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# A. The Traces of Primordial Texts and the Audience's Perception of Re-Told Stories: Primordial Texts between the Fiction Created by TV and Real Life

Seçkin Özmen, Istanbul University. (Author)
Radio-TV and Cinema Dept.   Istanbul, Turkey,
seckinozmen@gmail.com

*Abstract*-While each epoch creates its own narration, some of these narrations that can represent universal values simply transcendent the historical context of those epochs and permanently form the fundamentals of literary tradition. 'Universal values are continuously produced in all the texts that have been narrated so far. It is possible to see the basic motifs of human life in the stories in primordial texts. The aim of this study is to analyse the audience's reading and making sense of the TV serials as well as the relationship between these readings and primordial texts. As a result of the in-depth interviews with the audience, which aim to determine the preferences for TV serials, the plots of these serials will be compared with the basic motifs in primordial texts and the traces of primordial texts in the respective narrations will be observed.

*Keywords-audience; primordial text; perception*

## II-INTRODUCTION

While each epoch creates its own narration, some of these narrations that can represent universal values simply transcendent the historical context of those epochs and permanently form the fundamentals of literary tradition. 'Universal values are continuously produced in all the texts that have been narrated so far. It is possible to see the basic motifs of human life in the stories in primordial texts. These motifs have always been held primarily in the creation of new texts. In fact, life stories of human beings have common features. They are usually common problems and incidents that everybody is likely to encounter. In these texts, we can easily see the universalised values of mankind as well as the basic events that reflect common stories of all human beings. These are the motifs, such as marriage, death and personal conflicts. The difficulties pertaining to finances or occupation, the problems among brothers and sisters that has been continuing ever since their childhood and the troubles related to children, such as inability to have children or the education of children (Özmen & Yıldızhan, 2004: 296). As for primordial texts, usually holy books, such as the Bible, legends and fables are considered. For instance, Liebes and Katz (1990) has done a study on the similarities between 'Dallas' and 'Genesis'. Thus, they have suggested that basic motifs of human life are seen in the stories in primordial texts and primordial texts are reflected in today's modern ones. A good deal of material related to social life can be found in legends which constitute very many traditions.

Contrary to the supposition that audience passively consumes the texts structured for them, they adapt these texts to their conditions and build their own meaning universe through texts. So how the audience build their meaning universe and what affects them with respect to meaning production? Many studies conducted so far have indicated that the audience are influenced by primordial texts consisting of the traces of their own past as well as roots; in the same way, references in these texts are very effective for attracting the audience.

The aim of this study is to analyse the audience's reading and making sense of the TV serials as well as the relationship between these readings and primordial texts. As a result of the in-depth interviews with the audience, which aim to determine the preferences for TV serials, the plots of these serials will be compared with the basic motifs in primordial texts and the traces of primordial texts in the respective narrations will be observed. The main hypothesis in this study is that the audience devote attention on the texts that are suitable to their lifestyles and expectations provide opportunity to react and resist some occurrences, serve as models with which they can identify themselves and also include elements of social culture. The values we possess in the society we live are coded in us through the primordial texts. For instance, 'motherhood' is sacred; it is coded in our minds through primordial texts in almost all societies. Therefore, the audience perceives the texts along with this coded information and pay more attention to the representations suitable to the values coded into them. When this familiar world is introduced in the format that will enable the audience to get addicted to a particular serial, the necessary formula that will make them watch it is already prepared. As for the second hypothesis, the perception level of the audience makes the establishment of connection with primordial texts and the achievement inter-textual readings easy. In other words, it paves the way for

a higher level of meaningful readings. Those who can achieve active criticism as the most detailed level of reading can predict what will happen in the following episodes by integrating themselves with the narration. Also, primordiality enables audience to read a text more detailed. We can discover social culture as well as the lifestyles shaped by social culture in the contents of primordial text. Hence, being the primary texts, legends we will used as guiding documents. As the products of oral literature, legends have managed to survive until today as a result of their being transferred to written forms. Consequently, they have considerable importance for not only reflecting the lifestyles and culture of the past, but also indicating the domain where the values that have survived up to now have grown. According to the results of a research study conducted by Tanrıöver and Eyüboğlu (2000: 57), the designers generally indicate that the audience of TV serials like the realistic stories and display more interest in the lifestyles parallel to theirs. Abercrombie states that the audience relate the characters and events they watch on TV to their lives, and the process of making sense of the programmes they watch operates in regard to this relationship (Abercrombie qtd. in Mutlu, 2005: 156).

