CONNECTEDNESS TO TELEVISION SERIES AND THE TENDENCY AS TAKING MODELS: SAKARYA UNIVERSITY EXAMPLE*

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ABSTRACT
It has almost been a century since television entered our lives. Leaving all other media behind, it has become the most popular mass media. The most important reason behind its popularity is that it brings almost everything we desire but cannot reach to our homes through a glass screen. Thousands of television channels all around the world create contents for almost every taste and interest group; and their number is gradually increasing. Owing to the broadcasting adventure in Turkey that shows parallelism with the developments in the world, televisions have become indispensible furniture in houses, offices and even in places of socialisation.

The place of television in our daily lives is important in terms of the time we spend and our habits of using this media. Television which has many functions such as entertainment, education, and informing is the most common and the most effective mass media. The way it influences our lives has become so dominant that we have started to plan our daily routine according to our fields of interests on television. Today, when designing a living room, the first problem to be solved is the place of the television. In the selection of furniture, television has become a reference point, which is an indication of the fact that in homes, we spare the most important and precious time for television.

There are many researches on what we watch on television which is placed in the centre of our lives. As the television rating results reveal, series are the most popular productions. There is a cut-throat competition among the series aired at primetime every night. The winners of this competition, at the same time, can be the winner of the rest of the day because people focus on talking about the popular series and solving the issues as if the characters are real. This interaction can be effective in their socialisation, shaping their lives and making decisions. This study scrutinises the series-watching habits of the university students through "TV Programme Connectedness Scale" developed by Russell, Norman and Heckler, and the reflection of these habits in the students' daily lives has been analysed in the framework of Elihu Katz's uses and gratifications theory.
Keywords: Television, series, audience habits, connectedness scale, uses and gratifications

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INTRODUCTION

As the societies enlarged and new forms of relationships emerged, the dimensions of communication have changed and developed. The means that transform mass communication into a systematics and interaction were once printed works; but due to technology, their scope and range, that is, their impact area has been broadened. As the electronic waves were turned into message transmitters, telegram transmission became fast and less affected by the geographical conditions; and paved the way for communication. Then, when these waves started to be received from many sources at the same time, namely, through radio waves, mass communication was irreversibly transformed. From then on, everybody got the chance to receive information from other parts of the world at home or at work from electronic boxes which gradually became smaller. Radio broadcasting spreaded world-wide at the beginning of the 20th century; and radio was placed in the seat of honour in homes (Harte, 2002, p. 12).

When images were added to the messages received from these boxes, humankind entered the renaissance period in mass communication. This story which dates back to 1930's was also considered as hosting everything from other parts of the world in our homes; and this opportunity brought about new wishes and needs (Gray & Bell, 2013, p. 2).

As a matter of fact, television is not a basic need for a house like a washing machine or a stove; people can very well maintain their lives without it. However, at this point today, plans concerning the purchase of a television are made before considering many other needs of the houses, and even the designs of the rooms are determined by these choices (Cavendish, 2007, p. 9).

As the television adventure which was once black and white was coloured, and as the hours and consequently the variety on the screen increased, television started to be settled in the centre of daily life. Cinema, which was the

biggest actor of fine arts in that period, did not at first share its productions with television which was regarded as the biggest threat for its existence. In time, since it could not resist the effect and spread of this mass media, cinema had to stretch its resistance (Cavendish, 2007, p. 25).

Turkey was introduced to television broadcasting as late as the middle of the 20th century. In 1952, a group of academics from the Faculty of Electrical Engineering in İstanbul Technical University started limited television broadcasting with the opportunities of the school and of their own. Later, the state television was founded and television broadcasting was carried out only by the state for long years (Özçağlayan, 2000).

On the other hand, the inclusion of the private sector in television broadcasting was with the broadcast by the satellite on 1st March 1990. Since there was no legislative regulation in that period, this broadcast was discussed a lot; and in the following years, new broadcasts were added with frequency tenders. Turkish television broadcasting became varied in terms of content when the private televisions started to broadcast; and this widened the place of television in the daily lives of the Turkish people incredibly (Özçağlayan, 2000).

The researches reveal that in Turkey, more than 90 percent of the society prefers watching television as the first activity to fulfil their free time (TÜİK, 2015). The Turkish people are among the first 15 in terms of television audience rates (Özertem & vd., 2014, p. 5). However, how they spend this time differs from person to person. The most watched programmes are generally the ones that are aired in the primetime, that is, 'the golden hours'. Series are the most watched productions in these hours. Television series cover almost 70 percent of these hours in which the television is watched the most (Özertem & vd., 2014, p. 9). The size of the demand shapes the supply and every season nearly 100 series start to be aired. Nearly half of these have to have an early final as they cannot achieve enough rating to continue (Özertem & vd., 2014, p. 35). To conclude, series have a significant impact on the daily lives of the Turkish television audience. The first series that was aired on Turkish televisions in 1972 was a French production titled *Bedava Dünya Gezisi*. The first domestic series aired on TRT in 1975 was *Aşk-ı Memnu* which was adapted from Halit Ziya Uşaklıgil's novel. Before this 6 episode trial, generally dubbed foreign productions were presented to the audience, but later, domestic productions were started to be aired one after the other (Çelenk, 2010).

