

A CROSSCULTURAL SERIAL: WATCHING MOTIVES OF THE SERIAL “YABANCI DAMAT” AMONG UNIVERSITY STUDENTS IN TURKEY*

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ABSTRACT

The fact of socialization refers to the period of an individual's adopting the values, beliefs and behaviour patterns of the society and gaining 'social-cultural' characteristics in accordance with group values, behaviours and roles. Through the use of developing technology and intercultural communication, the borders of cultural issues, beliefs and social norms are expanding parallel to free market economy. The most powerful medium of mass communication, television, has a great effect on individuals via the values it offers to individuals. It is a fact that serials are one of the most important factors that increase the rate of watching television as they are watched by a majority of people regularly due to their various contents and the way they handle social issues.

The subject of this study is the serials called 'Yabancı Damat' which was first broadcast in Turkey and then in Greece with the title 'Borders of Love'. It became the most popular serials among the other serials on Turkish channels with the highest watching rate. The theme of the serial deals with the love affair between a Greek young man and a Turkish girl and has attained a significant rating. It also revolves around the comparison and contrast between Turkish and Greek people. The film signifies that when 'human values' are concerned, the political, cultural and religious contrasts disappear.

The study explores the primary reasons as to why Turkish university students watch 'Yabancı Damat' within their television watching habits. In this context, based on the Uses and Gratifications Approach, the study aims to reveal the reasons why university students watch Yabancı Damat.

Keywords: Television watching motives, crosscultural serial

KÜLTÜRLERARASI DİZİ: TÜRKİYE'DEKİ ÜNİVERSİTE ÖĞRENCİLERİNİN “YABANCI DAMAT” DİZİSİNİ İZLEME MOTİVASYONLARI

ÖZET

Sosyalleşme olgusu, bireyin yaşadığı toplumdaki değerleri, inançları, davranış kalıplarını öğrenmesi ve benimsemesi, grup değer, tavır ve rol beklentilerine göre "sosyal-kültürel şahsiyet"ini kazanması sürecidir. Gelişen teknolojik olanaklar ve kültürlerarası iletişimle, tıpkı serbest piyasa ekonomisinde olduğu gibi sosyal tutumlarda, kültür ve inançlarda da sınırlar genişlemektedir. Yeni global düzenin en güçlü enformasyon kaynakları olan kitle iletişim araçları, özellikle de televizyon, sunduğu değerler bütünü ile sosyalleşme sürecinde, bireyler üzerinde önemli etkilere sahip olabilmektedir. Bu bağlamda televizyon kamuoyu oluşturma fonksiyonuyla, toplumsal, ekonomik, siyasal ve kültürel alanlarda insanlara bilgi ve enformasyon sağlamakta, bireylerin görüş ve kanaatlerini şekillendirmektedir. Televizyon izleme oranlarının artmasıyla birlikte ise bireylerin yetiştikleri çevrenin sosyal, kültürel ve siyasal düşüncesinden farklı düşünceleri de tanıma ve benimseme alanları giderek artmaktadır.

Önce Türkiye'de daha sonra da Yunanistan'da gösterilmeye başlanan 'Yabancı Damat' Yunanistan'daki adıyla 'Borders Of Love' dizisi, yüksek izlenme payı ile Türk kanallarında yayınlanan diğer diziler arasından sıyrılan popüler bir dizi olarak çalışmamıza konu edilmiştir. Bir Türk kıızı ile Yunanlı gencin aşkı konu alan ve her iki ülkede de ciddi izlenme başarısı elde eden Yabancı Damat, bir aşk hikayesinden yola çıkarak Türk ve Yunan halkının karşılıklı tutumlarını, ilişkileri-

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ni, benzerlik, zıtlıklarını işlemekte ve konu 'insani değerler' olduğunda ülke sınırlarının, siyasi, kültürel ve dini çatışmaların ortadan kalktığına ilişkin göndermeler yapmaktadır.