In our study, we have tried to find out how the audience perceive the serials through in-depth interviews with them. The respective interviews have been conducted with fourteen female audience from different socio-economic backgrounds. The interviews have been done with female audience, because female audience watch television serials much more than male audience according to TRT' (Turkish Radio Television Company) researchs conducted every year. In gathering such a corpus, the income, educational level and occupation of the head of the household have been taken into consideration. Each interview has been held in two sessions. Initially, the interviewees have been asked to relate the story and define the main characters. Then, more specific issues, such as the reality of the characters and messages as well as values conflicts have been focused. During the period between November 2009 and March 2010 when the interviews were conducted, the serials that the interviewees stated they were watching were also the ones with the highest viewing ratio. The interviewer obtained information from the participants with unstructured interviews. This information has been acquired by taping the in-depth interviews which have later been deciphered.

As a result of the interviews given within the frame of this study, the perception level of the audience with regard to TV serials can be understood. Their perception levels of the serials assume vital importance for our study. Television programmes should be read by the audience who can elicit meanings and experience contentment. it is not possible to neglect the meanings and interpretations that the audience draw form these texts. Otherwise, television programmes lose their importance. The studies on television programmes gain importance only through audience perception (McQuail, 1994). By making use of the views of Liebes and Katz (1990), we will try to categorize the perception levels of the audience into three critical reading approaches, namely semantic, metalinguistic and referential. In semantic reading, the audience use their comprehension abilities to understand the theme in a fictitious narration. As for metalinguistic reading, this process takes place as the perception of a message. In referential reading; on the other hand, primordial texts make the referential reader more involved reality, referential readers treat the characters as real. The audience pinpoint a general theme that consists of all stories in a serial. Those who can make metalinguistic criticism have also the ability to discuss the aspects of narration along with the characters. The audience may offer an intensive criticism with a broad perspective. The audience who can express referential readings are also able to predict what will happen in the upcoming episodes and put forward their opinions about the issues that are left unanswered in the end of an episode.

The letters in parentheses, which define the participants, are as follows: A: highly educated, white collar administrators, managers or self-employed people; B: displaying similar, but relatively lower aspects with respect to A category; Cl: white collar middle classes with regard to educational level and occupation; C2: blue collar middle classes, D: disqualified workers or farm hands low educational level.

## II. AUDIENCE'S PERCEPTION OF TV SERIALS

The audience of TV serials usually assume that the plots are redolent of their lives as the actions and characters in these films display striking similarities with theirs. Thus, it is possible to suggest that the audience identify themselves with the characters in those serials by discovering segments of their lives. In the interviews conducted, the participants have

stated to have experienced at least some of the events taking place in the serials. The interviewees have also mentioned that the characters, family structures and relationships remind them different characters, families and relationships. The account of an audience is as follows:

"Crowded and large families in these serials completely indicates our family structure, I have a crowded family too. I have a conservative family, so I love watching 'Love and Punishment' (Aşk ve Ceza) and 'May Angels Protect' (Melekler Korusun). I try to find clues about my life in these serials" (woman, 35, university graduate, housewife, married, C1).

"I like the serials in which the family relations are experienced intensely. I like 'Aşk ve Ceza' ('Love and Punishment), 'Papatyam' (My Daisy) and 'Aşk-ı Memnu' (Forbidden Love). Particularly mother-children relations, the sacrifices that mothers offer make me attached to serials. I take pretty good care not to miss any episodes. I lose my interest in the serials in which I cannot find these relations. The families in the serials reflect our s; the problems are similar. The families are traditional ones. In 'Papatyam' (My Daisy), there is a traditional family model. The two sons of the family represent the traditional and modern structures" (woman, 45, high school graduate, married, civil servant, C2).

