people, from children to adults (Kalehsar & Solhi, 2012).

2.4.5 Family and Family on Television

Since the present study focuses on family storytelling in Turkish television serials, the definition of what is considered to be a family is crucial. “Family” has been explained with respect to sociology, economy, politics, anthropology, communication, and education. In this section of the present study, a brief overview of family concepts will be presented in light of anthropology, sociology, and the media.

The question of “what is family?” does not have a universal definition, either in daily life or in research. Family has multiple meanings, as Cosentino mentioned in 2013, In the first place, family is a kind of small word, however, it is a rich with multiple meanings (Cosentino, 2013). In addition to Cosentino’s assertion, Kathleen Galvin traced out the metaphor to describe types of families in their environment and asked,

“How many different family forms do they represent? When I did this exercise myself, I came up with 13 different kinds of families in my social circle” (Wood, 2010). Yet, another definition of the family is “an intimate group of two or more people who: (1) live together in a committed relationship; (2) care for another and any children; and (3) share activities and close emotional ties. Defining families are complicated because each family is different. There is not one specific definition that formally defines a family” (Mcculloch, 2002). Moreover, families have come to constitute the central institution that fulfills a variety of psychological and emotional needs (Harwitz, 2007).

With regard to the concept of family in anthropology, the American anthropologist George Murdock, in 1949 provides information about the family within his investigation *Social Structure*. He examines 250 societies, e.g., industrialized, agrarian, pastoral, as well as hunters and gatherers. According to Murdock (1949), family is:

a social group characterized by common residence, economic cooperation, and reproduction. It includes adults of both sexes, at least two of whom maintain a socially approved sexual relationship, and one or more children, own or adopted, of the sexually cohabiting adult (Murdock 1949, p.1).

According to Murdock’s definition, family members live together and join some activities which are essential for their lives. They live their lives within the norms of their society.

However, Murdock’s definition lacks clarification regarding the single-parent family and sexual orientation (the number of single-parent families has increased in recent decades). Tischler (2011) defined a single parent family as “a type of family with at

least one child and at the same time, a single parent who is not older than 17 years of age. At present, 16% of all children live in a single-parent family.”

With respect to sexual orientation, Ritzer (2007) states that it “refers to an individual’s beliefs, attractions, and behaviors toward members of the opposite and same sex”. The main challenge of this family is that they have a sexual orientation that is different from the majority. To summarize, today’s families have multiple forms and the forms of families continue to change (Lamana, et al., 2014).

Primarily within the concept of sociology, different aspects of family life were studied with respect to research interests, e.g., social roles within society, specific groups in society, and gender research. Çetin (2013) conducted a study on family and society focusing on people’s roles regarding family in society. Later, researchers emphasized gender research in terms of men and women in the home setting and the work setting. Mutlu (2012) more recently argued that the presence of a male and female parents is no longer a constituent, and also that homosexual partners are parents in a family, as well. Therefore, this implies that generation is the key constituent, rather than gender, and that this includes all forms of social parenthood (Devaşan, 2012; Calap, 2013; Yenmez 2014). Since no universal definition for family exists, this section presents a brief overview of what family is, and how it is considered through television.

In 1982, Buerkel-Rothfuss, Greenberg, Atkin and Neuendorf focused their studies on what children learn from television with regard to family roles. According to their findings, they established that family programs defined the roles of the main characters in the family, e.g., mother, father, sister, and brother. In 1987, Skill, Robinson, and Wallace studied the construct of families and how they are portrayed on prime-time

television. According to these studies, family is ‘a social unit’, and this unit comprises many forms. Subsequently, a functional, rather than a formal, approach to the analysis of all possible family compositions was presented by Skill, Robinson, and Wallace (1987).

In their portrayal and analysis of families on prime-time television, and in accordance with their definition of the family as a social unit, one or more of the following constructs are found in relationships amongst family members, e.g., married couples and their children (adult or dependent children), or the adult head of a household with his/her children (dependent or adult children) and the associated parental duties as head of the household.

However, the biological status and legal status of these constructs were not questioned in depth, and further studies that included married couples without children were conducted by Skill and Wallace in 1990, Moore in 1992, Skill and Robinson in 1994, Robinson and Skill in 2001, and Callister, Robinson and Clark in 2007. In addition, Dates and Stroman’s writings in 2001 discussed the portrayal of color in families on television. According to these analyses, the legal status of couples is taken into account, when considering household family constructs, and thus reveals the relationships of single parents and couples with children and without children.

2.5 Social Media as a Platform for Sharing Media Reactions

In the 21st century, social media platforms have become a part of most of people’s lives globally. Over the past decade, social media and its services are especially at the heart of contemporary culture and comprise an esoteric mixture of technologies (Boyd, 2014). In the present study, the link of social media platforms to television is an

essential factor to highlight the transmediation of storytelling of family portrayal in Turkish television serials. In the previous section, the digitalization of the media is discussed, and the positive and alternative novelties with respect to storytelling are discussed. These changes influence ways of engaging with storytelling, and social media provides opportunities for establishing online communities (Bachman, 2009).

For example, these online communities provide opportunities with respect to sharing and telling all kinds of stories at any time. Social media users utilize popular social media services for socializing, sharing information, hanging out, and gossiping (Boyd, 2014). They can also learn what is happening in their friends' lives and what friends they have. They can make comments on the posts of their friends and engage with these posts to become part of these conversations. They can also share viewpoints, and even express these views by including an emotion icon without typing anything. Thus, social media has become a significant part of our everyday lives for interconnectedness and interdependence in a culturally-diverse world (Sawyer, 2013).

Social media users can learn of their social media friends' stories and can add a personal contribution to these stories by commenting on or sharing those stories with others (Farrugia, 2013). Currently, a smart phone device is mostly utilized for social media access, as it provides all of the associated social media services that personal computers can provide (Farrugia, 2013). Therefore, the present study is not limited to offline storytelling about television serials, and also focuses on online platforms to identify an audience's views about online storytelling in the portrayal of family through Turkish television serials.

2.5.1 History of Social Media (Social Networking Sites)

After discussing the role that social media plays in the sharing of stories, it is now necessary to emphasize how long social media has been with us. In 1994, theglobe.com, geocities, and Tripod were formed as online communities. These social networking sites (SNS) let individuals interact to find information and focus on particular interests (Crofchik, 2009). In 1997, SixDegrees.com was identified to be the first SNS (social network site). Initially, it allowed users to build profiles and list their friends. Then, the users could browse their friends' lists, and opportunities were provided to connect and send messages to others.

In 1999, Live Journal, Asian Avenue, and Black Planet SNS were established. In 2000, Lunar Storm and MiGente became major SNS's. Cyworld and Ryze were established as SNS's in 2001; Fotolog, Friendster, and Skyblog were the predominant SNS's in 2002; and in 2003, LinkedIn, MySpace, Tribe.net, Open BC/Xing, FM, and Hi5 were the prevalent SNS's.

Following these, Orkut, Dogster, Flickr, Piczo, Mixi, Facebook (Harvard-only), Multiply, aSmallWorld, Dodgeball, Care2, Catster, and Hyves became the dominant SNS's of 2004. In 2005, Yahoo! 360, YouTube, Xanga, Cyworld, Bebo, Facebook, Ning, Asian Avenue, and BlackPlanet became the major SNS's. In 2006, QQ, Facebook (corporate network), Windows Live Spaces, Cyworld (U.S), Twitter, MyChurch, and Facebook (everyone) became the dominant SNS's (Boyd & Ellison, 2007). Currently, "social media is now accessible anywhere and at any time" (Bond, 2010, p.2).

2.6 Transmedia and Transmedia Storytelling

The terms transmedia and transmedia storytelling are important for the study of storytelling about family issues in television serials. In 2003, Henry Jenkins introduced the term "transmedia", which helps to elucidate and analyze the changes in media production and consumption with respect to Internet technology.

Henry Jenkins (2006) describes "transmedia storytelling" as "a story unfolding across multiple media platforms with each new text making a distinctive and valuable contribution to the whole". Other researchers also describe "transmedia" and "transmedia storytelling". For example, Charles H. Davis describes the term 'transmedia', "referring to a story-world that occurs on multiple platforms where each component text makes a 'distinct and valuable contribution to the whole'" (p.175) in 2003. "every channel tells its own unique part of the story" (Dilli, 2014, p. 76).

Transmedia is also defined as a multiplatform for enhanced storytelling of future entertainment (Jenkins, 2003). Moreover, "[T]hrough characters in blogs, through exciting and engaging television drama serials, through [SMS], Twitter, Facebook, apps! The key is creat[ing] the stories and the world, and use the platforms that comes naturally to the different parts of the story" (Staffans, 2011, p. 7). The transition occurs among multiple media platforms through audience involvement with the help of Internet technology and transmedia storytelling providing different 'entry points' in the story; entry-points with a unique and independent lifespan (Iacobacci, 2008).

Transmedia is defined as a more engaging media experience for everyone (Westenberger 2011, p. 2). In 2012, Frank Rose mentions transmedia storytelling with the audience playing the active part of media production. A new form of narrative is

raised by each new medium when stories are universal with the help of technology (Rose, 2012).

In his book, *The Art of Immersion: How the Digital Generation Is Remaking Hollywood, Madison Avenue, and the Way We Tell Stories*, Spaulding (2012) points out that today, the media aids this immersion by being active and playing a part in these stories.

Specifically, Henry Jenkins made own contribution to the concept of transmedia and transmedia storytelling. Jenkins (2003) describes “the media industries that what is variously called transmedia, multiplatform, or enhanced storytelling represents the future of entertainment” (Jenkins, 2003, p. 1). At the same time; Jenkins (2006) comprehensively expresses his views on transmedia as:

A transmedia story unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole. In the ideal form of transmedia storytelling, each medium does what it does best — so that a story might be introduced in a film, expanded through television, novels, and comics; its world might be explored through game play or experienced as an amusement park attraction. Each franchise entry needs to be self-contained so you don’t need to have seen the film to enjoy the game, and vice versa (p. 95-96).

Transmedia and transmedia storytelling have, quite recently, attracted the attention of researchers. However, transmedia and transmedia storytelling is not a new topic and some scholars, e.g., Henry Jenkins, Geoffrey Long, and Ivan Askwith agree with this assertion. In this context, Derek Johnson shares his views about the history of transmedia in the C3 (Convergence Culture Consortium) Newsletter entitled: “Continuity and Change: A History of Transmedia Entertainment” in 2009 with the following opening statement:

In ancient Greece, for example, mythological narratives based in oral traditions were simultaneously drawn on as transmedia in the visual artistry of potters. Similarly, the Bible might be considered one of the most successful transmedia narratives in history: its stories have been passed down over centuries not only through written word but also through religious paintings and icons that framed those stories in new ways (p.1).

In 2007, Geoffrey Long investigated the existence of transmedia before the arrival of new media platforms. According to Long (2007):

In the Middle Ages, to compensate for widespread illiteracy the church provided parishioners with multiple ways to experience the stories in the Bible. These took the form of hymns, sermons, artifacts, and, perhaps most spectacularly, enormous stained-glass windows. Are these transmedia extensions? One might argue that since a parishioner could first experience the story of Genesis through a rose window, then Exodus through a sermon, then Leviticus through hymns, and then Deuteronomy through paintings, the Bible has always been a transmedia franchise — but this teeters on the precipice of subjectivism. There is a difference between how one person chooses to experience a narrative and how the narrative was designed to be experienced. If Genesis only existed as stained glass, Exodus as spoken words, Leviticus as music and Deuteronomy as brushstrokes on canvas, then the Bible would objectively be a transmedia franchise (Long 2007, p. 24).

As Derek Johnson and Geoffrey Long assert in their studies, transmedia is not a new concept, as past forms of transmedia have been presented through various media. One example of this is cinema as film: *The Book of Eli*, which was broadcast in 2010, and the story of film is based on transmedia narratives in a future form. The main character of the film is Eli, and he is told by a voice to deliver his copy of a mysterious book in order to save and preserve it. In this example, in addition to past forms of transmedia, new media platforms contributed in a variety of ways to transmedia storytelling. In the present study, powers of online platforms are highlighted to show transmediated storytelling of television serials on new media platforms.

In addition to these definitions; Jenkins (2009) expands on his own definition regarding “transmedia storytelling” with seven principles. These are:

1. Spreadability vs. Drillability “The ability and degree to which content is shareable and the motivating factors for a person to share that content VS the ability for a person to explore, in-depth, a deep well of narrative extensions;”
2. Continuity vs. Multiplicity “Some transmedia franchises foster an ongoing coherence to a canon in order to ensure maximum plausibility among all extensions. Others routinely use alternate versions of characters or parallel universe version of their stories to reward mastery over the source material;”
3. Immersion vs. Extractability “In immersion, the consumer enters into the world of the story (e.g., theme parks), while in extractability, the fan takes aspects of the story away with them as resources they deploy in the spaces of their everyday life;”
4. Worldbuilding “Transmedia extensions, [...] give a richer depiction of the world in which the narrative plays out. Franchises can exploit both real-world and digital experiences. These extensions often lead to fan behaviors of capturing and cataloging the many disparate elements;”
5. Seriality “Transmedia storytelling has taken the notion of breaking up a narrative arc into multiple discrete chunks or installments within a single medium and instead has spread those disparate ideas or story chunks across multiple media systems;”
6. Subjectivity “Transmedia extensions often explore the central narrative through new eyes; e.g., secondary characters or third parties. This diversity of perspective often leads fans to more greatly consider who is speaking and who they are speaking for;” and,

7. Performance “The ability of transmedia extensions to lead to fan produced performances that can become part of the transmedia narrative itself. Some performances are invited by the creator while others are not; fans actively search for sites of potential performance” (Jenkins 2009, p. 1).

Carlos Alberto Scolari is an important scholar in the field of transmedia. Scolari (2009) classifies transmedia into three phases: (1) "Single text consumers", people who only play a game or read a novel and do not take into account the total geography of the fictional world; (2) "Single media consumers", consumers who experience the world by watching the narrative world on television each week or by watching DVDs; and (3) "Transmedia consumers", consumers who participate in the narrative world in a different media and language.

The present study intends to examine new areas of transmedia storytelling through social media platforms, e.g., official *Facebook Like Pages*. Within this context, changes in the methods of storytelling and the role and function of an audience in media storytelling through television serials is the main concern of this study. Therefore, the term “transmedia” is used in the study to highlight the transition from an offline to an online environment. As mentioned above, the changes occurred through the form of storytelling, according to some scholars, e.g., Jenkins (2003), Iacobacci (2008), Staffons (2011), Westenberger (2011), and Dill (2014).

2.7 Related Theories for the Study

For the present study, three significant theories in communication have been selected. These are: Uses and Gratifications Theory, Narrative Theory, and Cultivation Theory.

2.7.1 Uses and Gratifications Theory

The present study focuses on three significant theories, as mentioned above. The researcher focuses on Uses and Gratifications Theory with respect to watching television and television serials, and the need to gratify an audience.

In the first place, people individually have numerous needs for gratification. In the 21st century, the Internet became the main element of new media. The Internet and its development of new media unified traditional media in defining the technologies of computers and satellites (Carey, 1998). An initial inquiry regarding Uses and Gratifications Theory is: ‘How and why do members of the media audiences use particular programming to satisfy a wide range of needs?’ (Miller 2005, p. 256).

However, Uses and Gratifications Theory has been studied for nearly 60 years, and more recent questions have arisen, e.g., “What does an active audience do with the media? Why? and With what effect?”, rather than asking “What do the media do to people?” (Lasswell, 1948). With respect to Uses and Gratifications Theory, people select and decide on the content of the media to maintain particular needs. The theory especially aims to examine what psychological or social needs motivate people to engage with a variety of media (Katz et al., 1974).

As asserted by Cummings (2008), Uses and Gratifications Theory examines reasons for media usage, e.g., what an audience gains by following this media and why an audience chooses one medium over another. The present study intends to reveal what an audience gains from family stories in television serials.

Katz et al. (1974) assert their views on Uses and Gratifications Theory, based on seven issues.

- (1) The social and psychological origins
- (2) Needs which generate
- (3) Expectations of
- (4) The mass media or other sources which lead to
- (5) Differential patterns of media exposure (or engagement in other activities) resulting in
- (6) Need gratifications, and
- (7) Other consequences, perhaps mostly unintended ones (p.20).

In respect to Uses and Gratifications Theory, individuals are goal-oriented and look for gratification by actively using media (McGuire, 1974). Uses and Gratifications Theory is able to explain usage and its consequences in a variety of media. For example, it has been used in several studies of all kinds of media. These are: Lazarsfeld and Stanton (1949) conducted a study on newspapers; in 1948, Warner and Henry performed a study on radio; in 1991, Conway and Rubin performed a study on television; in 1998 Perse and Dunn conducted a study on the Internet; and, in 2002, Webster and Lin performed a study on the Internet in light of Uses and Gratifications Theory.

The present study focuses on an audience's views of Turkish television serials in both offline and online environments. Therefore, Uses and Gratifications Theory was used to examine gratifying needs via Turkish television serials.

As has already been clarified, Uses and Gratifications Theory assumes that an audience gratifies its needs and desires for making sense of media messages. An audience's needs and desires are structured by the way that they understand and receive messages. Moreover, the present study examines what people do with media, instead of what media does to people (Williams, 2003). Thus, this study aims to identify the role of television serials in obtaining a deeper understanding of how audiences' needs and desires are structured. It also intends to reveal the audience's interpretation of views regarding how family stories are told through television serials. In this respect, Uses and Gratifications Theory is used to identify reasons why an audience gives importance to television and television serials. These seven issues are examined in the light of elucidating reasons for watching television serials.

2.7.2 Narrative Theory

Print and electronic media dominate our world, and our sense of reality is structured by narrating stories. People relay stories publicly about themselves and the rest of the world (Fulton, 2005). Each medium builds up its own way of telling stories (Dunn, 2005), and narration is actualized through different media, e.g., film, television, and radio. Furthermore, narration is not limited to media, e.g., Levi-Strauss focused on the narrative system in the story of the myth of Oedipus (Huisman, 2005). As is well known, the myth of Oedipus is related to family relationships. In the present study, television is the preferred form to use as a narrative medium to examine storytelling through television programs because television is "part of the furniture" in a domestic setting (Dunn, 2005). Therefore, the study mainly relates to storytelling through one of the most popular television programs and television serials that focus on family stories in a domestic setting.

As asserted by Taylor and Willis (1999): “Narratives are literally ubiquitous... Most media products are structured by narratives: the lyrics of popular music, Hollywood films, the television `talk show`, the contents pages of women`s magazines and articles in newspapers – all are packaged into coherent story sequences” (Taylor and Willis 1999, p. 66).

As mentioned earlier, storytelling is at the heart of human interaction, as Alverado and his peers defined in 1987, “Everything is narrated – the match, the birth, the funeral, the meal, what so-and-so said about such-and-such, yesterday, today and the possibilities for tomorrow” (Alverado et al., 1987, p. 120). Storytelling is an essential part of people`s lives in telling stories about themselves, stories of what happened at an event, and the issues involved around them, as Williams`s mentions in 2003, Narration helps to interpret what people hear, see and experience (Williams, 2003).

Thus, storytelling is one of the most recognized forms of narration. In this respect, narration is an important concept within the present study, and television serials are used to indicate the role of storytelling through television. In this way, narrative theory will be utilized to elucidate how an audience interprets family portrayal in the light of storytelling in television serials.

2.7.3 Cultivation Theory

The third theory used in the present study is called “Cultivation Theory”. The beginning of cultivation effects was identified in the 1960s, and George Gerbner and his colleagues published their findings in 1970s (Dainton & Zelle, 2014). As already established, Cultivation Theory was “developed by George Gerbner during the 1970s and 1980s. It addresses macro-level questions about the media`s role in society,

although it represents a hybrid combining aspects of both macroscopic and microscopic cultural theories” (Baran & Davis, 2012, p. 340).

For example, the concept of cultivation was questioned in order to examine how television-viewing cultivates perceptions of the world regarding violence (Gerbner & Gross, 1976). Subsequently, researchers started to investigate the rate of violence on television by comparing rates of violence on television with the world, and focused on how different levels of television-viewing affected the perception of violence in real life. As a result, Gerbner and his colleagues determined that television-viewing cultivated more violence in the world (Gerbner, Gross, Morgan, Signorielli, & Hirsch, 1980). In general, the media has the potential to influence the perceptions of viewers with regard to any issue in the world through its portrayal of it (Dainton & Zelle, 2014).

Gerbner and Gross (1976) mention that the role of the media is cultivation is supported by a number of communication researchers (Gerbner, 1998; Hammermeister et al., 2005; Hetsroni & Tukachinsky, 2006; Morgan & Shanahan, 2010).

Gerbner and his colleagues assert that the level of watching television leads to differences in the perception of the media (Gerbner, Gross, Morgan, Signorielli, & Hirsch, 1980). Gerbner and his colleagues (1998) distinguish levels of watching by labeling. These labels are: light (who watch maximum one hour a day), middle (who watch two and four hours in a day), and heavy (who watch at least four hours a day).

In addition to media perception, the main aim of cultivation theory is to highlight that regular viewing of a specific behavior, point of view, or act on television will have an

effect on a viewer's perception of that behavior, point of view, or act in real life (Gerbner, 1998; Hammermeister et al., 2005; Hether et al., 2008; Hetsroni & Tukachinsky 2005; Morgan & Shanahan, 2010). Accordingly, communication researchers expand the usage of cultivation theory beyond violence, e.g., sexual behaviors, perception of physicians, substance abuse, feelings toward mental illnesses, health behaviors, family roles, and body perception (Pfau et al., 1995; Finnegan & Viswanath, 2002; Gerbner et al., 2002; Harrison, 2003; Lett et al., 2004; Lee et al., 2009). To this end, the study aims to use Cultivation Theory in family storytelling through television serials to investigate the perception of families globally.

2.8 Related Research Studies

In this section, related studies were presented in the following order: studies of television and television serials, studies of family on television and through television serials, and studies on transmedia.

2.8.1 Related Studies on Television and Television Serials

In the investigation of Frey, Benesch and Stutzer (2007) "Does Watching TV Make Us Happy?" the relationships between watching television activities and the levels of happiness are studied. According to the results of the study, heavy television viewers have incomplete control over, and foresight. They also have higher levels of anxiety, lower level of well-being and lower level of life satisfactions.

Çam's work (2009) "Ideology of Patriarchal Regime in the Representations of Violence against Women of the Television Serials" discusses women in television serials under four categories: violence, love, family, and sex. In the first place, television serials conceptualize violence against women as an individual problem. Secondly, violence towards women is shown as a binary opposition, e.g., villain vs

victim. Reactions towards women can be changed in individuals' opinions. Lastly, the paper discussed the caricature and erotic states of the representations of violence against women in the serials.

In Puopolo et al.'s (2011) work "The Future of Television: Sweeping Change at Breakneck Speed; 10 Reasons You Won't Recognize Your Television in the Not-Too-Distant Future" the future of television is investigated. It states that television will not be the same as today's version. In the study, the future of television is listed under 10 chapters. These are; "Channels Go Away", "Kiss the Remote-Control Goodbye", "Screens Do Anything, Anywhere", "Ads Get Personal", "Don't Just Watch-Get Involved", "Watch Together, Virtually", "Is It Real, or Is It Television?", "Your TV Follows You", "Regular Joes", "Go Hollywood", and "Creation Goes Viral".

Cereci's (2014) "Global Success of Turkish Television Serials: Universal Human Approach" examines the success period of Turkish television serials broadcast in many European, Asian and African countries, revealing some attractive and impressive aspects of Turkish television serials. In the beginning, Turkish television serials have not existed in international markets. Then, Turkish television serials began to comprehend and produce in international criteria and values recently and are shown in more than 50 countries. Also, Turkish television serials' stories and characters in episodes include universal human samples and universal patterns which can be known and understood are shown. Turkey changed from traditional structure to modern structure and from rural life urban life and meanwhile Turkish television production caught global level which regards global view.

Çevik's, (2015) investigation "Are the Television Serials Modern Form of the Folk Narratives?" focuses on a comparison of folk narratives and storytelling traditions with television serials. With respect to the study, changes on folk narratives highlighted and pointed out that folk narratives seem to have been replaced by the media, television and television serials. Especially electronic culture has impacted on folk culture and folk products. Thus, the study endeavors to answer the question: "Are television serials a modern form of traditional folk narratives?" and reveal different points of view within contemporary storytelling.

Geçer's (2015) work, "A Cultural and Ideological Approach to the Turkish Soap Operas: Made in Turkey" presents a literature review with his discussion regarding Turkish television serials concerning popular, cultural, national, and international issues. The study indicates that Turkish television serials that carry Turkish values and cultural signs within. Also, Turkish television serials have prepared according to profile of audiences. (i.e. love, cheating, police, action). However, the study illustrated that negative interpretations are done on Turkish television serials and the study found this negativity meaningless.

2.8.2 Related Studies of Family on Television and in Television Serials

In the studies of Thomas and Callahan (1982), which focus on social class issues and the happiness levels of families in television programs from the 1970s to the early 1980s, money does not bring or buy happiness. However, relative poverty levels are expressed.

Akins (1986) studies the period from the 1960s to the 1980s concerning the portrayal of interpersonal interactions in families on television. According to the study, the family structure changed over these years with traditional family roles being replaced

by a diverse family structure. It also identified the existence of a general social acceptance of minorities in programs.

Skill et al. (1987) examined family configurations of prime-time television (1979-1985). They observed that the portrayal of moderate models of family was more than conservative models of families.

Skill and Wallance (1990) conducted a study of prime-time families' behaviors with regard to assertiveness, conformity, and rejection in 1987. They found that families were less assertive, and fewer of them exhibited behavior characterized by assertiveness or rejection.

In Moore's (1992) study, "The Family as Portrayed on Prime-time Television, 1947-1990: Structure and Characteristics" he mentioned that, out of 115 prime-time television serials that showed characteristics of families, 29% of the households were run by a single-parent and of those, 17% were headed by single-fathers and 12% by single-mothers. Moore (1992) also asserts that the portrayals of prime-time divorced or separated households were not present in the 1950s or the 1960s. In fact, it was only in the middle of the 1970s that the first divorced parents appeared in prime-time on the show "*One Day at a Time*".

Skill and Robinson (1994) conducted a study in regard to the content analysis of television families from the 1950s to the 1980s. Again, Robinson and Skill (2001) wrote a complete book chapter to extend this content analysis. According to Robinson and Skill (2001) and Skill and Robinson (1994), 38% of prime-time television families had both parents in the same place in the 1950s, classified as a nuclear family, and the

percentage of traditional families gradually decreased. For example, 24% of prime-time families had traditional characteristics in the 1960s. In the 1970s, the percentage of prime-time families which had traditional characteristics was 24%. From the 1980s to the 1990s, 26% of prime-time families were presented as a traditional family structure (Robinson & Skill, 2001; Skill & Robinson, 1994).

In addition to portraying traditional families, 14% of prime-time television households were shown as single-parent families in the 1950s (Robinson & Skill, 2001; Skill & Robinson, 1994). Thus, the portrayal of single parents' percentage gradually increased, remaining stable at 21% in the 1990s (Robinson & Skill, 2001; Skill & Robinson, 1994).

Moore (1992) and Robinson and Skill (2001) point out the portrayal of prime-time racial representation of families on television, with such shows as "Julia", a successful African-American family representation of household roles.

In addition to family portrayal, although Robinson and Skill (2001) mention that the numbers of traditional families in the media gradually decreased, the number of children in media families gradually increased, with 56% of these being male in the 1950s. However, in the 1970s, the number of children was nearly the same. During the first five years of the 1990s, males once again slightly outnumbered female children at 56%, and the number of children per family increased slightly (Robinson & Skill, 2001).

At the same time, Moore (1992) investigates the socio-economic class of prime-time families from 1974-1990. According to Moore's study, middle-class or higher-class

family portrayal dominated, with nearly 88%, the remainder being portrayals of working-class families. Similar results were found in Butsch's study in 1992.

According to Butsch (1992), the portrayal of fathers in working-class families was immature, lacking good sense, inept, and loveable. However, the portrayal of mothers in working-class families focused on their wisdom (Cantor, 1990; Butsch, 1992).

In Cantor's study (1990), he reported similar characteristics of father figures in working-class families, being inept and bumbling. In middle-class families, fathers on television were portrayed as a "super-dads". In addition, the portrayal of mothers in middle-class families were as being sensible, wise, and responsible (Butsch, 1992).

In 1994, Reep and Dambrot examined the role of independent mothers in sitcoms, and found that they were free to decide anything without talking with their husbands.

Douglas and Olson (1995) examined families in sitcoms from 1954 to 1992 to investigate the evolution of television families during these periods. They found that there was an increase in positive and negative emotional expressions, and spousal relationship satisfaction. At the same time, generations of television families were studied regarding the portrayal of husband-wife relationships and parent-child relationships.

In 1996, Douglas and Olson focused on parent-child and sibling-sibling relationships in television families from 1950 to 1994. According to the research finding, conflicts occurred more amongst siblings. Furthermore, the research found that television families had more conflict and a less supportive environment. Douglas focused his

work on eight domestic comedies which aired between 1984 and 1994 to examine television families concerning the relationship situations of families in particular episodes. According to the research, spouses, children, and parents were supportive and friendly to each other.

In 2001, Signorielli and Morgan determined that lower-class television families were shown as being less functional than middle-class or upper-class families. In 2003, Reimers examined father-mother relationships from the 1960s to the 2000s. Research findings showed that mothers and fathers assumed roles as problem-solvers in the home.

In addition, the portrayal of mothers on television was as intelligent, mature, and responsible household members. However, the portrayal of fathers on television was as immature and buffoonish characters (Callister et al, 2007).

2.8.3 Related Studies on Transmedia

In Zhao's (2006) investigation, "The Internet and the Transformation of the Reality of Everyday Life: Toward a New Analytic Stance in Sociology", he investigates the influence of the Internet on social construction. Moreover, the study examines the social interaction of the people within new technological improvements.

In Clark and Aufderheide's work (2009) "Public Media 2.0: Dynamic, Engaged Publics", it focuses on how "public media 2.0" engages the public and reveals related trends, stakeholders, and policies. In addition, public media 2.0 functions differently in order to share for the purposes of educating, informing, and mobilizing its users. Multiplatform, participatory, and digital public media 2.0 play an essential role in democratic public life.

In Dena's investigation (2009), "Transmedia Practice: Theorising the Practice of Expressing a Fictional World Across Distinct Media and Environments", he demonstrates that the interrogating audience works separately according to different media platforms.

Masana and Ayako's (2009) study, "Blogging and Television-viewing in Japan" survey results are presented regarding methods of blogging and bloggers' views concerning television-viewing.

In Scolari's investigation (2009), "Transmedia Storytelling: Implicitly Consumers, Narrative Worlds, and Branding in Contemporary Media Production", he focuses on the theoretical reflection of transmedia storytelling in the context of media studies. Multimodal narrative structures focus on the constructs of a narrative world concerning the Fox television series "24" and the semiotics of branding.

In Dolye's work, "From Television to Multi-Platform? Less from More or More for Less?", he examines television broadcasting in light of multi-platform and economic dimensions of convergence with the power of the Internet, and focuses on the effectiveness of engagement in digital multi-platforms that allow audiences to improve their experiences.

Giovagnoli's book (2011), "Transmedia Storytelling: Imagery, Shapes and Techniques" focuses on the use of new techniques in order to cross language barriers and learn how to tell stories differently around digital platforms.

Stackelberg (2011), in his book, "Creating Transmedia Narratives: The Structure and Design of Stories Told Across Multiple Media", focuses on the role of transmedia narrative designers and the developers of stories effectively across multimedia platforms.

In "Producing Transmedia Stories: A Study of Producers, Interactivity and Prosumption" Ross (2012) identifies changes in the production process within the creative industry of transmedia. The study also focuses on interactivity and participatory action during the production process (Ghost Rocket Project).

Spaulding's work (2012), "Transmedia Storytelling: Principles, Practices, and Prototypes for Designing Narrative Experiences with The Audience", emphasizes how storytellers use the Internet and digital media platforms for the creation of participatory story-worlds. In the investigation of Marwick et al. (2013), "Dolphins Are Just Gay Sharks: Glee and the Queer Case of Transmedia As Text and Object", two points are addressed. First, they question young viewers' reactions regarding same-sex relationships and the associated character portrayals through transmedia engagement. Second, they analyse ethnographic material across mediated platforms, from television screens to Twitter. Findings show that the audience has strong emotional ties with the characters of serials and programs, and the power of multiplatform was identified.

In Ciancia's work (2013), "What is Transmedia? Projects and Thoughts beyond the Buzzword", he examines the identification of transmedia practice as a contemporary approach which focuses on audience participation. It also focuses on the building of a universal story across different channels to further increase audience engagement.

In Freeman's (2014) investigation, "Up, Up and Across: Superman, the Second World War and the Historical Development of Transmedia Storytelling" he examines "Superman and the expansion of the character's story-world across multiple media during the 1940s and 1950s to assess how the media of comics, radio, cinema and television can be recognized as convergent industry platforms during this period" (Freeman 2014, p. 215). Findings from the study highlight how the different media forms contributed to the expanding mythology of the story-world and how they build different aspects of the story-world (Freeman, 2014).

Edmond's work (2015), "All Platforms Considered: Contemporary Radio and Transmedia Engagement" was based on contemporary radio and transmedia engagement. His research focused on the contribution of transmedia theories to understanding new radio practices, the challenges of radio-originated cross-media productions and the assumptions made regarding transmedia engagement.

