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**IDENTIFICATION OF AUDIENCE WITH HEROES OF TV SERIES - CASE OF
TURKEY**

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Identification of Audience with Heroes of TV Series - Case of Turkey

Seyircinin Televizyon Dizilerindeki Kahramanlarla

Kendilerini Özdeşleştirmesi- Türkiye Örneği

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Preface

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Table of Content

INTRODUCTION.....	1
1. THEORETICAL FRAMEWORK.....	2
1.1. AUDIENCE AS CONSUMER, SELF AND HERO	5
1.2. STORYTELLING AND TV SERIES AS BRANDS.....	8
1.3. ARCHETYPES AS HEROES DEPICTED IN TV SERIES.....	11
2. METHODOLOGICAL FRAMEWORK AND DATA ANALYSIS	14
2.1. RESEARCH-1 ST STAGE	14
2.2. RESEARCH-2 ND STAGE.....	17
2.2.1. Ufak Tefek Cinayetler (Small Murders)	17
2.2.2. Vatanım Sensin (My Homeland is You)	18
2.2.3. Avrupa Yakası (European Side)	18
2.2.4. Leyla ile Mecnun (Leyla and Mecnun).....	20
2.2.5. Ezel.....	20
2.2.6. Behzat Ç	21
2.2.7. Overall Archetype Analysis in the Most Popular Turkish TV Series	22
2.3. RESEARCH-3 RD STAGE.....	25
CONCLUSION.....	36
3. REFERENCES.....	37
4. APPENDIX	41
4.1. ANKET SORULARI / SURVEY QUESTIONS	41

Table List	Page Number
Table 1: Sample Profile.....	15
Table 2: Preferred Turkish TV Series.....	16
Table 3: The Number of Mentioned Characters in the Most Popular Turkish TV Series	16
Table 4: The Most Popular TV Series Characters with Their Reflecting Archetypes	23-24
Table 5: Overall Reflected Archetypes in Most Popular Turkish TV Series.....	25
Table 6: Reliability of Vanity and Materialism Scales.....	27
Tables 7: Impact of Vanity Personality Traits and Generations on Identified and Ideal Archetypes Performed on TV Series.....	29
Tables 8: Impact of Materialism Personality Traits and Generations on Identified and Ideal Archetypes Performed on TV Series.....	30
Tables 9: Impact of Vanity-Materialism Personality Traits and Genders on Identified and Ideal Archetypes Performed on TV Series.....	31
Tables 10: Impact of Vanity-Materialism Personality Traits and Marital Statuses on Identified and Ideal Archetypes Performed on TV Series.....	32
Tables 11: Impact of Vanity-Materialism Personality Traits and Educational Statuses on Identified and Ideal Archetypes Performed on TV Series.....	34
Tables 12: Impact of Vanity Personality Traits and Job Statuses on Identified and Ideal Archetypes Performed on TV Series.....	34
Tables 13: Impact of Vanity-Materialism Personality Traits and Income Amount on Identified and Ideal Archetypes Performed on TV Series.....	35

Abstract

Nowadays, watching TV series has become one of the most common leisure time activities in Turkey. In addition to being a locally popular leisure activity, they are also the products having a big share in the global media market. The audiences consuming these products have a big impact by their presence in the market not as individually, but rather as collectively. In this regard, even though the audience is seen as passive role player in most of the media studies, embracing it as an active player could help us improve the content of the TV series by looking at the society in which they are popular. The identification with stories and heroes in TV series might provide hints of motivations of audience for watching a certain TV series. In this study, whether this identification affects their preferences of TV series are examined by checking which TV series and heroes are popular among people in Turkey with a survey. Then, the study analyzes the archetypes of the heroes on these most watched TV series as well as the stories in that TV series. By this way, we may offer a sociological framework drawing which characters in certain narratives a group of people like find similar with themselves and want to be like. As a useful work for the media industry, TV series scenarists and producers may benefit from the study in terms of which stories and heroes should be embodied in their scripts in order to create a successful TV series that would be enormously watched in Turkey.