PURPOSE
The purpose of every research is to come up with a meaningful result from the data obtained through the analysis of actually a part of life. The motivation of this study is to put forth the television audience habits that have become an important part of our daily lives, along with their reflections on our daily lives. With this aim, the most effective and the most watched productions on the mass media called the television have been chosen. The most watched productions can be exemplified as series, films, competition shows, and news-sports programmes. Since the objective of the study is to measure the impact of this media, that is, connectedness, the series which are known to be the productions that the society turns to in terms of modelling should be involved. Therefore, it is aimed to reveal how these productions have an impact on the lives of the people. This effect sometimes corresponds to a mood because with the motivation to spend the period of relatively free time good, people consider these productions as an escape from the real life or as a confrontation with the real life. Previous research (Russell, Norman, & Heckler, 2004) have shown that watching certain series had been effective in forgetting or solving problems. Another data that the study aims to obtain is the state of being inspired which is emerged with these productions. The source of inspiration is sometimes the places, the clothes or other daily needs used in the series. Shopping or the preferences based on the impact of the series is another aspect that this study aims to bring to light. The state of being inspired is sometimes observed as modelling. The study also tries to reveal at what rate the characters that are identified with guide people in their struggles for life. This behaviour of inspiration and modelling is intermingled with the daily life; and so as to bring out its effects into open, good scales should be developed. That is why the researcher aims to find out not only the impact of these productions in terms of shopping behaviour and time planning, but also their reflection on the daily behaviour.

SIGNIFICANCE
In the end of 45 years, television series gained an important position in planning the daily life for the Turkish viewers. Therefore, it is necessary to analyse the impact of these productions which are in the very centre of life on daily lives.

In our country where more than 70 productions are aired a year (Özertem & vd., 2014), it will not be wrong to say that series are the leading productions from which the society is fed to a great extent. Thus, their impact will guide in understanding the changing dynamics of the society.

Conducted researches are generally based on the educational and theoretical communication perspectives. Today, revealing the attitudes is far more important than finding out at what rate the contents are presented to the viewers as most of the time, communication is actually what people want to see and hear. The studies concerning the types, themes and functioning of the productions continue with assumptions after some point. Yet, their impact on the target audience should also be analysed. Certainly, it is also taken into consideration that this is like a relay race, and without having the other data this study will not be able to accomplish the aims. As the population of this study consists of the students of the faculty of communication who are going to be communication professionals of the future, it is believed that the study will set forth significant results in terms of the tendencies of tomorrow's trend creators. It is assumed that their perspectives will provide a projection to the future.

The data obtained in this study involving the students of the Faculty of Communication in Sakarya University will

1. Measure the connectedness created by their series watching behaviour
2. Reveal whether these tendencies are perceived as an escape in terms of uses and gratifications theory or not
3. Determine the impact of the series they watch on their choices of daily clothing
4. Show the impact of the series on daily conversations in terms of oral communication culture as well as on gestures and mimics
5. Determine to what extent they are inspired from or model what they see in the series in understanding and solving daily problems
6. Show the impact of the series they watch on the wishes and desires in terms of identification
7. Try to answer the questions concerning the choice and use of personal belongings in terms of more intellectual factors

REVIEW OF LITERATURE

From the very first moment, humankind has been in an effort to exist and has struggled for the things they determined or needed in order to realise this effort. Abraham Maslow was the one who described these needs the best. With the pyramid model he developed, he asserted that as the lives of people develop, their needs are increased and get complicated. Physiological needs like eating and drinking (hunger-thirst) are at the lowest part of the pyramid, that is, the basic needs. After these needs are fulfilled, new needs emerge. With this description, Maslow changed the horizon of social sciences (Maslow, 1943). The new needs are security and safety, social belonging, to love and to be loved, to be valued, success, esteem, and most importantly, self-actualisation (Cüceloğlu, 2004, p. 236). Today, these needs have not totally changed but transformed, and within the changing circumstances, new struggles and interests emerged for the humankind. The most important need for today's human beings, namely, the individuals of the modern society is to be connected with the world because there are more communication opportunities compared to the previous century. New needs emerged for this state of connectedness or this process. Researches have determined that the emergence of these needs and their impact are actualised by the mass media to a great extent. Elihu Katz who has analysed this kind of tendencies and needs came up with the model that would provide an insight to today's dynamics half a century ago (Katz, 2010).