The investigation of Oviedo et al. (2015), "Effects of Media Multi-tasking with Facebook on the Enjoyment and Encoding of TV Episodes" investigates the level of interaction in Facebook and the levels of enjoyment incurred whilst watching associated television. It found that if the level of interaction in Facebook is higher, then the participants gain more enjoyment.

In Powierska's study (2015), "Women, Television and New Media – Engagement in the Makeover Culture", he reveals that the users of social media are engaged in the television and fanpages of a given channel due to an increase in the popularity of shows through talking about the programs.

Gupta's work (2015), "Beneath Still Waters: An Exploration of Transmedia Narratives and Twitter Fiction" explores how the new media culture (Twitter) enhances user-control over the complexity of life at an individual level. The findings show that practices of transmedia provide storytelling opportunities and active participation.

Granitz and Forman (2015), "Building Self-brand Connections: Exploring Brand Stories Through a Transmedia Perspective", focus on transmedia storytelling and the unique contribution of each person when the story elements are shared across multimedia.

Menard (2015), in "Entertainment Assembled: The Marvel Cinematic Universe, a Case Study in Transmedia", examines the relationships of the overarching narratives of media installements for Marvel Entertainment, which include transmedia storytelling. This research indicated that the Marvel Cinematic Universe is saturated with connections between its individual stories, across all media platforms. The evidences of this research is that Marvel has crafted a transmedia universe and it is a narrative innovator, a frontrunner in the emerging realm of transmedia storytelling.

Sousa et al. (2015), in " A Requiem for Aural Fiction: On Capitalizing the Sound Medium's Potential for (Transmedia) Storytelling", intends to clarify the role of the digital enviroment of the Internet in the distrubition of media content. This was conducted in Portugal and generally aims to describe available practices concerning the fictional and enriching narratives associated with transmedia storytelling.

Dağtaş and Yıldız (2015), in their study, "'Commodification of Audiences" in Turkey: Critical Political Economy Analysis of the Social Rate Measurement of Television

Serials" examine rating ratios by measuring one of the social media platforms, Twitter. Two television serials were selected that shared Twitter hashtags during broadcasting. These two television serials Karagül (FOX TV) and Medcezir (Star TV), were broadcast on the same day during the prime-time period.

Sedago et al. (2015), in their research study, "Social Media and Television: A Bibliographic Review Based In the Web of Science" illustrate the influence of social media over current television research. This study focused on most popular trends in current television serials and compiles a relevant literature review (2005-2013) regarding social media and television. The topics which investigated, involved the theoretical approach and definition of social television and the central role of Twitter as the main social tool for second-screen activities.

In Ganzert's study (2015), "'We Welcome You to Your Heroes Community. Remember, Everything Is Connected: A Case Study in Transmedia Storytelling". In the first place, this research focused on second screen strategies that are quite common in today's television industry and focuses on the show's strategies enticing viewers to engage with its websites, print media extensions, accompanying games, and tie-over webisodes.

2.8.4 Contribution of the Present Study to the Literature

As presented above, the related research shows that there are gaps in the research conducted concerning the role of television as a storyteller and the representation of the family in Turkish television serials. Furthermore, there is a distinct lack of research conducted in transmediated storytelling in Turkish television serials that provide opportunities for the audience to express their views on multiplatform.

Chapter 3

METHODOLOGY

Chapter 3 lays down the research methodology used for the present study. The present study is conducted in line with qualitative research methodology. In order to elaborate on the Research Methodology, this Chapter presents, Research Paradigm, Research Methodology, Research Design, Research Context, Population and Sample, Data Collection, Data Analysis, Research Procedures, Triangulation and Pilot Study and Ethical Issues related to the present study.

3.1 Research Paradigm

The present study is conducted inline with constructivist paradigm. Guba and Lincoln (1994) assert that each paradigm can best be understood based on three terms; ontology, epistemology and methodology. Guba and Lincoln (1994) put forth that constructivist paradigm is based on relativist ontology. They (1994) explain;

Realities are apprehendable in the form of multiple, intangible mental constructions, socially and experientially based, local and specific in nature (although elements are often shared among many individuals and even across cultures), and dependent for their form and content on the individual persons or groups holding the constructions. Constructions are not more or less "true," in any absolute sense, but simply more or less informed and/or sophisticated. Constructions are alterable, as are their associated "realities." This position should be distinguished from both nominalism and idealism (Guba & Lincoln, 1994, p.110).

Guba and Lincoln (1994) suggest that constructivist paradigm is transactional and subjectivist with respect to its epistemology. Thus, the investigator and the object are interactively linked to the findings. The findings are created verbally during

investigation. In relation to the methodology, Guba and Lincoln (1994) mention that methodological foundation of constructivism is hermeneutical and dialectical.

The variable and personal (intramental) nature of social constructions suggests that individual constructions can be elicited and refined only through interaction between and among investigator and respondents. These varying constructions are interpreted using conventional hermeneutical techniques, and are compared and contrasted through a dialectical interchange. The final aim is to distill a consensus construction that is more informed and sophisticated than any of the predecessor constructions (including, of course, the etic construction of the investigator) (Guba & Lincoln, 1994, p.111).

In short, based on the choice of constructivist paradigm, qualitative research methodology has been favoured for the present study. The present study contends to constructivist paradigm and tends to be categorized under qualitative methodology with collective case studies. Data have been collected through observations of the researcher as participant observer, field notes, diaries, focus group interviews and examining new media platforms. The primary source of the present study is the researcher (Peshkin, 1988). In this way, constructivist paradigm is preferred to reveal the view of individuals and socio-cultural potentials of meaning and experiences. Thus, the researcher aims to create interaction between herself and participants of the present study by being participant observer and interviewer. At the same time, focus groups consist of family members and interactions among the family members and in their private settings.

3.2 Research Methodology

As it has been mentioned above, for the present study, based on the choice of research paradigm constructivist–qualitative research methodology has been preferred. Qualitative research is defined as;

a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them (Denzin & Lincoln, 2005, p.3).

Qualitative research is cyclical in nature and takes shape as it proceeds. For the present study, initially, the aim was to explore the role of television serials – based on the assumptions that the television as the main storyteller in our age – particularly with respect to İskele district in North Cyprus citizen’s lives. Starting to collect data, led to other issues which narrowed and focused the scope of the study into family issues which is the common intersection of almost all Turkish television serials. A later development was to explore audience’s reaction to Turkish television serials with respect to the *Facebook Like Pages* of the chosen serials bringing up the concept of transmedia into question. The first two parts mentioned above took place in İskele region of North Cyprus. This will further be elaborated in 3.4 Research Context. Researcher conducted the present study in the natural setting of İskele people in their houses. For this part, data have been collected through focus group interviews, researcher’s diaries and filed notes. For the last part, data have been collected through *Facebook Like Pages* of the Turkish television serials that the present study focused on.

Qualitative research has also provided opportunity for reflexive enquiry. The researcher tried to be reflexive in the research. ‘Being reflexive’ is a process to help the researcher for reflecting critically on the self as a human instrument. In addition to this, being

reflexive helps us question ourselves (Guba & Lincoln, 1994). The researcher's claim that I am a researcher and audience as well and I am involved in the research process. As a researcher, my diaries and field notes helped me to be engaged in the research. I myself was present in the field (Rienharz, 1997). Focus group participants and followers of *Facebook Like Pages* of 9 Turkish television serials are engaged in the research and reflect themselves. In this way, I questioned myself and discovered my ideas with respect to family issues in those 9 Turkish television serials. What is more, I could focus on the existing hits: Turkish television serials and the place of social media in our lives. Thus, I might improve my own understanding of the world with respect to real natural settings (offline platforms) and virtual platforms.

3.3 Research Design

The research design preferred for the present study in the case study. In case study design, one examines answers to some specific research questions and seeks evidence in the actual setting (Gillham, 2000).

However, the present study took place in several steps. In other words, it is not a single, simple step study. Therefore, research design of the present study can be named as "collective case study". Collective case study can be defined as: the "cases" are individual narratives or units which share several common characteristics-a man or woman, a family, a tribe, a small business, a neighborhood, a community, an institution, a program, a collective, or a population (Huberman & Miles, 1994). The product of the collective case study is a thick holistic description (narrative). By its nature, the collective case study enables the achievement of a level of understanding and interpretation which is not possible through conventional experimental or survey design (Merriam, 1998) (cited in Shkedi 2005).

The researcher has initially focused on people in İskele region of North Cyprus in order to explore the role of television and Turkish television serials with respect to family stories. In North Cyprus, television stations do not broadcast any in-house television serials. Turkish Cypriots and other Turkish people in Northern part of the Island can only follow television channels of Turkey for television serials. Since 2000, Turkish television serials started to be followed in a variety of countries.

What is more, recently online platforms play an important role for the audience. Television watching habits of audience expand to from natural setting to online platforms. Thus, the population of the case expanded from natural setting to online platforms to not eliminate online audience of Turkish television serials. Then, the researcher decided to not restrict the case only within natural setting and include online platforms for Turkish television serials as well, in addition to the television audience in İskele.

3.4 Research Context

North part of Cyprus consists of six districts. These six districts are not so different from one to another. In the present study, İskele is chosen as the context based on my familiarity with the city, my understanding of the culture and everyday practices, having lived there all my life, made it appropriate site for the present study.

İskele is a city in North part of Cyprus. Before 1974, it was a town called Trikomo. Greek Cypriots lived there and there were no Turkish Cypriots in the town. Among the citizens, it is called as the village of Greek Cypriots. During the compulsory immigration period in 1974–1975, Greek Cypriots who lived in Trikomo had to

immigrate to the South part of the Island. Also, Turkish Cypriots had to immigrate to the North part of the Island.

Due to the compulsory immigration in 1974, Turkish Cypriots who had lived in Larnaca had to settle down in Trikomo (current name of city is İskele). Almost all immigrants who came and stayed in Trikomo, they had lived in Larnaca without exception. Before 1974, Larnaca was called by the Turkish Cypriots as İskele. Since the city is near the sea and the word 'İskele' which means 'port' in Turkish is used. This is the reason why; the city is named 'İskele'. After immigration and after 1974, Trikomo was re-named as Yeni İskele. After a few years, Yeni İskele was re-named as İskele. Now, most people use İskele to refer to the place. This immigration was the result of the operation in 1974 and was compulsory. Larnaca's citizens experience trauma and lost in their families due to the war and when they immigrated they left behind whatever they had. Therefore, they had to cope with financial problems, poverty, death, lost and mourning.

In addition to immigration of Turkish Cypriots from Larnaca, some people immigrated from Turkey particularly from the northern part of Turkey from the Black Sea region and settled down in İskele. This immigration was voluntary. Government provided them with property and these people have always had a chance to return; however, Larnaca's citizens did not have the same opportunity. In other words, Larnaca's citizens did not have any chance to return home. They had to accommodate themselves in İskele but Black Sea citizens had the chance return home. Yet, Larnaca's citizens are not far away from their own climate, nature and environment. Black Sea region's citizens have different culture, different traditions, they came from different climate and have different culture.

Since 1974, two groups of people live together. We can never be sure, whether these two groups of people get on well. These two groups have found a way of living together. For instance, there is a traditional festival that has been organized for 45 years. It consists of 2 nights. One night is called Larnakalılar (Larnaca citizens' night) and the other one is called as Karadenizliler (Black Sea region's citizens' night).

The present study seeks to explore television audience's views with respect to chosen Turkish television serials. As it has been mentioned earlier, the research design is collective case study. In line with this, the study comprises a 'real' and virtual contexts.

Watching television is a domestic activity. People watch television in their own private spheres. Yet, the interest in television serials positions the television serials stories in the location of agenda setter. Within the city, television serials have become one of the most popular topics of the daily conversation especially for the housewives during the traditional morning coffee parties. For the present study, İskele is chosen as the context for the present study.

As television is watched at home, at this point, the house styles of İskele citizens should be mentioned. Most people have their own houses. These houses are detached and mostly were built before 1974. Some of the houses dates 100 years ago, therefore, traditional Cypriots' houses' architecture was different from current one. All rooms were not under the same roof. Each room had been built separately without any link. The living room was generally located facing the garden door. Toilets are generally located far from the kitchen and other rooms and are sometimes outside the main building. Also, some bedrooms are located separately from one another. When Turkish

Cypriots had met a television set (mostly after the 1974 immigration), they placed the television it in the center of their house. The place of a television set was a common place of family members and number of television set was not more than one. The place of a television set was associated with place of 'living room' and 'switch/electricity'. Also, the traditional Cypriots' houses were very far from recent/current architecture. New comers and some of new generations prefer to live in new houses or newly built flats. Thus, Turkish Cypriots' house designs changes. Above all, currently all rooms are under the same roof. The biggest/newest main television set is located in the living room. Additionally, almost in all houses, there are more than one television set. Other television sets could be in the bedrooms or kitchens.

Recognizing that social, cultural, and personal dynamics within families play an important role in shaping audience's choices and practices for a study. Therefore, choosing a sample is not an easy process for this a study. As a researcher, I had to be careful while choosing the participants of the present study.

As it has been mentioned earlier, the present study is a collective case study. In addition to the location of İskele as the 'field' of the present study, the research in the developmental stages extended to the virtual worlds.

The nine Turkish television serials official *Facebook Like Pages* are taken as another context for data collection. *Facebook Like Pages* can be official and non-official. Official ones are controlled by producers of television serials and channel of television serials. Non-official ones are designed by the audience. For the purposes of the present study only formal ones are taken into consideration.

3.5 Population and Sample of the Present Study

This section will elaborate in the population and sample selection for the present study.

3.5.1 Population and Sampling of Focus Groups

As it has been mentioned earlier, İskele is one of districts in Northern Cyprus and has nearly 2000 population. The sample for focus groups were chosen by purposive sampling strategy. Purposive sampling is one of the “non-probability sampling methods in which elements are selected for a purpose, usually because of their unique position” (Schutt, 2006, p.173). For the present study, five focus groups were selected with respect to three characteristics put forth by Herbert and Irena Rubin (1995). In line with this, the selection procedure pursued the following steps: Firstly, five focus groups were selected on the basis that the participants of these focus groups were through being knowledgeable about their cultural arena and are familiar with their country and city. They also have sufficient information and experience of life before television in Cyprus and how changes took place after television was introduced in Cyprus. Secondly, participants of five focus groups were willingly to join the study and they were willing to share their views. Lastly, they were representatives to the range of points of their views about television and Turkish television serials.

The samples of focus groups were selected from the people who live in and in the suburbs of İskele in North Cyprus. The researcher had joined in their daily life activities: in the morning coffee parties held in the neighbourhood; she found opportunities to explain the study and invite the participants to join the study. She took into consideration including people from a variety of socio-economic classes. Thus, she included in habitants of suburbs in the study. Also, attention was paid to include participants from different gender and family sizes.

As it has been mentioned earlier, the researcher is from this particular city and has a background of the culture and practices. Also, the researcher has lived all her life in this city. Thus, the researcher is a participant in the study. Detailed information of five focus groups are presented in 3.5.1.2.

3.5.1.1 Focus Groups Information

Through purposive sampling, participants were chosen from different districts from İskele with a demographic variety. Also, old generation, who experienced before 1974's events, were purposefully chosen to ensure their presence in the study. For ethical reasons, focus groups' participants' names are kept.

3.5.1.2 Detailed Information about Participants in Focus Groups Interviewed

The first focus group consists of 4 female participants. The researcher initially communicated with a woman householder. The first member is a married woman. She is 56 years old. She had high-school diploma and she had started to nursing school in Turkey, but she had to leave the school because of her father. She has been married since 1971. She still has a zest to learn everything. She can actively use the Internet. She, for instance, uses social media such as YouTube to watch some television programs and to learn handicrafts. Her husband likes to control everything and is self-disciplined. He got retired from the army. He is a former soldier. He did not join the research. They have 2 children (one boy and one girl). Their son is 38 years old. He studied Information and Technology in the undergraduate program. After that, he has his own company in field of information technology. Also, he did not join in the research. Their daughter is the second member of the focus group. She finished high school and left home. After that, she got married without obtaining the permission of her parents. Her husband exercised violence on her and her children (one girl and one son). She suffered from violence and she decided to divorce. Then, she returned to her

participants' home. She tries to improve herself. She likes to use technology and is a personal assistant. Thus, she started to work in her brother's company and actively uses technology and the Internet platforms for work as well as for own leisure activities. Her children are in secondary school. Her daughter is the third member of the focus group. She represents the new generation and is familiar with all technological developments and the Internet. The fourth member is the mother of householder. She is nearly 80 years old and lives with her daughter in her home. She is only familiar with television and all television programs.

The second focus group consists of 4 participants. The first member is a married woman. She is 55 years old and lives with her husband. Her husband is 59 years old. Her sister and her sister-in-love are at the same age (59). The researcher had communicated with the woman who is 55 years old. This focus group consisted of 4 members; however, the group also involved 2 guests who joined the focus group accidentally. The house owner is a housewife and she had elementary school diploma. She could not continue to study because of her root family's financial situation. She worked for 12 years as a tailor. She likes to improve herself and she has enthusiasm to learn new things. She learned to use social media via smart phones. She uses Facebook to watch some videos, to talk her friends and to learn what is happening. However, she does not generally use the Internet to follow television programs. If she finds any program accidentally, she watches it. She likes to watch programs on the day they are broadcasted. She wants to follow what happened. Her husband is 59 years old. He is a graduate of elementary school. By smart phone, he learned to use the Internet. He is active user of Facebook and YouTube. However, he watches television programs which, he comes across accidentally on the Internet. He watches television more than his wife. His style of television watching is rigid. He chooses what to watch. For

example, he likes to watch action films and fictional television serials or cinema films. The guests were also graduated of elementary school and they did not use the Internet.

The third focus group included 1 female and 1 male participant. The researcher got into contact with female participants. She is 70 years old and lives with her husband (he took important role while setting up national radio: Doğanın Sesi) and son. Family consists of three members. However, two members were voluntary to join in the focus group. They are older than 70 years old. The researcher contacted with the woman and explained her study and its aims. The woman and her husband graduated from elementary school. However, they are very ambitious and improve themselves. Woman learned to repair the television with the help of her husband. Her husband can also repair electronic instruments. However, they are not familiar with the Internet. Their son is 40 years old. He is always at home and does not have a permanent job. The son did not want to take part in the study.

The fourth focus group consists of 3 females and 1 male participant. The fourth focus group had three members; however, their guest joined the group by accident making the group 4 participants. The researcher communicated with the houseowner. Therefore, the researcher called the houseowner as the first member. The first member is a divorced woman and she is 58 years old. She graduated from elementary school. She got married when she was 17 years old. She was divorced 15 years ago, due to domestic violence. She works as a cleaner lady in her sister's house and tries to cope with difficulties of life on her own. She has three sons. Two of them got married and moved to other houses. The younger one still lives with her. She is also familiar with handicrafts. She uses the Internet and follows some Facebook pages for learning new handicrafts. The second member is the younger son of houseowner. He is 30 years old.

He had difficulties and could not be successful in secondary school because of the problems between her mother and father. However, he did not give up school and he graduated from Turkish Language Literature Department and now he is a writer and sports journalist/photographer for a local newspaper in North Cyprus. He is an active user of social media and the Internet. The third member is the mother of the houseowner. Her mother is 80 years old. Her mother lost her husband during the war (1974). She suffered from difficulties during and after the war. She is not familiar with technology; she only uses technology for phones and television. The fourth member is her neighbor. Her neighbor is 55 years old. Her neighbor accidentally attended the focus group, actively uses Facebook and follows television serials through the Internet. She also graduated from an elementary school.

The fifth focus group consists of 2 participants. The first member is a man and he is 59 years old. He lives with his wife. His wife is the second member of the focus group. She is 54 years old. They have 2 sons. The researcher got into contact with the woman. Both of them were born in Larnaca. The female participants' mother is a Greek Cypriot and her father is a Turkish Cypriot. Her mother became blind because of domestic violence. They already have grandchildren. Her husband recently became a cancer patient. She always watches television until midnights and uses Facebook extensively. At the same time, she watches some episodes via YouTube. Also, her husband uses Facebook and other Internet platforms to spend time. Both of them use Internet to follow some television programs as well.

3.5.2 Population and Sampling of Turkish Television Serials

The sample of of the present study consists of 9 Turkish television serials over 38 Turkish television serials that were on the air during the time of the present study. This

number equals almost 25% of the Turkish television serials which were broadcasted in the of 2014-2015 period Turkish television serials.

3.5.2.1 Synopsis of 9 Turkish Television Serials

In this section, a synopsis of 9 Turkish television serials are represented according to the type of families they represent and their stories.

3.5.2.1.1 Synopsis of Aramızda Kalsın

Aramızda Kalsın was broadcasted in Star TV. It started on September 19, 2013 and finished on January 22, 2015. Aramızda Kalsın continued over two sessions and for 52 episodes. The subject matter of Aramızda Kalsın was family, love and comedy. The story of Aramızda Kalsın took place in İstanbul.

The family type in Aramızda Kalsın was an extended family. They were a working-class family. They lived with their elder aunties, relatives and acquaintances. They were respectful to each other and work all together.

One of the main characters Yadigar lived with her husband and two children in Gaziantep (Eastern part of Turkey). The life story of Yadigar changed in the 12th anniversary of her marriage. She learned that her husband (Halil) was cheating on her. She took her children: Yaren and Yunus and returned to her father's home. Yadigar soon understood that her step mother did want them. She looked for her memories and found a letter from her mother. In the letter, Yadigar's mother: Refika gave vestry to Hüsne Celepoğlu (foster sister of Refika). Hüsne Celepoğlu and her husband: Bahhatin Celepoğlu are in trouble about involsent of their steak eatin house. Hüsne expects help from her brother (Civan) who went to Italy and is a cheff. Civan returns to İstanbul and they relax. However, they are afraid of Yadigar to their place for her vestry. Thus, everything has changed for Celepoğlu family.



Figure 1. All Characters of Aramızda Kalsın

3.5.2.1.2 Synopsis of Arka Sokaklar

Arka Sokaklar has been broadcasted since 2006 in Channel D. Arka Sokaklar is on for ten years and has 387 episodes. The genre of Arka Sokaklar is police/crime, adventure and comedy. The story of Arka Sokaklar is held in İstanbul-Beykoz.

In the study, İstanbul is a big magical city. Police challenges all kinds of evil and hardship in every street of this city to make the city the most comfortable for everyone. Civil team of İstanbul Police Security Branch fights against all kinds of difficulties in the streets. Police constantly faces with various and sundry human stories (some of them are funny, some of them are not) during missions. “Rıza baba”, one of the main characters and the head of the brunch shows ways to young team with his experience and fatherhood approach. In short, the police and their families adventures are presented. In the serial these families always support each other.



Figure 2. Some Main Characters of Arka Sokaklar



Figure 3. Family Members in Arka Sokaklar

3.5.2.1.3 Synopsis of Gönül İşleri

Gönül İşleri was broadcasted from October, 2014 to April, 2015. Gönül İşleri hardly continued for one season and had 28 episodes. The genre of Gönül İşleri is drama and love. The story of Gönül İşleri was held in İstanbul and based on three sisters' love stories (Servet, Saadet, Sevda). They had to deal with unknown people's stories.

They were wedding organizers and tried to make people happy in their most beautiful day. This job was not easy. Also, the girls were difficult. Servet was always busy with work and controlled everyone. Saadet was naive and kind. Sevda was sharp and smart. She planned everything. The story of three sisters were based on their wedding, love and everyhting.



Figure 4. Poster of Gönül İşleri

3.5.2.1.4 Synopsis of Güllerin Savaşı

Güllerin Savaşı was broadcasted in Channel D. It started in July, 2014 and finished in February, 2016. It had 68 episodes. The genre of Güllerin Savaşı was drama, love. The story took place in İstanbul.

The story of Güllerin Savaşı was based on innocent childhood dream of Gülru. All the story was related to this young girl and her family's early life. This is the story of her family and her loved ones. In the story, her dream turns into a nightmare. She was born and grown in a small house and her father was a gardener in a rich family's house. Gülfem was a beautiful and rich lady and Gülru wanted to be like Gülfem when she was six. Gülru fell in love with Gülfem's boyfriend. Her life had changed. Gülfem and Gülru did everything to win the love of their loved one. Eventually, this rivalry led to the death of Gülfem's brother.



Figure 5. Poster of Güllerin Savaşı

3.5.2.1.5 Synopsis of Karadayı

Karadayı was broadcasted in ATV. Karadayı started in October, 2012 and continued until June, 2015 for 3 sessions with 115 episodes. The story of Karadayı was a drama and love. The story took place in İstanbul.

Some people are born as hero; some become hero. Mahir was both of them. In the 1970s, Kara (Black) family was a happy family. Everything changed in his engagement ceremony.

Mahir's father Nazih had been blamed as a murderer and punished with death penalty. However, he did not kill anyone. Mahir gave up everything from his own life: his love, future and dreams. There is a single way for him. He planned to find real murderer to ensure justice. During this search, he came across with his love (Feride). She was the daughter of a minister and then she became a judge.



Figure 6. Poster of Karadayı

3.5.2.1.6 Synopsis of Karagül

Karagül has been on the air since 2013 and took place in Gaziantep and Şanlıurfa. Until 2016 Karagül had 107 episodes in FOX TV. The story of Karagül is drama and love.

Ebru learned that Baran is her son. Now Ebru has one goal, to go away from the Halfeti with her four children. However, it was not easy for Ebru because of her husband's

brothers: Kendal and Narin. Ebru, tried to gain Baran and keep other children together. In the mansion, everyone faced with difficulties because of this secret (Baran was alive).



Figure 7. Poster of Karagül 1



Figure 8. Poster of Karagül 2

3.5.2.1.7 Synopsis of Küçük Ağa

Küçük Ağa has been on the air since 2014 and finished in 2015. Küçük Ağa had 50 episodes in Channel D. Sinem is the daughter of a wealthy family in Istanbul. She got married to a guy from Şanlıurfa: Ali is the descendant of an 'Ağa' and the leader of that place. They decided to divorce in their 10th years of marriage. Sinem has been

working as a doctor in a private hospital and is a specialist in neurology. She is beautiful and intelligent. Ali is handsome, presentable, intelligent and is an important employee of an advertising agency. He made very important projects.

Mehmetcan, their son, was affected from their decision for divorce. His naughty behaviors and school situation did not help to stop their divorce. The families of Sinem and Ali get involved in the process. Unfortunately, these families did not come from the same cultural background. In short, Mehmetcan tried to solve their problems in a simple way. In the story, the problems encountered by families are mentioned.



Figure 9. Poster of Küçük Ağa

3.5.2.1.8 Synopsis of Ulan İstanbul

Ulan İstanbul has been on the air since 2014 and finished 2015. Ulan İstanbul was broadcasted in Channel D and continued for one session. Ulan İstanbul totally had 39 episodes. Ulan İstanbul was a comedy and all stories of Ulan İstanbul took place in İstanbul.

Kandemir is the leader of a fraud gang in Istanbul and taught people principles of robberies. The main philosophy of the team was to stole justice. They steal what they needed from who did not need it.

Friendship is very important for Ferdi, Karlos, Yaren and Bahadır. Kandemir and his team rented a house in the oldest street of İstanbul. The had no blood relation but they started to live as a family. They called themselves as Nevizadaler. Kandemir acts as he is the father of the family. The rest of them act as Kandemir's children. According to their story, their mother passed away and they lived with their father. After a serious lost in their lives, each of them faced serious diffiucties in their lives and came to İstanbul. Kandemir wanted to be a good man before he met his daughter. Bahadır had a good success in the university exam in Turkey and had chance to study in Boğaziçi University; however, he had entrance to work in different environments because of his family problems and he became hacker for retaliating. Yaren also had family problems and became a singer in a night club. Karlos and Ferdi were raised in an orpanage and came to İstanbul together. Derya came to İstanbul to be an actress but she could not and she used her skill to recover her father.



Figure 10. Poster of Ulan İstanbul

3.5.2.1.9 Synopsis of Yalan Dünya

Yalan Dünya was broadcasted in Channel D during 4 sessions. Yalan Dünya started in January, 2012 and finished in November, 2014. Yalan Dünya totally had 90 episodes. Yalan Dünya was a sit-com.

The father of Koçabaş family is Şeymus Bey. His wife is Servet Hanım. She is a meticulous lady. Their daughter, Gülistan, and Gülistan in love with Selahattin Selahattin, grandchild, Orçun and single son, Rıza, lived with them. Koçabaş family immigrated from Antakya to İstanbul-Nişantaşı. Şeymus Bey dominates the family and all its relationships. Selahattin is not attached and interested to his family and his wife. He cheats on Gülistan with Tülay. He met Tülay at a night club. Tülay is a singer. Rıza engaged with Nurhayat. Nurhayat has a rich family.

Deniz and Bora came from İzmir to İstanbul as a guest actress and an actor in the TV serial. They are siblings. By chance, Deniz took the main role in a TV serial and looked for a house to rent. She rented Rıza and Nurhayat's flat. However, Şeymuz wants to rent his house only to families. Deniz and her friend (Açıl) planned to rent the flat and they did. Şeymuz learned everything from TV, then, Rıza and Deniz fell in love with each other.



Figure 11. Some Characters in Yalan Dünya



Figure 12. Some Main Characters in Yalan Dünya

3.5.3 Sampling of Facebook Like Pages of Television Serials

The sample of of the present study consists of participants in the *Official Facebook Like Pages* of the Turkish television serials. As it has been mentioned in 3.5.2, the

researcher chose 9 Turkish television serials over 38 Turkish television serials that were on the air during the time of the present study. This number equals almost 25% of the Turkish television serials which were broadcasted in the of 2014–2015 period Turkish television serials. At the beginning of the present study, the researcher sought to focus on more than 15 Turkish television serials. This number proved to be difficult for the present study. Therefore, the researcher decreased numbers of Turkish television serials by taking into consideration the popularity of the Turkish television serials on social media platforms (*Facebook Like Pages*).

The researcher started to collect data monthly according to the numbers of likes and comment posts of nine Turkish television serials. The data collection was done from September 2014 to June 2015. Amounts of post are not same and amount of posts depend on each post's content. The reason to preferring these months, new session of Turkish television serials are followed much more intensively after break of broadcasting. In the following section, detail information about selected Turkish television serials are presented.

3.6 Data Collection

In the present study, four methods have been used for gathering information. These methods are; participating in the setting as a participant observer, diaries of the researcher, focus groups' interviews, analyzed posts of 9 Turkish television serials' official *Facebook Like Pages* were used.

3.6.1 Participant Observation

To be a participant observer seems problematic when the researcher would like to spend a long period with the participants. In qualitative research one the researcher's main research tool is to be a participant observer in order to be parts of the culture s/he

researching into. “Speaking like a native” and “learning their jargon” are not easy stage. The stage carries difficulties for researchers (Daymon & Holloway, 2002). Fortunately, in addition, I am an İskele citizen, with the Turkish television serials and social media platforms. I nearly follow more than two Turkish television serials in a period. At the same time, I am familiar with the ones I do not follow through following their fragments. In addition to this, I like to use the Internet platforms to follow Turkish television serials and I am an active user of the Internet platforms and social media platforms such as Instagram, Twitter and Facebook. Therefore, I follow Turkish television serials in other platforms in addition to television. With this respect, I become a part of the research because I am already part of Turkish television serials in offline and online environments. In addition to familiarity of Turkish television serials and online platforms, I am familiar within the culture of İskele people for 26 years ever since I was born. Also, I am a native speaker and I speak the language. Being part of culture is convenient to learn details. “There has come a profound realization that people everywhere have a way of life, a culture of their own, and if we want to understand humankind we must take these cultures seriously” (Spardley, 1980, p.iii).

Taking the culture seriously means that learning from the major sources to decrease any misconception. The researcher cannot do everything at once and must locate a social situation for participants before doing interviews and participant observation. In addition, ethnocentrism can be set aside to apprehend the viewpoint of people who live in different meaning system (Spardley, 1980). I am lucky to be located in the location and social situation to contact with interviews. Thus, different meaning system will be revealed. Secrecy and confidentiality also are risk with and important issues. Being familiar with the participants provide sense of secrecy and confidentiality for the participants. I shared their private location with them to have a strong focus on the

nature of İskele's citizens about their television watching in their private setting. I gather open (un-structured) data; the data is not easy to analyze in data collection setting (in private setting of participants). Also, I prefer to work on limited number of home and participants and small groups for detail. I analyze data for explicit interpretation of the meaning, functions or human actions, product of which mainly takes the form of verbal descriptions and explanations (with quantification and statistical analysis playing a subordinate role at most) (Atkinson & Hammersley, 1994).

For this process, being part of observation is inevitable for social research. It is not possible conducting observation without being part of in social context (Hammersly & Atkinson, 1983). Social interaction is an essential point to gather information because role of researcher catches opportunities for involvement and involvement may be very within itself and I (myself) get chance to enter social interaction step by step. As mentioned, they are familiar to me, it s an advantage to have enough level of social interaction for gathering data. Being a participant observer also bears some risks. Observation takes place in private settings and unexpected things can happen to put barrier to your work.

3.6.2 Focus Groups' Interviews

As it has been mentioned earlier in 3.5, focus group interviews were conducted. The data collected from these interviews have been summarized on interview forms prepared (see Appendix A). Data from focus group interviews are one of the core resources for the present study. They help to clarify by providing comprehensive insights into the individual and collective dynamics involved in families' television viewing. Focus group interviews were done under focus group interview questions. In the first place, parts of focus group interview questions were written up in relation to

objectives of the present study. Demographic information of participants, when they met with television, what they were doing without television before television, detail information about their today's television habit's and views on television serials are part of interviews (See Appendix A).