Bu çalışmada Türk üniversite öğrencilerinin televizyon izleme alışkanlıkları çerçevesinde 'Yabancı Damat'ı izleme nedenleri araştırılmaktadır. Bu bağlamda araştırma, kullanımlar ve doyumlar yaklaşımını temel alarak üniversite öğrencilerinin 'Yabancı Damat' dizisini izleme motivasyonlarını ortaya koymayı amaçlamaktadır.

Anahtar sözcükler: Televizyon izleme motivasyonları, kültürlerarası dizi

INTRODUCTION

In modern societies mediums of mass communication continue to serve as a powerful socializing agent and sociologically play a crucial role in every aspect of daily life. Although it is sometimes difficult to realize, mediums of mass communication in most situations constitute a routine part of our relations with our families and friends (Croteau and Hoynes 2000: 15-17). In our day, mediums of mass communication, as the producer and transmitter of culture in the process of socialization, undertake a dominant role beyond facilitating the individual's social accordance process. The results derived from the studies have made television the most powerful medium of social, structural and cultural changes (Johnson 2001: 150). Television is in the position of a friend, a guide, educator, a mentor and a private teacher, especially for today's youth, who spend most of their time in front of the free and uncontrolled television. As television is placed at the centre of the environment in which the young exist, it naturally gains the status of an effective medium in the socialization process (Eads 2004: 14).

According to the results of the "Television watching trends research" which was conducted by Turkey Radio and Television Supreme Council in 14 cities with 4606 participants at the age of 15 and over and implemented between the dates of December 22 2005 and January 5 2006, the percentage of the subjects who trust television is 56.7 per cent (www.rtuk.gov.tr April, 2006). This result reveals the fact that despite all the criticisms, television is still the most powerful medium of mass communication.

Television serials are the most watched production formats of television today. When looked at the television watching percentages in Turkey, it is observed that the increase in the pro-

duction of TV series has carried Turkey to the front rank in the world in terms of watching television. Turkey, which was formerly the second in the world with 3.5 hours a day, has reached an average watching rate of 4 hours a day with the fury of TV serials and caught up with the United States, which was the first in the world.

The Turkish TV series '*Yabancı Damat*', which was first broadcast in Turkey and then in Greece with the title 'Borders Of Love' was selected as the subject of our study for being a popular TV series distinguished among the other series broadcast on Turkish channels with its high watching rate. *Yabancı Damat*, which deals with the love between a Turkish girl (*Nazlı*) and a young Greek man (*Niko*) and which has gained a serious rating success in both countries, discusses the mutual attitudes, relationships, similarities and differences of Turkish and Greek Peoples in the context of a love story and makes references concerning the disappearance of country borders, political, cultural and religious conflicts when human values are concerned. *Nazlı* is the daughter of a conservative father who is strictly devoted to Turkish traditions and the granddaughter of a Korean War veteran. *Niko* is the son of a wealthy Greek ship owner whose family was exiled from Turkey to Greece. *Niko* and *Nazlı* fall in love and decide to get married. However the frosty relationship between the Turkish and the Greek Nations upsets this harmony. *Yabancı Damat* is not only exceptional because of its cast and theme, but it also reflects the Turkish-Greek relations and conflicts shaped by historical experience and the mutual attitudes of Turks and Greeks. While *Nazlı*'s and *Niko*'s family members disapprove their relationship, Turkish and Greek mayors of the two cities attempt to intervene and support the relationship. These efforts of the mayors symbolize the positive attitude of the state authori-

ties shown in order to establish peace between Greece. The serial has broken watching records especially among the young both in Greece and Turkey.

