

A Research on the Narration Motivations of University Youth Through Social Media

Üniversite Gençliğinin Sosyal Medyada Hikâyeleştirme Motivasyonları Üzerine Bir Araştırma

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ABSTRACT

In digital platforms that connect people from all over the world, users are producers as well as consumers. Narration is an intrinsic feature of digital media as a method of expressing and establishing dialog. In communication of visual expressions, the metaphoric narrative style is a form of narration used very frequently by individual users. Those events which create influence by becoming an agenda topic on a social or global scale turn into collective stories on digital platforms. Different motivations can be influential in an individual sense in formation of the stories with metaphoric narrative style. This study analyzed the motivations for the metaphoric narrative style, which forms spontaneously with a common consensus in the events becoming an agenda topic on digital platforms. The study was conducted through the online survey technique with Selçuk University students. Factor analysis was applied to the data obtained from the participants for the purpose of analyzing the motivations of doing narration and sharing with the metaphoric narrative style on social media. These motivations were described with five factors being 'Personal Satisfaction', 'Expressing the Content Effectively', 'Engaging the Agenda/Togetherness', 'Being Producer' and 'Escape from Reality/Story-making'.

Keywords: Story-making, story-telling, narration, narrative, social media

ÖZ

Dünyanın dört bir tarafından insanları birbirine bağlayan dijital platformlarda kullanıcılar, tüketici olmanın yanı sıra üreticidirler. Kullanıcılar farklı motivasyonlar ve kendilerine özgü öyküleme tarzıyla gündemdeki konulara ilişkin içerik üretmekte ve paylaşmaktadır. İçerik üretimlerinde öyküleyici anlatım yaklaşımının ve görsel içeriklerde metaforik anlatı tarzının sıklıkla kullanıldığı görülmektedir. Toplumsal ya da dünya ölçeğinde gündem olarak etki yaratan olaylar dijital platformlarda kolektif hikâyelere dönüşmektedir. Pek çok insan ortak gündeme

ilişkin bireysel yorumunu paylaşarak ya da bireysel içeriğini üretmek kolektif hikâyenin bir parçası olmaktadır. Metaforik anlatı tarzıyla kolektif hikâyelerin oluşmasında, kullanıcılar farklı motivasyonlarla hareket edebilmektedir. Bu çalışmada dijital platformlarda gündem olan olaylarda adeta ortak bir uzlaşmayla kendiliğinden oluşan metaforik öyküleme tarzının motivasyonları irdelenmiştir. "Dijital platformlarda kullanıcıların ürettikleri içeriklerde paylaşım tercihleri ne yöndedir?" "Paylaşımlarda içerikleri dönüştürerek metaforik anlatı tarzıyla öyküleme motivasyonları nelerdir?" gibi soruların cevapları aranmıştır. Araştırma Selçuk

Üniversitesi öğrencileri üzerinde çevrim içi anket tekniğiyle gerçekleştirilmiştir. Sosyal medyada metaforik anlatı tarzıyla öyküleme ve paylaşım yapma motivasyonlarını analiz etmek amacıyla, katılımcılardan elde edilen veriler faktör analizi uygulanmıştır. 'Kişisel Tatmin', 'İçeriği Etkili İfade Etme', 'Gündeme Dâhil Olma/Birliklilik', 'Üretici Olma', 'Gerçeklikten Kaçış/Hikâyeleştirme' olmak üzere beş faktör ile bu motivasyonlar açıklanmıştır.

Anahtar Kelimeler: Hikâyeleştirme, hikâye anlatımı, öyküleme, anlatı, sosyal medya

INTRODUCTION

Storytelling is generally considered as literary texts having formal characteristics. We perceive narrations as narrating only novels, legends, folk stories or short features. We also may have beliefs like an innate ability of narration. Although considerations such as narration being a kind of an art and the art is developed over the expression are true, narration is an expression which may be used by anybody. We use narrations every single day of our lives many times over. Since the day on which first humans used words, narration has been continuing. When we start to tell any event to our environment, it is actually story-telling (Abbott, 2008, p. 1).