Initially, verbal permissions were taken for interviews and for being a participant observation. After that, written permission had been taken from every participant. Focus group interviews were done in two phases. Because, participants might like to not share what they wanted to say in the first time and it is obligotary to pay a visit for the second time. Each interview took 20 minutes to 90 minutes (see Appendix B).

3.6.3 Diaries

The researcher kept two sorts of diaries. The researcher kept diaries after each focus group's interviews and the researcher evaluated how focus groups' participants mention their views with respect to Turkish television serials and families in Turkish television serials. At the same time, the researcher focused on how participants mentioned their experiences before having a television set. Length of diaries were related to agenda of each focus groups and each of them is around 200-400 words. The second type of diary consists of the researcher's reflection about these 9 Turkish television serials. The researcher kept diaries under three questions. "What do I think about Turkish television serials?" "What kind of family relationships do I see in Turkish television serials? And "What is the influence of Turkish television serials in my opinion?". The length of each diary is nearly more than one page.

3.6.4 Facebook Like Pages

Facebook Like Pages were used to collect data on who follows Turkish television serial in online environment. Comments were collected from September 2014 to June 2015. These comments were done in each episode of Turkish television serials.

The sampling unit was chosen in line with the television serials (9 television serials) chosen to be analyzed. Totally, 38 television serials are watched by the audience in the prime-time period given. Television channels and television serials selected for the present study as listed in Appendix D. In all, nine television serials were preferred to be followed for September 2014 to June 2015.

Table 1. Identification of Nine Turkish TV Serials with Respect to Channel, Situation and Number of Facebook Likes

Title	Channel	Situation	Facebook Like Page
Aramızda Kalsın	Star TV	End	54.543
Arka Sokaklar	Kanal D	Will be continued	212.157
Gönül İşleri	Star TV	End	30.726
Güllerin Savaşı	Kanal D	End	80.295
Karadayı	ATV	End	258.149
Karagül	FOX	Will be continued	149.929
Küçük Ağa	Kanal D	End	350.147
Ulan İstanbul	Kanal D	End	245.716
Yalan Dünya	Kanal D	End	380.189

3.7 Data Analysis

In the first place, focus group interview summary forms were used to help the researcher to analyze qualitative data. After each focus group interview, the research wrote up on the focus group interview summary form (see Appendix B).

Transcripts of each focus group interview, observation, field notes, diaries, were prepared. As it has already been mentioned, the research took notes during the data collection to help her remember significant points. During the data analysis, these notes

were analyzed as focus group interviews, field notes, diaries and observations of transcripts. The collected data had been analyzed in the light of the arising themes. In the first place, the thematic analysis had been done focus group interviews in the light of the research objectives. Then, themes are turned into a matrix of data collected from different sources.

3.8 Research Procedures

May 2013: The general guideline of the study was decided to reveal the main points of the study. In this process, the introduction section of the present study is prepared. After that, generally objectives and research questions, significance and limitations of the study are written down.

July 2013: Literature review continued.

August 2013: Representation of the serial investigated over other media to gather data. Also, according to objectives and research questions of the study, focus group interview questions were prepared.

September-December 2013: The researcher conducted literature reviews.

January 2014: The researcher studied on the methodology part of the present study.

February 2014: The researcher studied on the methodology part of the present study.

March –2014: The researcher studied on the methodology part of the present study and worked on the data collected from pilot study.

April 2014: The researcher worked on the pilot study.

May 2014: The researcher studied methodology part of the present study and worked on the pilot study

June 2014: The researcher worked on pilot study.

July – August 2014: The researcher studied methodology part of the present study.

September – December 2014: Verbal permission had been taken from possible participants. New session and old session serials are determined to be used for the present study. Also, during the permission obtaining period, television serials' lists had been collected. Only two television serials are selected from the new session. Coding systems were decided for television serials and for characters of each serial. The research tried to follow almost all to understand their contexts.

January -May 2015: Wrote an article on television serials.

May 2015-July 2015 Matrix analysis was done.

August 2015-September 2016: Writing the thesis.

3.9 Triangulation and Pilot Study

In this section, triangulation of the data collected for the present study and pilot study the present study are presented.

3.9.1 Triangulation of the Present Study

In the present study, qualitative research is conducted and aimed to triangulate the collected data. Triangulation is defined as “a validity procedure where researchers search for convergence among multiple and different sources of information to form themes or categories in a study” (Creswell & Miller, 2000, p. 126). In the first place, the multimethod had been used to gather data for triangulation. Focus group interviews had been done by the researcher and the researcher attended as a participant observer and took field notes as well. At the same time, a peer observer participated in the study with the researcher at the same time in order to ensure inter-reliability. Parallel to this, the researcher her kept diaries according to selected 9 television serials and analyzed posts on official *Facebook Like Pages*. Based on the deep understanding and interpretation of data, the two researchers have significant contribution to the present study As Johnson mentions (2012) the researchers “use investigator triangulation and consider the ideas and explanations generated by additional researchers studying the research participants” (p. 268).

Hence, the present study is based on qualitative research methodology and include socially constructed data which depends on social interaction. As Crotty (1998) defines constructivism is “the view that all knowledge, and therefore all meaningful reality as such, is contingent upon human practices, being constructed in and out of interaction between human beings and their world, and developed and transmitted within an essentially social context” (p. 42). Thus, the present study aims to engage in the researcher for deeper understanding rather than examining the surface meanings (Johnson, 1995). The notion of data triangulation allows participants in a research to assist for engaging multiple methods, such as, observation, interviews and recordings will lead to more valid, reliable and diverse construction of realities. Triangulation

involves multiple methods of data collection and data analysis; however, triangulation does not suggest a fixed method for all the research in the light of subjectivity. Thus, these methods chosen for triangulation preferred to test the validity and reliability of a particular research. Qualitative researchers' perspectives aim to eliminate bias and increase the researcher's truthfulness of a proposition about some social phenomenon (Denzin, 1978).

3.9.2 Pilot Study of the Present Study

In the present study, the pilot study had been conducted “to find problems and barriers related to participants' recruitment”; “being engaged in research as a qualitative researcher”, “assessing the acceptability of observation or interview protocol” and “to determine epistemology and methodology of research” (Sampson, 2004).

Also, the pilot study has been conducted to explore the limitations of accessing to participants due to cultural sensitivities. Thus, this pilot study was conducted to help the researcher for refining the sampling strategy and finding effective ways to recruit participants (Kim, 2010). Therefore, this pilot study aids to manage and identify ethical and practical problems (Van Wijk & Harrison, 2013). By this way, the pilot study provides opportunities to improve skills of being a qualitative researcher (Nunes, Martins, Zhou, Alajamy, & Al-Mamari, 2010). Thus, this pilot study provides self-assessment of researchers' preparation and capacity could help them to practice qualitative inquiry and as a consequence enhance the credibility of a qualitative research (Padgett, 2008).

3.9.2.1 Summary of Pilot Study of the Present Study

All Cypriot tertiary students who study in the program of Psychological Counseling and Guidance were taken as the population of the pilot study.

The pilot study aims at focusing on a soap opera to investigate the importance of television for learning family relationships. The significance of the study is that it seeks to reveal participants' views with respect to family relationships in the prime-time television serial: "Aramızda Kalsın". The ultimate aim of the pilot study is to investigate; how family communication is represented in "Aramızda Kalsın". In relation to this aim, the study seeks to focus on Turkish Cypriots' views about family relationships. The pilot study had been conducted as a piece of qualitative research and case study is preferred as a research design. 20 Turkish Cypriot students had been selected in the Psychological Counseling and Guidance program by purposive sampling strategy. Observation, field notes and semi-structured interviews had been conducted to gather data. Collected data had been analyzed thematically. The data had been categorized under eight-themes according to responses of participants, observation and field notes. These are; reasons for watching television, reasons for watching "Aramızda Kalsın"; how mother communicates with her children; how father communicates with his children; how relatives function in the family, how wife and husband relationships work; how cultural differences cause problems in marriage; and, how divorce is represented.

In the first place, findings of the study show that participants watch television for getting information, spending time, feeling fine. In addition to these reasons, one participant explains the reason for watching television as a way of escaping from 'real' life. Secondly, the reasons for watching Aramızda Kalsın were revealed. The responses of participants show that watching Aramızda Kalsın is a way of meditation and a way of feeling well. According to the responses, watching Aramızda Kalsın boosts audience's feeling of well-being.

In this study, the ways a mother communicates with her children were explored. Attitudes of participants were positive about mothers and their communications with their own children in *Aramızda Kalsın*. They explained these with examples. Mothers were good to their children, friendly, sufficient, lovely, understanding, attached, natural, provider of unconditional support, fair and funny. One of participants found the relationships of the mother with children as unreal.

In addition, the ways a father communicates with his children were also investigated. The attitudes of participants were positive in relation to 'how the father communicates with his children'. The main father character was mentioned as Bahhattin. He is approved by almost all participants in relation to being a good father character in *Aramızda Kalsın*. Also, this character was defined as severely emotional, real father, unconditional positive, helpful, emotional, and self-sacrificing lovely and understanding.

Relatives in the family were revealed with respect to cultural and social values. The relationships in family with relatives were interpreted as supportive, connected, helpful, and supportive emotional. These qualities are essential for a Turkish family.

Wife and husband relationships in family were also explored. These relationships were mentioned as lovely, respectful, connected, love, respect, sensitive, unselfish and supportive. The themes are having fun, being good with each other. Respect having common sense for family relationship in general.

Cultural differences in marriage have been questioned. Cultural differences were interpreted as the main cause of problems in marriage. Disagreement, problems caused by disagreement, inequality, lots of question marks and being unhappy are the

themes appeared. Hence, cultural issues can always be considered problematic for every relationship.

“Representation of divorced” illustrate that divorce causes problems and is not easy to cope with. Pain, difficulties, painful-loss, emotional and psychological problems, family support, unreal are used in this classification. Also, divorce was interpreted as painful for children, difficulties, problems, part of life, importance of support of family, role of culture and unreal are the codes used for classification. Divorce is an unexpected situation for people and is generally considered as a problem.

3.10 Ethical Issues

In the present study, all precautions have been taken into consideration in order not to give any physical or psychological harm to the participants. In the first place, the way of collecting/gathering data has an important function with respect to ethical issues.

First of all, the researcher gathered data as a participant observer. Participant observation shows/indicates unique challenges in the light of ethical issues. In the local setting, the researcher observed often on daily basis television watching and related activities during the period of observation.

Informed consent forms had been obtained from the participants. These would include all parts of data collection from the participants such as observation, field notes and interviews (see Appendix C). Observation and field notes had been kept in the local setting and focus group interviews were done in the domestic place of participants.

Also, privacy issues are important concerns for being sensitive during data collection while doing participant observation and conducting the interviews. During the data

analysis and data presentation, participants' names had been kept and they were referred to with different nick names.

Chapter 4

ANALYSIS AND DISCUSSION

Chapter 4 provides the analysis of the data collected for the present study. Specifically, data from focus-group interviews, the researcher's diaries, and audiences' comments on official *Facebook Like Pages*' posts are analyzed. All of these data are then put into a matrix for analysis and matrix analysis of focus-group interviews, the researcher's diaries, field notes, and audience comments from official *Facebook Like Pages*' posts are summarized on the matrix.

4.1 Analysis of Focus-Group Interviews

As mentioned in Chapter 3, the first way of data collection for the current study is focus group interviews. This section presents the analysis of focus group interviews.

Five focus groups were conducted for the present study. Numbers and characteristics of participants for each focus group differed, and the duration of each focus group interview was also different. In addition, each focus group took place in the participants' own private residence. Each focus group occurred at a different time. The number of the participants for each group also differed.

The first focus group had four participants, and all were female. Two of them are housewives, one of them is a personal assistant, and one of them is a student. The researcher visited the first focus group during their morning coffee time, around 08:00 - 08:30 am to conduct focus group interviews at their home. Two of them were very

willing to talk and participate actively in the focus group interview. The rest of them were not as active in the focus group interview compared to the others. The characteristics of the first focus group members differed.

One of the participants is elderly and warm to people, and thus asked the researcher to visit her again in order to share more experiences about herself and television. The researcher visited her again, and she expressed more about her experiences. The researcher visited her in the same afternoon to continue to the first focus group's interview. She is Turkish Cypriot, and she is in around her eighties and she spoke Greek fluently, like her mother's language. She migrated three times, and she suffered from the lack of a mother figure in her life. She lost her mother when she was young, and lived with and was raised by her stepmother. Her stepmother behaved badly towards her, and she still feels sad about this. Another participant is the daughter of this elderly woman. She is also eager to talk and frequently interrupts her mother's conversation. She is in her fifties, and has two children and two grandchildren. She left the university because of the pressure that her father placed on her. Her father forced her to get married, and thus she always wants to improve herself. She would like to show that she does not like to watch television. However, she watches quite a bit of television and is familiar with many television programs. The third participant was the daughter of the second participant and the granddaughter of the first one. She is 31 years old. She was divorced five years ago, and began to live with her own family again. She did not work for a long time, is now working in her brother's business. The fourth participant is female, and she is 13 years old. She is a student in the second grade of secondary school. She did not want to engage in the conversation. All participants did not have the same level of willingness to talk in the focus group. The first focus group's interview lasted nearly four hours (January 4, 2015).

The second focus group interview was planned to be conducted with four participants. The researcher visited the second focus group's place due to the time being after dinner, and found all family members' together. However, the researcher encountered the second focus group's guests at the hosting house. Therefore, the guests of the household also joined the second focus group accidentally. The second focus group had six participants with their guests. Four of them are female, and two of them are male. However, two children in the second focus group left the sitting room when the guests came and they did not join the second group. Guests and household members of the second focus group are nearly at the same age level. The women are housewives, and their husbands are retired. All of them were very willing to talk during the interview. They all wanted to tell more regarding their views and experiences. The second focus group's interview lasted for three hours. During the second focus group's interview, it was observed that the wives sometimes interrupted their husbands' speech (January 6, 2015).

The third focus group had two participants (they are a couple), and the afternoon period was preferred because the couple always has guests and customers at their places. Thus, the third focus group's interview was conducted at their place. They are in their seventies, and researcher wanted to talk more with them because of their ages and rich experiences. Both of them are retired, and use similar electronic devices (radio, remote control, etc.). Although this couple is also willing to talk, his wife constantly criticized her husband. She then shared views that contradicted her husband's views (January 7, 2015).

The fourth focus group had three participants. The household consists of two members. Their neighbor and mother of the household visited them for coffee. Thus, they joined

the focus group and became participants in the fourth focus group. The researcher visited the fourth focus group around 10:00 am - 10:15 am at their place. The researcher also joined their conversation over coffee and drank coffee with them. The fourth focus group's interview lasted two and half hours (January 8, 2015).

The fifth focus group had two participants. They are a couple, and are nearly in the same age group. The woman is a housewife and her husband is retired, but they are occupied with growing vegetables. The researcher visited them during their morning coffee and conducted the fifth focus group interview. They were willing to talk more at this time. The fifth focus group's interviews lasted for one and half hours (January 11, 2015).

As stated in Chapter 3, five focus group interviews were analyzed thematically. After thematic analysis, some main themes could be discerned. These themes are: when there was no electricity and after electricity, their views of having the first television set at home, general views on television, intention of watching television today, duration of watching television, feelings of the participants about television serials, favorite television serials of the participants, how participants defined "family", the participants' views about family in television serials, and participants' views on how fathers and mothers are represented on television serials. The summary of the organization of focus groups is represented in Table 2.

Table 2. Organization of Focus Groups

Focus Group	# of participant	Gender of participants	Length of the first focus group	Date	Period
1 st Focus Group	4	Female	4 55 min	January 4, 2015	08:00 - 09:00 am
		Male			
2 nd Focus Group	6	Female	4 2 h	January 6, 2015	20:00 - 21:00 pm
		Male	2		
3 rd Focus Group	2	Female	4 55 min	January 7, 2015	08:00 - 09:00 am
		Male			
4 th Focus Group	4	Female	3 75 min	January 8, 2015	10:00 - 12:00 am
		Male	1		
5 th Focus Group	2	Female	1 53 min	January 11, 2015	08:00 - 09:00 am
		Male	1		

In the present study, the focus group is preferred to explore how participants feel and think about issues related to television and television serials. The researcher obtained a broad understanding of the participants' feelings, thoughts, and concerns about television and television serials. Some of them shared whatever came to their mind regarding their experiences about having a television set at home. At the same time, some of them influenced each other during the focus group interviews.

The researcher personally visited each focus group prior to data collection to explain the research intentions, ask for their consent (see Appendix C) to be a participant in the current study, and obtain appointments for focus group interviews. The researcher asked when they would be available for interviewing as a group. They were mostly amenable to having the interviews at around 8:00 am - 9:00 am during their morning coffee time. Some of them also stated that they were available after dinner. The researcher informed them a day before the visit for the focus group interview. Each focus group was called and informed when the researcher would be at their place, and the researcher again asked whether or not they were available for the interviews. In other words, they were invited to attend the focus group discussions. The discussions lasted for different durations. In all of the focus group interviews, the researcher was both the mediator and the interviewer. This enhances the reliability of the present study. Moreover, the researcher encouraged the members of the focus groups to speak, and the researcher took notes. Initially, the conversations always began by asking general questions regarding their daily lives. The researcher paid attention to not directing the answers in any way. To enable this, the researcher always began with general, open-ended questions. Then, the researcher allowed the participants to understand the questions in their own way, instead of the researcher's interpretation, in order to minimize influencing the participants.

Thus, all of the focus group interviews were conducted in the naturalistic, daily settings of the interviews, and were led in a warm and harmonious atmosphere. The researcher was extremely attentive and flexible to the flow of the conversation. Before the researcher visited them, the researcher developed a moderator's guide for the focus groups. This constituted a list of open-ended questions, that the researcher wanted to ensure were asked. However, all questions were not asked. The researcher attempted to create a relaxed atmosphere, and would encourage the participants to feel comfortable in order that they would share their opinions honestly. The researcher also recorded the entire discussion with a smart phone. The participants were informed regarding the voice/audio recording, and the intention of the recording. Furthermore, the participants were notified that their responses would be strictly anonymous. In the first part of the moderator guide, the appointment is essential, in order to determine a suitable time and period of the focus groups. The researcher visited each focus group by setting an appointment. The participants were generally offered some snacks and beverages as a token of appreciation for their time and participation in the focus groups.

In the focus group discussions, 18 adults from İskele in North Cyprus participated in five different groups. Each group consisted of different numbers of members, as mentioned above. The participants were selected from the same city and a combination of males and females, and included some immigrants from the south to the north part of the island. The findings of the focus group interviews are presented under 11 topics. First, participants' activities before 1974 are solicited. Then, the participants' general views were sought about television in their lives, the reason for watching television, the duration of watching television each day, their favorite Turkish television serials, and their feelings regarding Turkish television serials. Then, the meaning of the concepts of "family" and "views of family" in terms of Turkish television serials was

investigated. Finally, representations of fathers and mothers were sought according to Turkish television serials. All of these topics and views of participants were analyzed by using Microsoft Excel to express the percentages of numbers for participants' views.

4.1.1 Participants' Activities Before 1974

In the focus groups' interview questions, the participants' childhood experiences shaped the focus group interviews' formats. In their childhood experiences, those days' facilities and opportunities played a significant role in changes. Those days' conditions had much fewer technologies and alternatives. Activities were generally based on a lack of technology. However, the important change was having electricity. In this context, the focus group interviews were first asked regarding their activities prior to 1974. The activities of participants differed according to whether or not they had electricity. The ones without electricity did not have a television, and thus did not watch it. Even if they had a radio, it worked on battery power. Thus, the main topics that arose regarding their memories in this time can be divided into six topics, as shown in Figure 13.

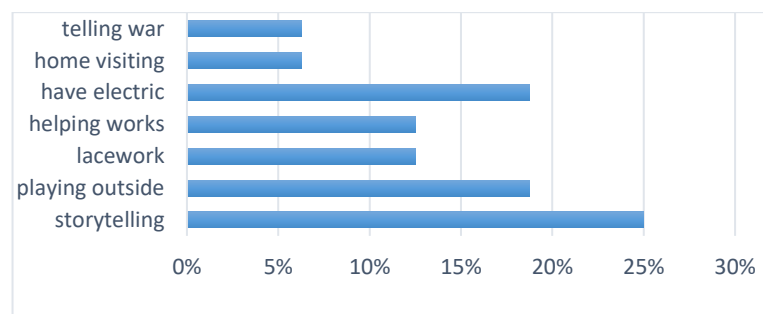


Figure 13. Percentages of Participants' Activities Prior to 1974

As shown in Figure 13, the activity that is most stated is “storytelling” at 25%. The second is “playing outside” (19%). The following topics are “helping works of each

other” and “lacework” (both 14%). The last two topics are “talking about politics”, especially the risk of having conflict with Greek Cypriots and “home visiting” (7%).

As shown in Figure 13, participants had different activities. These are not related to technologies, and some of them already had activity at their homes. Among participants, none mentioned watching television or listening to the radio as an activity. Participants stated other activities, including psychical activities, sharing, and collaboration. These activities were done with a group of people. In the 1970s, almost all of the participants were children, and they mentioned that they used to play in front of their houses with their sisters, brothers and neighbors. This would seem to be a common activity in the 1970s in Cyprus. Their sharing was based on their early memories of their childhood. Participants started from childhood memories in telling how they lived. At the same time, they shared their memories by comparing their previous situation with the situation of today’s children. Participant 11 pointed out these activities as: *“We sat in bed during night time. We played outside with our neighbors’ children. During the day, my grandmother told us stories (Yusuficik/Yusufcuk)”*. Then, she began to tell the story of Yusuficik. The story, a kind of legend and fairytale, is based on the journey of two siblings and their extraordinary experiences. The story was named after a Turkish male’s name, but it was then read in Greek. Greek Cypriots pronounce Turkish names with a different accent. The two siblings are named Yusufcuk/Yusuficik and Fatma. During their journey, they were tired of walking and were thirsty. Therefore, they looked for water, but could not find any. Accidentally, they saw water in a hole on the footpath. This hole was formed by the footprint of lambs. The sister of Yusuficik, Fatma, drank water from this hole. She became a “lamb”, and the reason for was unknown. Thus, Yusuficik was shocked and did not know what he could do. He talked with his sister, and they recalled one of their

grandmother's stories. If they find a river at which to drink and pray, they could come back as a human being. They had to continue on their journey. They went to one village and met with a butcher. The butcher would like to slaughter the lamb. The lamb (Fatma) tried to beg the butcher not to kill her. Fatma (the lamb) stated "I am not a lamb. I am a human being". Yusuficik and Fatma left that village. While leaving this village, they ran across a river. They became very happy. They drank three palms-full of water. Fatma became a human being again. They embraced and kissed each other. This story shows that that nature of human beings can be influenced by divine power. In addition, Participant 11 pointed out that storytelling frequently occurred at night. When there was an electricity outage, my mother also told stories for us during my childhood. Because their generation knew stories from their own childhood period, Participant 1 stated, "*We tell fairytales and stories to each other. Before 1963 and until 1974, at nights we did lacework under oil lamps*"; Participant 2 asserted, "*She told fairy tales*". Only one participant mentioned television, film, and radio regarding storytelling. Participant 3 stated "*We had television when I was 5 or 6 years old. We had radio since I was born. We share our stories of films*".

In addition to storytelling, the participants mentioned playing outside as the second most common activity. As already stated, participants were mostly children during this period (the 1970s). Therefore, "playing" had meaning for them. The conditions of those days strongly influenced their choice of games. Therefore, participants defined this as "playing outside". However, today's children do not play outside nearly as much. They mostly prefer games in the house, e.g., playing computer games. At the same time, conditions for today's homes and lifestyles do not allow children to play outside. Many neighborhoods are insecure places, children attend school for the entire day, etc. The participants mentioned that Cyprus's weather is very good for staying

outside for a long period and suitable for children's playing outside. They played together with girls and boys in the street (around 15-20 children). Participant 6 stated, "*I played outside and streets*". Many of them also played the Turkish theatre "Karagöz & Hacivat" at night.

Helping their families and doing lacework had the same percentages as the third-highest rate. Because of their age groups, school life also occupied a central place in their lives. They used to go to school, and after school, would help their mother with housework, growing vegetables, and raising animals. Participant 4 asserted that a main activity was "*helping my family*". Participant 7 stated "*In the daytime, we are busy with our work and our neighbors came to us. We helped who have worked. We peeled vegetables and did lacework as well*".

In addition to doing lacework and helping their parents, visiting their friends and relatives and talking about politics had the same percentages. At the same time, people liked to visit their neighbors and relatives. However, children did not generally join the conversations. For example, when they had guests, the children were told to go out and not to listen to the adult conversations. However, they also visited their neighbors' or relatives with their mothers. Oral sharing of stories and daily events occupied an important place in their lives. Participant 9 reported, "*We were visiting our neighbors and our relatives who lived in same villages*". At night, they dined together, told each other what they did during the day, and did some crochet in the light of an oil lamp. Participant 10 stated "*We went our neighbors' house who had electricity and television. Our mothers taught to us how could do laceworks. Elders talked about wars*".

As previously stated, storytelling played an essential place in participants' lives. Their grandmothers and elder people told stories (some stories were bold) to them during the night. Their activities were based on talking and moving (walking/physical activity). Oral sharing occurred much more than today inside, as well as outside, of the home.

They also used to go home-visiting. Neighbors' daughters helped to teach embroidery and listened to the radio. Some of them lived in the city, however, and did not experience a lack of electricity at that time. Participant 5 pointed out there was electricity, "*I did not experience period of the lack of the electricity*". Participant 8 stated, "*We had electricity*".

The participants shared their experiences of having no electricity at home. Sharing of the participants was not widely different from one another because of the facilities that existed in the 1970s. The participants of the research are 15 females among a total of 18 participants. Their statements were generally based on daytime activities of young women and housewives. In the 1970s, the war was the main problem in Cyprus. People had limited opportunities to learn information about what was going in Cyprus regarding war. Furthermore, people were often unwilling to talk regarding the war due to fear. However, people could share news in their homes. The age group of the participants was mostly around 13-17 years. Therefore, they would not be willing to talk regarding the war with visiting guests. In the 1970s, children helped their parents with housework or garden work. At the same time, mothers taught lacework to their daughters. Since 15 female participants were part of the research, the lacework percentage is based on this ratio. Although participants who lived in Larnaca had electricity in their houses, habits were not too different in villages. Oral storytelling had the highest rate. Figure 13 presents the participants' explanation for what they did

before television. Storytelling is stated as the most repeated activity. The facilities that existed in those days could be the reason for this result.

4.1.2 Having a Television Set

During the focus group interviews, television was the main concept through which to discern participants' views in detail. The participants were not born in the period of television. They encountered television for the first time in their childhood period. Therefore, having the first television set carries critical meaning for this context because the participants experienced the time in which there were no televisions. Then, as previously stated, participants' activities prior to 1974 are explored. The researcher attempted to determine what they did during that time. The researcher then tried to find out when and how they acquired a television set. As previously stated, the activities were generally based on oral sharing and physical activities.

In the 1970s, Turkish and Greek villages did not have completely similar facilities. Some Turkish villages did not have electricity, and hence did not have a television set in their homes. In addition, the participants' financial situations were the main determinant of having a television set at home. Thus, the time of having the first television set and how they encountered television were associated with electricity and financial considerations. Most of the participants bought or acquired a television through the gains of war. This means that Greek Cypriots' televisions were left to Turkish Cypriots after immigration. Some of them paid only a small amount of money to watch television, and their mothers tried to find alternative ways for their children to find a television to watch. For example, they used to visit uncles and aunts in order to have access to a television. Some others got a television from plundering during war. Most of them had a television after the war, and immigrated from the south to the north part of the island.

The participants of the present study live in İskele. Currently, İskele is a district where immigrants from South Cyprus and Turkey live. Most of the participants were first exposed to a television set after 1974. Before 1974, most of the Turkish villages did not have electricity. After immigration to Greek villages, most of the Turkish Cypriots began to have a television set at home. Participant 1 stated that, “*We had a television set after 2nd immigrate in Yedidalga*”; Participant 2 mentioned that, “*I watched television first time at my relative’s houses and after that, I started to visit some of our neighbors’ house in Larnaca to watch television*”. After electricity and television, they attempted to follow what was shown on television. Before 1974, in Cyprus, there was only one television station, called the Cyprus Broadcast Corporation (CBC). On this channel, most programs were broadcast in English or Greek languages. Only the news was presented in the Turkish language after the news bulletins in Greek and English. Only once a month, on Fridays, there was a Turkish feature film. CBC was founded in 1960 in parallel to the constitution of the Cyprus Republic.

Therefore, watching television was not greatly preferred as a daily life activity. From this perspective, participants started to share the place of television in their lives. When compared to today, the place of television was not critical. They only watched it for a limited time. At the same time, the participants also discussed the place of cinema films before television. Cinema was more important for Turkish Cypriots than television because they had the chance to watch cinema films at least twice a week in the Turkish language. They went to the cinema more than they do today. The participants also claimed that they talked regarding the stories of cinema films until they watched a new one.

After 1974, the Turkish Radio and Television (TRT) Broadcast Corporation began to be broadcast in North Cyprus. After 1990, private television channels were added to this, and they tried to watch television more and have conversations based on soap operas/television serials, e.g., “What did characters do in the last episodes?” Having a television set could mean innovation and luxury at that time. However, having a television set does not have a similar meaning today. This may be because people have numbers of technological devices in their homes.

4.1.3 The Participants’ General Views about Television in Their Lives

After inquiring into the activities of participants before 1974 and having a television set for the first time, the researcher focused on what they have today. From this perspective, the role of television in participants’ lives was determined. Participants have recent technological innovations and tools in their lives. For example, almost all participants have more than one television set in their home, even though they also have different technological tools, e.g., smartphones, personal computers, notebooks, netbooks, tablets, etc. Thus, almost all also have an Internet connection, and have social media accounts e.g., Facebook. Although the researcher attempted to examine the place of television in their lives, they pointed out the reasons why they watched it. Thus, the place of television is determined in the participants’ lives. Each participant began to speak about why they watch television, what television means to them, and what they think about television and watching television. In Figure 14, the general views of the participants about television are presented.

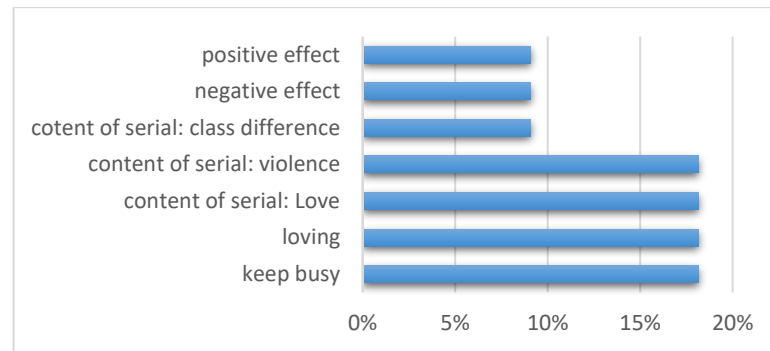


Figure 14. Participants Views about Television in their Lives

As can be seen in Figure 14, participants' answers have been categorized under seven themes/issues. Three of them are related to the content of the television serials. Two of them are related to the effect of television. One of them is related to the reason for watching television. One of them is related to their feelings about television. Participants also mentioned their views regarding what they follow on television. The views of the participants regarding the content of television serials include, "violence" (18%) and "class differences" (9%). For example, participant 2 asserted that "I only find love relationships in television serials. There is nothing. Moreover, people cheat each other". Participants generally complain about violence on television and the content of television serials. They also began their sentences with "Kurtlar Vadisi". They were not satisfied with violence in television. In addition to love and violence, participants pointed out class differences, as stated above. "Rich and poor" people relationships were the content of the serials. Participant 11 stated that "*Rich and poor people fight in television serials. Poor people are always the victim*". Nearly 50% of participants shared their views about television regarding television serial. However, the researcher just asked for their general views about television.

In addition to the content of television serials, participants included positive and negative effects of television. Participant 6 mentioned the negative effects of television

as, *“We forgot to talk and communicate well. This causes us to be victims and slaves of TV by sitting in front of it”*. In addition, participant 7 stated that the negative effects of television are *“We became a sculpture in front of television. I watch television to spend time. Television does not understand your problems and enslaves us”*. Negative effects were generally mentioned regarding television controlling their lives.

In addition to negative effects, participant 3 pointed out the positive effects of television as *“Watching television lets us get rid of thoughts. In addition, I love to watch television”*. Thus, participants’ claims show that watching television enables one to gain something, e.g., get rid of thoughts. However, they also expressed that watching television makes people slaves to it.

Participants also mentioned that a reason for watching television was to “keep busy”. Participant 9 asserted that, “I watch television to spend time and watching television for a leisure time activity”. Furthermore, participant 7 stated that the reason for watching television was negative, “I watch television to spend and kill time”. Moreover, participant 10 asserted that, “I love watching television”. Today, participants have television, the Internet, smart phones, and personal computers. They also have their own Facebook accounts. Now, when they are bored, they can keep themselves busy with their smart phones, and particularly with Facebook applications. They share with others things like recipes, photos, videos, and meaningful sayings of famous people in their postings. They have different platforms to maintain their needs.

In addition to watching television, the profile of participants is that they are familiar with using the Internet and Internet technology. They keep themselves busy with match-making programs and television serial via Internet platforms. They try to use

every way to keep themselves busy with television and the Internet. Some of them utilize the Internet to find models of laces and learn about different foods. They also play computer games and do their homework with help from the Internet.