This is because the individuals of the modern period want to fulfil their psychological needs. They consider this as distancing or an escape, relief or entertainment and plan their time. The most effective cure for these psychological needs is certainly the mass media. Setting off from these findings, Katz and his friends developed uses and gratifications theory and analysed the media or the mass communication means, along with their target audience, in other words, the society, and put forth their interaction with each other. These studies have paved the way for the development of new researches and models. According to McQuail and Windahl (2010), Blumler's and Katz's work have been determinative in the emergence of the concept of active audience, and therefore, in the finalization of the theory (Alioğlu, 2016). Tracing the uses and gratifications, they scrutinized the social and psychological needs that the mass media create, and developed the theory. Uses and gratifications researches focus on the question of 'What do people do with the media?' against the question of 'What does the media do to people?' (Denis & Windahl, 2005, p. 166).

Trying to understand what the users of mass media basically think or feel, Klapper defined these media as a 'means of escape' and a functional tendency. According to Klapper, mass media helps to form the common ground for relief, boosting imagination, providing the opportunity for an interaction on behalf of somebody else, and social relationship (Denis & Windahl, 2005, p. 167).

Since people try to satisfy their desires and wishes according to their own needs or to what they get from the contents they follow, studies on uses and gratifications mainly try to describe how people fulfil their essential needs through media.

Using mass media as a means of escape can be considered sometimes as isolation, sometimes as getting lost. Katz and Foulkes warn that this escape action should never be considered as a means to take people from one point to another. For example, television watching behaviour of the children who have problems in their families is high; but most of these children take this action not to solve these problems but to be away from them (Katz & Foulkes, 1962).

As for the relation between the term connectedness and the series, Russell and his friends have used this concept to put forth the interaction between the people and the series they watch with the scale they developed. According to this, people perform new behaviour with what they like in the things they watch. This is actualised sometimes as an inspiration, sometimes as an imitation, and sometimes as a mood (Russell, Norman, & Heckler, 2004).

The previous studies concerning television watching habits and their effects have tried to put forward the forms of consumption and their behavioural consequences. Erjem and Çağlayandereli (2006) have tried to examine the effects of television contents in terms of learning behaviour via modelling which is included in the social learning theory. The study revealed the impact of the series the youth watched on their daily lives. One of the striking findings is that the attitude to like or dislike the heroes depending on their appearance is related with the 'personal traits' of the characters. Researchers have found out that personality is much more important in the perception of the youth. Yet, this changes depending on the socio-demographical features such as income, education, the social class of their families. It is understood that when the levels of income and education are high, the modelling intention decreases. Furthermore, Özçetin (2010) analysed TV watching habits in terms of uses and gratifications and evaluated the effectiveness of the previous audience scanning researches. The researcher claims that a more sociological approach is necessary in terms of the cultural, practical attitudes, and the identities that define the target audience. His most significant criticism is about the intention of most of the studies to understand the television audience according to the demographical features. It is emphasised that this intention leaves out many questions, and that it is not right to leave the answers to these questions to future studies. It has been observed that this results from the lack of a sociological perspective, and similar studies are mostly based on psychological reductive interpretations. For instance, in such studies, the motivations and satisfaction conditions that describe the attitudes of masses, individuals are revealed; however, what creates these motivations and satisfaction conditions which constitute these attitudes has not been determined. One of the studies as a candidate to sweep away Özçetin's criticism has been carried out by Demir and Demir (2013), and it has been found out that the series create some effects, more precisely, expectations on the target audience which were not estimated. It has been concluded that sometimes the audience change position from active to passive, which is one of the results that Katz's theory, which assumes that the target audience is completely in an active role, failed to calculate. So as to exemplify this, it has been pointed out that the perception of reality increases when real products are used in the series and this creates a desire intention for these products which means that new needs and tendencies emerge. Moreover, Damlapınar (2008), in his study based on cultivation perspective, asserted that the rate of the acceptance of the reality presented by the productions on television as the social or current reality was high. Additionally, Köse's (2012) study which focuses on the impact of TV series on the daily language has put forward findings concerning the detection and use of the expressions, denotations, idioms that have entered the daily language. It has been found out that the youth do not show a complete voluntarily participation in the parlance of the domestic television series and is aware of when to limit this. İlhan and Ulusoy (2013) who examined TV watching habits and their reflections in terms of addiction have explained the motivation for watching television as 'to make oneself isolated from the real world for a period of time in order to run away from the problems'. Although it has been based on the research of American Psychologists Association that consumption of more than 2 hours is classified as excessive use, when the condition in Turkey or the fact that digital advancements have been placed in the centre of lives is taken into consideration, a new definition of period should be made. Taş and Yalçınkaya (2015) who have analysed the impact of the school-themed TV series on the students in the view of their teachers have come up with striking results. The data obtained have revealed that the educators do not feel comfortable about these series. The teachers have stated that the characters in the series do not have constructive effects on the students. The educators have emphasised that the negative behaviour in the series create negative effects on school life.

METHODOLOGY
Problem
What is the impact of connectedness to television series on the lives of university students? The sample of Sakarya University Faculty of Communication.