As this happens many times when human beings understand each other, the narration act is one of the distinctive characteristics as a result of using the language. Herman (2009, p. 158) refers to the informing process of the story completely as one of the central functions of the human mind. Lyotard (1984, p. 19), on the other hand, suggests that narration is the essence and understandable form of the traditional information process. No matter what is the definition or the root, narration is one of the innate behaviours which human beings use frequently and mainly, naturally. The most obvious definition on the "universality" (Abbott, 2008, p. 1) of story-telling is put by Roland Barthes in his milestone article, Barthes tells that (1975, p. 237):

The number of the narrations on the earth is countless. The narrative may be transmitted through oral or written language; through static or moving images, through gestures and through an organised mixture of all these substances. There is narrative in myth, legend, fables, fairytales, novellas, novels, history, novel, epos, tragedy, drama, comedy, pantomime, pictures, vitrage, comics, events and

conversation. In these almost infinite forms, narrative exists at all times, in all corners of the earth, in all societies. Narrative begins with the history of mankind. It is not possible to think about any space or community free from the culture of narration. All the human groups and social classes have narrations to be shared by individuals with mainly different cultural background regardless of the distinction between the good and poor literature expression and form. The story-telling, just like the life's itself, has a structure beyond the international, historical and cultural boundaries.

White (1987, pp. 51-52) defines narration as a representative presentation of an event or a series of events. Without the event or action, you may have an explanation, comment, discussion, poetry or the combination of all or something else, but you cannot have the narrating story (Abbott, 2008, p.13). Stories, apart from focusing on general and abstract situations or tendencies, are the representation of what is happening to individuals in the narratives under certain conditions to real experiences. Such narratives are a basic and natural humanitarian strategy in order to harmonise the events with the time, process and transformation (Herman, 2009, p. 2).

Story-telling can be examined within the scope of four basic components. Narrative, as a representative form to tell a message within the context of a discourse focuses on the time to be fictionalised as the stream of various events. The events to be presented in the narrative bring a breaking point or instability to the narrating world. The story world comes closer to the audience since the events are told at various time intervals no matter if they are realistic or completely fictional. Representative narration also tells what is to be lived in this story world – it highlights the pressure of the events over the reality or imaginary conscious through the devastating experience. The basic components of the narrating expression can be summed up as the contingency, the flow of events, the fictional world and the living experience. In this framework, construction of a typical narration can be defined as (Herman, 2009, p. 14):

- A form of presentation within a context of a certain discourse and at the centre of the processes making the expression possible should be adopted.
- The representative presentation should provide clues in order for the audience to have some inferences on the flow of sequential events.
- On the other hand, these events should bring some kind of a break or instability to the world of story where the humans or representation of humans take place no matter if this world is real or fictional, realistic or fantastic.

- This form of representation should also tell the living experience through the world of story by highlighting the pressure of the events over the real or fictional conscious that is affected from that event.

A story is a form of expression in front of us where the author takes responsibility for the audience by positioning herself/himself in relation with the events with her/his own perspective experiencing and understanding the life and assigning the roles and parts (Ganzevoort, 1998, p. 25). "The stories bind us to each other. The stories guide us during tough times. The stories accompany us to understand this universe and to be able to establish new universes. The stories help us to give meaning to our existence. Oral narratives which are tales, myths, legends, epics, mythos, short features and proverbs contain the accumulation and experience of human beings in their hearts. They live on the tongue of the teller from one heart to other and they can reach from one generation to the next" (Azazi, 2017, p. 13). In other words, they leave a heritage to the world.

The incidences creating influence on a social and international scale comprise a dimension of the agenda occurred in digital media. Heartbreaking events that Syrian refugees experienced in their own country and during their migration journeys are significant samples in these agendas. Humanitarian sensitivity taking place on a universal scale turns those incidents into a common history of humanity with a story line so to speak. Some events that are indignant with the purpose of diminishing the gory reality of negative incidents and strengthening sensitivity are committed to the memory of common history with several narration methods. The metaphoric narrative style almost fictionalizes the aforementioned events and thus reproduces them with a common consensus among people. Portraying the lifeless body of Syrian baby, Aylan, which came ashore from his home, his bed and suchlike places where a child needs to be, is shared as a metaphor in the posts by social media users in positive manners, and is an example of the reproduction of an event by making a story of it. Such incidents are handled as a story in these samples and turn into a common creation.