"I love watching 'Yaprak Dökümü' (Leaf Fall). All Rıza Bey' is a striking example for a self-sacrificing head of a family. He is a typical father who is trying to looks after his children despite all mishaps. Adnan Bey in 'Forbidden Love' is also a father who is very fond of his family. He even takes care of his nephew and acts like his father" (woman, 54, married with children, retired teacher, Cl).

As these views denote, the audience prefer the serials that remind them the events they observe or personally experience. The Events and the characters created in serials help the audience associate themselves with these fictitious atmospheres by creating a sense of reality. In other words, the audience use such similarities as a way of associating themselves with the characters and the events in serials. Noteworthy, the audience also seem to be giving importance to reality factor in serials:

"I like the serials that display close similarities to real life. Although 'Aşk ve Ceza' (Love and Punishment) and 'Hanım'ın Çiftliği' (Lady's Farm) do not appear realisitic to me, some intrigues in these serials enliven our humdrum lives. Even though they somehow surprise us about what is going on around, they usually seem convincing" (woman, 45, high school graduate, civil servant, C2).

"I like 'May Angels Protect' as it seems realistic to me. The treatment of Melek Hanım to his daughter, İpek, is presented in an exaggerated way, but in fact, we are all anxious about our daughters. We are not so tolerant to our daughters even they are university students. I don't approve the reaction of Esin's mother; who doesn't show the same reaction to her daughter which gives birth to a child without a father? It's against our values" (woman, 47, married, university graduate, engineer, A).

"I enjoy watching 'Avrupa Yakası' (European Side). I like Aslı and I want to be like him. My family is conservative and harsh like hers; however, she is somewhat independent. My family doesn't allow many things that she can do" (woman, 28, single, university graduate, medical doctor, B).

The plot and the characters in serials are usually realistic; on the other hand, they are also embedded with the elements reviving their dreams and yearnings. Moreover, the elements that remind fairy tales are also highlighted. Feride, a character in 'Papatyam' (My Daisy) is a traditional mother model. She displays a woman who is trying to make neither her husband nor her children sorry, act as a bridge or moderator between them and be obedient to her husband. Overall, she reflects the Turkish customs.

As an audience states that "the mother in 'Melekler Korusun' (May the Angels Protect) is a self-sacrificing one" (woman, 45, high school graduate, civil servant, C2), it is possible to infer that the motherhood model here is simply the representation of a traditional mother.

"I don't find the character, Ekin, in 'Aşk Oyunu' (Love Game) realisitic and think that she hasn't done the right thing by getting divorced from her husband. It is not reasonable for a married woman to get divorced from her husband according to the demand of her family. In 'Aşka Sürgün' (Exhile to Love) Zilan gets married as her family wants, but ends in a loving wife. Such an action is more suitable to our culture" (woman, 54, married with children, retired teacher, Cl).

Stressing the holiness of marriage, this audience seems to have implied that such an action is not suitable to our values. In the same way, defining motherhood with self-sacrifice, it is pointed out that a mother acting in conformity with traditional and social values should be devoted as well. Getting married in accordance with the requirements of somebody's family is quite common in the Turkish culture; nevertheless, it is not possible to say the same for divorce. Consequently, the respective action does not seem realistic to the audience mentioned above. In other words, it is not appropriate with respect to our values and traditions.

The audience usually criticize the actions that bear contrasts to our social values in some serials, namely 'Aliye', 'Yabancı Damat' (Foreign Bridegroom), and 'Haziran Gecesi' (June Night).

*"It is quite normal for Aliye to get divorced. She has been suffering the wrongdoings of her husband for the sake of her children. I think women should not bow to the disloyalty of their husbands. Aliye is justified in her desire to get divorced. She is trying to hold her head high. However, she appears quite weak with regard to her endeavour to get her children back"* (woman, 28, single, university graduate, doctor, B).