Subproblems
1. Is there a significant difference between the escape from real life which is one of the motivations of watching television series and the demographical factors?
2. Is there a significant difference between the series that can be perceived as a means of escape and age, daily television watching time and the preferred genres?
3. Do they model the clothes and the hair styles of the characters in the series?
4. Is there a significant difference between the imitation behaviour concerning the discourse and style of speaking used in the series and the demographical factors and the forms of television watching?
5. Is there a significant difference between modelling the series in solving the problems of real life and other factors?
6. Is there a significant difference between the wishes and desires that the series create and the demographical and other variables?
7. Is there a significant difference between the interest in intellectual things that the series present and the demographical factors and television watching habit or the preferences?

Research Model
For decades, thousands of researches have followed the way opened in the 19th century by Auguste Comte and later by his follower Emile Durkheim. Today, research in social studies falls into two distinct types: Quantitative or qualitative. Some studies combine both. Preferring a quantitative approach as the research paradigm requires the use of experiments, statistics and surveys. The reason for preferring this kind of a positivist method is that the results will be objective, repeatable, and the same even when the sample is changed; that is, the absolute and testable results will be reached (Gunter, 2000, p. 4).
The most widely-used of these techniques is survey study. Survey, which is a fully-structured scientific research technique, is applied to a certain fraction which is assumed to represent the society in order to reveal the general opinions and tendencies of the society (Edmonds & Kennedy, 2017, p. 133).
After the subject of the study has been determined, aiming to analyse the preferences of series which is a more limited tendency among television watching behaviour, along with their impact on daily uses, firstly, the literature has been searched and this background has been formed. Then, the research design has been determined and a constant design has been chosen for the hypotheses that are to be tested before and after the research to remain the same. By this way, it is aimed that the intention determined before the research will not change. As for the design, descriptive constant design has been preferred so as to make it understandable what the data mean by the help of tables, graphics and numerical summaries (Özdemir, 2000, p. 19).

Population
The population of the study consists of students aged 17 and over as it is thought that they are the biggest audience of series. The university students, especially the students of the faculty of communication are assumed to be more interested and to have a deeper perspective.

Sample
The sample in this study has been made up of 110 people that were selected with the appropriate sampling method from the students of the Faculty of Communication in Sakarya University. In appropriate or convenience sampling method, the subjects are selected because of their convenient accessibility and proximity to the researcher. The process of selection continues until the desired size of the sample is reached (Robson & McCartan, 2016, p. 144). Furthermore, it is apparent that selecting the sample from the future communication professionals will also provide an observation concerning the tendency of the future productions.

Data Gathering Tool
The data gathering tool of the study has been realised by using the assessment and evaluation tools that were published in 2004 by Cristel Antonia Russell, Andrew T. Norman and Susan E. Heckler in their study (Russell, Norman, & Heckler, 2004)**.**
Consumption of television programmes: The survey study which is used in the development and verification of the connectedness scale has been formed in compliance with the likert scale and is an approved study. For the survey study that was published in the *Handbook of Marketing Scales* (Beardan, 2011), the responsible author Cristel A. Russell has been contacted and permission has been taken.

Data Analysis
The data obtained from the survey study has been analysed through quantitative data analysis. In order to meet the aim without deviation, the quantitative data has been analysed by SPSS programme. In the analysis, firstly, the general tendencies were put forth by calculating the percentages; then, with t-test and one way Anova analysis, the impact of series watching behaviour on the daily lives in terms of connectedness were tried to be understood. Thus, it has been measured whether there is a significant difference between the tendencies or not.

Limitations
The research is limited with the students of the Faculty of Communication in Sakarya University and the population is formed in this way. The survey was applied to the 2017 Fall Semestre students of the Departments of Journalism and Communication Design and the Media. Due to the need of convergence, participants have been limited to 110 people.

FINDINGS
The data has been analysed in terms of demographical factors (age and sex) and television watching habits and preferences by SPSS and has been transformed into tables.
Then, by t-Test and Anova analysis, whether there is a significant difference or not has been determined in terms of escape, fashion, imitation, wish/desire and personal belongings preferences.

FREQUENCY CHARTS
The percentage distribution obtained by the results gathered after the data was analysed by SPSS is as follows:

Table 1. What is your gender?

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Female	55	50.0	50.0	50.0
Male	55	50.0	50.0	100.0
Total	110	100.0	100.0	

As it is seen in Table 1, the gender distribution of the survey participants was on equal levels. That is to say, 55 people were female and 55 people were male.

Table 2. How old are you?

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
17-19	17	15.5	15.5	15.5
20-22	81	73.6	73.6	89.1
23-25	9	8.2	8.2	97.3
Other	3	2.7	2.7	100.0
Total	110	100.0	100.0	

As it is seen in Table 2, most of the survey participants (73%) were between the ages of 20-22. It is followed by the ones between the ages of 17-19 (15.5%). The sum of the ones in the group over 23 years was approximately 11% (10.9).