Effects of Narrative Expression

Humans decide about themselves; they assess the events around themselves in the form of narratives to reach a meaning (Bruner, 1990, p. 4). In case it is considered with reference to our practices to understand and interpret the world, individuals also live in their personal stories. The events in the timeline are not independent from each

other with reference to their occurrences. Instead, the series of actions which focus on a target and consistent with each other and binding past, present and future generate our life stories (Gergen, & Gergen, 1988, p. 40).

A typical narrative consists of parts related with each other and defining the action series which the individuals experience. People may interpret or even erase previous information to make their stories consistent and complete; even though they may want to forget some. Narrating description approach does not enable people to ignore the contradictions; but it may create an opportunity in order for the observed inconsistencies in human behaviours to be interpreted in an easier manner and remembered more easily (Baumeister, & Newman, 1994, p. 678). Generating the narratives is a lifetime process; humans unite the characters and actions in the form of narrative in order for their environment and lives to gain meaning (Delgadoillo, & Escalas, 2004, p. 187; Fischer, 2005, pp. 379). Adaval and Wyer (1998, p. 208) suggest the most important advantage of narrating is the stimulation of the comprehensive data processing procedure. For the occurrence of this situation, the structural similarities between the features of the narratives and the data as a result of life, in other words, experiences are very important factors.

One of the most important factors of this approach is the ability of the audience or the reader to participate in the world of narration to be represented. Thus, the empathy for the events, cases or individuals to be narrated is created to enable the related individuals becoming a part of the events or feeling those events possible (Woodside, Sood, & Miller, 2008, p. 100). Even if people do not witness the events to be depicted in a narration in reality, they may react as if they live those events as a result of the intense feelings they have. The reactions of the readers witnessing the feelings and opinions of the character encountering a tough situation, are defined as “participatory reactions.”

Narrative Expression in Social Media

It is an undeniable fact that social media can radically change the way society lives and its socialization processes. It is possible to encounter social effects such as Facebook and Twitter causing social movements, and forcing people to participate in groups. The focus of recent studies on social media is the influence of new media on social movements (Chen, 2014, pp. 221-222). In social media narratives, there is a spirit of

intense cooperation and a sense of co-operation, and the expressions tend to increase by being multiplied linearly. Here, all participants create storytelling patterns from one to another in the form of a 'flag race' on shared event or plot. (Liu, Liu, Chen, Lin, & Chen, 2011, p. 1545). These and other similar forms of collective narrative expressions not only contribute to the development of the perspectives of the participants but also they facilitate the participants in creating new insights and ideas. Narrations proceeding with participations develop in the form of interactive oral narratives where the social media users can find an almost one hundred percent opportunity of face to face feedback. As the content of the narrating messages emerging in the forms of cooperation narration basis enrich, the users become better at the construction of the meaning and reach an understanding on the story line. This, too, may directly accelerate the formation of the 'online community'.

The cooperative storytelling to be realised on social media is generally performed in the form of a common narration as a result of the exchange of the opinions (Norrick, 2009, pp. 199-217). The technological features of social media permit each user to write and broadcast her/his own story, thus participants are encouraged to write. Therefore, it is appropriate to say that social media is one of the unique platforms continuously encouraging the participants to present the narrative expression to the communities (Liu et al., 2011, p. 1549).