The primary reason for this success is the production quality of the serial. The flow, liveliness and depth of the scenario behind its simplicity is impressive, individuals are not presented as the 'other' stereotype through television as it was in the earthquakes in the year 1999; but as concrete individuals and concrete lives. Especially the sweet-sour tension between the 'traditional' generation (families) and modern generation (today's youth) attracts the attention of young people. The reality of the scenario, which is based on the classical story of Romeo and Juliet, can be given as an important reason for the interest shown to the serial. Neither is a cosy picture presented with the expressions of friend/ brother/ neighbour, nor conventional stereotypes are created with traditional sayings in the serial. The general atmosphere is presented with all its negativity, goodness and imperfection of the people and their positive and negative sides are shown to us. Another important reason for the high watching rate is that the story has also some comedy elements. The timidity, fear, suspicion and enmity the two societies feel towards each other are presented by being enriched with comedy elements. The research (www.hurriyet.com.tr April, 2006) by a Turkish newspaper (*Hürriyet*) and a Greek newspaper (*To Vima*) conducted on both sides of the Aegean concerning Greek-Turkish perceptions during the broadcast of the serial has revealed some remarkable findings. In the research conducted by Kapa Research public opinion Research Company between the dates of September 15-26 2005, 500 in Athens and 500 in İstanbul, a total of 1000 politicians, businessman and journalists were interviewed. The research, which was carried out under the control of 51 Turkish and Greek researchers and 5 supervisors, showed that the neither do Turks and the Greek see each other as 'brothers' nor as 'the other' or 'rivals'. Both the Greeks and the Turks today have a positive view of their prime minister and their neighbour's prime minister. When they watch the serial '*Yabancı Damat*' both sides remember that 'the Turks

Turkey and the Greeks lived together for centuries' and it does not cause a problem for Turks or Greeks when they or a member of their families marries a Turk or a Greek.

In this context, it can be possible to say that the serial, which is watched both in Turkey and in Greece, serves a diplomatic function considering its scenario. In our study, Turkish university students' motivations for watching the serial '*Yabancı Damat*' and the changes in their attitudes towards Greek perceptions are examined within their television watching habits, it is questioned whether the hidden messages in the serial '*Yabancı Damat*' reinforce the friendship between Turkey and Greece, help the two countries leave the past behind and restore the Turkish-Greek bilateral relations. Also, the study aims to examine the correlation between the socio-political identities of students and their tendency towards watching the serial. In this context, based on the Uses and Gratifications Approach, it is aimed to reveal the reasons why university students watch '*Yabancı Damat*' and the results are evaluated within the framework of Affective Disposition Theory.

LITERATURE REVIEW

Beyond being perceived as a reliable medium, television can influence the formation and/or change of political ideas and attitudes of individuals, as in many other areas, it is also accepted as a source of reference in political matters. For example; when the responses given to a questionnaire which was administered simultaneously in Turkey and Greece are evaluated, the results derived from the questionnaire reveal some surprising facts. When the subjects are questioned about the resource of information they have obtained on Turkish-Greek relations, it is seen that mediums of mass communication have taken their place in the front ranks. According to the responses to this question given by Turks, the proportional ordering is; school 3 %, friends/companions 14 %, press 48 %, radio 47 %, television 79 %, government remarks 6 %. According to the responses given by the Greeks school 1 %, friends/companions 16 %, press 56 %, radio 27 %, television 84 % and government remarks 10 % are acknowledged as the sources of infor-

mation about the relations with the other country (PIAR-GALLUP 1986). These results reveal the fact that television is particularly accepted as the most important source of political information. The role of television in political socialization is viewed as follows:

1. As the source of basic political education concerning the problems of democracy, freedom, and social justice;
2. As an emotional codifier for local identity and local political belief system;
3. As ideological identification in political background

Political attitudes are strongly tied to local identity or group identity. Television is an effective factor in perceiving group identity and conforming to group norms. This is especially significant for young people when it is required to politically conform to the attitudes of reference groups which they belong to (Dlutsky 2006).

On the other hand, three major topics in connection with the effects of television on youth and children have been investigated: the first one is the effects of television violence; the second one is the effects of television advertising; and the third is the effects of television on social learning. Within the framework of these investigations, the role of television in political education and socialization has never been denied. It could be said that television is especially significant in the political socialization of youth by (1) maintaining the assurance that authoritative decisions are binding; (2) limiting the volume and variety of demands; (3) preparing members of society to undertake those roles that are relevant for maintaining the system and (4) generating positive support for those basic political objects without which no system can operate at all (Dlutsky 2006).