4.1.4 Reason for Watching Television

Since any effort of a human being is purposive, reasons for watching television can be discerned. As it was assumed, individual differences are observable regarding preferences for any medium. Individual differences are part of the audiences' profile. Thus, the individual preferences of audiences can influence choosing any television channel and program, and preferences of audiences exhibit differences from one to another. Moreover, the preferences of audiences have an impact on the reasons for watching any television program. In Figure 15, the reasons for watching television are presented according to the participants' statements.

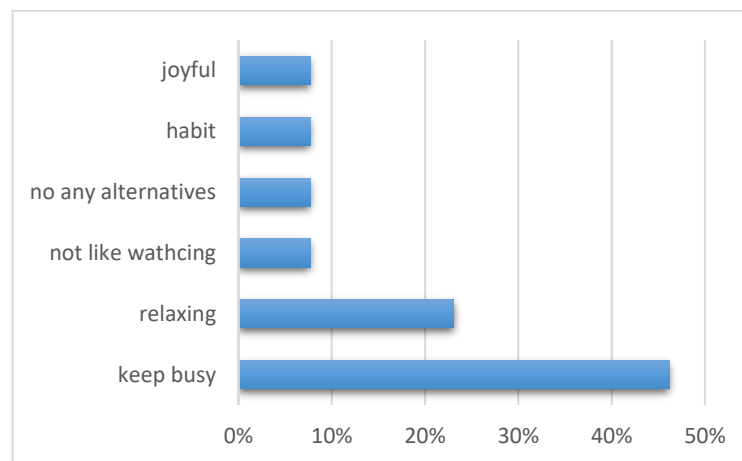


Figure 15. Percentages of Reasons for Watching Television

Reasons for watching television can be based on personal factors. Participants stated their views on watching television within seven themes. These are: “keeping themselves busy”, “love to watch television”, “love the content of television serials”, “violence in television serials”, “class differences in television serials”, “negative effect”, and “positive effect”. The participants generally consist of housewives, and

they live in the small city, İskele, in North Cyprus. İskele has limited facilities. If a person does not have a driver's license and a car, she or he cannot do many things in İskele. The reason for watching television that has the highest percentage is keeping oneself busy. Figure 15 presents the participants' aims for watching television today.

The participants express the reasons for watching television under six themes. The participants' answers show that the participants watch television to keep themselves busy doing something at 46%. As already mentioned, participants utilize television for leisure time activity. In addition to keeping oneself busy, participants get used to watching television in order to relax. Relaxing means getting rid of something via any content of a television program. 23% of the participants' answers show that the participants watch television in order to relax. Participant 13 stated that "*Watching television and fictional programs help me not to think of my problems. Therefore, I prefer to watch fictional programs or films that do not link with my life*". Participant 5 claims that "*I like watching television to feel comfortable in my private location and to be with my self*". Participant 4 mentioned that the reason was "*to not talk myself*". Watching television and preferring any television program can aid relaxation by not focusing on daily life, but also escaping from life. In the themes of reasons for watching television, 8% of participants claimed that they do "*not like watching*" television. They also started to complain about people who like watching television. Participant 7 pointed out that, "*Television is a kind of illness. People should watch television in their control, therefore, I watch television in my control*". Participant 9 asserted that "*I do not care television, but I watch from 3 hours to 4 hours in a day*". Thus, participants are aware of the disadvantages of watching television, and complain regarding the negative effects of watching too much television. However, some of those who complain about television watch more of it. Additionally, the participants' answers

show that there is not "any alternatives" at 8%. Participant 1 asserted that *"I watch television to kill time"*. Participant 2 stated that *"I sit in front of television from 9:00 am to 1:00 am, then, I go my daughter's house to help my other daughter to clean house and I continue to watch at night"*. Participant 10 mentioned that *"I want to watch television when I am alone"*. The participants' statements show that there are not any better alternatives to watching television as an activity. However, these statements do not mean that television constitutes a good alternative.

8% of the participants stated their reasons as "habit and enjoy". Participant 5 mentioned that *"When I am free, I try to watch television"*. Participant 6 said that *"I follow television for the serial which are police, adventure and soldiers to not be upset"*. Participant 8 stated that the reason was *"To enjoy myself"*. Thus, participants enjoy watching television, and it is a kind of habit for them. Participants also criticized today's television. For example, although participant 1 and participant 2 only mentioned reasons for watching television, participant 6 and participant 7 mentioned criticism regarding watching television serials. In conversation, as can be seen above, seven themes arose, and the participants gave details regarding what they thought about television. In addition of the reasons, participants' views included criticism, e.g., "not like watching television" and "there is not any alternative". However, those participants are familiar with nearly all sorts of television programs, and thus they contradict themselves in this way.

4.1.5 Duration of Watching Television Everyday

The duration of watching television was investigated regarding watching Turkish television serial, as is shown in Figure 16.

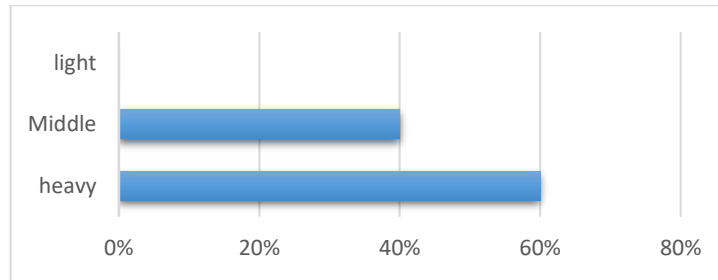


Figure 16. Duration of Watching Television Everyday

The participants were usually at home, and therefore spent their time in front of the television. Thus, the duration of watching television is not extremely different among participants. The participants watch television more than four hours a day. However, some participants criticized watching television, and identified the negative influence of watching television. Gerbner (1998) shows that television viewing is assessed by multiple indicators according to the amount of time spent watching television every day. The amount of viewing is referred to in three ways. These are; “light”, “medium,” and “heavy” viewing. Figure 16 presents how many hours that the participants watch television. The results indicate that 60% are heavy viewers and 40% are medium viewers. Since the current study was conducted with mostly housewives, these participants are mostly at home during the day.

4.1.6 Favorite Turkish Television Serials

Turkish television serials are the main platforms for the study. Therefore, the participants’ favorite Turkish television serials constituted the main issues during the focus-group interviews. Then, the favorite Turkish television serials of the participants were examined to identify which Turkish television serials were the most preferred. In Figure 17, the favorite Turkish television serials are presented.

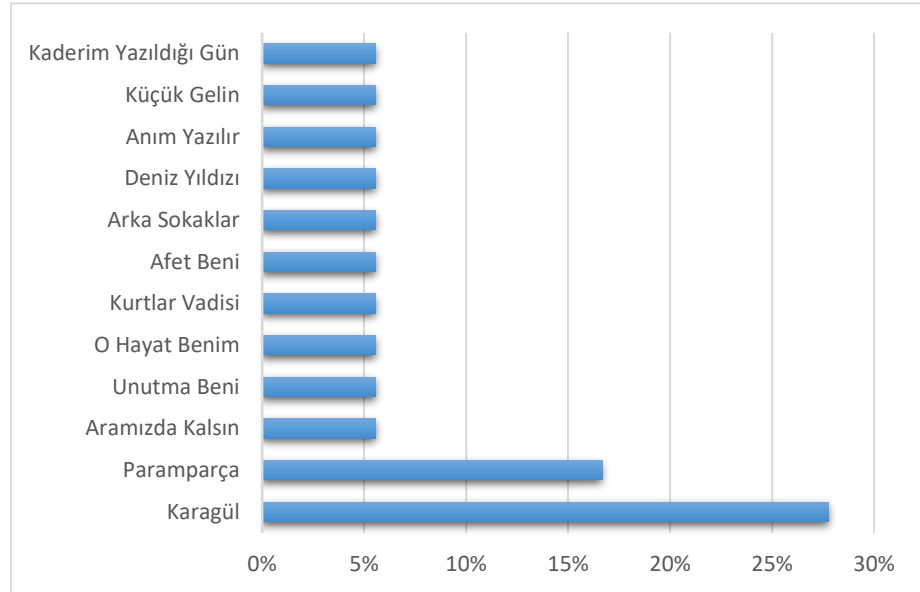


Figure 17. Favorite Turkish Television Serials

The participants mentioned their favorite television serials and, at the same time, the reason for following these serials was examined. First, the participants have to follow Turkish television serials because there is not any television serial broadcast in North Cyprus. Additionally, the participants stated their favorite television serials before the popularity of Turkish television serials. Turkish television channels broadcast foreign television serials approximately 15-20 years ago. This depended on the increasing popularity of the Turkish television serials in Turkey and in other countries. The popularity is due to the increasing numbers of private television channels.

While looking at listed favorite Turkish television serials, two of them are different: Arka Sokaklar and Kurtlar Vadisi. These are not generally based on family issues. Those television serials are based on the socio-political situation of Turkey regarding the police side and the other side (mafia). According to my observations, the rest of the television serials are largely similar to each other. The participants shared similar

views regarding the similarity in the light of television serial's stories. Because of the television channels tactics, television serials that are popular are broadcast on the same day and in same period on a different channel. Figure 17 presents which television serials the participants follow. 28% of the participants follow Karagül, 17% of the participants follow Paramparça. Aramızda Kalsın, Unutma Beni, O Hayat Benim, Kurtlar Vadisi, Afet Beni, Arka Sokaklar, Deniz Yıldızı, Anım Yazılır, Küçük Gelin, and Kaderim Yazıldığı Gün are followed by 8% of the participants. The participants also mentioned daytime television serials.

4.1.7 Feelings of the Participants about Turkish Television Serials

During the interviewing, feelings of the participants were determined about the television serials to illustrate what they feel about watching Turkish television serials.

In Figure 18, the feelings of the participants are presented about television serials.

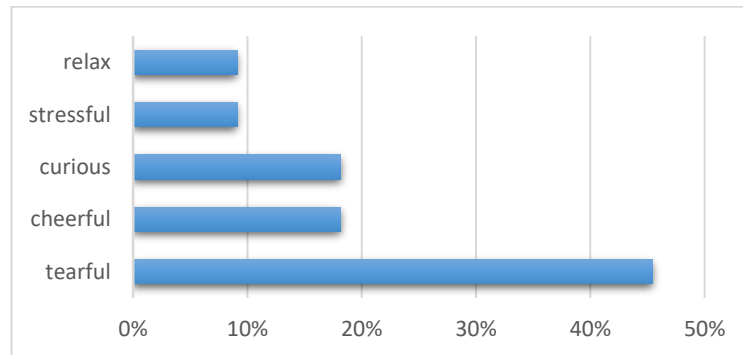


Figure 18. Feelings of Participants about Turkish Television Serials

When a person does any activity, she or he can feel something. The stories tell something to the audience. Funny or emotional preferences are expressed by the audience to maintain those needs via television programs. Television serials also satisfy those feelings. Figure 18 presents the participants' feelings about television serials. They stated that they felt sensitive, entertained, curiosity, stress, and relaxation.

First, 45% of participants claimed to be tearful about Turkish television serials. Participants generally began to share their feels according to their experience regarding particular television serials. For example, Participant 9 mentioned that *“I had a bad experience long time ago. I watched Köle İzaura those days. The girl had lots of problem in her life as like me. I had the similar pain in my stomach like her. I went to doctor. He told me you should go to a psychologist. You transfer TV serials’ stories in your life. In addition, I remember my difficult times when I was watching similar serials. One day, I recognized my ring were lost”*. Participant 11 said that *“When I watch sensitive and sad things, I can be angry and it influences me and I can be stressful. Therefore, I prefer action”*. Participant 1 asserted that *“I can be sad when I see children who do not have a mother. Because I grew up without my mother. I remember those days”*. Participant 2 pointed out that *“If it is so sensitive, I can cry”*. Participant 4 mentioned that *“Last week, it made me cry. Cheating is very difficult. This is death by cheating your sister. This is disgusting”*. Participant 7 claimed that *“I watched “Boş Beşik” film with my daughter Arzu as crying why they do not give her daughter back. I tried to tell my daughter it is not real; it is a film”*. As can be seen in Figure 18, 18% of the participants shared their feelings as being entertained. The participants are influenced by the story and genre of television serial, and transfer their feelings. For example, participant 6 pointed out that *“I got pleasure when I watch”* and Participant 8 pointed out that *“I like comedy serials. The person can laugh while watching at least*. Then, 18% of the participants shared their feelings as *“curiosity”*. Participant 5 asserted that *“In the past, I believed the television serials because they cheated but now, I do not believe”*. In addition, 9% of participants shared their feelings as *“stressful”* and *“relaxed”*. Sensitivity has the highest ratio. This means that the content of the television serials is generally sensitive. This ratio is related to the

preference of the participants. They decided to watch those television series. “Wondering strategies” might be utilized in television series to continue to attract the attention of the audience. Curious has the second highest ratio, just as cheering, cheerful is the first sign of fun. Television series make the audience cheerful regarding scenario/scenes. However, television series also cause stress for the participants. All of those issues could be related to the stories of television series and how they are told.

4.1.8 Meaning of “Family” for the Participants

Regarding the main purpose of the present study, the meaning of family was examined to reveal how participants figure out the family. This might be related to how participants interpret family in the Turkish television series. Figuring out of the family was not totally similar or different from each other. Each of them tried to define “family” according to their expectations or what their families are in real life. Participants’ responses are presented in Figure 19.

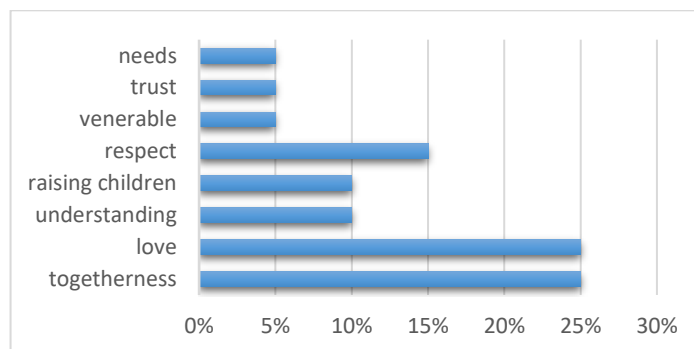


Figure 19. Meaning of “Family” for Participants

The answers of the participants can reflect their way of understanding “family”. The participants are around over 50 years old. Moreover, they currently live in their nuclear families, rather than their root families. Their descriptions could be made in the light of their current families, reflecting their current families’ features or what they expect from their families. The participants express the meaning of family under eight themes.

First, 25% of participants defined “togetherness” and “love”. Participant 1 stated that *“being together and trusting each other”*, Participant 4 pointed out that *“Family ties are very important and family means that being together.”* Participant 6 asserted that *“We are real and I love my children too much”*, Participant 7 mentioned that *“Showing respect and love to each other in good and bad days. Family is not fighting suddenly. Family members should support each other due to not conflict”*. Participant 9 claimed that *“being together and having love. This is a venerable union. This also means trust at the same time”*.

Then, 15% of the participants stated that the meaning of family was “respect”. Then, 10% of the participants mentioned family as “understanding” and “raising children”. Participant 2 said that *“In my family, main point is understanding”*, Participant 5 stated that *“This is understanding”*.

Lastly, 5% of the participants mentioned family as “venerable”, “trust”, and “needs”. Participant 8 stated that *“I do not know how I can define. I can only say what I have. My children and my wife.”* Participant 10 asserted that *“In the past, it was my parents. But today, it is means that my children.”* Participant 11 claimed that *“Family means that being together with my children because there is not any husband. I suffered from violence from husband and lived difficulties.”*

The answers show that the participants expect to be connected to one another in their families, or they are connected according to percentages. The meaning is given as “love”. Participant 3 said that *“Loving each other and showing respect and revere to elders”*. Every relation maintains a sort of need, and the love is one of them. Therefore, the participants look for love, or qualities they already have in their families, e.g.,

respect, understanding, venerability, and trust. These are needs that are satisfied by interpersonal communication.

4.1.9 “Family” Concept in Turkish Television Serials

After questioning the meaning of family for participants, the family “concept” was examined to discern what families mean in Turkish television serials. Almost all Turkish television serials, in one way or another, involve different forms of “family”. As mentioned in the literature review, defining family is not easy and depends on the concept. Therefore, participants’ claims are based on their understanding. For example, in one sense, the main characters belong to a nuclear family. They are married heterosexual couples and have children. Some others are the traditional extended Turkish family type, i.e., they live with a root family. In contrast to other television serials, *Ulan İstanbul* portrays people who have no blood relations or relation in any traditional sense of family. Figure 20 illustrates the family concept in Turkish television serials.

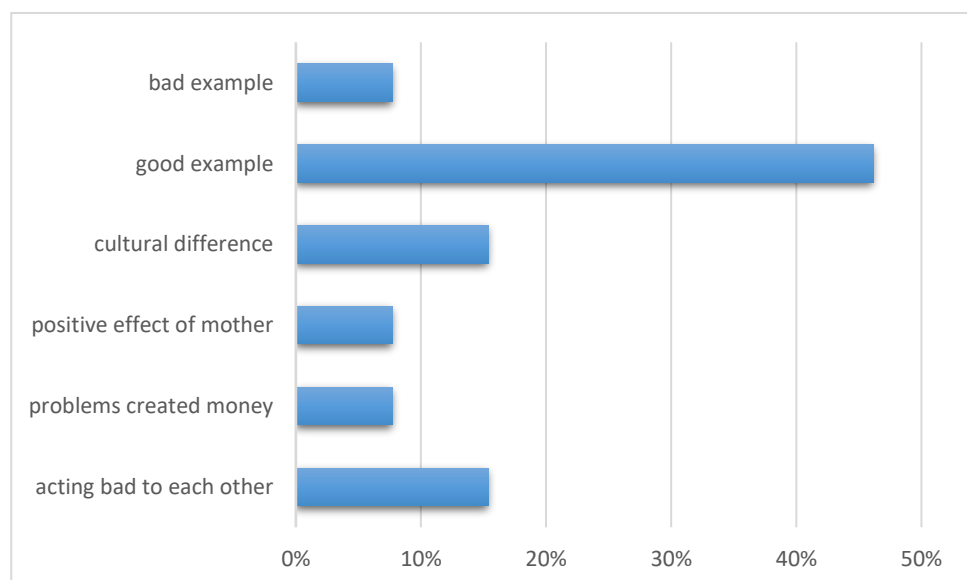


Figure 20. Percentages of “Family” Concept in Turkish Television Serials

The figure of families in television serials was determined, and different answers were gathered. These answers are associated with the participants' interpretation of the family. Figure 20 presents the views of the participants about family in television serials. The participant's answers are under six themes: good example of family (46%). Participant 1 said that *"Some of them are bad, some of them are good. Like real life"*. Participant 2 asserted that *"some of them are seems to be real, some of them are not. In addition, some of them are fact because the story is adopted from people."* Participant 6 mentioned that *"There is a warm family in Aramızda Kalsın. I like it. They open their house's door to everyone. They behave warmly. They are favorable. They give me what I miss."* Participant 8 stated that *"family serials are perfect. Participant 10 "Some families are really fake however some of them really behave too well to each other."* In addition, *"acting bad to each other and cultural differences (15%). Participant 9 said that "Experiences of life. There are poor-rich differences"*. Participant 11 pointed out that *"Families in television serials do not make me feel that are real. Even I know; they are fake I watch them."* problems created by money, positive effect of mother and bad example (8%). Participant 7 claimed that *"I do not like any of them. They always cheat each other and all of them are bad people. There is no sing regarding humanity. Goods are always stupid."* Being a good example as a family could include good connection and love among family members. Participant 4 mentioned that *"family ties are very important and family means that being together."*

4.1.10 Representation of Fathers According to Turkish Television Serials

The concept of the "father" in Turkish television serials was determined. Figure 21 shows the participants' views about the representation of fathers in Turkish television serials.

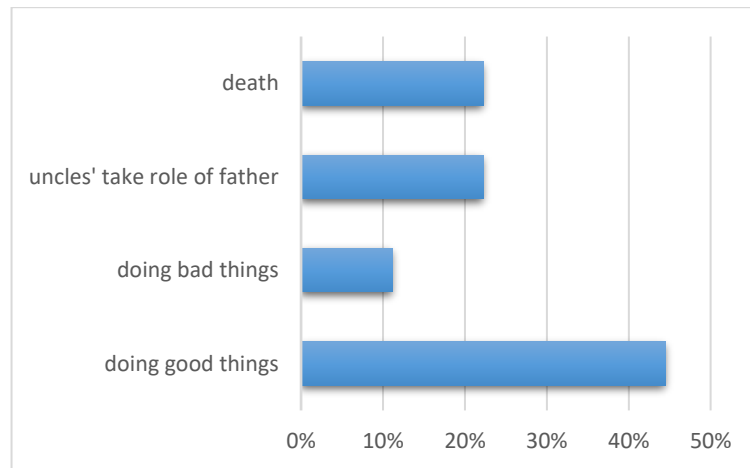


Figure 21. Representation of Fathers according to Turkish Television Serials

Participants were asked about representations of father figures. The answers provided background information about the ideal father and non-ideal father. The subjective descriptions might be based on individual experiences of the role of the ideal father non-ideal father. In Turkish culture, the fathers are “the captain of the ship”. Fathers distribute responsibilities to the family members. The morality side of the families is also controlled by the fathers. However, the father’s image is not totally matched with Turkish Cypriots. Figure 21 presents the participants’ views about how fathers are represented in television serials. These are: doing good things (44%). Participant 2 stated that *“fathers are seemed good”* Participant 6 said that *“some fathers are totally father perfect. Some of them can sell his child”*, Participant 9 said that *“generally fathers are best. They are in best role”*, Participant 10 mentioned that *“Some of them are really like ours”*. Uncles' take role of father (22%), death (22%). Participant 3 pointed out that *“fathers are death”*, Participant 11 mentioned that *“One of them is death, uncles are bad person in Karagül. He is good and be partial to his children however he passed away in Kurtlar Vadisi”*. And doing bad things (11%). Participant 1 claimed that *“Some of them are bad, some of them are good. Like real life”*.

4.1.11 Representation of Mothers According to Turkish Television Serials

Following the concept of family, the representation of mothers in Turkish television serials was probed. Figure 22 shows the participants' views about the representation of mothers in Turkish television serials.

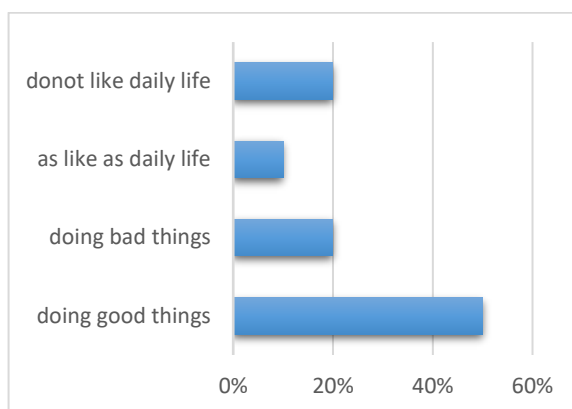


Figure 22. Representation of “Mothers” according to Turkish Television Serials

The participants were asked about the representations of mother figures. The answers were given with background information about ideal and non-ideal mothers. The projective descriptions can be related to individual experiences. In Turkish culture, the mother has an important role in the family. The main control of the house is carried out by the mothers, and the mothers maintain all of the needs of the family members. Figure 22 presents the participants' views on how mothers are represented in the television serials. Participants point out their views about mothers in television serials under four themes. These are: doing good things, doing bad things, do not like daily life and as like as daily life. First of all, doing good things (50%) has a highest percentage among other themes. Participant 4 pointed out “*Mothers are addicted to each other. Mothers sustenance family*”, Participant 6 stated that “*some of them play as a real mother, however, some of them play as fake. Real mother loves her children and fives importance. In addition, she should behave warm*”, Participant 11 asserted that “*In Kurtlar Vadisi, old woman always prays for her son. In Karagül, woman is*

partial to her children". Doing bad things (20%). Participant 2 said that "*In Anım Yazılır, the mother harms her daughter*", Participant 7 mentioned that "*I do not like any of them. They always cheat each other and all of them are bad people. There is no sing regarding humanity. Goods are always stupid.*" Participant 10 claimed that "*I do not like mothers, they allow her children to make mistake*" Do not like daily life (20%) and as like as daily life (10%). Participant 9 mentioned that "*3 types of mother are in television serials who are principled, warmhearted and do it whatever they want*". Individual criteria are the main determinants for interpreting these percentages.

4.1.12 Summary of Data Collected from Focus Group Interviews

Five different focus group discussions were performed in order to find out the participants' views on their favorite television serials. The discussions began with ordinary dialogues to establish a warm environment to facilitate more sharing. Childhood experiences were a range of discussions. This question was aimed to indicate what they did in the daytime and nighttime. In this respect, childhood experiences and difficulties were discussed. Storytelling, helping with the housework, growing vegetables, lacing, house-visiting and playing outside were the most-repeated activities.

These activities express collaboration and more oral-sharing. Due to the lack of technology, people learned news by sharing what happened around them. For instance, almost all conversations started with "Did you hear be?" (in the way of Turkish Cypriot Speech). They shared what they did in the daytime or what they learned from city center/ capital city (Lefkosia/Nicosia) (Şehir: in the way of Turkish Cypriot Speech).

Before industrialization and development, people mostly shared time with their neighbors. Today, the neighborhood as a social unit has decreased. The following interview question concerned when they had a television set.

4.2 Analysis of Researcher's Diaries

The current study has a qualitative research methodology. Therefore, the researcher aimed to reflect her own self in the form of a diary. In this section, use of the reflective diary enabled self-understanding and reflection on different views.

In this context, the researcher shared her understanding and reflection on nine selected Turkish television serials. In addition, watching television is related to sharing a common activity with her family. In this sense, the researcher generally preferred prime-time television programs.

In this section, analyses of the researcher's diaries are presented under three sections. These are: general views on Turkish television serials, family relationships in Turkish television serials, and effects of Turkish television serials on audiences.

4.2.1 Aramızda Kalsın Turkish Television Serials

Aramızda Kalsın is one of the Turkish television serials which is used in the present study. The story of Aramızda Kalsın influenced the researcher, and she began to watch Aramızda Kalsın on Thursdays. She followed all of episodes of Aramızda Kalsın and kept diaries concerning them. Diaries were categorized under three subtitles: "What does the researcher generally think about Aramızda Kalsın?", What kind of family relationships does the researcher see in Aramızda Kalsın? And "What is the influence of Aramızda Kalsın in her opinion?".

What kind of family relationships does the researcher see in *Aramızda Kalsın* Turkish television serials? And “What is the influence of *Aramızda Kalsın* in her opinion?”

In light of the first category, *Aramızda Kalsın* was based on middle-class and ordinary family relationships, and motivated the researcher to follow it. Relationships and the story of *Aramızda Kalsın* can be assumed as a part of daily life in an average economic class of a family in Turkey because the story of *Aramızda Kalsın* is not about rich family members’ relationships or lifestyles in Istanbul. The story and relationships in this television serials are similar to the potential audiences’ profile of those who follow *Aramızda Kalsın*. Each episode of *Aramızda Kalsın* gave a different sense and scenario/scene of daily life relationships in light of comedy-drama as a genre. Audiences can come across these sorts of relationships in daily life in Turkey. When compared with other serials, family relationships in these episodes interest the researcher. In addition, *Aramızda Kalsın* can be assumed to be a helper to keep audiences away from stress and engage in the story because *Aramızda Kalsın* showed an example of fun in working-class or middle-class people in Turkey or in Cyprus.

These relationships were generally based on family members’ problems (work, school, love, marriage, neighbors, and relatives) and relationships of family members. Family members (who also do not have blood relationships) in *Aramızda Kalsın* are appreciated, and they express love for each other and try not to make each other upset. Moreover, their lives and relationships have moral values. In this sense, the researcher attempted to point out how empathy was shown in relationships of family members in *Aramızda Kalsın*. For example, the relationships of mother-son, mother-daughter, wife-husband, father-son, father-daughter, and other relatives were generally intended to understanding each other. They also tried to solve problems together in their home.

For example, mother roles were presented in two of the main characters. These are Hüsne and Yadigar. They are attached to their children. However, the mother of Mahir is not similar to Hüsne and Yadigar. She left Mahir and did not visit for a long time. Three father roles are shown in *Aramızda Kalsın*. One of them is represented by Bahattin. He is the husband of Hüsne. He is the best representative of fathers because he does whatever is needed for his children. Furthermore, he expresses the same love for each member of his family. Another father figure is Yadigar's ex-husband. He cheated on Yadigar, and he left his son and daughter. He did not care for them for a long time. Cheating and lying were also issues in the family relationships of *Aramızda Kalsın*. Love and emotional relationships also constituted critical issues for all relationships. Moreover, cultural context and class differences were given as reasons for ending some relationships. Especially, Ceylan's first engagement ended because of cultural and class differences between Ceylan's family and her ex-fiancé's family. In addition, Yadigar's relationship was also finished due to cultural differences.

Audiences could gain something from watching *Aramızda Kalsın*. In the researcher's eyes, audiences can enhance themselves and feel recharged, as in a meditation. Furthermore, the combination of comedy and drama with warm and funny relationships help audiences to enjoy themselves greatly. Thus, audiences could get rid of stress by focusing on the fun and joy in the television serial. The meaningful relationships among family members in *Aramızda Kalsın* could evoke the audiences' empathy in their own relationships. Moreover, audiences can look forward to the next episode.

4.2.2 Arka Sokaklar Turkish Television Serial

The second Turkish television serial is *Arka Sokaklar*. The researcher kept her own field notes about *Arka Sokaklar* regarding "What does the researcher think generally

about Arka Sokaklar?”, What kind of family relationships does the researcher see in Arka Sokaklar? And “What is the influence of Arka Sokaklar in her opinion?”

The story of Arka Sokaklar was based on detective stories of Turkish police in İstanbul. Although a new story in each episode is given, repetition of stories is inevitable in Arka Sokaklar. However, Arka Sokaklar can help audiences to keep themselves busy and not become bored.

Secondly, Arka Sokaklar is generally based on police families. However, each family has its own characteristics and style. The main character Rıza Baba (Father Rıza) has an extended family and lives with his daughter, his daughter-in-law, and his grandchild. All of the family members work in his house. The second family is Hüsnü’s. He has four children in middle-class life in İstanbul, and one relative also lives with them. Hüsnü only works, and supports nearly six people. The third family is Mesut and his son. He is in the single parent role. He raises his son alone in İstanbul, and tries to cope with the difficulties of being single parent in a larger city. He also has numerous problems while raising his son and managing his own life (i.e., he was a drug abuser). In the context of the family issues of Arka Sokaklar, police families in İstanbul have serious risks and difficulties in their daily lives because of their occupation. For example, each family member of Arka Sokaklar came across serious problems in İstanbul (e.g., cheating, drug abuse, kidnapping, physical violence). At the same time, police families in Arka Sokaklar have financial problems and struggle to manage them. Family members try to cope with these risks and problems together. Arka Sokaklar represents different family styles of police families in İstanbul. However, all police families act as one family unit to cope with their problems. The

favorite characteristic of families in Arka Sokaklar is helping each other unconditionally.

The researcher assumed that Arka Sokaklar helps audiences to keep alert about family life in a large city, e.g., İstanbul. Numbers of criminal risks and dangers are directly shown in Arka Sokaklar in the daytime and prime-time. This repetition can lead audiences to be on alert. At the same time, some funny moments occur that help audiences feel enjoyment. Although Arka Sokaklar is a police-serial, family relationships have the priority, and their support for each other is highlighted. Traditional Turkish characteristics are central in Arka Sokaklar.

4.2.3 Gönül İşleri Turkish Television Serial

The third Turkish Television serial is Gönül İşleri. The diaries of research on Gönül İşleri comprise “What does the researcher think about Gönül İşleri?”, What kind of family relationships does the researcher see in Gönül İşleri? And “What is the influence of Gönül İşleri in her opinion?” The story of Gönül İşleri was based on the relationship of three sisters and their love issues with their father. Almost all episodes contain a love problem of a sister with her partner. The genre of Gönül İşleri is not totally obvious because it is neither a total comedy nor a totally family serial.

Humorous relationships among family members are also found in Gönül İşleri. The show also has particularly powerful performers in Turkish television and cinema. This was a good opportunity to attract potential audiences. Although Gönül İşleri had powerful performers, it finished early. In the context of family relationships, they were generally based on a single-parent and his three daughters’ love problems. The father had difficulties to manage his relationships among his daughters, and thus the elder/oldest daughter assumed the role of the manager in the family. Regarding

empathic understanding, the elder sister in *Gönül İşleri*, tried to show an empathic understanding to the rest of the family members. The rest of the family members also attempted to do their best for each other. The sisters tried to show people how to handle a sometime difficult life.

In *Gönül İşleri*, audiences can experience pleasure, and watch the experience of love and sister relationships in the family. Thus, importance of brotherhood and sisterhood can remind the audience to value their own siblings. Unfortunately, the length of *Gönül İşleri* was too short, even though famous performers took roles in this serial.

4.2.4 Güllerin Savaşı Turkish Television Serial

The fourth Turkish Television is *Güllerin Savaşı*. The researcher diaries of *Güllerin Savaşı* were categorized under three subtitles: “What does the researcher think generally about *Güllerin Savaşı*?”, “What kind of family relationships does the researcher see in *Güllerin Savaşı*? and “What is the influence of *Güllerin Savaşı* in her opinion?”.