Storytelling is generally performed in a traditional manner in which narration by one or more teller(s) is presented to a silent or passive audience. Narration is a telling form around these formal features in general. However, today we witness the changes in this model via digital networks and social media. Currently the social media narratives in front of us are being enlarged with the snowball effect in a participatory manner and open ended with various parts using different tools and enriched with unpredictable event and results. Web 2.0 technology made this narrative approach possible and at the same time it reached new participants to enable the flow (Alexander, 2006, pp. 34-40). On the other hand, after the separation of the technologies like the circle of friend (CoF) in order to manage the friend list on the social media, formation of the online communities by using especially the social sharing services caused the Internet use to increase. The social networks having circle of friends technology like Facebook, Twitter, Google+ enable a very fast access to the ideas and opinions which are stated instantly, so people in there can jump to common conclusions. This factor forms the most important dynamic for the occurrence of the online communities (Bishop, 2012, pp. 162-166).

The amateur digital stories which the social media users formed for ‘themselves’ are the kind of narration which is found quite favourable today (Lundby, 2008, pp. 1-8). In our era when social media tools are indispensable, the number of users telling their personal stories in digital form is increased day by day, despite the non-existence of such habits in these individuals before. These narratives are stored and shared by other users at the time and they may inspire new stories (Couldry, 2008, p. 383). On this point, it is possible to say that the digital storytelling is an interactive process on the basis of mutual chat sourcing from the nature of the social media and binding each other between the online – offline context.

AIM AND METHODOLOGY

In this study, it is aimed to examine the motivations of the spontaneous metaphoric narrative style with a common consensus in the events on the digital platforms.

The research questions are: How do users share content on digital platforms? Do they prefer to share with real visual content or transformed content that they produce and why? What are the motivations for storytelling in the metaphorical narrative style in the sharing of users?

In this study which was conducted using the survey method, the online questioning technique was used. The research data was collected via online questionnaires from 334 students in the Faculty of Communication (having 1,000 students in total) in Selcuk University (having 97,000 students in total). The questionnaire link was sent to the Facebook and Twitter groups which had already been formed by the students and purposive sampling was used in order to reach students using social media actively and making shared content, in the study.

The questionnaire form consists of 52 questions in total. It consists of questions about the demographic data (3 questions); the preference of narrating type on social media sharing with sampling images (7 questions); reasons of such preference (10 questions) and; causing motivations in sharing using narrative approach (32 questions). The data to collect the information on the motivations of participants in sharing using narrative approach was collected by using a 5 Point Likert Scale with the choices of ‘completely agree’, ‘agree’, ‘neither agree nor disagree’, ‘disagree’ and ‘completely disagree’.

The data collected through the survey was put into the computer using the SPSS 20 statistical software program, statistical analysis was carried out and the results obtained were reported. The definitive parameters and the required significance tests were applied in statistical analysis. In the statistical analyses, definitive parameters and the required significance tests were applied. Factor analysis was used in measuring the statements effective in the narrative approach. Descriptive statistics were also given, based on frequency analysis and arithmetic mean and standard deviation. The significance level was accepted as $p < 0.05$.

FINDINGS

Regarding the gender distribution, 57.3% (n=197) were male and 42.7% (n=147) were female. Sociodemographic features of the participants can be seen in Table 1.

When the photo of Aylan baby, which caused public indignation of the world and which so pricked our conscience, was showed to the participants, they were asked if they prefer sharing its real version (Image 1) or transformed picture edition (Image 2). The answers were determined as 62.2% real version and 37.8% transformed version. It was found that the reason of this preference was that it was more meaningful, real and effective. Participants were asked to make an evaluation over 6 more pictures similar to this case. Participants' responses show that they mostly prefer to share true photos of the cases.

When the data indicating why the participants prefer the content types to share in social media, is seen in (Table 3.), and the consideration of the sharing type was concluded as meaningful, real and effective. In sharings where the participants prefer the narrative approach, the factor analysis was applied to the answers for figuring out the motivations causing their actions to assess. The results are given Table 4.

In the statistical analysis of the study, the factor analysis reliability level was .947. When narrative motivations are evaluated, it appears that 5 main factors emerged. Within these 5 factors, the participants prefer digital story-telling type for personal satisfaction motivation in the highest level. As it is seen, there are factors such as being a responsible and informed like a good person within these factors. When other narrative sharing motivations are examined, it is seen that the factors of expressing the content effectively, engaging the agenda and togetherness, being producer, escape from reality and story-making are important.