Table 3. Daily television watching tendency

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
0-2	93	84.5	84.5	84.5
2-4	17	15.5	15.5	100.0
Total	110	100.0	100.0	

In Table 3, the daily television watching habits of the participants are presented. The participants gathered around only two options. The large majority (84.5%) indicated that they watch television for less than 2 hours, and the rate of the ones who watch television for 2-4 hours was very low (15.5%). Even though there was another option as watching television for more than 4 hours, none of the participants marked this option.

Table 4. What type of series do you watch the most?

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Comedy	39	35.5	35.5	35.5
Romantic-Drama	23	20.9	20.9	56.4
Historical	14	12.7	12.7	69.1
Action	34	30.9	30.9	100.0
Total	110	100.0	100.0	

Table 4 shows the type of series the participants preferred. The most preferred series was comedy series with 35.5%. The second most preferred series was action series (30.9%) followed by romantic drama series with 20.9%. The type of series that was found out to be the least preferred was the history category.

Table 5. Watching series is an escape for me

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Strongly Disagree	22	20.0	20.0	20.0
Disagree	32	29.1	29.1	49.1
Neither Agree Nor Disagree	23	20.9	20.9	70.0
Agree	27	24.5	24.5	94.5
Strongly Agree	6	5.5	5.5	100.0
Total	110	100.0	100.0	

A large majority of the participants did not consider watching series as an escape. The participants who strongly disagreed (20%) and who disagreed (29.1%) constituted almost the half. While the percentage of the participants who neither agreed nor disagreed was 20.9%, the ones who agreed (24.5%) and who strongly agreed (5.5%) were below the majority.

Table 6. Watching series make me forget my daily problems

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Strongly Disagree	17	15.5	15.5	15.5
Disagree	28	25.5	25.5	40.9
Neither Agree Nor Disagree	24	21.8	21.8	62.7
Agree	33	30.0	30.0	92.7
Strongly Agree	8	7.3	7.3	100.0
Total	110	100.0	100.0	

The participants who thought watching series made them forget their problems constituted of the ones who agreed (30%) and the ones who strongly agreed (7.3%). While 21.8% of the participants neither agreed nor disagreed, the sum of the ones who stated negative opinions (Strongly disagree 15.5%, Disagree 25.5%) was over 40%.

Table 7. If my mood is low, watching series makes me feel better.

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Strongly Disagree	9	8.2	8.2	8.2
Disagree	18	16.4	16.4	24.5
Neither Agree Nor Disagree	27	24.5	24.5	49.1
Agree	47	42.7	42.7	91.8
Strongly Agree	9	8.2	8.2	100.0
Total	110	100.0	100.0	

In this question which tried to measure the impact of watching series on the moods of people 42.7% of the participants agreed. The percentage of the participants who neither agreed nor disagreed was 24.5%, and who

disagreed was 16.4%. The percentages of the ones who strongly disagreed and who strongly agreed were the same, to be exact, 8.2%.

Table 8. I like the clothes in the series

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Strongly Disagree	16	14.5	14.5	14.5
Disagree	24	21.8	21.8	36.4
Neither Agree Nor Disagree	23	20.9	20.9	57.3
Agree	34	30.9	30.9	88.2
Strongly Agree	13	11.8	11.8	100.0
Total	110	100.0	100.0	

Table 8 shows the interest in the costumes in the series. While the highest percentage was the ones who agreed (30.9%), the lowest percentage was the ones who strongly agreed (11.8%). The percentages of the participants who disagreed was 21.8%, who neither agreed nor disagreed was 20.9%, and who strongly disagreed was 14.5%.

Table 9. I like the hair styles and the haircuts in the series

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Strongly Disagree	14	12.7	12.7	12.7
Disagree	19	17.3	17.3	30.0
Neither Agree Nor Disagree	28	25.5	25.5	55.5
Agree	40	36.4	36.4	91.8
Strongly Agree	9	8.2	8.2	100.0
Total	110	100.0	100.0	

Table 9 reveals the interest towards the hair styles and haircuts in the preferred series. The highest finding was 36.4% (Agree). The second high percentage consisted of the ones who neither agreed nor disagreed as 25.5%, and it was followed by 17.3% of the participants who disagreed. While the percentage of the ones who strongly disagreed was 12.7%, the percentage of the ones who strongly agreed was 8.2%.

Table 10. I try to buy the clothes I see in the series

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Strongly Disagree	58	52.7	52.7	52.7
Disagree	30	27.3	27.3	80.0
Neither Agree Nor Disagree	12	10.9	10.9	90.9
Agree	10	9.1	9.1	100.0
Total	110	100.0	100.0	

In this question which tried to measure the buying behaviour created by the costumes in the series, none of the participants chose the option Strongly Agree. The highest percentage was consisted of the ones who strongly disagreed (52.7%). The percentage of the ones who disagreed was 27.3%. While 10.9% of the participants neither agreed nor disagreed, 9.1% stated positive opinions (Agree).