At the beginning of the serial, the story of *Güllerin Savaşı* was different from the ending because it was almost all about class differences and love issues. All episodes of *Güllerin Savaşı* included pain and suffering of love and family problems. The show also included a disabled character. However, the serial was seemed to show that relationships are artificial when compared with daily life.

The sense of family relationships in *Güllerin Savaşı* seemed far removed from the daily lives of poor people because they cannot easily relate to rich people. In the light of empathic understandings of family relationships in *Güllerin Savaşı*, comparisons and ambition did not allow for empathy among family relationships. At the beginning of

the serial, the sisters tried to support each other, but one of them did not. They did not understand what was going on in their lives. The serial generally focused on love issues, and each character focused only of her or his love problem. The difficulties of poor people were presented as the main part of the story. The television serial can bring “prejudgment” regarding the impact of class differences on relationships.

In short, poor and rich families, and class differences, were main topics of this serial. This was based on a poor-girl and rich-boy love relationships. Love, cheating, and cultural problems occurred in family and love relationships. Tragedy and sadness in this serial were often caused by boredom. This may have also bored audiences.

4.2.5 Karadayı Turkish Television Serial

The fifth Turkish Television is Karadayı. Researcher diary on Karadayı was categorized into three sections. These are: “What does the researcher generally think about Karadayı?”, “What kind of family relationships does the researcher see in Karadayı? and “What is the influence of Karadayı in her opinion?”.

First, “What does the researcher see in family relationships in Karadayı?”. The story could be amazing for audiences because it includes mystery. The main character (Mahir) intended to prove that his father was not a murderer. The main character was a very popular actor in his previous projects. Thus, the serial already had its own attraction in influencing audiences to watch. However, the representation of violence was too intense in this serial.

Regarding family issues in daily life, family members were connected to each other even though they did not have blood relationships. The serial was based on the power of family relationships, respect, love, and sacrificing, even though the main part of the

story of family relationships in Karadayı was not based on blood relationships (the father of Mahir does not have blood relationships). Furthermore, expressing empathy is common in the story of Karadayı. Finally, the show presented the importance of love in our daily lives. This could make audiences happy

4.2.6 Karagül Turkish Television Serial

The sixth Turkish Television is Karagül. Reflective diaries of the researcher on Karagül were categorized under three sections: “What does the researcher generally think about Karagül?”, “What kind of family relationships does the researcher see in Karagül? And “What is the influence of Karagül in her opinion?”.

The story of Karagül was based on the eastern part of Turkey. Love, struggles, and difficulties in relationships were generally represented. Discrimination is a very important problem in this serial. Thus, the story of Karagül was also based on pain and suffering of family members in their relationships. It is also based on differences between eastern culture and western culture in family relationships in Turkey. The cultural values of Turkey are shown well in the serial. Violence was the main shortcoming because it was frequently used to solve problems. Karagül and complex family stories are covered in this serial. The main characters cry in almost every episode, the numbers of episodes are great. Thus, audiences could not have a chance to get pleasure in Karagül because they only witness tragedy.

4.2.7 Küçük Ağa Turkish Television Serial

The seventh Turkish Television is Küçük Ağa. Researcher’s diary on Küçük Ağa are divided in three parts: “What does the researcher generally think about Küçük Ağa?”, “What kind of family relationships does the researcher see in Küçük Ağa? And “What is the influence of Küçük Ağa in her opinion?”.

The topic of Küçük Ağa was children and the family serial. This was related to a child character Mehmet Can. He acted in Öyle Bir Geçer Zamanı, and it was one of the most favorite Turkish television serial in the 2010s. The story of Küçük Ağa was quite nice and gave the viewer a pleasant feeling. In addition, the story of Küçük Ağa was exciting because each episode featured a different adventure of Mehmet Can. The story of Küçük Ağa was funny, and was not boring. However, the serial also contained violence and kidnapping, and the family always faced difficulties in their lives.

Empathic understanding and common sense were represented by the mother of Mehmet Can. She came from a family which had Western values. She was a doctor and a well-educated woman. She tried to teach respect and love. At the same time, she looked for empathic understanding from her husband. Class and cultural differences were represented in regards to family and marriage issues. The relationships of the main characters were generally related to their differences.

Küçük Ağa gave energy to audiences from its continuity of story and funny moments. Regarding happiness, the power of love was ever-present. However, Küçük Ağa included violence in nearly all of the episodes. Repetition of the content of each episode led the serial to feel somewhat meaningless.

4.2.8 Ulan İstanbul Turkish Television Serial

The eighth Turkish Television is Ulan İstanbul. Reflective diaries on Ulan İstanbul were categorized as: “What does the researcher think generally about Ulan İstanbul?”, “What kind of family relationships does the researcher see in Ulan İstanbul? and “What is the influence of Ulan İstanbul in her opinion?”.

Ulan İstanbul was a unique Turkish television serial because the story of Ulan İstanbul was based on a constructed family (family members do not have blood relationships) and a cheating group of people. Ulan İstanbul was mainly based on a cheating concept in İstanbul. However, family members could meet up for common purposes and did whatever was necessary for each other. They attempted to increase their welfare, and they generally helped each other.

Positive energy and the funny comments of the fake family members were obvious in İstanbul. At the same time, the power of love was strong. However, cheating ways were a main part of the story.

Ulan İstanbul could help audiences to question the reality of their relationships in life. Furthermore, this serial could highlight the importance of family unity. Sometimes, however, love relationships are used to cheat people or steal from them. Nevertheless, love relationships are powerful, even in fake relationships in a fake family.

4.2.9 Yalan Dünya Turkish Television Serial

The ninth Turkish Television is Yalan Dünya. Researcher's diary on Yalan Dünya are categorized under three sections: "What does the researcher generally think about Yalan Dünya?", "What kind of family relationships does the researcher see in Yalan Dünya?" and "What is the influence of Yalan Dünya in her opinion?".

The story of Yalan Dünya is reflected by the main scenarist/storyteller of the serial, who is smart and funny. Thus, the story of Yalan Dünya is not at all boring. Although some audiences could think that there are many meaningless issues, all of these issues contain social significance. Yalan Dünya was a comedy, and made the audience feel good.

Regarding family issues, the story of *Yalan Dünya* was not too far or too close to daily life in Turkey. Although representations of empathic understanding seemed not to be included, audiences could see the hidden messages of the episodes. In addition, the way of family relationships included cultural and class differences in romantic relationships. Cultural and class differences were represented with the help of humor. Moreover, *Yalan Dünya* could give audiences positive energy, and made them feel energetic. This style could help audiences reduce daily life's stress.

4.2.10 Summary of Analysis of Researcher's Diaries

The researcher kept reflective diaries on nine Turkish television serials (*Aramızda Kalsın*, *Arka Sokaklar*, *Gönül İşleri*, *Güllerin Savaşı*, *Küçük Ağa*, *Karadayı*, *Karagül*, *Ulan İstanbul*, and *Yalan Dünya*). These reflective diaries were presented above. These reflective diaries covered how family relationships were represented and how these serials had effects on audiences. In this way, the researcher shared her own reflective diaries from her own perspective.

4.3 Findings from Facebook Like Pages of Nine Turkish Television Serials

In this section, findings are presented in the light of posts on *Facebook Like Pages* of the nine Turkish television serials. As already mentioned in Chapter 3, posts were categorized into nine sections per each television serial. This includes the definition of each television serial, comparison with other serials, sharing views about the scenario/scenes and characters, suggesting and complaining about each television serial, and asking for information about any issue in each serial.

4.3.1 Audiences' Views on Turkish Television Serial *Aramızda Kalsın*

Audience comments on official *Facebook Like Page* were collected to see what they thought and posted about *Aramızda Kalsın*. First, audiences' posts showed how they

defined *Aramızda Kalsın* and how they interpreted scenario/scenes and characters of *Aramızda Kalsın*. In addition, the posts showed whether audiences were content or satisfied with the show. Categorizations are presented in Table 3 (see Appendix G). These posts were collected as data among the most commented posts of each month from September 2014 to June 2015.

The first categorization is about the definition of *Aramızda Kalsın*. It included 20 issues. These twenty issues were generally positive: nice, natural, wonderful, enjoyable, special, comic, super, and unique family serial. These definitions also included audiences' feelings and what they gained from *Aramızda Kalsın*. These are: watching with amusement, waiting impatiently, watching with pleasure, smiling and crying, fainting with laughter, preventing stress, look forward to Thursdays, only unique following, loving the serial, and giving peace. These categorizations were based on episodes' posts on *Facebook Like Pages* by different numbers of audiences. Therefore, these posts are not generally very long. These adjectives can mostly be used in similar contexts many times, and the audience almost always defined *Aramızda Kalsın* in similar ways.

Using these platforms is not compulsory. Therefore, audiences can be more willingly to comment, and those comments can be more reliable and valuable. In addition to using adjectives for *Aramızda Kalsın*, audiences compared *Aramızda Kalsın* with other Turkish television serials. The comparison included good points of *Aramızda Kalsın* rather than other serials and included specific reasons to watch *Aramızda Kalsın* instead of other serials. These good points are related to the genre of *Aramızda Kalsın*'s story. For example, audiences' claims show that *Aramızda Kalsın* is not far from "their daily life" and they could feel pleasure while watching it. For instance, one audience

member stated that “Aramızda Kalsın gives similar pleasure with ‘Canım Ailem’”. Some audience members stated their views as generally. “Inappropriate serials continue” and “some serials continue over many years”. These comparisons also included complaints due to the audiences’ reactions to the early ending of the serial.

Another category is the scenario/scenes and scenarist/storyteller. Audiences’ views and complaints were about the early ending of Aramızda Kalsın. Audiences also mentioned scenario/scenes considering the family and family relationships. In posts, there were some suggestions about couple relationships. Some audiences shared their views as “Civan and Yedigir should be together”, “I don’t confirm forbidden marriage of Ceylan and Ali without permission of their families”, “Couples should take permission from their parent to get married”, “Ali and Ceylan should be together”, and “If Hüsne gives birth a baby boy, Bahattin will be happy”. Those comments included criticism with a sense of morality from audiences. In addition to commenting on couple relationships, audiences also mentioned general views on relationships in the family. These are: “I hate discrimination of Hüsne, she did discrimination between Arife and Ceylan. Hüsne behaved worse to Arife”, “The last episode was painful and Bahattin (father of the family) was alone”. Thus, the relationships of Aramızda Kalsın were criticized. However, audiences shared expectations for Aramızda Kalsın as well. For example, audiences stated that if Hüsne gives birth to a baby boy, Bahattin will be happy. This is a kind of benefit for the scenarist/storyteller, who could include this in future episodes.

Audiences also shared their views about characters in the light of their relationships and their personal characteristics. For example, Hüsne is the mother’s figure of Aramızda Kalsın, and positive characteristics of Hüsne are generally highlighted as

being the mother in *Aramızda Kalsın*. Audiences used some adjectives to define Hüsne: favorite, comic, super, adore, wonderful, faith with laughter, and natural. These comments might show that Hüsne is acceptable as a mother's figure. In addition to Hüsne, Bahattin and Battal are also mentioned as good people and good adjectives are used to define them: sweeties, wonderful, and super. However, audiences shared negative views about Ceylan as cruel because of her style to Ali. Ali is the son of their family friend, and he loves her. However, she did not care about him because he is uneducated and he works as a worker with their families. Ceylan started to care about Ali when her fiancé left.

As mentioned above, audiences' views include suggestions and complaints about *Aramızda Kalsın*. Those suggestions and complaints were generally done in parallel with postings from some episodes. For example, audiences complained and shared their reactions about the television channel (Star TV) and producer of *Aramızda Kalsın* because they did not maintain the audience's needs. Audiences would like to watch it more. In this sense, audiences collected electronic signs to extend the broadcast of *Aramızda Kalsın*, and audiences generally mentioned their views as; "Aramızda Kalsın should not be finished", "The ending of this serial is very fast and early", and "Aramızda Kalsın should be extended". These complaints also included some warnings to the television channel and producers. Audiences also stated, "People shouldn't follow and watch Star TV".

In addition, audiences asked to watch *Aramızda Kalsın* more. However, the television channel or producer did not take this consideration into account. In short, the television serial is assumed to be a "family" serial, and is enjoyable, helps people get rid of stress, and mentions the family and couple relationships.

4.3.2 Audiences' Views on Turkish Television Serial Arka Sokaklar

Arka Sokaklar is one of the long-running Turkish television serial, and still has a large audience since 2006. Each episode has a unique story Arka Sokaklar has 212,102 followers on official *Facebook Like Pages*. In addition, nearly 80 non-official *Facebook Like Pages* were created for Arka Sokaklar fans. The story of Arka Sokaklar is based on the adventures of police in İstanbul. The main characters are police in this serial. Official *Facebook Like Pages'* posts were collected from one of the most commented posts every month (September 2014 to June 2015).

Table 4 shows how audiences viewed Arka Sokaklar (see Appendix G). Arka Sokaklar is different from other serials because it was broadcast during the daytime on the same channel on weekdays. First, audiences' definition of Arka Sokaklar is mostly positive. For example, audiences defined Arka Sokaklar as 'perfect', 'wonderful', 'family serial', 'super', and 'it is our serial', 'police serial', 'nice', 'fantastic' and 'action'.

In addition to definition by adjectives to Arka Sokaklar, audiences shared their feelings about Arka Sokaklar. These sharings are: waiting for Arka Sokaklar impatiently. "Mondays are meaningful with Arka Sokaklar", "We can enjoy while watching", "We cannot be bored", "Arka Sokaklar helps us learn lives in İstanbul" and "Arka Sokaklar helps me relax". In addition to defining Arka Sokaklar, Arka Sokaklar also compared with some serials. This comparing started to done after the decision of changing television channel of Arka Sokaklar. The audience tried to persuade producers to not change television channel and express what they get used in this serial. While comparing with other serials, multiple stories and non-boring stories of Arka Sokaklar create differences on audiences' eyes.

Regarding scenario/scene, repetition is the main problem of Arka Sokaklar. Stories are generally repeated and the group of police tries to solve problems in İstanbul. At the same time, some missing points are visible in Arka Sokaklar and audience are aware of missing points in the scenario and some scenes. Therefore, audience criticized these points. In the light of family relationships “Hüsnü and his family”, “Rıza baba and his family”, “Meshud and his son”, “Aylin”, “Ali and his family” are well-known family examples in Arka Sokaklar. Nearly all family members and family problems came across problems and the bad events. They support each other for solving their problems. Some audience complain for this circle.

4.3.3 Audiences’ Views on Turkish Television Serial Gönül İşleri

Gönül İşleri had a short-term broadcast period in 2014-2015. However, Gönül İşleri had 30,801 followers on *Facebook Like Pages*. Additionally, numbers of non-official *Facebook Like Pages* were opened for Gönül İşleri. These Facebook Like Pages were not the only platforms for audiences. Audiences also use Instagram and Twitter, as well. Moreover, popular performers took roles in Gönül İşleri, some of which acted on popular shows since the 1990s, e.g., Süper Baba. Süper Baba was on the air in the 1990s, and the main character (Servet) took a role in this serial. She also took a role in Yaprak Dökümü, and Yaprak Dökümü was adapted from a novel and was a long-running serial. The second performer is Saadet, she played a role in Wonderful Century (Muhteşem Yüzyıl), and this serial was broadcast in several countries and was one of the most popular serials abroad. These performers already have numbers of followers and fan groups.

While focusing on posts of audiences on Gönül İşleri, this section shows what audiences thought about Gönül İşleri under nine categories. This categorization of audiences’ views is presented in Table 5 (see Appendix G). These posts were collected

from the beginning of the session (September 2014) and the ending of the session (June 2015).

Audiences' posts were categorized within the first category as "How did they define Gönül İşleri?" under selected posts. 19 similar adjectives were used to define Gönül İşleri. These adjectives are: 'nice serial', 'perfect', 'wonderful', 'super', 'family serial', 'funny', 'unique', 'meaningful', and 'quality'. These adjectives could reflect characteristics of the serial in audiences' eyes. In addition to these adjectives, the audiences shared what they gained by watching Gönül İşleri, and what Gönül İşleri meant for audiences. These are: 'giving happiness', 'helping for laughing', 'Sunday's wonderful and lack of stresses', 'watching with love', 'waiting for Sundays impatiently', and 'only following this serial'.

Views of audiences were extended by comparing Gönül İşleri with other serials. Audiences mentioned that Gönül İşleri was meaningful and should continue more, instead of other ridiculous serials. Furthermore, some audiences compared it with sexist serials, e.g., Yazın Öyküsü. They complained that "Gönül İşleri will not be broadcast more because it had a good quality and did not involve sex and absurd scenario/scenes". Some audiences also shared their suggestion by comparing it with other serials as well. For example, these audiences stated that "Please continue Gönül İşleri as long story as like as Çocuklar Duymasın". In addition to sharing views on Gönül İşleri, they stated, "We saw Timuçin, we want to see Mavi as well from Hırsız Polis". These views show that audiences know what they expect and want from any Turkish television serials.

The audiences also extend the content and utilize it for their own reasons. For example, one audience member suggested that the followers of *Gönül İşleri* should *Yazın Öyküsü* as an alternative. In the comparison section, audiences' posts reflect that expected and acceptable family profiles were represented in *Gönül İşleri*. The comparison also showed that long-running serials are not much more acceptable, even though they have sexist and ridiculous families in the story. The one serial (*Çocuklar Duymasın*) which has an acceptable family profile in the story, is also a long-running and family serial. In this context, audiences wish to watch *Gönül İşleri* as a long-running serial, such as *Çocuklar Duymasın*.

Categorization of audience views on scenario/scenes nearly all related to the early ending of the serial. Audiences did mention positive feelings at the end. For instance, some audience members pointed out that “The story of *Gönül İşleri* is enjoyable”, “I love their story” and “I like to watch their stories”, “The ending is amazing”, “The ending is wonderful” and “This is very nice”, and “Thanks to storyteller for not writing drama. We enjoyed too much with my family”. In addition to positive comments, some audiences gave some negative comments about the serial: “You put wrong place band on *Yılmaz*'s head”, “At the beginning, I was watching with pleasure, but now, it is ridiculous”, “If *Yılmaz* will not play only one episode, the serial will lose rating”, and “*Sevda* cried too much last week, enough for her and we want to watch *Bedir* as laughing”. One audience member stated, “I am fed up”. In addition to criticizing, audiences shared suggestions for *Gönül İşleri*. Some examples from audiences were: “Why *Saadet* did not accept *Kemal* as partner and she should not turn *Asrın*. *Saadet* should accept *Kemal* as partner” and “*Asrın* deserves second chances by *Saadet*”. All of these views of audiences are based on some general and some specific episode content and story.

Additionally, audiences' views involve about some characters in *Gönül İşler*. Some comments are: "All actors and artists were very good and super", "They are quality actors and artists", "They are super", and "They are different actors and artists". These posts show that audiences are pleased with the performers in this serial. For example, Servet and Yılmaz were mentioned together by many audience members. They mentioned that "I love them", "They are sweet", and "We don't full with the happiness of Servet and Yılmaz". Furthermore, Yılmaz was often mentioned by audiences: "Yılmaz is very sweet. God gives him a healthy life", "He is super", "He is funny", "He is emotional", "Yılmaz keeps this serial provokes interest. He plays well", "Mediterranean men", and "Timuçin Esen plays well". Saadet was also mentioned by some audiences. These are: "I love you Saadet", "Selma Ergeç is a good artist. She took a role in *Muhteşem Yüzyıl, Asi, Ses Cinema film*", and "She is a good artist". In addition, Saadet and Kemal were mentioned together by audiences: "Saadet and Kemal are being shown as less" and "Saadet and Kemal were very beautiful", "I will boycott to Sevda and Bedir's love. I support Tibet and Sevda's love", "I watch this serial for Sevda and Bedir", and "I am sad to Bedir. I hope nothing will happen." In addition, Muzaffer was mentioned as being funny.

Audience's comments show characteristics of performers in serial. Then, some of the audience shares their suggestion for the story in a way of defining and sharing alternatives for relationships in the serial. This sharing comprises two parts: what they expect from this serial and where they were not pleased with other serials. Especially, audiences shared their views on a romantic relationship in this serial. This can be related to the story of this serial, and the three sisters and their lovers. Audiences' posts involve suggestions about *Gönül İşleri*, and they asked to start this serial again and extend its story: "Please, should start *Gönül İşleri* again", "Storyteller can extend

story”, “This serial should continue long period”, and “This serial should continue until of them have babies as like as Çocuklar Duymasın”. Among those posts, one audience member asked to finish this serial.

Facebook Like Pages are also used to obtain information about Turkish television serials. Thus, official *Facebook Like Page* of Gönül İşleri might be used for the same reason. Some non-Turkish spoken audiences look for subtitles for Gönül İşleri on the official *Facebook Like Page*. Moreover, some arguments were done among audiences, and these arguments were not related to this serial and they use these platforms for personal needs.

In short, expectations of audiences were not considered by the television channel or producers. This serial involves an unexpected love story, cheating and telling lies, but important points can be found. Having a baby can be the reason for rescuing a marriage, even when the marriages or relationships are going badly. Audiences do not criticize having a baby to rescue the marriages because they asked all the couples to have babies.

4.3.4 Audiences’ Views on Turkish Television Serial Güllerin Savaşı

Güllerin Savaşı started in the summer session, and this serial is one of the popular television serial in 2014-2015. This popularity is visible on online platforms. The official *Facebook Like Page* is one of the most popular online platforms. In this section, audiences’ posts on the official *Facebook Like Pages* of this serial are presented under nine categories. This categorization is given in Table 6 (see Appendix G). The data were based on only collected data from specific days of each month from the beginning of the session (September 2014) to the end of the session (June 2015).

First, audiences' posts categorized "how they defined the serial". Audiences defined *Güllerin Savaşı* considering seven issues. These seven issues are positive adjectives: 'good', 'beautiful', 'nice', 'arrogant or pretentious', 'super', 'one of best in last years', and 'exciting'. The dictionary meaning of adjectives is not far from one another. Nevertheless, individual preferences of audiences might differ.

Defining and sharing of views of audiences on *Güllerin Savaşı* are also extended by comparing with other serials. Thus, audiences utilized the *Facebook Like Page* of *Güllerin Savaşı* to share their other serials. "Kaçak Gelin is not fine regarding topics and being first rating", "Güllerin Savaşı is powerful even though the day of broadcast in weekend and Kiraz Mevsimi is broadcast in same day", and "Paramparça is a good one". Audience expectations play a much more critical role in this comparison.

Audiences generally began with analyzing the scenario/scenes and story of the serial. Audiences of *Güllerin Savaşı* do not always support its content. Thus, audiences debate and point out what they support and what they do not support with reasons. Audiences mostly complained about the story of *Güllerin Savaşı* and warned the scenarist/storytellers so many times to change the story. For instance, one audience member said that "You should change the story. If not, we will not watch any more". After these sorts of postings, the scenarist/storytellers of *Güllerin Savaşı* did what audiences asked. The reaction of audiences influenced the producers and television channels to actualize these sorts of changes in the television serial. The administrator of the *Facebook Like Page* of *Güllerin Savaşı* announced that "we changed our scenarist/storytellers".

Some audience members supported the scenario/scenes, but some criticized them. For example: “This is like classic Turkish cinema scenario/scenes” and “Someone should prevent scenarist/storyteller”. Furthermore, one of the audience members criticized *Güllerin Savaşı* and mentioned that “Inconsistent moments are in the serial. Scenarist/storyteller should be careful to get rid of inconsistent situation”. Some audience members also found the scenario/scenes to be absurd, awful, meaningless, and they called *Güllerin Savaşı* the worst. Therefore, they planned to not watch it anymore and stated their alternatives scenarist/storyteller to make it better. They stated: “Scenarist/storyteller does opposite things what we say”, “Lovers should be together”, “Lovers did what they want and do not listen other”, and “Scenarist/storyteller should find a way of change scenario/scene”. In addition to alternatives, they shared their expectation to scenarist/storytellers and claimed that the scenario/scene of *Güllerin Savaşı* is unrealistic. Audiences shared what they did not like and what they wanted. Thus, audiences’ views include criticism and expectations. Those desires were not met by the scenarist/storytellers of this serial.

Regarding characters, some of the audience mentioned their views on *Gülru*: “*Gülfem* is stupid” and “*Gülfem* is forever”. *Ömer* was also criticized and supported, and *Mert* was criticized by some audiences. Some audiences viewed *Mr. Salih* in a negative way: “I am fed up from *Mr. Salih*, he always falls down even saying your daughters will be late at home”. Lastly, one audience member mentioned that “*Çiçek* is a fat girl”, “*Çiçek* and scenarist/storyteller should find alternative characters for serial” and “*Çiçek* is a fat girl and became artist with force”. These views can also be related episodes’ contents.

Audiences also had to list their suggestions to maintain their expectations of *Güllerin Savaşı*. These are: audiences stated that characters should be powerful and should do something to watch, and they stated that this serial should change a day of the serial. Examples of some views from audiences are: “Gülru should be a powerful woman not as a child and this serial will be continued”, “If change day of serial, the rating will increase”, and “You should do something to watch”. These suggestions have provided a good profile of audiences.

Regarding characters, some audience members liked some characters, while some of them did not. Individual differences influenced views of audiences. In family relationships, scenario/scenes were also investigated by audiences. Transmediated views and expectations are valuable for each television serial to identify the needs and expectations of potential audiences.

Audiences also complained about the story of *Güllerin Savaşı*. They warn the television channel and serial, as well. For example, some audience members said that they could not follow the television channel because of low quality of story, they did not like the way of the scenarist/storyteller, and they would like to give up watching: “I cannot follow from television channel and website quality is low”, “Scenarist/storyteller made Gülru stupid”, and “If serial continues in this way, ratings will decrease”. Complaints of audiences also continue about the role of performers. At the beginning, positive comments were made for this television serial about characters and scenario/scene. However, this positivity slowly was lost, and audiences started to criticize the scenarist/storyteller. Thus, audiences began to make suggestions, e.g., changing of serial day and changing characters’ situation. Audiences also mention

what should be done to improve the television serial due to continuing to follow the television serial.

In short, audiences' views generally include criticism about *Güllerin Savaşı*. These criticisms are about the meaningless of scenario/scenes and inconsistency. Despite the negative aspect of this television serial, the same audience did not give up on it and asked for new information about this serial. Furthermore, non-Turkish speakers look for translations of this serial. However, negativity continues regards to characters' physical appearance. Some views of audiences illustrate that childish appearance of women, fat girl, and unkind man are presented in this serial. Followers of *Facebook Like Pages* do not only comment about this serial, they also mention other serials to follow. Some audience also share work opportunities for housewives. Moreover, unrelated *Facebook Like Pages* are suggested. Audiences asked some requirements from official *Facebook Like Page*, but there is not any visibly responsible manager or administrator to reply to audiences. Some audience members also used curses while posting their own views. Furthermore, sexist comments were made regarding female characters.

Regarding family issues, father-mother relationships, siblings, lovers, and wife-husband relationships are mentioned. Audiences did not criticize the relationships siblings. However, audiences were not satisfied with daughter-father relationships (Mr. Salih and his daughters). Therefore, some audiences found this serial to be a fake. Official *Facebook Like Pages* sharing other television serial which are broadcast in Kanal D/ Channel D are: *Şeref Meselesi*, *Poyraz Karayel*, *Acil Aşk Aranıyor*, *Beş Kardeş*, *Güneşin Kızları*, *Kalbim Egede Kaldı*, and *Yazın Öyküsü*. These are shared

over the official *Facebook Like Page* of *Gönül İşleri*. It also shared other television programs and films, including *Kara Kutu* and *Çakallarla Dans 3 Sıfır Sıkıntı*.

4.3.5 Audiences' Views on Turkish Television Serial *Karadayı*

Karadayı was another popular Turkish television serial which had famous performers. Thus, the popularity of *Karadayı* was related to the success stories of the main performers in their previous works. This popularity was obvious on social media platforms and the ratio of liking and following of *Karadayı*. Each post on the timeline of *Karadayı* of *the Facebook Like Page* had nearly at least 100 posts when compared to other serials. Details of audiences' views on television serial are presented in Table 7 (see Appendix G).

First, audience posts are categorized within how they defined *Karadayı* under 25 issues. Some of them are adjectives among 25 issues. These are: 'nice', 'best', 'super', 'legend', 'unforgettable', 'wonderful', 'unique', 'great', 'perfect', 'good', 'meaningful' and 'admirable'. In this context, audiences expressed meaning of watching and what they gained by watching *Karadayı*. Some of the audience expressions are: 'waiting for Mondays impatiently', 'helping for loving Mondays (the first work day of the week)', and 'help to learn what is love'. Moreover, some audience members shared thoughts with details that *Karadayı* told people love is, and *Karadayı* was not nice. Furthermore, *Karadayı* was defined as different from other serials: "others cannot full place" and "5 stars serial, kings of Mondays and believer".

In addition to defining *Karadayı*, *Karadayı* was also compared with several serial. The main character Kenan İmirzalıoğlu's previous works were mentioned a lot in this comparison. Some audience members pointed out their views for coping with *Ezel* and

Deliyürek. These are: “Ezel and Karadayı were great. But Ezel was number one”, “I am watching Kırgın Çiçekler but Mahir is not in it, only Feride plays in”, “Deliyürek, Ezel and Karadayı are very nice and unforgettable”, “I want to watch similar serial as like as Ezel and Karadayı”, “This serial likes Ezel”, “Karadayı finished early. Kurtlar Vadisi still continues”, “Arka Sokaklar will continue in 10th sessions”, “Karadayı should finish with happiness when compare with Deliyürek”, and “Babam ve Oğlum and Karadayı were perfect because of Nazif Baba (Çetin Tekindor)”. In addition, audiences mentioned Kurtlar Vadisi, Kırgın Çiçekler and Arka Sokaklar. Another main character of Karadayı was Metin Tekindor. His work was also mentioned by one audience member: Babam ve Oğlum (cinema film).

Audiences shared their views more than other serials within details. Audiences mentioned expectations from Kenan İmirzalıoğlu, the influence of serial, and criticized the scenarist/storytellers, i.e., communist scenarist/storytellers y. Initially, some audiences generally mentioned the scenario/scene of Karadayı as a love story. Some audience members' thoughts are: “I admire love story”. They said that the “Ending of Karadayı was amazing”. However, some audience members mentioned that the ending of Karadayı is sad and bad. They pointed out that “Ending is bad and meaningless” and “At the end of the serial, ‘any animal was not injured’. Some audience members claimed that Karadayı makes a connection with real life and characters, and they warned the scenarist/storyteller that “Women scenarist/storytellers should go and make lance”. Moreover, some audiences gave positive comments about the scenarist/storyteller. They said that the “Scenarist/storyteller did a good job”, but some audiences criticized scenario/scenes and shared their feelings about Monday without Karadayı, i.e., it was meaningless. Missing points of the serial in a story were determined. In this context, they wanted to get information. The ending of Karadayı

was criticized, considering the Turkish style of “happy ending”. One of the audience members asserted that “Typical Turkish serial endings: This finished with happiness”. However, some audiences wished to finish early, and they also wished to finish happy. Furthermore, audiences estimated stories of the next episode, and one of the audience members said that the “Scenarist/storyteller should finish the serial with happiness”.

In addition, several audience members asked for information about the television serial fragments. Thus, they mention their feelings about serial, i.e., being happy, sensitive excitement, relaxation, and gratitude. For example, one of the audience members said that “If I have a son, I will give name Nazım Deniz”. Some audience members commented on the last episode positively, e.g., wonderful, super, attractive, crazy, celebrate team, surprise, good, and nice. Some others said that the last episode was negative, i.e., sad ending make me sensitive and eight audience members criticized the content of it.

Regarding characters, audiences mentioned some characters too much and some of them not at all. First, the main character of Karadayı is Mahir (Kenan İmirzalıoğlu), and Mahir was mentioned by audiences. Another main character of Karadayı is Feride (Bergüzel Korel). Feride was mentioned by audiences. Audiences shared their views about relationships of characters in Karadayı. Audiences did not only focus on characters separately. For example, numbers of audiences stated that all of them missed Feride and Mahir. Some audience members’ views are: “Feride and Mahir are good to each other”, “Feride is most beautiful bride and Mahir is most beautiful bridegroom”, “Wonderful couple”, “happiness to them”, “Feride and Mahir love is perfect”, “Best couple ever was seen”, and “good representation of love. None can love each other as like as both of you”.

Savcı Turgut was mentioned by audiences. One audience member mentioned Barut and Nazım Deniz. Savcı Turgut, Barut, Nazım Deniz, and Çetin Tekindor-Nazif Baba were also mentioned by audiences. Some of the views are: “Every serial of Kenan İmirzalıođlu is perfect”, “He is a perfect man”, “He will only play in cinema films”, “I wish to see in similar serial again”, “He is a good actor”, “He is better than Kıvanç, Polat, Burak Çevik” and “Kenan İmirzalıođlu’s real life love relationship is criticized”. Audiences shared their views about Bergüzal Korel Feride: “She is a beautiful bride”, “Feride is very different in this serial” and “Feride is beautiful”. “We miss them”, “They are good to all”, Audience views’ about Turgut “Best one is “Savcı Turgut””, “Turgut did the same”, and “Turgut will be ended”. Audience views’ about Nazım Deniz, who is Feride’s and Mahir’s son. His name is mentioned many times at the end of the serial. Mostly, this name refers to left-wing political views. Lastly, Çetin Tekindor: Nazif Baba: was mentioned in positive ways. Some of the views are: “Good actor”, “Father (expression of a good father), “Savior angel”, and “Manly man”.