As a result of the analysis performed in order to understand if these factors are related within themselves, it was seen that there was a strong relation between the factors of engaging the agenda-togetherness and personal satisfaction motivations. When factors were analyzed demographically, it was determined that there was no meaningful distribution regarding the sex of participants.

DISCUSSION AND CONCLUSION

The reasons and level of using of the narrative approach in sharing of individuals to state their personal feelings and opinions on events to be considered at a national or international level on social media, the factors causing the narrative approach to be used were a central aim in this present study and interesting findings were found within the sampling limitations. Before all else, the finding that the participants prefer the narration with real images reflecting the matters more instead of converted contents as part of the narration comes first. This finding figures out that the participants have the desire to reflect the real/original content directly in their sharings. When we consider the reasons of such a preference, we see that they find it meaningful, real and effective.

When the narrative sharing motivations were assessed, another remarkable finding was reached. The participants prefer the digital narrating kind with the personal satisfaction motivation at the highest level among the five factors. When considering that social media is the individual broadcasting area and that it is a tool we use for reflecting our identities, the fact that narrative sharing contents are dominantly directed also by individual motivations is an understandable result. The driving force in individual motivations of transforming the original contents and narrating the events with the metaphoric narrative style is the dimension of being aware and responsible. The fact that individual sharing is being made in a collective area shows that the participants are acting with a sense of responsibility in regard to sharing the content. Communicating the content by transforming it with this sense of awareness and responsibility increases the individual satisfactions of the participants in regard to narration. Also, the subdimensions of feeling knowledgeable, strong, sensitive and informed of the agenda are the driving factors in the individual satisfaction motivation of narration. Setting out from here, it is possible to say that narration with the metaphoric narrative style is regarded as a tool for the participants to make more aware, sensitive and responsible sharing in the collective area.

When we looked at other narrative sharing motivations, we see the factors of expressing the content effectively, engaging with the agenda, togetherness, being producer in the event, escape from reality and story-making are important. The sensitivity of the participants in communicating the content correctly and understandably stands out in the behavior of narrating with the motivation of expressing the events effectively. This sensitivity was demonstrated also in the personal satisfaction motivations. The factor of engaging with the agenda and togetherness expresses the desires of the participants to get involved in the collective order in the digital world with its subdimensions such as leaving a legacy to the world, being a part of the story as another factor explaining the story-making motivations. A study (Lee, & Ma, 2012, pp. 335-338) in which we can interpret the findings of this study in terms of sharing gratification in social media in the context of news sharing gratification was carried out with university students. The results of the study revealed that participants' seeking information, socializing and status seeking were more likely to share news on social media platforms. When we evaluate the content that has an impact on the agenda and share the value of news, we see that individual and social gratification is important.

The motivation of being producer in the event points out the individual participation and belonging on the digital platforms, consistently with other narration motivations. In the motivation of escape from reality and story-making, the narration approach with the metaphoric narrative style is a tool for facilitating sharing sensitivity. Setting out from here, it is possible to arrive at the conclusion that resorting to narration in collective story production is motivating for increasing the sensitivity level whether the event content is negative or positive, for strengthening this effect, and maybe for mythicizing it. Another study supports that Twitter is an important platform for sharing news and information and also building community. The study presents some new information on that the users are becoming a more and more important part of information flow by their participation (Holton, Baek, Coddington, & Yaschur, 2014, pp. 37-39). This finding, which is obtained specific to Twitter supports, in terms of this study, the users' act as a part of the collective system on producing new information.

When we looked at the motivations for preferring the narration form, it was seen to be consistent in itself. When the participants prefer the narrative content format, they see themselves in the position of producers who perform production, tell stories and create stories. One of the driving subfactors of this factor was found to be escape

from the emotional weight of what is real. The personal satisfaction dimensions of sharing and the factors such as feeling oneself as part of the agenda, feeling common emotions with other people in any place of the world, were also determined as the driving narration factors in this study. According to our study findings, the participants performing digital narration are doing this mainly for the purpose of personal satisfaction. Moreover, a high level of relationship was detected between the participants' efforts to achieve personal satisfaction and their motivations of engaging with the agenda.