Table 11. I sometimes imitate the gestures and mimics of the characters in the series

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Strongly Disagree	36	32.7	32.7	32.7
Disagree	29	26.4	26.4	59.1
Neither Agree Nor Disagree	10	9.1	9.1	68.2
Agree	30	27.3	27.3	95.5
Strongly Agree	5	4.5	4.5	100.0
Total	110	100.0	100.0	

In Table 11 which shows the results for the question that tried to measure the reflections of favourite series on the daily lives, the highest rate for the opinions concerning the imitation of gestures and mimics was observed in negative direction. While 32.7% of the participants strongly disagreed, 26.4% of the participants disagreed. The percentage of the ones who agreed was 27.3%, whereas the percentage of the ones who strongly agreed was 4.5%. 9.1% of the pariticipants neither agreed nor disagreed.

Table 12. From time to time, I realise that I use the dialogues and expressions in the series called … in my daily conversations

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Strongly Disagree	21	19.1	19.1	19.1
Disagree	18	16.4	16.4	35.5
Neither Agree Nor Disagree	19	17.3	17.3	52.7
Agree	43	39.1	39.1	91.8
Strongly Agree	9	8.2	8.2	100.0
Total	110	100.0	100.0	

The results for the question concerning the reflection of favourite series on the daily lives in terms of the impact on daily language are shown in Table 12. The highest percentage was observed with the participants who agreed (39.1%). 19.1% of the participants strongly disagreed, and 16.4% of the participants disagreed. 17.3% of the participants neither agreed nor disagreed and 8.2% of the participants strongly agreed.

Table 13. I try to talk like the characters in the series

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Strongly Disagree	41	37.3	37.3	37.3
Disagree	37	33.6	33.6	70.9
Neither Agree Nor Disagree	16	14.5	14.5	85.5
Agree	15	13.6	13.6	99.1
Strongly Agree	1	.9	.9	100.0
Total	110	100.0	100.0	

Another table that illustrates the results concerning the impact of the series on daily language is Table 13. It is observed that the action of talking like the characters was not realised at a high rate. 37.3% of the participants strongly disagreed and 33.6% of the participants disagreed. 16% of the participants neither agreed nor disagreed and 15% of the participants agreed. Only one participant strongly agreed whose sampling rate was 0.9%.

Table 14. While watching series, I learn to overcome the problems I face in real life

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Strongly Disagree	34	30.9	30.9	30.9
Disagree	40	36.4	36.4	67.3
Neither Agree Nor Disagree	18	16.4	16.4	83.6
Agree	17	15.5	15.5	99.1
Strongly Agree	1	.9	.9	100.0
Total	110	100.0	100.0	

Table 14 shows the results about the behaviour of taking the series as a guide and being inspired concerning the attitude towards the events that are faced in real life. The vast majority stated negative opinion. The percentage of the participants who strongly disagreed was 30.9% and who disagreed was 36.4%. While 16.4% of the participants neither agreed nor disagreed, 15.5% of the participants agreed. Only one participant strongly agreed whose rate among the whole was 0.9%.

Table 15. While watching series, I learn how to treat the people in my life

Frequency	Percentage	Valid Percentage	Cumulative Percentage	
Strongly Disagree	36		32.7	32.7	32.7
Disagree	35		31.8	31.8	64.5
Neither Agree Nor Disagree	17		15.5	15.5	80.0
Agree	19		17.3	17.3	97.3
Strongly Agree	3		2.7	2.7	100.0
Total	110		100.0	100.0	

Table 15 presents the findings concerning the imitation behaviour resulting from watching series and the attitudes towards similar problems and events. Once more, most of the participants stated negative opinions. 32.7% of the participants strongly disagreed and 31.8% of the participants disagreed. While 17.3% of the participants agreed, the number of the ones who strongly agreed was 3 which correspond to 2.7% of the participants. The percentage of the participants who neither agreed nor disagreed was 15.5%.

Table 16. I associate the events in the series with the events in my life

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Strongly Disagree	22	20.0	20.0	20.0
Disagree	28	25.5	25.5	45.5
Neither Agree Nor Disagree	24	21.8	21.8	67.3
Agree	31	28.2	28.2	95.5
Strongly Agree	5	4.5	4.5	100.0
Total	110	100.0	100.0	

In Table 16, the results concerning the attitudes of the participants towards the events depicted in the series and their behaviour of relating these events to real lives are shown. Even though the majority stated negative opinions, the most frequently occurred response was Agree (28.2%). The percentage of the participants who strongly agreed was 4.5%, whereas 20% of the participants strongly disagreed. Yet, the second highest rate consisted of the ones who disagreed as 25.5%. Another high percentage was observed for the ones who neither agreed nor disagreed as 21.8%.