Wiebe (1971), analyzing the role of mass communication process in socialization, defines three types of messages (Dlutsky 2006). 1) Directive media messages, 2) Maintenance media messages and 3) Restorative media messages. Mass media, especially the television presents the directive media messages within the context of teacher-learner relations. In

maintenance media messages, the mass media plays a significant role within the framework of persuasion and sales promotion. However, Wiebe states the three requirements which are necessary for maintaining social norms: (a) the audience must be predisposed to react according to the message; (b) social provision must exist for facilitating such actions; and (c) the message itself must have audience appeal. Restorative messages have the most significant role in escapist TV serials which provide escape from the realities of life in the socialization process (Dlutsky 2006).

According to Newcomb, the two most significant elements of frequently watched television serials are intimacy and continuity. According to Newcomb, viewers make the lives and behaviours of characters they see in television serials part of their own lives (Creeber 2001: 442). People who are distressed by the artificiality, ordinariness and insensitive relations which urban life brings with it, perceive the warmth and emotionality offered by traditional relations as an escape from this situation and productions which have similar themes attract their attention (Kara 2002).

In this context, 'why and with which motivation viewers watch television serials' is a significant topic of interest. In this context, our guiding principle is the Uses and Gratifications Approach which is the starting point for our study. Uses and Gratifications Approach, which is a significant turning point for communication researches, is described as an escape from the "effect" approach in communication researches and it is observed that the viewer who is in a passive position in traditional effect research has transformed into an "active" viewer who makes choices to gratify his needs. In this approach the question "what do audiences do with the media?" has taken the place of the question "what do the media do to audiences?" According to the approach the audience is at least as active as the sender. The meaning of the message is not the meaning attributed to it by the sender but the meaning perceived by the audience. Individuals use the mediums of mass communication according to certain needs. The first studies in this area were conducted in Colombia University in the 1940s (Erdoğan and Korkmaz 2002: 187). Although

the Uses and Gratifications theory has a number of versions, the first and the most dominant version is in the functionalist approach. Katz, Blumler and Gurevitch define the area of interest of the Uses and Gratifications theory as follows: (1) the social and psychological origins of (2) needs, which generate (3) expectations of (4) the mass media or other sources, which lead to (5) differential patterns of media exposure (or engagement on other activities), resulting in (6) need gratifications and (7) other consequences, perhaps mostly unintended ones (McQuail 1994: 318). Thus, the causes of media use are held to lie in social or psychological circumstances which are experienced as problems, and the media are used for problem resolution (the meeting of needs) in matters such as information seeking, social contact, diversion, social reaming and development. If media use were unselective, then it could not be considered in any significant degree as an instrument for problem-solving or even very meaningful for the receiver. Much research over a period of forty years seems to show that audience members can and do describe their media experience in functional (that is, problem -solving and need-meeting) terms. More contemporary ideas regarding uses and gratifications approach are based on five assumptions (Palmgreen et al. 1985: 61-73): (1) Communication behaviour such as media use is typically goal-directed or motivated. Such behaviour is functional for people: it has consequences for people and societies, (2) People select and use communication sources and messages to satisfy their needs or desires. Media use is a means to satisfy wants of interests such as seeking information to reduce uncertainty or to solve personal dilemmas, (3) Social and psychological factors mediate communication behaviour. Behaviour is a response to media only as filtered through one's social and psychological circumstances such as the potential for interpersonal interaction, social categories and personality, (4) Media compete with other forms of communication for selection, attention and use. There are definite relationships between media and interpersonal communication for satisfying needs or wants and (5) People are usually more influential than media in media-person relationships.

A number of results put forth within the framework of the theory state that media do not use people but people use media, they satisfy certain needs, they become dependent upon media as they consume media content and gain gratification. According to the theory, people who move towards media for psychological gratification have four reasons for watching the media (Anık 2003: 72-73):

- a. Consumers of media products first gain emotional comfort and pleasure of gaining relief from their daily stress by watching entertainment programs.
- b. Second, by watching programs (usually drama) which are favourable for them; they learn the ways to develop their personal relations, to make friends and to get rid of loneliness from the media or they satisfy their related needs in virtual ways by identifying themselves with characters.
- c. Third, viewers affect others and come into their view, gain prestige, are appreciated-regarded, gain aesthetic and literary skills, motivate themselves towards success by using media.
- d. Finally people remain dependent on media contents in order to see that their beliefs are confirmed, to make sure that they are on the right track, to position themselves and the others by analyzing the personality of their own and the personalities of the others.