In order to understand the type of content that is captured and shared in daily life and the motivations behind these activities; motivation was determined as follows in a research conducted with the diary method: creating and maintaining social relationships, emotional influences, social influences, reminder of individual and collective experiences, self-presentation, task performance, and self-expression. It was emphasized that social and emotional motivations play an important role in sharing behavior. It has been found that positive emotions in the contents increase the frequency of sharing compared to negative emotions (Goh, Ang, Chua & Lee, 2009, p. 204). The findings of the study include aspects that are similar and differentiated from this study when it is considered only in the context of sharing motivation, regardless of storytelling. It is similar in terms of self-expression, transferring emotions, and participating in collective experience. In our study, it was found that content sharing supported by real images was preferred by users at a higher level in content sharing. It is more important for users to make the content more realistic rather than transmitting positive emotions. In the use of the metaphoric narrative style that transforms content, there is an urge to reduce the emotions (mostly negative) that created by the reality of the event. In this sense there is a possible overlap between the tendency towards positive emotions in content sharing in the study of Goh et al. (2009) and the tendency to use the narrative approach in this study.

There are studies that determined that participation of young people in social media groups supports socialization by increasing their interest in social issues (Park, Kee & Valenzuela, 2009, pp. 730-733). The participation of university youth in online groups and their activeness in there can be examined in forthcoming studies in the context of narrative sharing about social issues that are on the social and global scale agendas. According to the most important finding in Lee and Ma's study (2012, pp. 335-338), the prior experience of users on social media is an important determinant of news sharing intent. In other words, when people are more active in blogging or sharing

frequently on social media, their news sharing level becomes higher. It will be meaningful to question this relationship in forthcoming research on the style of narration in social media. With reference to the effective factors on the preference of the narrative approach in social media sharing, it is recommended to reach the mutual findings by examining the effects on the receivers of those sharing to understand the subject in depth. Also, in order to increase the validity of the scale used in the study, a reapplication and test on different sampling groups would be useful.

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TABLES AND FIGURES

Table 1: Socio-Demographic Characteristics

Gender	Frequency	Valid Percent %
Female	147	42,7
Male	197	57,3
Total	344	100

Table 2: Sharing Preference Characteristics

Sample Question	Real Version Frequency	Real Version Valid Percent %	Transformed Version Frequency	Transformed Version Valid Percent %	Total %
Q1	214	62.2	130	37.8	100
Q2	189	54.9	155	45.1	100
Q3	151	43.9	193	56.1	100
Q4	275	79.9	69	20.1	100
Q5	293	85.2	51	14.8	100
Q6	203	59.0	141	41.0	100
Q7	95	27.6	249	72.4	100

Table 3: Distribution of the Causes of Sharing Preference

Because...	Q1	Q2	Q3	Q4	Q5	Q6	Q7
Meaningful Valid Percent%	26,5	26,5	6,1	22,1	19,8	9,3	3,2
Different Valid Percent%	1,7	1,7	11,3	1,2	3,5	6,4	9,0
Creative Valid Percent%	4,9	7,6	16,6	4,7	2,0	10,8	30,2
Real Valid Percent%	26,5	25,0	23,0	31,1	38,1	22,4	11,0
Clear Valid Percent%	1,7	6,4	8,4	6,7	4,9	4,4	2,0
Effective Valid Percent%	22,7	17,2	11,0	23,5	17,2	25,3	10,2
Correct Valid Percent%	10,5	6,4	6,7	7,8	4,7	2,3	1,5
Popular Valid Percent%	,3	,9	8,1	,3	2,3	4,7	22,4
Valuable Valid Percent%	4,4	7,6	,9	2,3	5,8	6,7	,3
Admirable Valid Percent%	,9	,9	7,8	,3	1,7	7,8	10,2
Total %	100	100	100	100	100	100	100