Table17. I would like to act in the series called …

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Strongly Disagree	23	20.9	20.9	20.9
Disagree	23	20.9	20.9	41.8
Neither Agree Nor Disagree	14	12.7	12.7	54.5
Agree	29	26.4	26.4	80.9
Strongly Agree	21	19.1	19.1	100.0
Total	110	100.0	100.0	

The most frequently occurred response for the question concerning acting in a favourite series was observed with the ones who agreed (26.4%). It is followed by the ones who strongly disagreed (20.9%) and the ones who disagreed (20.9%) with equal percentages. The percentage of the participants who neither agreed nor disagreed was 12.7%, and who strongly agreed was 19.1%.

Table 18. I would like to meet the characters in the series

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Strongly Disagree	13	11.8	11.8	11.8
Disagree	7	6.4	6.4	18.2
Neither Agree Nor Disagree	16	14.5	14.5	32.7
Agree	51	46.4	46.4	79.1
Strongly Agree	23	20.9	20.9	100.0
Total	110	100.0	100.0	

It is presented in Table 18 that the vast majority of the participants would like to meet the characters in the series. 46.4% of the participants agreed and 20.9% of the participants strongly agreed. The percentage of the ones who neither agreed nor disagreed was 14.5%. The percentage of the participants who strongly disagreed was 11.8% and who disagreed was 6.4%, sum of which constitutes the ones who stated negative opinions.

Table 19. I have bought accessories, books, posters, etc. of the series called …

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Strongly Disagree	58	52.7	52.7	52.7
Disagree	36	32.7	32.7	85.5
Neither Agree Nor Disagree	6	5.5	5.5	90.9
Agree	9	8.2	8.2	99.1
Strongly Agree	1	.9	.9	100.0
Total	110	100.0	100.0	

Table 19 illustrates the results showing the reflection of buying behaviour of the participants in terms of books, posters or accessories emerged as an effect of the series. The vast majority stated negative responses. 52.7% of the participants strongly disagreed and 32.7% of the participants disagreed. While 8.2% of the participants agreed, 5.5% of the participants neither agreed nor disagreed. Only one participant strongly agreed whose rate among the whole was 0.9%.

Table 20. I have read/am reading books about the series called …

	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Strongly Disagree	48	43.6	43.6	43.6
Disagree	36	32.7	32.7	76.4
Neither Agree Nor Disagree	12	10.9	10.9	87.3
Agree	11	10.0	10.0	97.3
Strongly Agree	3	2.7	2.7	100.0
Total	110	100.0	100.0	

In Table 20, it is observed that the vast majority stated negative opinions about buying and reading books as an impact of the series. 43.6% of the participants strongly disagreed and 32.7% of the participants disagreed. The percentage of the paticipants who neither agreed nor disagreed and who agreed was 10%. Only 3 people strongly agreed whose rate among the whole was 2.7%.

INDEPENDENT t-TEST APPLICATION

In order to measure whether there is a significant difference ($p \leq 0.05$) concerning the questions in terms of demographical factors, an Independent t-Test has been conducted. As a result of the tests, a significant distance was found only in one of the questions. The data concerning the significant difference is as follows:

Table 21. Independent t-Test by Gender (α< 0,05)

		F	Sig.	T	df	Sig. (2-tailed)
I try to talk like the characters in the series	**Equal variances assumed**	3.253	.074	-1.982	108	.050
	Equal variances not assumed			-1.982	104.901	.050

Table 21 presents the only significant difference (p ≤ 0.05) found in the question "I try to talk like the characters in the series" with the application of Independent t-Test by gender. When the means in gender distribution is examined, it is observed that the males (=2.27) had more tendency to talk like the characters in the series in their daily lives than females (=1.87).

Since there was no other demographic factor with two options in the scale, another Independent t-Test was not conducted.

ANALYSIS OF VARIANCE (ONE-WAY ANOVA)

No significance difference (p ≤ 0.05) was found between the age groups of the participants (17-19, 20-22, 23-25 and other) and the questions. Also, in the one-way Anova analysis concerning the daily TV watching habits, no significant difference was found. However, two significant differences were found in the one-way Anova analysis concerning the series preferred. They are shown and interpreted in Tables 22, 23, 24 and 25.

Table 22. One-way Anova analysis concerning the question "I associate the events in the series with the events in my life"

	Sum of Squares	Mean Squares	F	P
Intergroup	13.101	4.367	3.189	.027
Intragroup	145.163	1.369		
Total	158.264			

A significant difference (p:0,027 < α:0,05) was found between the most watched types of series in terms of relating the events in the series with the events in their lives. The details can be interpreted in Table 23.

Table 23. The descriptive statistics of the One-way Anova analysis concerning the question "I associate the events in the series with the events in my life"

		N	Mean	Standard Deviation
I associate the events in the series with the events in my life	Comedy	39	2.7436	1.29204
	Romantic-Drama	23	3.3043	1.14554
	Historical	14	2.2143	.69929
	Action	34	2.5000	1.18705
	Total	110	2.7182	1.20497

When we examine the descriptive statistics (Table 23) to find out the reason for the significant difference found in Table 22, it is observed that Romantic-Drama viewers (Mean: 3.3) have been distinctive among others in terms of associating the events in their daily lives with the events in the series. This significant difference is higher especially with the historical series viewers.