In brief, media contents function as a tool for the psychological gratification of individuals, entertain them and media use is one of the most preferred free time activities. The reason is that media contents can be consumed both in groups and individually and provide satisfaction in both cases.

Within the framework of several uses and gratifications studies on television viewing motivations conducted by a number of researchers with different samples within the time period from the beginning of the 1970s to our day, television viewing motivations can generally be listed as follows: information-learning, entertainment, economic, conformation, companionship, relaxation, pass time, arousal, habit, behavioural guide, escape-forget, product advert, social interaction, supervision, in-

terpersonal utility, para-social interaction, reaction, knowledge, belief, social compensation, mood management, status enhancement, informational guide, distraction, ritualized viewing, social learning, different world, moral support (Koçak 2001).

As a point of view which emphasizes psychology, Zillmann (1994: 33-51) analyzes entertainment as a strange process in which the viewers are involved during exposure. Affective Disposition Theory, which is applied to a number of different programs and different types of viewers, is seen as the strongest theory in its field today. The theory analytically discusses the watching process of a drama in seven stages. Zillmann (1994 and 1996) conceptualizes the viewers as witnesses to dramatic events involving the characters in a story. Accordingly, the audience who observe the characters of the story during viewing; **1)** Evaluate the actions taken by the characters on a moral dimension **2)** If the audience morally consents to the behaviour of a character, they establish a positive affective disposition towards this character, that is, they begin to like her/him **3)** Likeable characters are usually the heroes or "good guys". In contrast, viewers develop negative feelings towards characters who are judged to behave in a morally unacceptable way and who are normally the "bad guys." Based on these affective dispositions, the audience takes a specific perspective on the progress of the story. In anticipating the ongoing events, viewers hope for outcomes that the characters deserve; that is, they desire a positive outcome for the likeable characters (such as happiness) and a negative outcome for the resented characters (such as punishment). Complementarily to these hopes, viewers or readers fear that likeable characters receive a negative outcome and that the bad guys receive an underserved positive outcome. **4)** The actual events of the story are evaluated against these hopes and fears: viewers compare the presented outcomes to their anticipations and wishes. **5)** If the displayed results match with the moral expectations of the audience, which means there is a happy end for the "good guys" and/or a bad ending for the bad guys, positive emotions (euphoria) are the result. **6)** Because the viewers or readers empathize with the characters (Zillmann 1991). In the case of bad guys

receiving their deserved bad outcome, a mechanism that is called counterempathy takes effect. Based on the moral justification of the bad outcome, the viewers experience positive emotions from witnessing the actually negative outcome. If, in contrast, the displayed results do not fit to the hopes of the viewers related to the good guys and bad guys, negative feelings (dysphoria) will be experienced because of empathic disappointment or anger about the defeat of the good guys and/or the undeserved success of the bad guys. The latter case is again a form of counterempathy because negative emotions arise from witnessed positive outcomes. The emotions (that is, both positive and negative affective responses) that are elicited during this step of Affective Disposition Theory's process model can be considered the key part of the entertainment experience, for example, suspense. Finally, **7)** the outcome is evaluated morally; and the cyclic appreciation process is started.

METHODS

Sample and Measurement

The data for this study were collected from Selçuk University students in Turkey who are serial *Yabancı Damat* viewers. The samples of the study were selected from 19 faculties of the university which are located in the centre of Konya. Faculties and vocational colleges that aren't in Konya province were left out of the research study.

In the study, 1610 samples were randomly selected among students. Faculties varied in the number of departments they had. Departments were selected randomly within each faculty and classes were selected randomly within selected departments. All the students in the selected class were interviewed. Excess number of students was due to the varying size of classes in different departments.

Data gathering instrument was a questionnaire which has a total of 105 questions. 36 questions measured motivations of use while watching TV serial *Yabancı Damat*, 21 questions measured watching TV and TV serials behaviours. 32 questions measured social - political attitudes and perception of Greece. There were

11 questions probing demographic characteristics of the students. 4 questions measured the information source of the students. And 1 question measured the self identification of students with serial characters.