Audiences shared their suggestions about Karadayı. One audience member asked for a repetition of the serial, extending it to a full-length film: “This serial should continue” and “This serial should have a cinema film”. One audience member also suggested that Mahir (Kenan İmirzalıođlu) should play in the advertisement (“Kenan İmirzalıođlu should take a role at least in advertising”). Some audience members said that Karadayı should not be finished. Some audience members stated that “You should not finish it” and some others asked for an extension of a similar context of the serial: “We miss you, please come back soon with another great television serial Kenan İmirzalıođlu and Bergüzal Korel”. To sum up, the audience expressed their deep interest in the characters of the serial and their admiration for the serial.

Even though audiences mentioned mostly positive things about Karadayı, some audiences did complain. Some audience members were not satisfied with the decision of the channel to finish, and one of the audience members did not like the content of the last episode and the advertising during the broadcast. They said that: “You finished a wonderful serial”, “15-20 mins were the good part of 115th episode”, “I am sad about Monday’s lack of Karadayı”, and “This includes numbers of advertising”.

Among 115 episodes’ posts, most were done about the episode that ended the serial. The love relationship was most important for audiences. Their expressions were wide, and audiences were so excited with expectation. For example, some audience members wanted to see a happy ending. Love and the father figure of Mr. Nazif were mentioned as a good father, which gives meaning to the last point of the serial. Audiences focus on political issues and claim that the scenarist/storytellers are left-wing-oriented. Mahir (Kenan İmirzalıođlu.) was compared with the previous serials that he acted in serials. They also criticized the scenarist/storyteller over some absurd episodes or stories. However, they told the scenarist/storyteller “well done”, as audiences got what they wanted. Audiences wanted to watch similar serial or cinema films with the same characters. In addition, audiences defined serial with numbers of positive adjectives with explanations. There are not only positive relationships in the serial. Feride and her father relationships are bad. However, Mahir and his father’s (Mr. Nazif) relationship is perfect.

4.3.6 Audiences’ Views on Turkish Television Serial Karagül

Karagül is one of the most popular Turkish television serial in the study, and still continues to be broadcast with Arka Sokaklar. Karagül is also different from other Turkish television serials with regards to the official *Facebook Like Page*. The official *Facebook Like Page* of Karagül shares audiences’ comments, which were stated via

Twitter, and those claims are shared systematically on the official *Facebook Like Page*. This sharing brings new dimensions to audiences for Karagül.

Views of audiences were collected from new sessions of 2014-2015. Audiences' views were categorized under nine issues. Table 8 shows this categorization (see Appendix G). The data are based on only collected data from specific days of each month from the beginning of the session (September 2014) to the ending of the session (June 2015).

Audiences defined Karagül under 12 items: three audience members claimed that "legend", "top", "Karagül is loving", "Fans of Karagül", and "Quality"; "Very nice", "Wonderful", and "Respectful"; and "Number 10", "magnificent", "Being boring", and "Reality of Anatolian". Some of these items are adjectives and some of them are expressing feeling of audience. Audience who would like to watch Karagül more, they shared positive comments on about it. Also, some additional posts were shared. For example, one audience tried to explain meaning of Karagül. According to the audience, girls were called "Karagül" and "black rose" at Halfeti because they look like Arab girls. Their faces are black until they are going to get married.

Family relationships in Karagül are mentioned in negatively. For example, one audience said that "Everyone gradually die, I feel that I am watching Yaprak Dökümü". In this way, audience compared Karagül's bad ways with other serials. With this respect, audience also shared suggestion to solve these meaningless relationships in family. In addition to, Ebru has been found as a main character in Karagül. Audience also complained about scenario/scenes. They were not content of suffering in Karagül family. They generally mentioned that there is not any justice in this serial. At the same time, some audience were not contented from extending of the serial because this

extention made this serial meaningless. Audience also looked for happy ending for this serial however, the audience were not satisfied ending of Karagül because of missing point in story.

4.3.7 Audiences' Views on Turkish Television Serial Küçük Ağa

Küçük Ağa was shown for one year. The official *Facebook Like Page* was utilized to collect audiences' views about Küçük Ağa. During the data collection, numbers of non-official *Facebook Like Pages* of Küçük Ağa were found. This shows the popularity of Küçük Ağa in social media platforms. Reachability of social media can be the reason to engage and show interest in the television serial. These platforms allow audiences to join for free and share their own views without restrictions. Audiences mostly stated positive things about Küçük Ağa. However, this does not mean that they did not criticize the television programs.

Küçük Ağa was generally defined as “a children’s serial”. The main character was a child. The story of Küçük Ağa was based on the adventures of Mehmet Can (the main character). Some non-official *Facebook Like Pages* were created with the name of the main character (Mehmet Can). The characters of the serial also influence the popularity of the serial, as well as the story.

Views of audiences were collected from new sessions of 2014-2015. Audiences' views were categorized under nine issues. Table 9 shows this categorization (see Appendix G). The data are based on only collected data from specific days of each month from the beginning of the session (September 2014) to the ending of the session (June 2015).

During this period, defining and describing of the serial was performed. Positive comments could be assumed regarding the intention of using *Facebook Like Pages*. When people are interested in something, they want to get information about it. At the same time, today's people are not generally apart from Internet technology.

The positive comments generally show how this serial have been interpreted "over one session". This defining could be the reason for watching the serial. The audience can be a mother, father, or child. At the same time, the age group of audiences was wide.

Some audiences said that *Küçük Ağa* is "amusing". Furthermore, they defined *Küçük Ağa* as "a lovely serial". The serial was also defined as beautiful, nice, and good. A similar understanding is valid for those adjectives. These definitions were given because of individual differences. While defining *Küçük Ağa*, successful adjectives were utilized. At the same time, this serial was compared with other serials. The serial was also defined as a family serial by some audiences and also a comedy family serial. In addition, the television serial producers stated that *Küçük Ağa* is a family and comedy serial.

Family relationships were presented to have a husband, wife, and children that are connected by blood. Audiences stated that "we can watch altogether" because it is a family serial. This serial is sensible for each member of the same household.

In addition to positive comments about *Küçük Ağa*, audiences shared their feelings that *Küçük Ağa* caused them to feel "sad" and "upset". Those claims can be related to the story of *Küçük Ağa*. Many posts were related to the unexpected ending. Therefore, those issues were main discussion points.

The *Facebook Like Page* is generally followed by a group of people who like the serial. However, all audiences cannot like a show equally. Therefore, criticism and complaining were done about the content, which made them feel sad and upset while watching. These criticisms continued about the scenario/scene and scenarist/storyteller of *Küçük Ağa*. For example, similar stories in each episode made some audiences feel bored. Especially, Mehmet Can always wrong and unexpected things in almost all episodes. In addition, Ali violates people.

Audiences of *Küçük Ağa* mentioned other serials, as well, in their posts and they were not pleased with other serials, and called them absurd. They were not satisfied with the early ending of *Küçük Ağa*, and were angry about the absurd serials regarding their criteria. Some audiences mentioned stated: “Why are you finishing even though numbers of absurd and meaningless serials continue?”, and “Absurd serials should be ended”. One audience member mentioned a mafia serial and said that: “Erler Film and Aydın Dogan are blamed because they prefer mafia serial instead of family serial”. Some audience members said that “We were watching *Ulan İstanbul*, they finished it. Now you finished *Küçük Ağa*. Absurd serials continue”, “*Küçük Ağa* does not have chance with *Survivor*”, “*Küçük Ağa* can be started as like as *Çocuklar Duymasın*”, “*Kara Kutu* is a worse and meaningless”, and “*Aşk Yeniden* starts that’s why *Küçük Ağa* finished”.

Regarding scenario/scene, audiences posted their views. Some audience members shared negative feelings about the ending of *Küçük Ağa*. Some audience members pointed out that ending of *Küçük Ağa* was sad: “This sort of serials makes upset society and affects negative their emotions” and “This was a family comedy but ending with dram, tragedy. The scenarist/storyteller and performers should give up this job”.

Numbers of audience members asked for information about why Küçük Ağa ended, to learn when fragment of serial will be broadcast, and to question the scenario/scene. For example, one audience member determined that: “There is no any airbag in car?” Audiences also shared unrelated posts to open new topic or issues for their own purposes. Fifteen audience members called the television serial a film. Some audiences found the serial absurd and they were not pleased with the ending of Küçük Ağa. Moreover, some audiences wished to not finish it. However, some audience members also stated their positive expectation about the ending, and positive comments about the serial, i.e., wonderful, lovely, super, very nice, criticism scenario/scene, negative, and criticism channel. Audiences mentioned that children watch, as well. Some audiences mentioned that “This serial name should change as (Kadersiz Çocuk) A lack of fate child”, “Children watch this serial. Where is common sense?”, “Mehmet Can is escaped among 3 episodes, therefore it finished” and “My 7 years old daughter also criticize the story of the serial”. In this context, some audiences criticized the scenarist/storyteller and criticized the meaningless ending of the serial. Five audience members tried to estimate what would have happened and mentioned damage of their psychology.

In addition to previous issues, audiences’ views included characters. Regarding the mentioned characters, one audience member mentioned Mehmet Can’s grandfather (Zeki Alasya), and said that “He passed away in real life”. Four audience members mentioned Marry (Ali’s lovers), and said that “She should leave the serial” and “If Marry does not leave, lots of people will not watch it any more”.

Audiences’ posts also involved solutions for non-working points of Küçük Ağa, suggestions for the television channel and producer. They said that Küçük Ağa should

be finished with happy moments, change the time of Küçük Ağa, and Kara Kutu should not be broadcast: “This serial could have been finished in happy moments”, “Küçük Ağa should be shifted old time and Karakutu should not be broadcast”, “We are waiting to start a new channel”, and “We should complain scenarist/storyteller to Pana film and Erler film”.

Audience posts included complaints about this serial. Initially, audiences complained regarding the decision of the channel about finishing. Audiences also asked for information, but could not get any. Thus, one audience member complained about the lack of information and content of other serials. Three audience members complained about the scenarist/storyteller and Panama Film: “Finishing is a wrong decision”, “no one gave any explanation”, and “enough! Too many fighting in the serials”

Küçük Ağa was a funny children’s and family serial, as mentioned above. Children were watching this serial, as well as other family members. The adventures of Mehmet Can gave shape to the serial. Additionally, the love relationships of Sinem and Ali, jealousy problem, class differences, cultural differences among marriages, and the power of root family issues were in the serial. Moreover, adventure of Mehmet Can and mother-father roles of Sinem and Ali always caused problems. However, Ali used violence in every episode. Even though audiences complained about the bad ending of the serial, no one complained about the violence problem of Ali in every episode.

In addition, audiences complained regarding the repetition of stories in the serial, and claimed that it made the audiences bored. Among the comments, there is no sharing about mother-father roles, even though they called it a children’s and family serial.

Moreover, audiences were not happy with the early and dramatic ending. They criticized the scenarist/storyteller, the channel, and the producers.

One question raised in my mind is “Why do television serials have official *Facebook Like Pages*?” The posting does not involve answers to audiences’ questions. *Facebook Like Pages* generally were based on the debates of audiences.

The story of the last episode was criticized greatly. Some audiences said: “You damaged our psychology. We watched this serial with our children. This way of ending could create traumatic effect”. The last episode finished with a traffic accident, and the main characters died. In this point, audiences shared some suggestions to end in a good way. Instead of a traumatic ending, all family members could be together and live together.

4.3.8 Audiences’ Views on Turkish Television Serial Ulan İstanbul

Ulan İstanbul was not a long-running serial. However, it had numbers of followers on official online platforms and non-official online platforms (e.g., *Facebook Like Pages*). Ulan İstanbul was not similar to the other eight Turkish television serials regarding broadcast platforms. This serial began being broadcast on television and then moved to the Internet platform. Thus, people paid money to watch it for a while. The data on the official *Facebook Like Page* of Ulan İstanbul were collected from September 2014 to June 2015, and the data were presented under nine categories. This categorization is given in Table 10 (see Appendix G). As mentioned in Chapter 3, the categorization was related to the most commented posts of each month. Audience posts were categorized under 18 issues, with respect to the defining way of Ulan İstanbul.

These issues are; “super”, “very nice serial”, “the best one”, “very good”, “wonderful”, “amusing”, “lovely”, “funny”, “brave”, “clever”, “joyful”, and “entertaining”. In this context, audiences also shared what they think and feel about this serial. These are: they are waiting for Mondays impatiently and this serial “gives love and peace” for them. Those posts are nearly all positive. They were pleased with the story overall. When broadcast platform was changed, the reactions of audiences also changed. They then shared their views generally on this change of platform.

Audience posts included other serials, as well. These posts were based on criticisms of the television channel or producer of television serial. One of the audience members mentioned that “numbers of meaningless television serials still continue, however, amusing brave and clearly work is finishing”. At the same time, three audience members mentioned alternatives “Beş Kardeşler can be finished, Ulan İstanbul may start in its place”, “I will boycott Beş Kardeşler and I will not continue to watch on the Internet, I hope it shifts from the Internet to television”, and “Beş Kardeşler should not be broadcast”. Audiences mentioned that “Early ending of Ulan İstanbul is possible because Suskunlar also finished early”, and one audience member also mentioned that “Today is the day of Karadayı”. In this way, audiences stated their views and pointed out new stories.

In regards to scenario/scene, audiences shared their views. They gave positive comments to the scenario/scene: “Amazing. I will watch 30 episodes more. Thanks to all” and “I will not miss any episode”. Some audience members stated negative comments about the scenario/scene and asked for information. Furthermore, their views showed criticism for shifting from television to the Internet. Some of examples

are “If this serial will finish, I will not watch Channel D any more”. “I watched all by paying money”, and “One episode was taken 1000000 likes why it was not broadcast”.

Some audience members asked the reason for its ending, and four others criticized paying money to watch it. One audience member warned the channel. The official *Facebook Like Page* of Ulan İstanbul claimed that they looked for five women administrators. This sort of posts was seen for the first time. Moreover, audiences expressed expectations about the ending. One audience member expressed her or his views about the digital broadcast: “People do not give their food should be a film. Other audience members shared unrelated posts.

Additionally, audiences stated their views about characters. For example, some audiences mentioned Yaren and shared their views as: “I miss adventure of Yaren, Derya, Karlos, Ferdi, Bahadır, Kandemir”, and “Bahadır is best one and Kandemir should come back on television, I cannot watch over the Internet”. Audiences mentioned Karlos and Yaren together, stating that: “They are a super couple”. One audience member mentioned Derya, Hayati, and Marşuka: “I miss Marşuka”, “Hayati is one of reason for watching the serial”, “I miss them”, and “Everyone is perfect”.

Audiences also suggested that Ulan İstanbul should be brought back. Audiences shared their thoughts as: “Please, bring the serial back”, “This serial should continue on television instead of Internet”, “Doğan Holding should buy this serial”, and “Broadcast on an unnecessary television channel”. Three audience members advised changing the channel, i.e., Acun Ilıcalı TV 8 and asked for help from Acun: “Acun should take it to TV 8. This will be very nice”. Some audience members suggested that Ulan İstanbul could continue on television instead of the Internet, and said that the “producer of Ulan

İstanbul can raise price of each episode and continue to broadcast”, “Ulan İstanbul should come back television channel because 1500000 of people were watching fragments but now 150000 people are watching. This number will decrease. You will not gain profit, also, we will not enjoy any more”, “producer of Ulan İstanbul should organize monthly campaign to pay and broadcast on the Internet”, and “Serial day should change from Monday to Saturday”. In addition, some audience members mentioned that audiences should not finish. Some asked that Ulan İstanbul should be free over the Internet: “This should be free”. One audience member said that the day of Ulan İstanbul should be changed.

Audiences also complained about the serial at some points. Nine audience members mentioned that they were not satisfied regarding the decision of the channel about finishing. Eight audience members complained about shifting from television to the Internet. Nine audience members wanted to boycott Channel D. Four audience members complained about paying money to watch, and one audience member did not like the content of serial. Some views were: “Why you passing from television to the Internet”, “Everyone does not have the Internet at home”, and “You finished fast”.

This serial is based on cheating people. This is different from other serials because at the beginning of session, it started on television and end of the session, it finished on the Internet platform. Audiences had watched for free on television, and then they paid money to watch it over the Internet.

In short, this serial had started last summer and this period was not included in the major competition because fewer serials were on the air in the summer period. Audiences were not happy with story of the serial at the beginning. None criticized

cheating and lying. They commented only on: funny, amazing, enjoyable serial among collected comments. This serial represented: “Fake” family, “secret love”, and “way of cheating people”. However, audiences did not criticize those issues. At the final stage, they criticized paying money and moving from television to the Internet without an explanation. This is the first example of applying this transition from television to the Internet. Meaningless sharing and liking were done, and audiences also utilized the page for their own purposes.

Advertising of other serials and programs was done on the official *Facebook Like Page* of Ulan İstanbul. These included: Güneşin Kızları, Güllerin Savaşı, Şeref Meselesi, Beş Kardeşler, Kalbim Ege’de Kaldı, Yazın Öyküsü, Poyraz Karayel, Arka Sokaklar, and Kurtlar Vadisi Pusu. Çakallarla Dans 3 Sıfır Sıkıntı was also stated as a cinema film. The Beyaz Show was also advertised by the page. In addition to television program-sharing, recipes for desserts or other food were shared on the official Facebook Like Page of the television serial.

4.3.9 Audiences’ Views on Turkish Television Serial Yalan Dünya

Yalan Dünya was a popular comedy television serial, and did not generally have similar characteristics to other session’s serials. A well-known comedian and show man (Beyazıt Öztürk) was a main character in this serial. Gülse Birse was the scenarist of this serial and a successful comedian (Gülse Birse). The popularity of the characters was not limited to this serial. More than one performer also was in advertising, their way of speech became a trend among a variety of people, “Vasfiye Teyze”.

Furthermore, the popularity of Yalan Dünya continued over social media platforms. Numbers of social media accounts were created for Yalan Dünya, in addition to official ones. Official accounts were opened by the television channel (Channel D) and

producer of *Yalan Dünya*. For the present study, the official *Facebook Like Page* of *Yalan Dünya* was used for data collection numbers of people that liked the page and followed *Yalan Dünya*. In the following Table 11, audience posts were divided under nine categories to illustrate the way that the audience transmediated stories of *Yalan Dünya* across the *Facebook Like Page* (see Appendix G). Postings were nearly all positive about *Yalan Dünya*. The data are based on collected data on specific days of each month from the beginning of the session (September 2014) to the ending of the session (June 2015).

The defining of this serial as categorized under eight issues. These eight issues are based on positive adjectives to define *Yalan Dünya*: “Enjoyable family TV Serial”, “successful serial” and “comedy serial”, “lovely serial”, “quality serial”, and “nice serial”. In addition to positive adjectives, audiences shared what they felt and reasons for following *Yalan Dünya*: “*Yalan Dünya* was a way to get rid of stress” and “*Yalan Dünya* is only serial which I follow”. Thus, audiences used positive adjective to define *Yalan Dünya*.

After an unexpected end, audiences became angry at the television channel and producer. Audiences began to mention reasons why they wanted *Yalan Dünya* to continue. In this way, audiences compared it with other serials which did not make sense, such as *Yalan Dünya*, regarding quality. In the *Facebook Like Page* of *Yalan Dünya*, other serials were also mentioned in audience comments. Some of them support *Yalan Dünya*, while other do not. Some of the audience quotes are: “Enjoyable family TV serial starts late, however, *Kurtlar Vadisi* is a wildness serial and stupid serial that is broadcast before my child sleeping hour in prime-time”, “Why not

broadcast Kurtlar Vadisi” and “Scandal/outraged decision of Channel D. Yalan Dünya is a tension television serial. Arka Sokaklar is broadcast on old time of Yalan Dünya”.

Audiences shared their views by giving examples of television serial and programs, e.g., Ulan İstanbul, Beyaz Show (Show program), Kaçak Gelinler, Karagül, Kurdish serials, terrorist serials, and erotic serials. Some audiences mentioned that “Channel D is a lie without Ulan İstanbul and Beyaz Show” and “Only Kaçak Gelinler remains”. One serial audience member used the Yalan Dünya Facebook Like Page to say, “Karagül should continue”. The rest of the posting criticized other serials: “Because of absurd serials, time is not suitable for Yalan Dünya”, “Why do absurd serials continue?”, “Disgusting serials continue”, “I did not open television channels which broadcast absurd, family, gossip issues until Yalan Dünya”, “This is finished because other serials are erotic”, and “Kurdish and terrorism serials are keeping to broadcast”.

Then, audiences mentioned their views about the scenario/scenes and scenarist/storyteller, as well. The last posts were basically related to the early ending of Yalan Dünya. The scenarist/storyteller’s political view was stated. In this way, audiences showed that they were aware of their ways and warned the scenarist/storytellers. In addition to political views, they again warned the scenarist/storyteller, and pointed out the wrong content of Yalan Dünya. Some audiences told the scenarist/storyteller she or he should be careful about voting for the government, “Gezi events caused to late time broadcast”, “I hope the content of it will not change”. Audiences were not content about the broadcast time and warned the television channel that they will not continue to watch because Yalan Dünya was broadcast after prime-time. Some audience members’ views are: “I will not watch because of time” and children cannot watch late time”. “Should change broadcast hour

if not bye bye”. Some of audiences claims”, “please should not finish it. I am addicted to this serial. I commit suicide”, “Television channels and producers do not play with audiences”, and “They should not finish it”. In this context, audiences asked about the reason for ending: “Why they finished this television serial, they should not finish Yalan Dünya”. In addition to warnings and complaints, audiences suggested alternative to scenarist/storytellers: “Scenarist/storyteller should change channel”.

In addition to previous suggestions, audiences suggested: “I wish you bring into Dear artist Hümayra to Yalan Dünya”, “Nur Yerlitaş can be guest artist. She can be a staff in a shopping center from where Gülistan buys clothes”. In this way, the audiences gave ideas for adding to the story of Yalan Dünya.

Audiences also posted about characters in Yalan Dünya. Vasfiye and Çağatay were mentioned specifically: “We miss Vasfiye and Çağatay” and “This team is powerful”. Audiences also made suggestions regarding the serial. These are: seven audience members claimed that the television channel should change the time; nine audience members mentioned that the television channel should the change day of the broadcast. In addition, audiences gave suggestions to each other. One audience member told another “you can follow on the Internet if the day of broadcast is not okay for you”. Seven audience members asked for help from Acun Ilıcalı to take Yalan Dünya and move it to television. Eight audience members invited everyone to boycott channel D, and stated that Yalan Dünya should be finished with a good ending. Moreover, it was suggested that Yalan Dünya should be broadcast on Fridays to get rid of stress, and “Yalan Dünya should be ended good”.

Audiences suggestion and complains were presented under a specific section: “Yalan Dünya should be broadcast urgently early time”, “Inviting audiences to like Facebook like page to show power of audiences”, and “Yalan Dünya should not finish”. Some audiences did not like the late broadcast and complained about the early ending. They said that: “Stupid Channel D”, “The classic of Channel D”, “We watched Channel D because of Yalan Dünya. After ended of serial, we will no watch Channel D”, “Why Wednesday?”, “Why not let students to watch this television serial even though most audiences are students”, “Channel D is a murder”, and “Channel D did nice serial as a toll”.

Audiences generally focused on the day and time changes of the broadcast of this serial. Yalan Dünya started in a different day and time of this session (September 2014-June 2015). It also started late. Moreover, the audience was shocked about the unexpected ending. Therefore, audiences talked about the early ending, and complained about other television serial. They provide suggestions to the scenarist/storyteller as an attractive way to keep Yalan Dünya on the air. This ending was assumed as to be a political and incorrect wrong decision of channel D.

With audiences’ comments, there is not information available or views about family relationships among characters and stories of this serial. The late starting and early ending of this serial were the main problem for this serial. Therefore, these can be the reasons for not focusing on the stories of this serial. At some point, audiences have thought the reason for the ending was the political views of the scenarist/storyteller (against the government).

4.4 Summary of Findings in a Matrix

This section presents the summary of the matrix analysis of the findings of the present study. As mentioned in Chapter 3, the present study is qualitative research, and data collection was accomplished by the researcher's diaries and field notes, focus groups interviews, and examining audiences' posts on the official *Facebook Like Pages* of nine selected television serials. In addition, methodological triangulation was used in the present study. The researcher had five focus group interviews and attended as a participant observer with a peer observer. At the same time, the researcher kept diaries on the selected nine Turkish television serials, and analyzed posts of audiences on official *Facebook Like Pages*. In this context, the researcher began gathering data through her own experience watching the serials and writing notes in the field journal.

These findings are summarized on a matrix in order to present the main points. Thus, four headings were revealed regarding the common findings in three different paths. In this way, the audiences' views were examined regarding the place of storytelling and storytelling platforms: television (1). The reasons for following television and television serials were determined (2). Reflection of television serials on audiences and feelings about television serials were raised (3). The place of family relationships in television and on social media were highlighted (4).

4.4.1 Place of Storytelling and Storytelling on Television

The place of storytelling is different in each person's life. First, forms of storytelling have a significant influence on audiences in engaging stories. Focus groups and their experiences illustrate relationships between forms of storytelling and engaging in storytelling. In this context, focus group participants initially highlighted the place of storytelling during their early childhood experiences. In their early childhood

experiences, the place of storytelling mostly differed according to “having electricity” or “not”. Having electricity indicated that “they could have a television set” or “If they did not have a television set, they could meet a television set in tele-guest at one neighbour or relatives’ houses who have a television set”.

Oral storytelling was a primary form of storytelling for focus group participants. Oral storytelling was generally utilized for main two reasons. The first one is “entertainment”, and the second is “learning”.

Focus group participants shared their experiences in storytelling. For example, they listened to legendary stories from their elders. Those stories were used to teach something to children, e.g., morality, rules, respect, love, belief, religious ideas, etc. In addition, storytelling is well-known as a widely popular activity for people. Therefore, oral storytelling can be assumed as a source of entertainment before electricity. In this context, oral storytelling is a deliberate activity for people to teach, learn, spend time, and enjoy. The content of stories were told by themselves and based on their experiences. Thus, oral storytelling is also a powerful tool to carry cultural values from one generation to another.

The place of storytelling gradually changed with life conditions, e.g., encountering a television set. Television was a preliminary form of storytelling that expressed stories that belonged to them and involved others’ stories. Engaging storytelling on television, in this way, is like oral storytelling.

Thus, focus group participants show changes in the way of storytelling in people’s lives from the past to today. For example, focus group participants stated their current

daily life agenda about storytelling and today's storytelling sharing. The content is based on Turkish television serials and shared morning coffee times.

Thus, the role of television was discussed in light of storytelling, and the significance of television was identified. For example, the significance of television gradually increased in participants' lives. When they were younger, most of them did not have electricity or a television set at home. Through storytelling, people could keep up with what was happening in their environment, and also learn new things from shared experiences. Dialogues were done about what they discussed at nighttime. Those discussions could be related to what they learned that was new. Then, they encountered television in the 1970s, and began to talk about what they saw on television. During coffee time, they started to talk about television instead of talking about their own lives. Participants of focus groups, researchers, and followers of official *Facebook Like Pages* of television serials mentioned television as being a major part of their lives. Technological changes and developments also had major influences on storytelling. For instance, the place of television is not limited to offline environments because there are opportunities to follow television on the Internet. Audiences shared their views on *Facebook Like Pages* about television serials. Thus, development of digital technology brings out opportunities to engage in television due to sharing and expanding stories of television.

In the researcher's diaries, the place of storytelling and the place of television are related to the personal interests of the researcher because the researcher followed television serials according to her needs and interests. Therefore, she made deliberate choices in television serials according to her preferences.

4.4.2 Reason for Following Television and Turkish Television Serials

The second theme is related to “reason or reasons for following television and television serials” in the matrix analysis of the present study. Television is one of the most popular scenarist/storytellers, and television serials are one of the most popular storytelling forms on television. Throughout the present study, focus groups, researcher diaries, and *Facebook Like Pages* posts were examined to identify why people watch television and television serials. The first theme and the second theme are linked. Then, the answer to the question were obtained. This is based on personal and individual needs. Thus, participants and audiences highlight their reason for following television serials. Indeed, the researcher began to share her own experience regarding Turkish television serials. The answer to the question “Why do people need to watch television and television serials?” was identified. This is based on personal and individual reasons and needs. The reasons for watching television are to be able far away from stress, to keep yourself busy, and for enjoyment. The Focus group participants stated similar explanations regarding the reasons for watching television. These explanations were “keeping oneself busy”, “relaxing”, and “television is a unique alternative”. Followers of Turkish television serials on official *Facebook Like Pages* stated their reasons as “only unique following” and “there is no other alternatives”. In short, the reason for watching television is related to gratifying needs in light of Uses and Gratifications Theory.

4.4.3 Feelings/Views about Turkish Television Serials

The third theme is “feelings/views about Turkish television serials”. The findings of the present study focused on feelings and views about television *serials*. *Five focus groups’ members, the researcher, and online audiences (Facebook Like Pages’ followers)* share their feelings about television serials. Thus, these feelings indicate

why they follow or do not want to follow a television serial. Moreover, these feelings include that what they feel and think as they are watching a television serial. In addition, these views and feelings are associated with characters, scenario/scenes, and television channels of a television serial. These feelings might be related to the personal experiences of audiences. In this way, these feelings show the level of emphatic understanding, relevancy, and objectivity of these television serial. Moreover, the influence of television serials is examined regarding feelings and views. For example, it can be interpreted as a reading novel. We read a page of novel and we can say “wow” or start to cry. The researcher’s comments were mostly related to the context and visibility of her understanding of life.

Focus group participants stated their views and understandings of television serials. Most of them criticized and stated what they did not like. Nevertheless, they followed nearly all of the serials. Moreover, some participants emphasized the relevance of the story to their lives. Their understanding and interpretation were expressed by how those serials influenced them and what messages were received from the television serials. The preferences of participants were also associated with their feelings about the television serials’ story, characters, scenario/scenes, and place. Some of them even stated that “I open television until sleep”. This certainly means that television is an integral part of them.

In addition to the researcher’s and participants’ views, followers from official Facebook Like Pages of Turkish television serials focused on similar points in detail. They mentioned how they were influenced by a television serial with adjectives, e.g., “amusing”, “amazing”, “perfect”, “great”, and “best”. Moreover, they also asked for information about the serials on social media platforms.

In short, audiences' feelings and views have been shaped by individual experiences, and are related to the message and content of television serials.

4.4.4 Family in Turkish Television Serials

The fourth theme is “family in Turkish television serials” in the matrix analysis. The current study focuses on how family is portrayed in the selected nine Turkish television serials. Family portrayal is an essential issue in the present study. In this respect, the findings of the current study highlighted what audiences, participants, and the researcher think about families in Turkish television serials. In this way, the researcher wrote her own views about storytelling of family issues in Turkish television serials. Views of the focus group participants were collected about storytelling of family issues, as well. The views of followers from the official *Facebook Like Pages* of Turkish television serials were examined to find out how they mentioned families in their posts.

The researcher noted how families' relationships in Turkish television serials were shown in the diaries for each serial. The researcher is a family and couple therapist, and therefore she emphasized the level of relationships of family members. Mother-son, mother-daughter, and father-son relationships were mentioned more than other family relationships. At the same time, the researcher identified the problem of cultural and class differences in family relationships. Those problems were generally raised in light of the marriage decision of any family member. The participants shared their views about family in television serials by giving examples from some television serials. This sharing is associated with the individual interpretations of the participants. Cultural and class differences, and the positive role of mothers were asserted as being in common with the researcher's diaries and the official *Facebook Like Pages'* comments.

If the findings of the focus group interviews, family relationships were generally evaluated in terms of representations of father and mother characters. The participants were mostly housewives and mothers. The role of the mother can be critical for them to focus on mother roles.

In addition, the participants were also housewives, and they might not have any salary from outside of the home. Economic-class differences and issues are important factors for them. In addition to the researcher's diaries and focus group's interviews, data regarding the family relationships were collected with difficulty from the official *Facebook Like Pages* of television serials. Since the researcher decided to collect data as the most commented post from every month, those posts could not be related to family issues. However, the audiences' views still involved family relationships in television serials. Similarities from the researcher's own experiences, for example, family relationships, could have attracted audiences. Mostly love relationships were criticized, which was different from the researcher's diaries and the focus group participants. Discrimination about class and culture was mentioned more regarding marriage issues. Additionally, the positive way of raising children of mothers were stated, and the good fathers' characteristics were described in detail in light of the story of the television serials. Stories of television serials are generally centered on family and family relationships. The mother-father, lovers, children, relatives, neighbors, and friends' relationships are in the foreground.

In short, interpretation of family portrayal can be related to the agenda of audiences. Their individual way of understanding is critical in this sense. Thus, the matrix analysis shows that audiences, participants, and the researcher are different from each other. However, they did meet under four common themes, as mentioned above.

4.5 Discussion

The present study is a piece of qualitative research on transmediation of families in storytelling in Turkish television serials. Preferred data collection ways were used to reveal the storytelling of family issues and trasmediated storytelling of family issues in the selected nine Turkish television serials. These ways are: reflective diaries of the researcher, focus group interviews, and online/audiences' views from official *Facebook Like Pages*. In addition to these ways, commonalities were identified and examined in the matrix analysis to show how to interpret the storytelling of families in Turkish television serials.

First, the present study aimed to show the place of storytelling in human beings' lives. In light of the findings, storytelling and sharing stories are in every phase of human beings' lives and thus storytelling is an integral part of culture (Mazalek, 2001). As Wand (2002) asserts the place of storytelling as:

A human being sits by the campfire and tells stories -the listeners laugh, cry, ask questions, grumble and shout remarks. A human being writes a novel -the readers can laugh, cry or write letters. A film runs on television -the viewers can laugh, cry, fall asleep or press buttons (p.1).