*"In 'Haziran Gecesi' (June Night) the problems that Kumru Hanım is having with her husband can be seen in any families. It is quite natural that she wants to get divorced from her husband; it seems meaningless to continue a marriage which is full of problems. Baran's divorce is quite normal as well. He did his best not to get divorced in order to protect his children even when the women he loves suddenly came up, but he had to in the end"* (woman, 47, married, university graduate, engineer, A).

*"In 'Aşk Oyunu' (Love Game), the behaviour of Ekin's father is simply absurd, it is very selfish of him to make his daughter to break up with her husband"* (woman, 54, married with children, retired teacher, Cl).

Divorce is a disapproved action in traditional family structure. However, when women get aggrieved, deprived of their children and obliged to continue highly problematic marriages, it is not approved by the audience. Thus, a message pertaining to the unavoidability of divorce is implicitly given. On the other hand,

in 'Aşk Oyunu' (Love Game), the behaviour of Ekin's father who cannot swallow her daughter's entering into a set up marriage is not approved by the audience and the father is perceived as a selfish one. Here divorce is deplored.

*"In 'Haziran Gecesi' (June Night) is an honest person concerned about everybody in his family and he also gives importance to them. Although he is divorced, he is interested in everything about his ex-wife. He is a good father too. He is a good example for the head of a family"* (woman, 35, university graduate, housewife, married, Cl).

*"The idealism of the teacher, namely Afet, in 'Hayat Bilgisi' (Knowledge of Life) reminds us the values that has gradually been getting extinct"* (woman, 47, married, university graduate, engineer, A).

*In 'Aşka Sürgün' (Exile to Love), we can once again see how blood-feuds are out-of-date. Committing murders and carrying weapons are bad things* (woman, 28, primary school graduate, cashier, single, D).

The characters in TV serials are structured with respect to the values and cultures of societies. Therefore, they should be the ones approved by the audience. The characters acting against the values of a society are frowned upon by the audience. Blood feuds are quite common the Turkish society; nevertheless, the audience also think that there should be some other ways to solve such problems and blood feuds are in fact antediluvian.

Moreover, the audience think highly of family atmosphere as well as family integrity. In the same way, they prefer the serials about family relations or family environment. The most frequently stated serials by the participants during our interviews are as follows: 'Aşka Sürgün' (Exile to Love), 'Büyük Yalan' (Great Lie), 'Aliye', 'Haziran Gecesi' (June Night), 'Hayat Bilgisi' (Knowledge of Life), 'Yabancı Damat' (Foreign Bridegroom), 'Aşk Oyunu' (Love Game) and 'Avrupa Yakası' (European Side).

## III. PRIMORDIAL TEXTS AND TELEVISION SERIALS

Television serials can be received by

masses as a result of their being accessible and affordable. Such a mass of audience do not consume the texts produced for them passively; on the contrary, they adapt them to their conditions and build their own universes of meaning over these texts by internalising them. While building meaning, they simply turn towards the narrations representing their lifestyles and culture.

Primordial texts reflect the culture of a society along with the lifestyles that are shaped by that culture. Therefore, of all the primordial texts, legends will be used as guiding ones in our study as they reflect our social culture. According to a study conducted by Tanrıöver and Eyüboğlu, the designers state that the audience of the TV serials in Turkey like the realistic stories and embrace the lifestyles and characters similar to theirs more (Tanrıöver & Eyüboğlu, 2000: 57). In primordial texts, we frequently run across basic motifs related to real life. Through the ages, basic motifs in primordial texts have always been used primarily in the creation of new texts. For instance, in the art of picture which has been surviving since antiquity, Jesus Christ, Virgin Mary, mythological characters, such as Venus, Zeus, Apollo and many others have been frequently illustrated. When we talk about primordial texts, we refer to the holy books, legends, myths etc. In these texts, there are basic events comprising the common values and common stories or motifs of humanity, such as births, marriages, deaths and personal clashes.