Table 1 *Sample distribution of students according to faculties*

Faculties	Number of registered students	Sample size
Dentistry	325	20
Education	9348	295
Science & Letters	5739	180
Fine Arts	268	35
Law	2250	75
Economics	3533	120
Divinity	553	30
Communication	1317	50
Vocational Education	4087	130
Eng & Arch.	4738	150
Medicine (Meram and Selçuklu)	1187	40
Technical Education	1018	40
Veterinary	663	30
Agriculture	1271	50
Social Sciences	6291	200
Technical Sciences	3849	125
Health School	1141	40
TOTAL	47578	1610

RESULTS

Watching Yabancı Damat Serial Behaviour and Greece Perception

Study show that 21.7 % at student watch *yabancı damat* very rarely, 41.7% watch sometimes, 27.3 % of them watch often and 9.4 % of them watch always. The most loved character in serial is “Memik Dede” (21.3%) and followed by “Kahraman” (19.8%), “Feride” (15.6 %), “Nazlı” (14.6%), and “Niko” (9.9%). As seen in results Turkish characters loved more than Greek characters.

We asked to respondents if you really love a Greek, will you marry with him/her. Results showed that 39% of respondents say yes while

61% of them say no. In this case, we can say that the tension between Turks and Greeks still continues.

For the measure of Greek perception respondents list the friends and hostile countries. According to the results Greece is in the third place with a 12.6% in hostile countries. On the other side, in friendly countries Greece take the place 14th place with 1.8%

Similarly in another question, respondents give points with a 10 point scale is Greece friend vs hostile country to Turkey. This question has a mean of 3.7. In other words Greece perceptions among Turkish students still stay on hostile side.

Uses and Gratification Motives for Watching Yabancı Damat

In order to describe and summarize respondents' motives towards watching *Yabancı Damat* serial, a series of exploratory factor analysis were employed on items for watching *Yabancı Damat* serial. Table 2 presents the factor solution of exploratory factor analysis (EFA) performed on 36 items for reason of watching *Yabancı damat* serial, which produced following factor structure Principal Component and varimax rotation was employed and the minimum size of loading was set to 30.

The first factor is composed of items about “contribution of the serial to Greece-Turkey relations”. 11 item related with Greece-Turkey relation take place in this factor. Meanwhile the mean of the items is relatively low and standard deviation is high. The first factor with a high reliability value (cronbach's alpha = .90) alone accounts for 16.1 percent of total variations.

The second factor was called “performance of serial” the items about the performance and success of serial combined in this factor. 10 items making up the factor also have high mean values, which indicate higher agreement with the items. In this factor, students think that, the story is real, performance of actors is good and the scenario is different from other serials. This shows that the good performance

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of serial as a total is a strong reason for watching *Yabancı Damat*. The second factor explains 12.7 percent of the total variation (cronbach's alpha= .86)

Table 2 Factor Loadings of 33 Uses and Gratifications Items for Watching *Yabancı Damat* Serial