Within this respect, focus groups' participants mentioned their experiences on storytelling and they mentioned that they prefer to share stories during their morning coffee time with their neighbors. Participants drink coffee to be energetic every morning, and they visit their neighbors for morning coffee. During this period, participants share what they did and what they will do. Thus, drinking coffee is highlighted as a "societal drunk" and social activity to meet and coverse for people

(Kaplan, 2011; Özkoçak, 2009). In addition to morning coffee gatherings, participants visit their neighbors in the daytime to drink coffee (Kahve Keyfi, 2011). An advertisement of one coffee brand in North Cyprus local television channels, includes a conversation of a woman during a morning coffee gathering and they shared their agenda with each other, and storytelling starts from the morning coffee (advertisement of Girne Con Kahvesi can be seen in <https://www.facebook.com/girneconkahve/videos/828065697339896/>). Thus, people can discuss their daily lives, their neighbors, political issues, and television serials in morning coffee time. The content of their storytelling is related to their environment and interests. Thus, stories have the function of enhancing individual development, and imply a sense of cultural identity (Rodrigues & Bidarra, 2014).

In addition to storytelling in daily life, childhood memories and experiences are important parts of storytelling in human beings' lives, as the focus groups' participants claimed (Zobairi & Gulley, 1989). For example, focus groups' participants started to share the place of storytelling from their childhood's memories. They stated that major changes occurred between the 1970s and 2000s, and blamed technology for these changes. Their activities and sharing were different from today. They listened to stories from elders, and lived with legends, fairy tales, and stories that showed the "right things to do". Focus groups' participants came across technology and changes in lives by technology, therefore, they are aware of changes in storytelling because ways of communication change radically. As Manovich (2001) points out: "[T]he digital media revolution affects all stages of communication (acquisition, storage, manipulation, distribution) and it effects all types of media – texts, still images, moving images, sound, and spatial constructions" (p.19). However, technology also provides alternatives for forms of storytelling. In this context, Ross (2012) asserts that "[a]s a

result of these technological changes many new ways of producing and distributing culture have been emerging” (p. 4). Kurtz (2014) divides these influences into three types: technological, narrative, and participatory. Within this respect, focus groups’ participants shared their views on positive and negative influence of technology on storytelling.

With the development of the Internet technology and technological changes, traditional media production is also crossing boundaries and sharing multiple platforms. Also, leisure time activities have changed and adopted to technology. Regarding storytelling, people used to share their stories in verbal ways. Most of the participants mentioned oral sharing, theater, e.g., Karagöz and Hacivat. In the Turkish cinema (Gölgeler ve Suretler/ Shadow and Faces), there is one example that belongs to Cyprus and shows the past storytelling formats with regards to their childhood’s memories. For example, Gölgeler ve Suretler/Shadow and Faces was about Cypriots. The director of this film, Derviş Zaim, who is a Cypriot director, pointed out Karagöz and Hacivat and oral sharing in the film but now, numbers of engaging storytelling have increased and advances in digital technologies have an impact on the content, delivery, operation, cooperation, and organization of the broadcast (Dolye, 2010). Thus, we can assert that “[e]very new medium has given rise to a new form of narrative” (Rose, 2012). Narration is not limited to expression in one form in the story world. The expression forms of narration have been advanced by technology (Menard, 2015). Oral culture was influenced and transformed for the television serials’ format in the technology age (Cereci, 2014). Today, television serials are utilized in the place of folk stories (Çevik, 2015). In addition, audiences engage in activities that transmediate stories across multimedia platforms (Raybourn, 2014). Sharing posts on the Facebook timelines of television programs increase the level of engagement of the viewers. In this way,

numerous people participate in the same conversation over online platforms, and share what they think about television programs (Powierska, 2015).

Although human beings have continued storytelling, the content and form of storytelling have been changed. For example, participants' experience indicated that they talked what they did in the daytime, what they saw at the cinema, and what they learned outside of their home. Currently, however, they share stories from the artificial world, e.g., stories from television serials. The answer to "Why do people need to watch television and television serials?" has been identified: watching television and television serials satisfies the deep needs of individuals. This is also supported by the Uses and Gratifications Theory (Katz et al., 1974). Psychological needs are satisfied by watching a serial with a similar context to one's own life (Lu, 2000). Watching television programs also create opportunities for personal discussion and provide pleasures (Frey, Benesch, & Stutzer, 2007). Television serials can be categorized under two points: like or dislike. The reason for liking a television serials can be related to our similar experiences with that television serials, e.g., loves, happiness, illness, difficulties, etc. (Geçer, 2013).

As followers of *Facebook Like Pages* mentioned, in the past, people told stories that were related to novels, films, art, theater, poetry, and television. Today, however, people find ways to increase their voice online on social media platforms (Gupta, 2015). Active audience profiles are aimed to identify created meaning and alternative textual interpretations (Fiske, 1992). Thus, simultaneously sharing on multimedia platforms enables audiences to directly be part of stories and extend them. Television sets have become a part of people's lives, as well as Internet technology.

As the participants mentioned, people have at least two television sets in their home. Nevertheless, they complain about television and its content. For example, participants mostly complain about “absurd” and “violent” television serials and programs. Although rapid development of the Internet and technology continues, people still watch television. In addition, participants follow television programs and serials on social media platforms. They seem to contradict themselves. Their reason for watching and following is based on “keeping oneself busy” busy and escaping from daily life. Thus, they feel that they must follow technology to fulfill their needs, and they continue to share stories from television serials.

Therefore, watching television serials can be related numerous reasons (Carveth & Alexander, 1985) and the place of television and television serials were highlighted in the current study. At the same time, the new developments of Internet platforms help audiences be a part of television serials by sharing own views and engaging in activity.

In the present study, focus group participants have had television sets for 30-40 years on average. They did experience a lack of electricity. However, they watch television quite often, and can be regarded as “heavy viewers”. Favorite preferences show that participants’ like unordinary, unstable sorts of things, family issues, dilemmas, love, and fighting together.

Considering another concept of the current study, the researcher focuses on families in Turkish television serials in light of storytelling. In this respect, family is defined by participants. Participants’ own understandings show that they assumed it to mean “being together”. This is a general interpretation, and can be linked to any sort of family.

Furthermore, participants stated that families can be “good” or “bad”, and roles of family members were evaluated. They mentioned changes of families and roles of family members. Mother and father figures are also examined (R.S. Lynd & H.M. Lynd 1956). In this respect, roles of mothers and fathers are generally expected to be portrayed according to the principle of Jane and Tarzan. For example, mothers are good caregivers, good cooks, and good housewives. Moreover, working mothers and fathers show respect their children’s opinions (Douglas, 2003). In this context, audience shared their views as positive or negative. If mother and father figures’ do not match with Jane and Tarzan, audience generally not pleased.

The present study also focuses on transmedia storytelling in online platforms. In this context, stories are borrowed and extended from artificial platforms. Thus, stories of families are revealed. In the literature review, the researcher had difficulty defining “family”. However, people understand “family” easily. Thus, this way of defining is well-known one.

The current study has carried out three theories. The first is Uses and Gratifications Theory. In short, storytelling is an important activity for participants to keep themselves updated and to maintain their needs to “learn” agendas. Furthermore, storytelling can be assumed to be a joyful activity. In this way, activities of participants can be updated per technology. For instance, there has been an adaptation to technology, by shifting from morning coffee gatherings to social media (i.e., *Facebook Like Pages*). Audiences/participants’ views are transmediated to social media platforms about television serials. Thus, audiences maintain their curiosity via storytelling (Uses and Gratifications Theory; Katz et al., 1974). As seen in the literature review in Chapter 2, Uses and Gratifications Theory highlights that people utilize any

medium to maintain any need. At the same time, storytelling carries its own and unique meaning for everyone.

The current study is mainly related to storytelling in the media. Storytelling is part of human culture, as mentioned previously by Mazalek (2001). Moreover, the place of storytelling is related to human interaction (Alveroda et al., 1987).

The third theory is Cultivation Theory. Turkish television serials cultivate a form of family. This domination of Turkish television conveys messages about everyday life, as asserted by Gerbner (1988). In the 1980s, the portrayal of the family in the media includes traditional and stereotypical characteristics (Gerbner et al., 1980b). As dominant themes, television serials involve the home and love (Katzman, 1972).

Fast-developing Internet technology leads to the appearance of new forms of communication: transmediated narration. “Digital media objects, more often than not, break from this and are usually in continual production, being in constant dialogue and transformation with the audiences and with other digital products” (Miller, 2011, p.44). Transmedia narrations rapidly appeared in various fields, e.g., entertainment, education, marketing, and advertising (Stackelberg, 2011). The power of Internet technology is always highlighted. With the development of Internet technology, television and the form of television programs gain new dimensions. This is because audiences are not the same audiences, i.e., they are followers of serials, as well. Dena (2009) asserts that transmedia aids audiences to engage in different works within different platforms. For example, audiences watch television in the living room, and at the same time, play a game on a computer or read a novel on a tablet.

Nevertheless, the place of television and television serials is still critical. Coffee time conversation is one of best examples of this. Interpretation of family issues in Turkish television serials are a form of transmediation. The researcher transmediated in her diaries, and participants transmediated in their coffee time dialogues and focus group interviews. Followers from the *Facebook Like Pages* of Turkish television serials transmediated representations of Turkish television serials and representations of families in Turkish television serials.

Thus, the current study shows the importance of technology to narration. The ratio of Internet usage is associated with the use of television (Brasel & Gips 2011). The popularity of Turkish television serials is spread over different countries. At the same time, cultural signs are transferred by Turkish television serials (transnationality and transfamily). Ciancia (2013) asserts that the meaning of transmedia is as a cultural paradigm that allows audiences to participate in the process of making meaning in narrative worlds. In addition, through the help of transmedia storytelling, stories are shared across multimedia and each person provides a contribution to the whole (Dena, 2008). “[F]unction of the audiences [is] more than the creator (scenarist/storyteller, producer, promotions manager)” (Giovagnoli, 2011, p.19).

In addition, followers from *Facebook Like Pages* of Turkish television serials show us a way to expand their stories by using these online platforms. They shared new alternative ways to express their views and desires. The *Facebook Like Pages* of each television serials were used. The online platforms are particularly illustrative fan cultures, and include online discussions (Shefrin, 2004). Furthermore, the Internet provides fan communities an opportunity to create new stories using the products of their favorite existing stories (Spaulding, 2012). Moreover, they utilized these

platforms for promoting anything that they wanted to sell. Multiplatform open spaces and also provide marketing opportunities to audiences (Gupta, 2015).

In this way, the power of transmediated storytelling is to increase the level of audience engagement (Rutledge, 2011; Ganzert, 2015). For example, users of Twitter can use social interaction by through the hashtag function (Dağtaş & Yıldız, 2015). In the first place, these platforms have power on spreadability to explore in-depth, and narrative extension. Thus, audience can enter story world and take aspects of the story. Moreover, these platforms help audience produce performance and become part of the transmedia narrative. In addition to this performance and becoming part of performance, lead audience consider who is speaking and who they are speaking for. These sharings are important feedback source to transmedia narrative itself (Jenkins, 2009).

To sum up, every aspect of television will be dramatically changed. For example, the way of interacting with television, the way of interacting with one another (thing/medium) while watching television, and the content of our relationships (Puopolo et al., 2011). Numbers of television serials are increasing the sharing of Facebook likes and sharing increased fan activities (Ganzert, 2015). Fan activities also have at least some effect on the narratives (Ganzert, 2015) The audience makes its own contribution to unfolding stories through each medium (Jenkins, 2011). The users of social media should have a level of multiple literacies for transmedia storytelling (Weedon & Knigh, 2015). Transmedia storytelling promotes creativity across several media platforms (Sousa, Zagalo, & Martinc, 2015). Miller (2008) points out that transmedia storytelling offers people the opportunity to engage actively an interactive medium. Convergence media includes everything in the collective imagery world. It

allows people to be a part of complexity and love that complexity, rather than simplicity in people's stories (Jenkins, 2006).

Chapter 5

CONCLUSION

This chapter presents conclusions drawn from the present study. First, a general summary of the study is presented. Then, conclusions are then drawn from the study according to the objectives set at the beginning (Chapter 1) of the current study. Finally, suggestions for further research are presented.

5.1 Summary of the Study

The present study mainly focuses on storytelling in Turkish television serials, and connection between television serials and new media platforms are examined. In general, the place of television is discussed in audiences' lives as a storyteller, and the place of television is examined as a popular storyteller of our era. In addition, the place of television serials is discussed concerning family portrayal. The current study investigates the role of prime-time television serials in storytelling, which brings families together to watch stories to reveal family members' views of families in television serials. Additionally, the present study highlights media convergence, because one screen is used for conveying numbers of messages in a variety of formats.

In addition, the current study also focuses on changes from the one-way nature of communication to multiple channels with the development of technology in media. Changes are then determined in the light of the interactive features of media, and the power of Internet technology has been examined to show transactional ways of communication with the help of new media. Thus, the concept of transmedia is

discussed using different media platforms to share reactions via media messages. In this regard, recent developments in communication and media technologies are examined to engage in stories on television serials via numbers of media instruments.

The popularity of Turkish television serials and the role of the rapid developments in the Internet technology gave birth to new forms of storytelling are indicated in the present study. Thus, the rapid expansion of transmedia and transmediated storytelling on Turkish television serials has highlighted. Also, this rapid expansion of the Internet technology on Turkish television serials has led to improvement from local perspectives to international ones because these days, people get used to integrate the Internet technology in their lives and numbers of people follow also non-local television serials (i.e. Turkish television serials are followed in numbers of differed countries).

5.2 Conclusions Drawn from the Study

For the present study, the ultimate goal is to explore the role of television as a storyteller and the representation of the family in Turkish television serials. Through this, it also looks at transmediated storytelling in Turkish television serials, which provide opportunities for the audience to express their views of multiplatform (e.g., *Facebook Like Pages*) about family issues on Turkish television serials 2014-2015 İskele in North Cyprus, and nine Turkish television serials (Aramızda Kalsın, Arka Sokaklar, Güllerin Savaşı, Gönül İşleri, Karadayı, Karagül, Küçük Ağa, Ulan İstanbul, and Yalan Dünya) and their official *Facebook Like Pages*. These four objectives have been set to provide focus for the study. This section seeks to revisit and elaborate on the research objectives with the information provided by the data.

5.2.1 Objective 1: To Reveal the Place of Television in Audiences' Lives

The first research question is “to reveal the place of television in audiences’ lives”. As the main focus point of the current study, television is assumed to be a ‘storyteller’. In this context, television is identified as a storyteller machine in audiences’ lives according to the findings. At the same time, television is assumed as alternative platform to transmit stories in private locations. For example, each audience member has at least two televisions in their private location, and they have their own reasons (i.e. keeping themselves busy, escaping daily life, and obtaining information and entertainment) to watch what they want and whenever they want. At the same time, the place of television was compared with the experience of participants with respect to television and other media and other forms of storytelling. Especially, focus group participants shared their views regarding the changes of television, and they began to watch television on non-Turkish channels and watched Turkish cinema film on that channel once a week. They follow English or Greek television programs during the rest of the year. After TRT, they had a chance to follow Turkish channels until the 1990s. Emergence of private television stations and alternatives had increased, and they had a chance to watch English television serials. In the 1990s, audience encountered with alternative television channels, and numbers of television serials which are bought from other countries and translated into Turkish and some national television serials followed. Then, they share their views on today’s television. The content of television programs is not satisfactory for audience; therefore, they complain about television programs. However, they still continue to watch television programs, such as television serials. Similar findings are indirectly revealed regarding the place of television. Individual preferences are the key element of watching television and television serials, such as their content and stories. For instance, the

researcher investigates television serials concerning some characteristics, such as genre and story. In addition, the researcher identifies shortcomings of television in her life, and explores technological changes within television, as well.

In official *Facebook Like Pages*, online audiences' views were collected for particular television serials. They generally express their feelings with respect to the particular serials to explain what they think about television serials and what watching particular serials add to their lives. In this context, their sharings show the place of television with respect to their favorite television serials. In short, the place of television is not generally mentioned in the literature with respect to why audiences like to watch and what they think. Thus, audience views are the source of feedback for the television channels and producers for their upcoming work. This is because audience generally expresses what they would like and what they do not like in television serials.

5.2.2 Objective 2: The Place of Storytelling in Audiences' Lives

The second objective of the present study is “the place of storytelling in audiences' lives”. The starting point of storytelling is similar to the relationship between the chicken and the egg. The findings show that the place of storytelling is not limited to the history of television. This is related to what is beyond television and this is a part of daily life activities. Television is one of the platforms through which to follow storytelling in television serials.

Place of storytelling differed for lack of television, television serials and new media. In this study, focus groups brought different aspect to storytelling to show the difference between lack of television period and today. Daily life activities and opportunities of people play important role to engage in storytelling. Therefore, well-known earlier form of oral storytelling has significant place in people's lives.

Generally, focus groups' participants also highlighted storytelling as an oral form in their lives. This shed light on the difference between lack of television and today's conditions.

Especially in official Facebook Like Pages of nine Turkish television serials, place of storytelling is revealed under specific television serials and audiences' views are examined on television (storyteller) and on television serials (form of storytelling on television). Thus, individual, interests and preferences of audiences have significant meaning on online platforms because these platforms are generally designed for fan groups. These platforms are voluntarily used and audience shared their views that they watch what they like on television with respect to storytelling. If they do not like a show, they stop watching it or they share their views on online platforms to what they would like to see in this form of storytelling. With respect to storytelling in television serials, audiences shared their views with respect to the content of stories in television serials. This is because audiences look for something to satisfy their needs by watching television serials. This can be related to individual expectations regarding any television serials. Therefore, the content of stories in television serials act as an important factor in determining what the audience think and expect from television serials. Therefore, the preferences of audiences show why they want to follow television serials concerning storytelling. In this way, people maintain their needs and determine what they watch on television. At the same time, individual differences and interests of people influence engaging in storytelling in their lives. Especially, new media platforms (e.g., *Facebook Like Pages*) allow audiences to identify the place of storytelling in their lives.

5.2.3 Objective 3: Audiences' Views of Family Representation in Turkish Television Serials

The third objective is “audiences’ views of family representation in Turkish television serials”. The current study aimed to reveal the audiences’ views on families in Turkish television serials. Findings show the importance of storytelling and the role of television in storytelling. Then, how a family (not a single person) is portrayed on Turkish television serials is determined in online and offline environments. Then, media convergence and transmedia are examined with respect to families in Turkish television serials.

With respect to objective 3, audiences’ views are identified regarding family representation in Turkish television serials in offline platforms (five focus group interviews in Iskele, North Cyprus) and online platforms (official *Facebook Like Pages* of Turkish television serials). Audiences generally stated their views according to their favourite television serials, and attempt to support their views regarding why they look for specific television serials and why they do not like certain television serials concerning Turkish television serials. In this context, audiences’ views are related to stories in Turkish television serials because multiple stories are available in the main story of Turkish television serials. Audiences’ views reveal that personal understandings are important to the view of families in Turkish television serials. Therefore, audiences generally make comparisons with the most appropriate serials example to identify characteristics of Turkish television serials concerning family representation. In this sense, couple relationships are very important to highlight the place of love, and audiences always have suggestions to make couple relationships better. In addition, audiences criticize mothers’ and fathers’ roles in terms of equality and morality. At the same time, audiences express the weak points of relationships of

families in Turkish television serials. These criticisms of family representations on Turkish television serials, can be related to the personal understandings of audiences. Focus group interviews' findings express views of audiences on representation of families on Turkish television serials. However, the researcher's diaries and official *Facebook Like Pages*' posts concern nine Turkish television serials.

In short, families in television serials were examined to determine how the media targets audiences with respect to family issues. In this sense, the researcher's diaries, focus group interviews, and online audience posts were utilized to determine how television serials characterize the family and how stories of families are expressed across multiplatforms. The main combined platforms and the importance of new media were examined.

5.2.4 Objective 4: To Investigate Audiences' Views of Transmediated Storytelling of Family Issues in Turkish Television Serials

The fourth objective is "to investigate audiences' views of transmediated storytelling of family issues in Turkish television serials". With respect to examining transmediated storytelling of families in Turkish television serials, official *Facebook Like Pages* are used as a primary source. Official *Facebook Like Pages* have become one of the alternative platforms to examine television serials rather than offline environments, and people can extend their storytelling in an easy way from offline environments to online environments. Thus, audiences follow the productions and audiences reshape productions through engagement. For example, audiences can determine others' views about what they like or dislike, and can test their own ideas regarding the content of television serials. Several discussions were examined in official *Facebook Like Pages* regarding one of the episodes of any serials. Additionally, these platforms were utilized to study huge groups who have similar

ideas regarding what they want and expect from television serials. Thus, transmedia aids identifying alternative ways to tell stories on online platforms and reshape their television watching content according to their own desires.

Family portrayal is limited to particular serials in the present study. Each serial is different. Their scenario and characters have influenced the portrayal of families. The interpretation of audiences is limited to their unique understanding of family in their lives, as well as on television. Focus group interviews, researcher's diaries, and official *Facebook Like Pages* involve understandings of family with respect to the serials followed. In other words, audience can meet on common points concerning television serials. The interpretation and criticisms are based on cultural values and personal values. In general, participants/audiences complain about the relationships in families and are bored with violence. Although they look for peace, they still follow those sorts of television serials.

The audience also extends the content and shares the news that can be related to the story in the serials. As it can be seen in the analysis section of each serials, some audiences share commercial links, job opportunities, religious messages, and informal fan pages. Thus, the audience maintains its own needs via official *Facebook Like Pages* of any serials. In addition, the new media and new technological development of Facebook is a nearly free platform due to easy access. Audiences can discover an easy way as to how to engage in the context.

When analyzing the focus group interviews and official *Facebook Like Pages*, official *Facebook Like Page* audiences tell stories as well as focus group participants. However, official *Facebook Like Page* audiences can share stories about serials over

official *Facebook Like Pages*. Official *Facebook Like Pages* provide seriality and continuity in systematic posting. Audiences and fans can play out the plot of the narratives easily.

In terms of quality, new technology creates many more opportunities for people to participate in transmedia and engage in media. As it has been mentioned earlier, stories are part of our lives because they include information about culture, values, etc. The digital age brings novelty to storytelling. In ancient times, stories were shared on cave walls, told orally. However, today almost everyone has access to online platforms. In ancient times, people drew in cave walls; however now, almost all people have their own walls (the timeline of social media) on online platforms and share their pictures. The power of the circulation of the Internet technology has an impact on media, as well. For example, contemporary television is influenced, and the development of the new media has led to the changes in television. For example, television initially was linear, but then became interactive and transactional. Thus, unlimited human dreams in respect to stories have increased to infinity by the power of Internet technology. Internet technology provides numbers of facilities while doing some tasks in our lives. For example, a person can deal with multiple tasks by using smart phones, laptops, and tablets. In addition, narratives have transcended physical distances and reached innovative forms via technological platforms. Thus, audiences enable the distribution of imaginary stories and tales over multimedia platforms, and this transition enables stories to transition over cultures and create transmedia culture cross screens. The transition of stories enables to determine the contribution of each medium to understanding the storyworld.

In addition to the research objectives, the present study also comes to conclusion on the following 6 issues: (The relationship between television and society/audience: television serials”; “different examples of Turkish families represented in Turkish television serials”; “technological changes in Storytelling”; “Significance of age differences engagement in storytelling”; “Increasing screen numbers” and “Television is not a single medium on its own”).

In the world, there are several different races, ethnicities, cultures and demographic backgrounds. Television is one of platforms that is the center of sharing common images (Chamaroman, 2007). In the current study, storytelling on television is preferred as a platform to examine how family portrayals are expressed in Turkish television serials. Storytelling in television serials has several examples and rich context to reveal the reaction of audiences on “How do television channels centralize family common images in television serials?” and audiences’ reactions are important as the source of feedback to television channels and producers for future works.

As it has been mentioned previously, studies on Cultivation Theory is based on prime-time television programming (Perse, 2001). Thus, the current study reveals how television serials’ messages contribute to viewers’ perceptions of social reality (Kellner, 2003). When concentrating on the findings of the current study, focus groups’ participants are generally aware of “social life/real life” and “life in television serials” and their views also show that the starting point of storytelling is not concrete. For example, some audiences stated that television serials are adapted from “real life”. Nevertheless, some of them claimed that television serials have fictional stories. In the matrix analysis, the place of television in focus group participants’ lives and their views reveal that the television stories are related to their situations. Also, the focus

group participants explain that they share stories from television serials instead of sharing from their own lives. Morning coffee times are one of the occasions for sharing. As it has been mentioned in Chapter 4, focus group participants are Turkish Cypriots and they follow Turkish television serials due to shared stories, which belong to a different culture. Both fictional and real stories show societies and return to societies as morning coffee times. Thus, those stories spread from one culture to another. Common views of audiences are expressed by family portrayals from television serials. Audiences look for a sufficient story to determine what they like in television serials.

In this context, society is revealed in television serials due to spreading culture through television serials. In this way, television serials might influence audiences and television has a function on audiences of learning something. Some of the participants call their favorite television serials exemplary. This means that people can learn something from stories on television. Television serials act as a myth-tellers and people learn from watching these stories.

This dissemination has a place in audiences' lives in different phases concerning storytelling in television serials. For example, audiences follow characters from a serial with respect to clothes/styling, accessories, and a way of speech. Television serials have an important contribution in popular culture by belonging to a society and a culture. Although it is not compulsory, it is a common sharing. The visibility of cultural sharing can be assumed to be linked to the preferences of audiences and their intensity to follow serials.

The intensity of audiences continued to the new media platforms because almost all traditional media have links to online platforms/new media. At the same time, audiences' profiles also adapt to the new media because Internet technology is a part of their lives. A simple example is smart phones, in which numbers of people use smart phones for a variety of reasons. This intensity of following is continued with new media because new media platforms increase ways of reaching television programs/storytelling. Thus, cultural shaping rapidly spreads from media to society, and vice versa. Increasing alternatives to traditional media, also inform audiences about what most people "think", "do", and "follow".

Audiences tell how and what sorts of television serials they want and what they expect from them via online platforms. In addition, audiences' preferences can be based on online platforms, and the power of audiences can be observable. For example, on *Facebook Like Pages* of any television serials, audiences share posts to persuade television channels to carry certain television serials and express what they expect. In short, television serials are one form of storytelling that narrate on offline environments, as well as online environments. The role of the Internet and technological development brings new dimensions to this process, which will be discussed below.

However, there is no certain way of identifying their reaction since the starting of telling stories and interaction of television and society resemble the chicken and the egg story. The current study did not intend to determine if there is a significant relationship between television serials and viewers' perceptions in terms of family portrayals in television. However, some previous studies pointed out that there are smaller relations, perceiving family portrayal in terms of television drama/serials

(Larson & Kubey, 1983, Gebner et al., 1986; Larson, Kubey, & Colletti 1989; Brown, Childers, Bauman, & Koch, 1990). The message raises the issue of television “will not necessarily tell us what people think or do. But they will tell us what most people think or do something about or in common” (Gebner, 1970, p.30). The present study highlights what most people/audiences think about Turkish television serials.

In the current study, Turkish television serials have been used as a form of storytelling to show how families are portrayed in the Turkish television serials. Therefore, this form of storytelling has been examined under specific factors to underline and highlight audiences’ views of the form of storytelling in television serials. First, the present study attempted to determine why people watch Turkish television serials, how they narrate the portrayal of the family, and how Turkish television serials represent the family.

According to the main findings of the current study, Turkish families do not have many characteristics in common. Since rural and urban area families have different characteristics, these differences are shown on Turkish television serials, as well. In this way, family examples in television serials are aimed to be attractive.

Internet development has enabled audiences to have the opportunity to criticize and examine relationships among different examples of families via following and criticizing Turkish television serials. For example, how fathers are in a nuclear family, how mothers are in a nuclear family, as well as the rest of the family members. These discussions and evaluations are objectively done because there are not any blood relationships among those family members (they are fictional in television serials).

Therefore, these examinations/evaluations and discussions are assumed to be done objectively. Thus, audiences engage in this process and share what they think.

Of the nine selected Turkish television serials, *Ulan İstanbul* is not similar to the rest. This is because *Ulan İstanbul* is based on the stories of an artificial family. In other words, this serial is based upon the story of an artificial family members of whom came together to provide alternatives for coping with problems and difficulties in their lives. According to them, they find the best way to cope with life.

Since this is an artificial family, most of the audience has difficulties in evaluating and commenting on this family with their framework of family. Thus, it could be concluded that television serials feed on examples in the society. In addition, audiences receive the opportunity to evaluate these sorts of examples. Thus, the egg and the chicken story arises. In other words, audience evaluates family relations in *Ulan İstanbul* to question how the family in *Ulan İstanbul* is formed this society, in addition to what kind of family seeds *Ulan İstanbul* cultivates and why people watch it. In addition, *Ulan İstanbul* has moved to online platforms, and the young generation generally follows *Ulan İstanbul* online by paying money.

Technology and technological changes are significant parts of the current study to examine the contribution and changes in the media. The term technology consists of two words “tekne” and “logos”. The word “tekne” was used in ancient Greek to express doing something or creating something. “Logos” was utilized in ancient Greek to express knowing something. Thus, technology is a reflection on society, social context, and gaining societal meaning (Atabek, 2005).

Technological developments influence and introduce novelty in every phase, and the present study focuses on changes in storytelling on television serials with the development of the Internet technology. As it has already been stated, one of form of human interaction is storytelling, and the television serials is an example of this. Thus, technology is also based on changes in television serials, as well as audiences concerning storytelling.

The rapid developments in the Internet technology not only make changes among forms of storytelling but also made television serials easily visible. The findings of the current study show the transition of storytelling from the period when there was lack of electricity to encountering television, and then meeting with the Internet. In the present study, focus group participants nearly comprise four different generations, and they have different experiences of the developments in technology and changes in storytelling.

As expressed in Chapter 4, during the period when there was no television and electricity, local people learn the agenda about their daily lives and ask the question “Did you hear? / Duydunuz mu be?” (in the way of Cypriot speech) in Cyprus to each other. By asking this question, local people hear about the events, share stories and obtain a chance to talk about political issues and the news of the war. Men generally went to coffee houses to listen to the news on the radio, and then men shared what they heard with their families.

Another example of changing in storytelling started when people encountered with television, which generally began after 1974. Electricity came to rural areas and televisions played an important role in changing forms of storytelling. In addition to

cinema, people started to watch English and Greek language stories on television. After this, people encountered with Turkish film stories shown each month on television in Cyprus.

Currently, changes in technology and storytelling are very fast. One important example is that the number of televisions and technological tools are more than one in every home, and they have Internet connections. People can reach any television program wherever they like through their tablets to phones, phones to laptops, or personal computers. Therefore, people are intensively interested to follow several television programs, such as television serials without limitation of place. For instance, people follow television in their kitchen, bedroom, living room, or while waiting for their appointment in a private hospital, in the hairdressing salon, or fitness center, etc.

In contrast to the development of technology, people complain about television and Internet technology. Nevertheless, they almost all use the Internet or watch television, as indicated by the focus group participants. Technological developments speed up changes in forms of storytelling. Especially, new generations closely follow technological developments for sharing stories. Thus, audiences become a part of storytelling to express their views and ideas on storytelling via new media platforms. For the present study, the audiences' views are intended to elucidate the portrayal of the family in Turkish television serials.

Profiles of audiences have led to individual differences regarding the medium to engage in storytelling. The development of Internet technology introduces alternatives in this regard. Therefore, engaging in storytelling across multiplatform is an important finding of the current study. For example, audience profiles are important elements

concerning how to use new media because the high educational level of audience creates differences compared to those who do not. Thus, the concept of digital natives and digital immigrants underline individual differences among different age groups and their levels of using Internet technology.

People/audience who encountered with technology after adulthood are totally unfamiliar with how to utilize technology compared to those who encountered it after they were born (new generation). The new generation that uses the Internet technology are natives. The finding of the present study shows differences and transitions among generations to reach stories via technological/non-technological platforms to engage in stories. This process exhibits a variety among different audience profiles concerning reaching and sharing stories. For example, people/audience who encountered with technology recently mostly prefer to follow television and television programs in traditional ways. However, the new generation, who is familiar with new technological development, prefers to follow the new technology. In this way, people/audience (new generation) utilize multiplatform to share their views about stories to an extent and make contributions to stories. They also create opportunities to use those platforms for their personal interests.

As it has been discussed in Chapter 4, *Facebook Like Pages* and similar new media platforms were used for more than one purpose. For example, *Facebook Likes Pages* of television serials are not only utilized to share information about serials. They are also used for announcing job opportunities, sharing views (religious), dating, sharing advertisements for other serials or products, and sharing links of informal fun *Facebook Like Pages* of any serials. The aim of extending content is to influence people to change their views. With the development of Internet technology, audience

generally has several alternatives from which to choose. Therefore, the range of age has an important significance in engaging in media via developments of Internet technology.

In addition, audience who can utilize technology well share different views and posting. In this way, people can obtain a lot of information, such as learning about issues. They are not limited to *Facebook Like Pages*, and can also follow and use other online platforms to share their views or posts.

After pointing at the relationship between technology and the media, another result is related to audience profiles with respect to using technological developments. Today, audience generally has numerous technological devices for their work or personal interests, such as personal computers, phones, tablets, etc. Through these technological devices, people can engage with media on more than one screen. This means that people watch television screens, and at the same time follow *Facebook Like Pages* via their tablets or smart phones or their personal computers.