Practically in all legends consisting of many events that narrate our values, traditions and custom in our life, family is sacred as it is in the Turkish society. There are also several actions in legends, which are the signs of homage paid to parents. Through some female characters, such as Valide Sultan in 'Muhteşem Yüzyıl' (Magnificent Century), Kumru in 'Haziran Gecesi' (June Night), Feride in 'Yabancı Damat' (Foreign Bridegroom), the importance given to mothers is represented. These female characters make particularly the roles that are powerful and uniting the families. It has been determined during the interviews that in almost all of the other serials that the audience stated watching, there are parent motifs. Representation of parents in 'Aşk ve Ceza' (Love and Punishment), 'Avrupa Yakası (European Side), 'Aşk Oyunu (Love Game) ve 'Hayat Bilgisi' (Knowledge of Life) can be considered as an indication of the importance given to families as well as parents forming the basis of families. Moreover, women's assuming equal roles with men and representation of women as supportive and consulting characters bear a striking similarity with legends.

In the Epic Tales of Dede Korkut, we can see that Dirse Khan gives great importance to what his wife says and does what she suggests. For instance she gives advice to Dirse Khan about having children. She recommends that whenever Dirse Khan runs across a hungry person, he should nourish him or her, whenever he meets a poor, he should dress him or her up and whenever he encounters someone who is deeply in debt, he should pay it off. Only then, he can have virtuous children with the blessing of God. It can later be seen in the story that Dirhe Khan pays heed to her and Bogac Khan is born (Gökyay, 1976). In the Turkish legends, ancestor cult, which is given utmost importance by the Turks, is frequently mentioned and it highly respected. Boys cannot oppose to their fathers and do not let them repeat their instructions. In the Epic Tales of Dede Korkut, Kazan's son Uruz strictly obeys to his father. In the TV serials mentioned during the interviews with the participants, it has been found out that the representation of 'father' in the respective serials is depicted as a motif that is highly respectable and is not normally opposed, at least directly. All Rıza Bey in 'Yaprak Dökümü' (Leaf Fail) is a father respected by his family; however, we notice that various things are done furtively by them as well. As for 'Papatyam' (My Daisy), there is also a father motif that is deeply respected. Although Lütfi and his elder brother (the sons) criticise some aspects of their father, they are obedient to him or they try to do it without being perceived.

In the Turkish legends, having crowded families and especially having boys for the continuation of generation is important. This issue is pointed out in the Epic Tales of Dede Korkut as follows: "Whoever does not have a son or a daughter, put them in a black tent, make them sit on a black rug, bring stew made of the meat of black sheep. Let them either eat it or go away. Welcome those who have sons in a white tent and those who have daughters in a red tent. Those who don not have sons and daughters are looked down upon by God; we despise them as well..." (Gökyay, 1976: 1). By stressing the importance of having children, those who have sons are praised. in other words, having children is one of the most important motifs in legends. Adnan Bey in 'Aşk-ı Memnu' (Forbidden Love) gets furious with this wife who had an abortion without informing him. in 'Hanım'ın Çiftliği' (Lady's Farm), Güllü's getting pregnant creates rejoice. Esin's giving birth in 'Melekler Korusun' (May the Angels Protect) and the importance given to grandchildren in 'Papatyan' (My Daisy) can be given as other examples for the significance attributed to having children. In addition, highlighting the child motif in 'Aşk ve

Ceza' (Love and Punishment) can be considered as an indication of the same approach.

In the clashes between fathers and sons or brothers and sisters, a sibling's killing another is a common motif in legends. This situation is represented as the struggles between fathers and sons in 'Papatyam' (My Daisy), 'Çocuklar Duymasın' (Don't Let the Children Hear), 'Avrupa Yakası' (European Side) and 'Yaprak Dökümü (Leaf Fail), in the Epic Tales of Dede Korkut, Dirse Khan's attempt to kill his son, Bogac Khan, and the struggle of Mete Khan with his father is represented in the respective serials.

The families depicted in the serials are usually from wealthy sections of society, who have the power and hegemony that richness brings. In 'Aşk ve Ceza' (Love and Punishment), 'Ezel', 'Yaprak Dökümü' (Leaf Fail), 'Hanım'm Çiftliği' (Lady's Farm) and 'Aşk-ı Memnu' (Forbidden Love), at least one wealthy and powerful family is represented. These families live in luxurious mansions or villas, and there are always people around, who serve them. As a result of this power and wealth, they assume a strong position to order and dominate. Thus, such families remind us of the chieftains who have clans or rulers who command vast lands in legends.