Table 24. One-way Anova analysis concerning the question "I would like to meet the characters in the series"

	Sum of Squares	Mean Squares	F	P
Intergroup	11.934	3.978	2.759	.046
Intragroup	152.830	1.442		
Total	164.764			

A significant difference (p:0,046 < α:0,05) was found between the audience who would like to meet the characters in the series and the types of series. Table 25 indicates that this significant difference is between the

Action series viewers and the others. It is observed that the mean for the Action series viewers' wish to meet the characters in the series as 4.02 is higher compared to the historical (3.1) and comedy series viewers. The significant difference resulted from this factor.

Table 25. The descriptive statistics of the one-way Anova analysis concerning the question "I would like to meet the characters in the series"

		n	Mean	Standard Deviation
I would like to meet the characters in the series	Comedy	39	3.3333	1.42040
	Romantic-Drama	23	3.6087	1.23359
	Historical	14	3.1429	1.09945
	Action	34	4.0294	.90404
	Total	110	3.5818	1.22947

RESULTS

The students that constituted the sample of the study were selected randomly, and the gender frequency has coincidentally been equal. When it comes to the other demographical factor, the age groups, most of the participants (73.6%) were between the ages of 17-19 as the study was conducted in a university environment. A surprising finding has been observed in the measurement of television watching habits that none of the participants spend more than 4 hours in front of the television. This data might be the consequence of the fact that the youth do not watch the series or their favourite programmes when they are aired anymore; they watch them on digital platforms. This data can be interpreted as the youth has pushed away television as a means of watching. The most watched type of series has been comedy with 35.5% followed by action series. Despite the current number of historical series and the television audience measurement results, the students of the faculty of communication are among the ones who prefer such productions the least.

Even though the number of the ones who considered watching series as an escape (total 30%) was lower than the ones who did not (49.1%), with the question of "Watching series make me forget my daily problems" the rate increased (37.3%), and it reached dramatic levels (50.9%) with the question concerning the impact of watching series on the moods of people.

When the participants' preferences about fashion are examined in terms of their interests concerning the hair styles and costumes in the series, it is observed that they responded positively about the costumes (30.9%) and the hair styles (36.4%); however, when it comes to buying these, 80% of the participants have opposed it. Moreover, it is remarkable that it is the only question in which the option "Strongly agree" was not chosen. It seems that the youth is not willing to express that they are influenced about fashion by television or they use other media for this. The current and future social media studies can reveal some findings to support this argument.

It has been revealed that there was no tendency for imitation in terms of nonverbal communication (59%), whereas the styles of speaking in the series were found out to be modelled by the participants (48.1%). The youth may be doing this deliberately or they may not be aware of the gestures and mimics they imitate. Another interesting result has come up with the question concerning the tendency to speak like the characters in the series. 70.9% of the participants have stated that they do not take the characters as a role model. How it is possible not to imitate the characters while using their expressions in conversations may be another research question.

The responses concerning modelling the series by relating them to real life have indicated different results. Although the participants stated that they did not learn to overcome the problems in real life (67.3%) or how to treat people (64.5%) by being inspired by the series, they demonstrated equal distribution in relating the events in the series to the events in their lives. This approach may also be an expression of "I am not going to learn life from series".

The university students who stated negative responses concerning acting in the series did not hold the same opinion about the characters in these series. The motivation behind their wish to meet them can be explained by modelling or wish/desire factors.

The fact that the youth has mostly demonstrated a negative attitude about their choices of personal belongings related with the series, especially books or posters may have resulted from the understanding that in Turkey, promotional activity is not considered as a part of the production process. On the other hand, world giants (*Game*

of Thrones, *Breaking Bad*, etc.) regard this process as a whole; and sometimes the income from promotions reaches considerable amounts.

The question whether the result indicating that the males have more tendency to talk like the characters in the series in their daily lives than females requires a generalisation or not is another research topic. This may be the consequence of the dialogues and characters in the series aired in this period which seem to address males more. It should be remembered that once there were many female viewers who talked like the woman characters in the popular series like *Avrupa Yakası*.

The result indicating that the viewers of Romantic-Drama series related the events in their real lives with the fictive events in these series more often can be interpreted as the emotional needs are satisfied better with these productions. However, the fact that the characteristics of the period series are determinative should be remembered. It should also be taken into consideration that the language and the social behaviour patterns in period series do not reflect contemporary examples but the tendencies of that specific period.

Considering the characters, the feeling of reality, and the need of reality, the result showing that the viewers of action series are willing to meet the characters in these productions more can be explained with the excitement factor. Furthermore, before such an observation, it should be noted that televisions have relied heavily on action series because of the traumas the country has recently been through. Moreover, it should be taken into consideration that aforementioned series have been aired in the best hours, written by the best scriptwriters, and have included the best actors and actresses. Therefore, it can be concluded that the finding indicating that the characters in these productions gained appreciation is understandable.

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