A simple example of using multiple screens can be seen in coffee shops. People go to coffee shops not only to drink coffee but while having their drinking coffee, they work on computers, tablets, and phones. Especially, the new generation generally uses all of them together. Numbers of screens mean different meanings for the new generation. These multiple choices of screens provide opportunities for audiences to follow different media products, and make their contribution to media. At the same time, multiple screens and new media platforms are private spheres, as well as public spheres, for people. In this way, people have opportunities to share whatever they think, what they do, and different agendas with whomever ever they want.

In the last decade, rapid developments in the Internet technology have implications for the television industry, and these implications are observable. Today, television works with new media, and broadcasting on television is not limited to television channels. The broadcasting is continuing on the Internet, as well. Therefore, there is not a concrete line between television and the Internet. For example, television encourages people to engage in other platforms, such as Twitter, Facebook, and Instagram. During broadcasting, television channels announce the opportunity to connect or follow those new media platforms. These announcements become a reason for sharing excitement and being active to enter in dialogue on online platforms and offline platforms.

In this way, people can make contributions to media products and show their views and follow people's interests on new media. Therefore, television channels open their new media platforms as official accounts for each serial to follow their potential audiences' profile. The current study determines and highlights the power of new media platforms. As it has been mentioned in Chapters 1, 2, and 4, new media opens a door to audience to make their contribution to the content which was not possible in traditional media. If traditional media makes mistakes, it can be misunderstood by audience. This is because the traditional media does not have an opportunity to edit or correct any mistakes after broadcasting. However, new media platforms, unlike traditional media, provide the opportunity to mistakes. In this context. the term of transmedia can reveal the differences between new media and traditional media. New media platforms provide opportunities for audiences to transmediate any media text online. The features of new media platforms enable the easy editing of any mistake.

In addition, transmedia is not for professional, but rather for amateurs. Thus, interested people focus on what they look for in transmedia, and the aim of the message of

transmedia does not lead to a permanent influence on audience. In transmedia, there is no hesitation to explain what they did. You can write something, and, then, you can delete or edit what you have written. In this way, audience are typically not afraid of texting or sharing whatever they think or whatever they would like to share.

In conclusion, the present study enables us to be aware of the power of Internet technology on audience and on media texts. Audience are not the same as in the past because media texts are not the same either. For example, today's audience follow and watch whatever they want on television, as well as on the Internet. Internet technologies avoid the problem of a specific time and a specific medium to engage in any media text. Today's audience have alternative ways to engage and follow media texts. Nevertheless, each audience member cannot use these alternatives on the same level, i.e., their profiles play an important role in using Internet technology. Ulan İstanbul is a good example to show the difference between traditional audience and new generation audience. The new generation audiences who are interested enough in Internet technology follow Ulan İstanbul on the Internet. However, some of the traditional audience could not move from the button of television to the button of personal computers/tablets/phones to follow Ulan İstanbul. In 2001, Prensky identifies the concepts of the digital native and the digital immigrant, and these concepts are important for understanding which profile audience are more actively engaged in media texts across multiple platforms. Opportunities offered by Internet technology to enable audiences to be more interactive and more participatory, but it depends on how much they can utilize Internet technology. At the same time, television channels also encourage audiences to be part of media text for sharing their contribution to media text. The current study only focused on one of examples, i.e., audiences' views of *Facebook Like Pages*.

Thus, the present study seeks to present a novel argument for understanding authors/readers with respect to developments of Internet technology and the media. Indeed, Ronald Barthes' theory, which is signified as the "death of the author", concerns today's audiences and today's media texts: television serials. With the power of Internet technologies, story creators are not alone during storytelling, since today's audiences share the story creators' roles in extending storytelling and sharing their contribution. They may be more excited and willing to experience new media environments because new media environments are rapidly changing and different from most of the environments that existed when they were growing up. This engagement can be fascinating for audiences because audience feel that they have the right to share their views and shape media text.

5.3 Suggestions for Further Research

The present study set out to explore television as a storyteller on the audience. In the future, research should target to tackle television channels', producers', and scenarists/storytellers' views regarding the role of television as a storyteller. Therefore, researchers can attempt to communicate to owners and managers of television channels, producers, and scenarists what they think about "today's television and storytelling". In this sense, the profile of television channels, producers, and scenarists can be determined concerning storytelling.

Secondly, the current study focused on the representation of the family in Turkish television serials. Moreover, researchers can compare family images in the West and East television channels on the international level. For example, two countries can be selected as a sample to compare television serials concerning family portrayal. At the same time, television channels, producers, and scenarists can be determined regarding

how they tell stories of families in television serials. In addition, researchers can focus on family on entertainment shows, since they also participate in them.

Last, but not the least, the current study examined transmediated storytelling in nine Turkish television serials on official *Facebook Like Pages*. *Facebook Like Pages* are one of the major online platforms with respect to sharing personal views on television serials. Researchers can include new platforms and extend their sources (i.e. Instagram, Twitter, Snapchat) to investigate transmediated storytelling on television serials.

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APPENDICES

Appendix A: Questions of Focus Group Interview

Focus Group's Interviews	
Themes	Questions
Demographic Information	Age
	Sex
	Sexual preferences
	Marital Status
	Education Level
	What do you do for living? (Job)
	Please describe your current financial situation
Detail of you	Please describe your social activities.
	Tell me something interesting about your self
	Membership
	Please tell me expectation from life
View of family	What is the meaning of family?
	What is your way of looking family?

Before Television and Electricity and after television and electricity	
View of watching TV	Your view for watching TV
	Reasons of watching TV
	Where do you live? With whom?
	How can you keep own self busy?
	Please tell your neighborhood habits
	You are living close to your relatives/friends/family?
View of TV serials	Which sort of TV serials do you prefer?
	Your best TV serial? Why?
	What is your feeling while watching TV serials? For drama? For comedy?
	Do you transfer your feeling about relationship in TV serials? Why? Why not?
	How can see your life condition when compare characters of TV serials in TV serials?

	Do you think that TV serials have chance audience to escape from life? (If yes or no, explain with reasons)
	Do you think that TV serials have function of meditation for audience? (If yes or no, explain with reasons)
	Do you think that TV serials keep real agenda? (If yes or no, explain with reasons)
	Do you think that TV serials have function to keep audience busy? (If yes or no, explain with reasons)
	How many hours a week do you spend watching TV?
	How many hours do you spend a week watching TV serials?
	What would your ideal scheduling time be for a new TV serial?
	Do you think the TV serials are the best type of program? Why? Or Why not?
	What do you think of the current TV serials?

	Which one of the TV serials do you prefer to most?
	How do you feel while watching each episode of TV serials?
	What is the meaning of life in TV serials?
	What is your opinion their way of living life in TV serials? (in respect to economical issues, class differences and cultural differences and issues)
	What is your opinion way of communication characters of TV Serials in their family in TV serials? (in respect to economical issues, class differences and cultural differences and issues)
	What is your opinion way of representing families in TV serials? (in respect to economical issues, class differences and cultural differences and issues)
	What is your opinion way of representing of figure of youths in TV serials? (in respect to economical issues, class differences and cultural differences and issues)

	<p>What is your opinion way of representing of figure of children in TV serials? (in respect to economical issues, class differences and cultural differences and issues)</p>
	<p>What is your opinion way of representing of figure of mother in TV serials? (in respect to economical issues, class differences and cultural differences and issues)</p>
	<p>What is your opinion way of representing of figure of father in TV serials? (in respect to economical issues, class differences and cultural differences and issues)</p>
	<p>What is your opinion way of representing of dating issues in TV serials? (in respect to economical issues, class differences and cultural differences and issues)</p>
	<p>What is your opinion way of representing of love issues in TV serials (in respect to economical issues, class differences, and cultural differences and issues)</p>
	<p>What is your opinion way of representing of marriage issues in TV serials? (in respect to</p>

	<p>economical issues, class differences and cultural differences and issues)</p>
	<p>What is your opinion way of representing of divorce issues in TV serials? (in respect to economical issues, class differences and cultural differences and issues)</p>
	<p>How fathers' and mothers' relationships are represented in TV serials? (in respect to economical issues, class differences and cultural differences and issues)</p>
	<p>How fathers' and children (daughter and son) relationships are represented in TV serials? (in respect to economical issues, class differences and cultural differences and issues)</p>
	<p>How single/divorce women are represented in TV serials? (in respect to economical issues, class differences and cultural differences and issues)</p>
	<p>How single/divorce men are represented in TV serials? (in respect to economical issues, class differences and cultural differences and issues)</p>

	What kinds of differences are represented between families in TV serials and your families?
	What do you think about reflection your feeling in TV serials?
	What is your opinion way of representing violence in TV serials? How violence is represented?
	What is your opinion way of representing way of family problems in TV serials? How family problems are represented? (in respect to economical issues, class differences and cultural differences and issues)
	What is your opinion about marriage in TV serials?
	What do you think about otherness in marriage in TV serials? (in respect to different race, nationality, class)
	What is your general view about TV serials?
	What is positive point of watching TV serials? (as psychologically)

	<p>What is negative point of watching TV serials (as psychologically)</p>
	<p></p>
	<p>What is the attraction of TV serials?</p>
	<p>Please describe your relationship with your community, neighbors, relatives and family</p>
	<p>What do you think about characters of TV Serials' relationship with their community, neighbors, relatives and family(in respect to economical issues, class differences and cultural differences and issues)</p>
	<p>What do you think having animals of characters of TV Serials in their families in TV serials? (in respect to economical issues, class differences and cultural differences and issues)</p>

Appendix B: Interview Summary Form

Interviewee: _____	Date of Interview: _____
Place: _____	Time of Interview: _____
Duration of Interview: _____	
Where did the interview take place? Was the venue suitable? Does anything need to be changed for future interviews?	
How easy was it to establish rapport? Were there any problems and how can this be improved for next time?	
Did the interview schedule work well? Does it need to be altered or improved?	
What were the main themes which arose in the interview? Did any issues arise which need to be added to the interview schedule for next time?	

Appendix C: Consent Form

Consent Form

I.....agree to participate in [*name*]'s research study.

The purpose and nature of the study has been explained to me in writing.

I am participating voluntarily.

I give permission for my interview with [*name*] to be tape-recorded

I understand that I can withdraw from the study, without repercussions, at any time, whether before it starts or while I am participating.

I understand that I can withdraw permission to use the data within two weeks of the interview, in which case the material will be deleted.

I understand that anonymity will be ensured in the write-up by disguising my identity.

I understand that disguised extracts from my interview may be quoted in the thesis and any subsequent publications if I give permission below:

(Please tick one box:)

I agree to quotation/publication of extracts from my interview

I do not agree to quotation/publication of extracts from my interview

Signed.....

Date.....

RS Ver 6 2/11/07

Appendix D: General Information about Private TV Channels which are sample of the study

Private TV Channels	Information about private channels
Kanal D	Launched: September 16, 1993 Website: www.kanald.com.tr
Star TV	Launched: March 1, 1989 Website: www.startv.com.tr
Show TV	Launched: March 1, 1991 (Demo Broadcast in France) March 1, 1992 Broadcast in Turkey Website: www.showtv.com.tr
ATV	Launched: July 12, 1993 Website: www.atv.com.tr
FOX TV	Launched: February 24, 2007 (Old name is TGRT, first broadcasting in 1993) Website: www.fox.com.tr
Samanyolu	Launched: January 13, 1993 Website: www.samanyolu.tv

Appendix E: Distribution of Sample TV serials (Prime-Time)/Soap operas by network

Network	All programs sampled	Programs containing family sample
<i>Kanal D</i>	7 prime-time TV serials	7 prime-time TV serials
<i>Show TV</i>	5 prime-time TV serials	5 prime-time TV serials
<i>Star TV</i>	5 prime-time TV serials	5 prime-time TV serials
<i>ATV</i>	8 prime-time TV serials	8 prime-time TV serials
<i>FOX</i>	5 prime-time TV serials	5 prime-time TV serials
<i>Samanyolu</i>	4 prime-time TV serials	4 prime-time TV serials

**Appendix F: Day, Channel and Time of Braodcasting of Turkish
Television Serials**

	Monday	Channel	Start	
	Ulan İstanbul	Kanal D	20:30-23:30	
	Paramparça	Star TV		
		Show TV		
	Karadayı	ATV	20:00-23:40	Dram
	Şimdi Onlar Düşünsün	TRT 1	19:55-22:30	
	Aşkın Kanunu	TRT 1	22:30-00:40	
	Günahkar	FOX	20:00-23:30	
	İki Dünya Arasında	Samanyolu	19:20-21:00	
	Ötesiz İnsanlar		21:00-23:00	
	Yetim Gönüller		23:00	
	Tuesday	Channel	Start	
	Küçük Ağa	Kanal D	20:00-22:00	

	Kaderimin Yazıldığı Gün	Star TV	20:00-21:45	
	Kaçak	ATV	20:00-23:30	
	Seksenler	TRT 1	19:55-23:00	
	İki Dünya Arasında	Samanyolu	19:45-21:00	Dram
	Nizama Adanmış Ruhlar	Samanyolu	21:00-23:00	Police-Action
	Küçük Gelin	Samanyolu	23:00	
	Wednesday			
	Hayat Yolunda	Kanal D	20:00-23:15	
	Güzel Köylü	Star TV	20:30-23:30	
	Yılların Öcü	Show TV	20:00-23:15	
	Kara Para Aşk	ATV	20:00-23:40	
	Diriliş Ertuğrul	TRT 1	19:55-01:00	Historical
	1 Kadın 1 Erkek 2 Çocuk	FOX	22:30-00:45	Comedy
	Yetimin Gönülleri	Samanyolu	21:00-23:00	Dram

	Thursday			
	Kurtalar Vadisi	Kanal D	20:00-23:15	Action-Adventure
	Deniz Yıldızı	Star TV	19:15-20:00	Dram
	Reaksiyon	Star TV	22:00-00:15	Dram-Action
	Roman Havası	Show TV	20:00-23:15	Comedy
	Dizi	TRT 1	22:30-01:00	Serial
	Kocamın Ailesi	FOX	20:00-20:45	Comedy
	Kocamın Ailesi	FOX	20:45-23:45	Comedy
	Günahkar	FOX	23:45-02:00	Dram
	İki Dünya Arasında	Samanyolu	19:20-19:45	Dram
	İki Dünya Arasında	Samanyolu	19:45-21:00	Dram
	Friday			
		Kanal D		
	Medcezir	Star TV	20:30-23:30	
		Show TV		
	Yeşil Deniz	TRT 1	19:55-22:55	
	Kaçak	ATV	22:00-00:30	Action

	Karagül	FOX	20:00-23:40	
	Saturday			
	Urfalıyam Ezelden	Star TV	20:30-23:30	
	Beni Böyle Sev	TRT 1	19:55-23:00	
	Kertenkele	ATV	20:00-23:20	Comedy
	Kiraz Mevsimi	FOX	20:15-23:30	
	Sunday			
	Zengin Kız Fakir Oğlan	TRT 1	19:55-23:00	
	Gönül İşleri	Star TV	20:30-23:30	
	Ankaranın Dikmeni	ATV	20:00-23:35	Comedy
	O Hayat Benim	FOX	20:15-23:45	
	Küçük Gelin	Samanyolu		

Appendix G: Audience Views on Nine Turkish Television Serials

Table 3. Frequencies of Audience Views on Turkish TV Serial Aramızda Kalsın

<i>Definition of TV Serial</i>	<i>f</i>	<i>Compare with other serial</i>	<i>f</i>	<i>Scenario</i>	<i>f</i>	<i>Characters</i>	<i>f</i>	<i>Suggestion</i>	<i>f</i>	<i>Complain</i>	<i>f</i>	<i>Facebook Like Pages</i>	<i>f</i>	<i>Info</i>	<i>f</i>
Nice Serial	1	Canım Ailem	2	Couples' relationships	1	Hüsne	1	Should not finish serial	6	Complains from other audience	1	Oriflame	1	Ask new fragment	2
Natural Serial	2	Unsuitable	2	Messy scenario	1	Bahattin		Should extend/continue it	3	TV channel	2	Signature campaign not finish Aramızda Kalsın	2		
Watching with amusing	1			Expectation from serial story	5	Battal	1			Decision of channel about finishing	3	Kiralık Aşk	1		
Waiting impatiently	1			Feeling about serial	1	Ceylan	1			Content of episode	1	Emre Ozcan	1		
Watching with pleasure	2			Asking reason why it is ended	6	All characters	5					YouTube	2		

Wonderful	6	Expecting	2	Work	1
		explanatio		suggestio	
		n from TV		n for	
		channel		housewif	
				e	
Smile and cry	2				
Faint with	4				
laughter					
Prevent to be	1				
stressed					
Happiness	2				
Unique family	6				
serial					
Enjoyable	2				
serial					
Special	1				
Look forward	1				
to Thursdays					
Comic	1				
Sweeties	1				
Super	5				
Only unique	2				
following					
Love the serial	2				
Give me peace	2				

Table 4. Frequencies of Audience Views on Turkish TV Serial Arka Sokaklar

Definition of serial	F	Compare with other serial	f	Scenario	F	characters	F	Suggestion	f	Complain	F	Facebook Like Pages	info	F
perfect	20													
Our serial	41	Karaday	1	Aimful	5	Engin	15	Chaning channel	30	Wrong decision: chaning channel	20	Others serials	15	Admins of FBLP's shared information about serial
Super	18	Karapara Aşk	1	Super epsidoses	16	Murat	16	Not finishing	35	Long adversiting in ATV	10	Reliogous	10	Changing channel
Waiting impatiently	25	Kurtlar Vadisi	2	Suggestion to scenario	20	Mesut	20	Thanks Erler Film	10	Not want ATV	30			Talking on politic
Nice	20			Nice episode	30	Deniz	60	Suggestion scenario	20					
Long	9			Laughing	14	Sinan	12							
Comic	5			Wondering next episode	17	Hüsnü	19							
Wonderful	15			Estimating next episodes	20	Suat	14							

Instuctiv	5	Haşim	5
e		Koral	
Lovely	8	Rıza baba	2
			0
happiness	1	Uğur	3
	6	pekteş	
Best	5	Meryem	1
		Dörtkarde	
		ş	

Table 5. Frequencies of Audience Views on Turkish TV Serial Gönül İşleri

Definition of TV Serial	F	Compare with other serial	f	Scenario	f	characters	f	Suggestion	f	Complain	f	Facebook Like Pages	f	info
Nice Serial	19	Absurd	3	Positive feeling about ending i.e amazing, wonderful,	4	All	9	Start again	4	Decision of channel about finishing	7	Eitrimin-Ana-Fikri	1	
Only watch serial	2	Sex	1	Positive comments about serial	29	Servet Yılmaz	7	Extent of story serial	4	Content of episode	1	Yazın Öyküsü	1	
Perfect/wonderful	3	Yazın Öyküsü	1	Positive feeling about serial	24	Yılmaz	21	Should not finish	3			Best national TV Serial Survey	1	
Give happiness		Çocuklar Duymasın	1	negative comments about serial	12	Saadet	4	Should ended it	1			Elif Serial	1	
Family serial	3	Hırsız Polis	1	negative feeling about serial	1	Kemal	1					Selin Sezgin	1	

Good neighbour relationship	1	Info about episode-fragment i.e sharing arabic subtitle	2 6	Saadet& Kemal	9	Aşk Yeniden	1
Help me laughing	1	Critisizing scenario of serial	4	Sevda&Bedir	5	Gönül İşleri Sevda&Bedir	1
Meaningful	2	Telling expectation	1 0	women	1	Servey & Yılmaz	1
Quality serial	3	estimating	4	muzaffer	1	Gönül İşleri İzle Youtube	1
Unique serial	1	Reason of watching serial	3				
Joyful/enjoyful	2	Positive comments for scenarist	3			Amen Zyad	1
Super	3	Claiming serial as a film	4			Islamic	2
Successful work	1	Asking English – Persian Pharsi subtitle	1			Weight (Helath and Beauty) Purnem (Beauty-women)	2
Funny	3					Kadın ne ister?	3

		(Women)Birth
		h Baby, and
		Children
		(Çzlem
		Hande
		Karagöz)
Lack of stress	1	Do it your self 1
Waiting Sundays	2	Information 1
impatiently		(general c a)
Sundays'	1	English and 2
wonderful		Science
		(education)
		KPSS-
		Announcmen
		t
		(education)
Watch with love	2	
Like more	2	

Table 6. Frequencies of Audience Views on Turkish TV Serial *Güllerin Savaşı*

Definition of TV Serial	f	Compare with other serial	f	Scenario	f	Characters	f	Suggestion	f	Complain	f	Facebook Like Pages	f	in fo
Good Serial	3	Kaçak Gelinler	1	Support scenario	2	Gülru	1	Characters should be powerful	1	Cannot follow from TV Channel-low quality	2	Which famous people are sexy? (Survey)	1	N e w fr ag m en ts
beautiful	1	Kiraz Mevsimi	2	Criticize scenario	1	Gülfem	-	Change day of serial	2	Scenarist	1	Birce Akalay	1	N e p i s o d e s
Nice	1	Acil Aşk Aranıyor	1	Absurd	1	Ömer	1	Should do something to watch	1	Give up watching	3	Kaan Yıldırım	1	W a n t t r a n s l a t i o n
Super	4	Paramparça	1	Awful	5	Mert	-					Güllerin Savaşı	2	

Arrogant/ Pretentious	1	Best one	2	Worse	2	Salih	- 4	Güllerin Savaşı Gulru & Ömer	1	
One of best in the last years	2			Give watching	up	3	Fat girl Çiçek	- 1	Suggestion work for housewife	3
exciting	1			Criticize scenarist		5				
				Meaningless		4				
				Not real		4				
				Telling expectation		5				
				Bad words		1				
				Telling alternatives scenarist	to	3				

Table 7. Frequencies of Audience Views on Turkish TV Serial Karadayı

Definition of TV Serial	f	Compare with other serial	F	Scenario	f	characters	f	Suggestion	f	Complain	f	Facebook Like Pages	f	info	f
Good Quality Serial	3	Ezel	6	Love story	4	Mahir	17	Asking repetition of serial	1	Decision of channel about finishing	6	Arda Kural (old actor he is schizophrenic)	1		
5 stars Serial	1	Deliyürek	2	Teaching hoping	1	Berguzar Korel-Feride	7	Should not finish serial	7	Content of episode	1	Kiralık Aşk	3		
Best TV Serial Until Now	8	Kurtlar Vadisi	1	Nice story	1	All-missing all	18	Asking similar serial	9	Advertising	2	Kelebek Aşk	1		
Best serial in the world	2	Kırgın Çiçekler	1	Sad to finish	4	Feride-Mahir	17	Should have a cinema film	1			Adı Mutluluk	1		
Different from other Serial	1	Arka Sokaklar	1	Thanks to all	2	Savcı Turgut	3	Should extent/continue it	1			Kiraz Mevsimi	1		
Others cannot full place	1	Babam ve Oğlum (cinema film)	1	Asking reason of finishing	8	Barut	1	K.İ should play at least in advertisement	1			Kara Dayı (informal group)	1		
Help me love Monday (first	6			Comment admin	1	Nazım deniz	1					Karadayı Link in foreign language	1		

workday of week)						
Waiting Mondays impatiently	7	Feeling amazing/wonderful Ending Ending sad Ending bad Make connection with real life-and characters	35	Çetin Tekindo r-Nazif Baba	4 5	Kara Sevda 1
Kings of Mondays	1	Comments starting	1			Survivor Merve Aydın 1
Nice serial	9	Criticize scenarist i.e. communist scenarists	1			Survey about best couple in TV Serials 1
Unique serial	3	Warning scenarist Positive commenting about scenarist	23 3			Blogs on Astrology 1
great	3	Criticizing scenario	2			Sharing information about work. I.e. how much petrol is in Iraq (general c a) 1 0
super	5	Feeling about Monday without	5			Islamic issues 3

		Karadayı, i.e. meaningless		(religious)
legend	4	Asking missing point of serial story	4	Arab Fans 2
unforgettable	3	Want to get info- wondering	8	For Gaining 3 Money
wonderful	3	Expectation from K.İ	1	Andreas 1 Beck
meaningful	2	Criticizing ending style i.e. as like as all Turkish serial happy ending	4	Severek 2 Kaybettim Ben, Ölünce Sev (Love)
admirable	2	Influence of serial	1	Orfilame 1 (beauty- women)
Lovers of serial	2	Wish to finish early	7	Brain 2 Surgery (Health) Weight Problem (Health and beauty)
Crazy of serial	1	Wish to finish happy	3	Survivor 1 2016
believer	1	Estimating next episode	27	Oğulcan 1 Kanat
Tell the people what is love	1	Expectation from story	17	Invite to be 5 members of groups

ridiculous	2	Asking information about TV serial fragments	6	Work for housewife	3
Not nice	1	Feeling about Serial i.e being happy, sensitve exciting, relaxing, thanking	11 2	Çağatay Ulusoy	1
Wish to finish	1	Commenting on last episode Positive i.e wonderful, super, attractive, crazy, celebrate team, suprise, good, nice Commenting on last episode Negative i.e sad ending make me sensistive	75 9	Enes Husim Betting	2 5
		Critisizing content of it	8	Herşey buarada (Shooping) youtube Politics	1 1 1

Table 8. Frequencies of Audience Views on Turkish TV Serial Karagül

Definition of TV Serial	Frequency	Compare with other serial	Scenario	F characters	Suggestion	Complain	f	Facebook Like Pages	f	Info			
Very nice	2	Ulan İstanbul	Super “First time, I watch all episodes of one serial, without missing one of them”	Kendal	3	Wish to meet with son	2	Why did not Baran learn	2	Straw Poll-Karagül Favorites	1	New fragments	
wonderful	2	Kurtlar Vadisi		Ebru	4	Wish to not make it dream for last episode	3	Complain g about ending of last episodes	1	Didim Aşkı	1	Next session fragment	1
Loving	3		Explain story of name of Serial:	Baran	7	“why he did not learn” “Özcan Deniz will come back”	3	Telling their expectation		Karagül’s Fans	1	Next episodes	
Fans of Karagül	3		Telling their expectation	2	Firat	2	“hating from him” “being annoyed”			Ada Şamverdi	1	Want translation	

Quality	3	Crying a lot	2	Yavuz Bingöl	1	Görken Umut	1	Holiday
				“Is he died?”				
Respectful	2	Final was perfect	4	Narin	3			Asking information about serial.
				“annoying audience”				
Number 10	1	It was absurd ending	1	Character s are wonderful	3			
magnificent	1	Estimating next session	3					
Being boring	1	Questioning their missing point in serial	6					
“It is going to a boring serial”								
Reality of Anatolian	1	Anatolian serial but it includes non-real	1					

Table 9. Frequencies of Audience Views on Turkish TV Serial Küçük Ağa

Definition of TV Serial	f	Compare with other serial	f	Scenar io	f	characters	F	Suggestion	f	Complain	f	Facebook Like Pages	f	info
Child Serial	4	Absurd	5	Early good bye Wishin g not finish	13	Zeki Alasy a (Grandfath er of Mehmetca n)	1	Should finish within happy moment	2	Decission of channel about finishing	4	Küçük Ağa Final (TV Serial)		Anlamsız
Amusing	2	Mafia serials	1	Negati ve Feelin g about ending	24	Marry (lovers of Ali)	4	Change time	2	Content of other serials	1	Küçük Ağa	Mehmet Can	5
Makes upset people	1	Ulan İstanbul	1	positive expectation about ending	10	Sinem& Ali	2	Not broadcast Kara Kutu	2	Lack of information	1	Küçük Ağa		6
sad	2	Survivor (Competition Program)	1	Criticism scenar io negati ve	10	Sarp-(Ali)	2	Complain scenarist / Panama Film	3			Küçük Ağa (Birce Akalay) (Hayran Kartı)		1

Lovel y serial	7	Çocukl ar Duyma sın	1	scenari a positiv e		Change day	1		Küçük ağa	4
Likel y watch ing	1	Kara Kutu	1	Positiv e comm ent about serial i.e wonde rful, lovely, super, very nice,	10	Should not finish	2 0		Küçük AĞA	2
Beaut iful serial	3	Aşk Yenide n	1	Negati ve comm ents about serial	10	Not channel D	watch 1		Kiraz Mevsimi Serial)	TV 1
Nice serial	4			wonde ring	3				Ezra Dizisi Başlasın TV Serial)	Tekrar 1
Best one	1			estimat ing	5				Birce AKALAY	2
Good serial	1			Critis m scenari st	6				Küçük ağa Maho	1

Succe ssful serial	1	Blami ng produc ers	1	Küçük Ağa Mehmetcan	3
Famil y serial	8	Childr en watch as well	7	Güzel Köylü	1
Comd ey famil y serial	2	Positiv e view of ending	1	Kumandasız TV Dizi haber.TV (TV)	2
		Negati ve view of ending	4		
		Asking reason of finishi ng info	7	Benim Adım Gültepe TV Serial)	1
		Unrela ted post Metion ing the serial	19	Sarp Leventoğlu (Actor)	1
			15	Gülmek mi İstiyorsun Hacı? (Entertainment)	1
			15	Özgecan	1

as a film Criticism channel	10	Islamic	4
Ridiculous Bad ending s Sad ending Damage e psychology Meaningless ending Worse ending	14 13 6 5 6 13	Football, futbol dünyası (spor) Ayaz Sevda Funda Kınık Mert Karan	2 1 1 1
Telling it is watched in Azerbaijan.		Calling for health problem (health) Kerem Örenç Berat Sakıl Berkay Şentezik	1 1 1 1

Table 10. Frequencies of Audience Views on Turkish TV Serial Ulan İstanbul

<i>Definit ion of TV Serial</i>	<i>f</i>	<i>Compa re with other serial</i>	<i>f</i>	<i>Scenario</i>	<i>F</i>	<i>Char acters</i>	<i>f</i>	<i>Suggestion</i>	<i>f</i>	<i>Complain</i>	<i>f</i>	<i>Facebook Pages</i>	<i>Like</i>	<i>f</i>	<i>info</i>
Very nice serial	1 2	Meanin gless	1	Positive comments on scenario	9	Yaren	2	Bring serial back	4	Decision of channel about finishing	9	Shooping of clothes and acesories, Ürün gitti gidiyor, Demirci Technology (shopping)		3	
Best one	2	Beş Kardeş ler	3	Negative comment on scenario	3	Derya	1	Change Channel i.e. Acun Ilicalı TV8	3	Shifting from TV to the Internet	8	Football, Cimbom, (Spor)		2	
Very good	5	Suskun lar	1	Asking info	2 3	Karlos	5	Should continue on TV instead of internet	12	Content	1	E'ren Akbaş		1	
Amusi ng	2	Karada yı	1	Critising shifting from TV to internet	2	ferdi	2	Should not finish	6	Paying money for watching	4	Fresh information, Information Planet, 1 new info (general c a)		3	
Comic	1			Less watching	7	ceyhun	3	Should be free	7	Boycot Channel D	9	Islamic		4	
Brave	1			Love story	6	bahadır	3	Should not broadcast Beşkardeş	1			Love is on the way of Life, Love and City (Love)		2	
Wond erful	4			Asking reason of finishing	1	kandemir	3	Change day	1			Erkan Kolçak Kostendi		1	

Cleverly	1	Critising money	1	Mars uka	1	Pointblank	1
Level	5	Watching by paying	3	All	2	Orfilame	1
Goodbye	1	Feeling about ending	2			(beauty-woman)	
Super	1	Warning channel	1				
Finished	1	Look for 5-woman admin	1				
Give love and peace	2	Expectation about ending	1				
Love and peace	2	Estimating	1				
Love and peace	2		3				
Love and peace	2		3				
Love and peace	2	Digital broadcasting	1				
Loving	1						
Waiting	7						
Monday impatiently							
Enjoying	1						
Laughing	1	Mentioning serial as a film	3				
		Unrelated post	4				
			0				

Table 11. Frequencies of Audience Views on Turkish TV Serial Yalan Dünya

Definition of TV Serial	f	Compare with other serial	f	Scenario	F	Character	f	Suggestion	f	Complain	f	Facebook Pages	Like	f	information
Enjoyable family TV Serial	1	Kurtlar Vadisi	4	Political views of scenarists	2	Suggested character Hümüyra	1	Change time	7	Broadcasting late	12	Should not broadcasting Gültepe			Not expected
Only serial which I was following	6	Arka Sokaklar	4	Change time	4	Suggested character Nur Yerlitaş	1	Change day	9	Early finishing	3	Beyaz Show			
Way of get rid of stress	2	Ulan İstanbul	1	Warning scenarist	2	Vasfiye	1	Follow on internet	1	Day of TV Serial	1	Sharing information about general issues (general c a)		3	
Successful serial		Beyaz Show (Show program)	1	Will not watch	3	Çağatay	1	Invite new character	1	TV channel	16				

Quality serial	2	Kaçak Gelinler	1	Wrong content	2	All	1	İ.e Nur Yerlitaş Change Channel	7
Lovely serial	2	Karagül	1	Should not finish	63			i.e. Acun Ilıcalı TV8 Should boycott channel D	8
Comedy serial	1	Absurd serials	7	Children cannot watch	1			Should not finish	8
Nice serial	3	Kurdish Serial	1	Telling alternatives to scenarist	2			İnvite audience show power of audience	1
		Terrorism	1	Following my all family members	3			Should be finished with Good ending	1
		Erotic	1	Asking reason for finishing	17				
				Not like Final	6				