The heroes in legends are usually the characters equipped with supernatural powers and for whom folk songs are written. We can observe the same aspects in serials. Murat Yıldırım in 'Aşk ve Ceza' (Love and Punishment) is depicted as a handsome, compassionate and helpful person who concerns about the problems of everybody in his family and who is also loyal to them. After the death of his father, he has assumed the responsibility of everyone in the family. He is even presented as a character that helps and gives support his friends in bad times. On the other hand, his negative features are not shown. Adnan Bey in 'Aşk-ı Memnu (Forbidden Love) is also a positive character who is praised. He is illustrated as lenient, patient, forgiving and mature person in spite of his wife's negative attitudes. Yasemin in 'Aşk ve Ceza' is a single mother who is principled and honourable enough not to use her child to win her husband back although she really loves him. Despite the great sorrow of being away from her children, "Aliye" is successful in her career, loved by everyone and have good relations with others. The teacher, Afet, in 'Hayat Bilgisi' is depicted as an honest, courageous and idealist lady who is against anything wrong.

Noteworthy, the plots of these serials coincide with the events in the Turkish legends. Therefore it is not surprising that as primordial texts comprising the culture, values, traditions of the Turkish society, our legends are full of examples matching up with current traditions, values and lifestyles. Our values and traditions, the roots of which go back to centuries, are represented today in TV serials. Hence, these familiar situations play a remarkable role to draw the audience towards the serials

## IV. PERCEPTION LEVEL OF THE AUDIENCE

The audience of the serials whom we have interviewed sometimes tend to criticise the attitudes of the characters towards the events they encounter. Character analyses done by the audience is an indication of their watching the serials regularly and attentively. This attitude has transformed to an element enabling affiliation with a serial by creating a sense of reality and identification.

*"Havin in 'Haziran Gecesi' (June Night) usually behaves childishly and thoughtlessly. Although Kumru is depicted as a negative character at the beginning, she is later shown as a self-sacrificing woman who could do anything for her family and children"* (woman, 47, married, university graduate, engineer, A).

The audience generally position themselves as to have more informed about the events in serials more that the characters themselves. Therefore, they tend to produce a sense of control over what is going on. Such a feeling gives rise to the right to interfere in the actions in serials. The characteristic of serials that leave some events incomplete results form the fact that unfinished actions create a relatively permanent effect. As the theorists of literature indicate, this situation can be considered as another dimension aiming to explain the active nature of audience participation (Liebes & Katz, 1990: 113). As a result of the interviews with the audience of TV serials it has been determined that they consider themselves more informed than the characters in the serials.

*"In 'Aşk Oyunu', Ekin should have told her family that she loves Sarp and she doesn't want to get divorced from him. If her father had known the fact, he would have been more tolerant towards her"*

(man, 45, high school graduate, civil servant, C2).

*Usually concealed things happen in serials,*
*but we can see everything and comment accordingly*
(woman, 35, university graduate, housewife, married, C1).

Verifying the above mentioned aspects of serials, the participants have stated that they can combine the pieces while watching the serials and also make comments. Identifying themselves with the characters and relating them with the people from real life is important with respect to the interpretation of serials as well as making predictions about them.

## V. CONCLUSION

Roland Barthes defines a text as *"a galaxy of signifiers"* in "S/Z". He states that a text has no beginning and it can be reversed as a result of the fact that there is a network of numerous links in a text and interpreting a text should not be considered as merely attributing meaning to it; but just predicting which multitude it has arisen from (1999: 127). In other words, according to Barthes, a text is not a closed whole. It has the traces of the previous texts and therefore, stands out with its fragmented structure.

Despite the differences in their methods, Julia Kristeva (Işık, 1998: 85) who indicated the heterogeneous aspect of a text by stating that a text is produced by putting the pieces it gets from previous ones through a distribution process and transforming them, Mihail Bakhtin (Rifat, 1999: 33), who developed the dialogism approach indicating that a text consists of different texts in it, including implicit or explicit quotations as well as references and Gerard Genette (Aktulum, 1999: 38) with his palempsest concept based on the principle that an old structure combines with a new one with a new function can be given as examples.