I'm watching <i>Yabancı Damat</i> because.....	\bar{X}	SD	Factors				
			1	2	3	4	5
Contribution to Greek-Turkish Relations							
It enables me to think differently from perceptions of social stereotypes about Greeks	2,49	1,15	,774				
The serial reduces my prejudices against Greeks	2,44	1,17	,761				
It helps our people to think in a more unprejudiced manner	2,89	1,18	,657				
It enables me to view international relations more objectively	2,70	1,19	,619				
The serial acts as a guide about how I should think about Greeks	2,50	1,16	,607				
It helps me to question my political judgments about Greeks	2,66	1,14	,604				
Historical prejudices have no validity today	2,56	1,28	,597				
It brings the people of the two countries closer	2,93	1,23	,561				
It assumes a diplomatic mission between the two countries	2,60	1,19	,510				
I find support for my values in it	2,76	1,27	,481				
It enables me to empathies with others' problems	2,95	1,17	,416				
Performance of serial							
I find the plot realistic	3,08	1,23		,690			
I find the acting very good and the roles realistic	3,72	1,13		,610			
I like it for the references it makes to the relations between the Turkish and the Greek people	3,28	1,27		,587			
It reflects the views of the two nations about each other	3,40	1,27		,554			
I think that its scenario is unique and different from other TV serials by virtue of its theme	3,40	1,18		,547			
I see the similarities between the two cultures	3,14	1,26		,526			
I develop an opinion of Greeks	2,87	1,25		,520			
It has handled a political question from a different perspective	3,40	1,19		,509			
It is a story that is in conformity with my world view	2,64	1,23		,505			
The serial is in conformity with our moral values	3,11	1,27		,483			
Humanistic side of serial							
It lends support to the anticipated cohabitation of the two nations, though fictionally	3,32	1,18			,589		
The serial is good fun	3,91	1,15			,573		
It highlights the fact that human values are above all kinds of prejudices	3,45	1,19			,539		
The fact that the serial is also watched in Greece increases its importance	3,33	1,22			,531		
It represents a good example to the fact that the new generation may view incidents more impartially than their parents	3,22	1,25			,521		
The elimination of animosity, though fictional, between the two countries makes me happy	3,35	1,36			,509		
Frequent advertorials about the serial and its media coverage aroused my curiosity	2,90	1,22			,470		
Nationalism							
It increases my patriotic feelings	3,05	1,37				,702	
I learn about what Greeks think about us	2,95	1,27				,659	
I watch it to learn about how the attitude of the Turkish people towards Greeks is reflected in the media	2,83	1,25				,612	
It helps me keep abreast of social realities	3,10	1,20				,474	
I watch it because I see my local and cultural values in it	2,83	1,33				,433	
Media use							
I watch it out of my admiration for the actors and actresses	2,97	1,36					,696
I watch it because my family/friends watch it	2,44	1,25					,637
I pass my free time by watching it	3,08	1,33					,601
Eigenvalue			5.8	4.6	3.4	3.0	1.7
Variance explained (%)			16.1	12.7	9.3	8.4	4.7
Cronbach's alpha	.93		.90	.86	.79	.73	.61

“Humanistic side of the serial” was the third factor for watching *Yabancı Damat*. Especially those items which indicate the humanistic views of serial take place in this factor. Items in this factor have relatively high means value so this is another important reason for watching *Yabancı Damat*. The factor explains 9.3 percent of total variation (cronbach alpha= .79)

The fourth factor was named as “nationalism”. In this factor 5 item related with patriotic ideas take place. The items making up the factor have relatively low mean values which indicate less agreement with the items. These demonstrate the nationalistic ideas are not very strong motive for watching *Yabancı Damat*. This factor explains 8.4 percent of total variations (cronbach’s alpha = .73).

The last factor called as “media use” 3 items making up this factor. These items are related to general media use reasons. This factor explains 4.7 percent of total variation (cronbachs alpha = .61).

As a result, five factor solutions for reasons of watching *Yabancı Damat* serial explains 51.2 percent of total variation. For the reliability of factors, cronbach’s alpha coefficients are calculated for all items and each factor. All the values are at acceptable level to proceed analysis.

CONCLUSION

Television serials are the most watched production formats of television today. When looked at the television watching percentages in Turkey, it is observed that the increase in the production of TV series has raised Turkey to the front rank in the world in terms of watching television.

The Turkish TV serial ‘*Yabancı Damat*’, which was first broadcast in Turkey and then in Greece with the title ‘Borders Of Love’.

When we look at the results *Yabancı Damat* is the one of the most watching television serial in Turkey among university students 27.3 percent of students watch often and 9.4% of them watch always.

In the question of if you really love a Greek person will you marry with him/her, results showed that 39% of respondents say yes meanwhile 61% of them say no. In this case, we can say that the tension between Turks and Greek still continue.

In another question Greece is in the third place with a 12.6% in hostile countries among university students.

The factor solution for motives of watching *Yabancı Damat* has showed five factors. These factors are; “contribution of the serial to Greece-Turkey relations”, “performance of serial”, “Humanistic side of the serial”, “nationalism” and “media use”. These five factors explain 51.2 percent of total variation. For a social research, this rate is relatively high.

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