Table 4: Distribution of the Narrative Sharing Factors

Narrative Sharing Factors		\bar{X}	SD	Factors				
Personal Satisfaction Factors				1	2	3	4	5
1	Being conscious and responsible	3,07	1,38	,820				
2	Feeling informed	2,83	1,25	,806				
3	Feeling strong	2,72	1,25	,803				
4	Feeling topical	2,69	1,31	,788				
5	Feeling interested, sensitive	2,61	1,24	,780				
6	Feeling like a good person	2,56	1,22	,772				
7	Feeling happy	2,54	1,27	,768				
8	Self Realization	2,54	1,25	,714				
9	Feeling peaceful	2,51	1,26	,675				
10	Feeling ethical	2,42	1,22	,669				
11	Feeling smart	2,42	1,18	,655				
12	Being different	2,36	1,14	,635				
13	Being free	2,36	1,20	,583				
14	Being creative	2,34	1,21	,543				
15	Being questioning	2,32	1,16	,473				
Factors of Expressing the Content Effectively								
16	Expressing Events Correctly	2,29	1,21		,749			
17	Expressing Events Understandably	2,27	1,17		,747			
18	Expressing Events Realistically	2,27	1,10		,728			
19	Expressing Events Plainly	2,26	1,09		,710			
20	Expressing Events Effectively	2,26	1,19		,613			
21	Making the Content Important	2,25	1,09		,581			
Factors of Engaging the Agenda, Togetherness								
22	Leaving a legacy to world	2,24	1,05			,743		
23	Being a part of the story	2,20	1,15			,732		
24	Sharing emotions	2,17	1,15			,692		
25	Constituting a common strength with others	2,15	1,06			,595		
26	Contributing to bringing forward an event	2,13	1,02			,519		
27	Contributing to increasing the awareness about the event	2,13	1,06			,470		
Factors of Being Producer								
28	Reproducing the event by adding information	2,12	1,02				,704	
29	Being interpreter of the event	2,12	1,05				,674	
Factors of Escape From Reality, Story-Making								
30	Decreasing the feeling of being not able to bear the reality	2,11	1,11					,814
31	Story-telling	2,11	,959					,800
32	Story-making	2,08	1,06					,689
Eigenvalue				15,05	2,81	1,76	1,43	1,28
Variance explained (%)				27,02	13,55	13,19	8,59	7,48
Cronbach's alpha				,962	,880	,868	,704	,782
KMO Measure of S. Adequacy: .947; Barlett's Test of Sphericity: $\chi^2= 8985,597$; $df=496$; $p=.000$								

Table 5: Distribution of the Relationships among Narrative Sharing Factors

Factors		Personal Satisfaction Factors	Factors of Expressing the Content Effectively	Factors of Engaging the Agenda, Togetherness	Factors of Being Producer	Factors of Escape From Reality, Story-Making
Personal Satisfaction Factors	Pearson Correlation	1	,665(**)	,733(**)	,524(**)	,290(**)
	Sig. (2-tailed)		,000	,000	,000	,000
	N	344	344	344	344	344
Factors of Expressing the Content Effectively	Pearson Correlation	,665(**)	1	,586(**)	,443(**)	,115(*)
	Sig. (2-tailed)	,000		,000	,000	,032
	N	344	344	344	344	344
Factors of Engaging the Agenda, Togetherness	Pearson Correlation	,733(**)	,586(**)	1	,499(**)	,410(**)
	Sig. (2-tailed)	,000	,000		,000	,000
	N	344	344	344	344	344
Factors of Being Producer	Pearson Correlation	,524(**)	,443(**)	,499(**)	1	,427(**)
	Sig. (2-tailed)	,000	,000	,000		,000
	N	344	344	344	344	344
Factors of Escape From Reality, Story-Making	Pearson Correlation	,290(**)	,115(*)	,410(**)	,427(**)	1
	Sig. (2-tailed)	,000	,032	,000	,000	
	N	344	344	344	344	344

** Correlation is significant at the 0.01 level (2-tailed).
 * Correlation is significant at the 0.05 level (2-tailed).



Image 1: Real Version (Case / Q1)



Image 2: Transformed Version (Case / Q1)