All in all, we should consider audiences and readers in psychic and cognitive dimensions. As Stephanie Morgenstern (1992) denoted, everybody has their own "theories" of life. Although these theories are less systematic than the academic ones, they are the perspectives in which the meanings of the subjects pertaining to life are interwoven. Instead of the means of communication that would shake and overthrow these meanings, most of us prefer the media that would approve and reinforce them. As the media where such approvals and reinforcements are carried out, television serials have also the ability to satisfy the the audience.

As this study signifies, the audience re-watches the common narrations and stories that satisfy them. Even though intertextuality; in other words, presenting the audience the motifs that they recognize or are familiar with make them attach to the new narration, their running into primordial texts in the narration they encounter enables them to achieve advanced readings, as my second hypothesis indicates. The interviews we had clearly denote it.

As the data obtained through interviews illustrate, the reason why the respective serials watched by the participants are also the ones with the highest viewing ratio is that Apart from other textual and narrative aspects, they are tightly woven with familiar characters and events form common stories from the Social life and they are in interaction with primordial texts referring to the cultural codes.

In order to determine the interaction between primordial texts and serials in this study, the texts of the serials and the text of the Epic Tales of Dede Korkut were read comparatively. As a result of this reading, it was found out that the stories in respective serials and the events in the Epic Tales of Dede Korkut taken as an example for primordial texts strikingly correspond. During the in-depth interviews which were held later, it was also detected that the characters and events taken from the primordial texts narrating our culture and values and therefore including the characters and events that we are familiar with remarkably draw the attention of the audience and they perceive these facets primarily, which at the same time leads to advanced readings. Considering the perception level of the audience, it was determined that they could manage criticisms on semantic, metalinguistic and referential levels.

According to Liebes& Katz (1990: 113-125), the structural characteristic of serials, which encourage the audience to participate is functional not only on knowledge acquisition, but also metalinguistic and referential levels. On these levels, the audience can define the type of narration and compare them with the others. Thus, they can divide the elements and stories of narrative styles into sub-stories and they can even define the components of dramatization as the dialogues between two or three characters. Mostly, the audience attempt to make some sort of analyses and comparisons which may mean important things in affective sense and they are in return affected by emotional elements. Furthermore, some audience even have some understanding about the limitations that producers are likely to encounter. Therefore, it can be suggested that some audience

types can define the elements on which stories are structured. Moreover, when participation at this level with regard to serials occurs, similar to a quiz show, the audience can understand that the pieces of a story have changed. While assembling and analysing functions encourage the audience who can use the meta-language to predict the upcoming events, the desire to see that they are right in their predictions creates a stimulus to watch a serial till the end.

As far as TV serials' gaining popularity is concerned, the quest of the masses for ready material to create extensive meanings and relatively more direct relationship they establish with known texts lead them to the primordial texts and the features of serials providing the pleasure of reading texts as well as referential and metalinguistic evaluations emerging from their cultural aggregation and unique conditions. It should here be noted that during the creation process of texts, special attention is paid to make these texts show some stereotypical aspects and action is taken through the determined clichés (Özmen & Yıldızhan, 2004).

It is seen quite often that the media has particularly established links with primordial texts and makes used of the intertextual relations. Presentation our cultural values through these texts and the representation of certain themes in the media after their being transformed serve the purpose of creating a popular culture. As Theodor W. Adorno (2003) pointed out, culture industry combines the primordial one with the familiar one in a new attribute. In culture industry, for the purpose of reaching the audience and draw their interest, traditions, primordial texts and the elements arising from the roots of a society are resorted. Combining primordial and modern elements together enable the audience to complete a story by bringing the pieces looking familiar with the new ones just like the pieces of a puzzle. Familiar pieces let the audience find the rest of the pieces of a story. Therefore, the audience can achieve advanced readings. Such readings can be achieved as a result of the identification that familiarity with the primordial elements brings about.

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