Keywords: consumption, TV series, identification, story, heroes, archetypes

Özet

Günümüzde televizyon dizilerini izlemek Türkiye'de en yaygın boş zaman aktivitelerinden biri haline gelmiş bulunuyor. Televizyon dizileri sadece yerel olan bir boş zaman aktivitesi değil, aynı zamanda küresel pazarda büyük bir paya sahip olan ürünlerdir. Bu ürünleri tüketen izleyicilerin, onların süre gelmesinde bireysel olduğu kadar kitlesel olarak da büyük etkisi olduğu gözleniyor. Bu bakış açısından, izleyici çoğu medya çalışmasında pasif bir oyuncu olarak ele alınırken, onu aktif bir oyuncu olarak ele almak, dizilerin popüler olduğu toplumlar bağlamında içeriklerini geliştirme sürecine yön verebilir. Televizyon dizilerindeki hikayelerin ve kahramanların izleyici ile özdeşleşmesinin çözümlenmesi izleyicilerin belirli dizileri özellikle izlemesindeki nedeni aydınlatılabilir. Bu çalışmada, Türkiye'deki hangi dizilerin ve dizi kahramanlarının popüler olduğu bir anketle ortaya çıkartılarak izleyici-dizi kahramanı özdeşleşmesinin televizyon dizi seçimlerinde etkisi olup olmadığı incelenmektedir. Tezde bir sonraki aşamada anket bulgularından ortaya çıkartılan göre en çok izlenen dizilerdeki hikayeler ve kahramanların arketipleri analiz edilmektedir. Bu sayede, belli bir grup insanın beğendiği, kendilerine benzettiği ve olmak istediği belli hikayelerdeki karakterleri gösteren sosyolojik bir çerçeve sunulması amaçlanmıştır. Medya endüstrisi için yararlı bir iş olarak, televizyon dizisi senaristleri ve yapımcıları Türkiye'de çokça izlenecek başarılı bir televizyon dizisi yaratmak için hangi hikayeleri ve kahramanları senaryolarına dahil etmelerini açısından bu çalışmadan yararlanabilirler.

Anahtar kelimeler: tüketim, televizyon dizileri, özdeşleştirme, hikaye, kahramanlar, arketipler

INTRODUCTION

The outgrowth success of Turkish TV series in local market as well as global area turns them to an attractive research field for many academicians. Their penetration reaches from the neighbor countries such as those in the Middle East to the South America. While the increase in their globally consumption benefits economy of and political situation of Turkey, Turkish TV series are the most consumed media products in Turkey. Indeed, although around 50-70 TV series air every season, broadcasts of more than half of them stop before the end of the season (Deloitte Turkey Web, 2014). In this regard, why the audiences prefer to watch specific TV series is an important question in both global and local media market.

The reasons for the rapid proliferation of the Turkish TV series whose exportation has started since 2001 (Balli, Ozer Balli, and Cebeci, K, 2013) are revealed as some product related factors and the cultures of the societies where they are popular. While quality in shooting, scenario and acting of the TV series characters is improving, cultural proximity (Karam and Yanardağoğlu, 2013) seems one of the significant factors in rapid penetration of Turkish TV series whose exportation has achieved 100 million USD (United States dollars) in 2011 (Balli, Ozer Balli, and Cebeci, K, 2013). In addition to their economic value, TV series are observed to be soft power tool to win over public opinion of the people in the neighbor countries (Buccianti, 2010). As in the example of fabulous impact of Korean Media on their political and economic relations (Shim, 2006), Turkey seems to continue to get a progressive profit from its TV series.

On the other hand, Turkish TV series have a significant place in everyday life of the people living in Turkey. According to a research of Ipsos (2010), watching television is the most common leisure time activity, thus the most watched TV program is the Turkish TV series with 62% in Turkey. As mentioned above, this majority has tendency to watch some specific popular TV series that the number is quite low compared with number of the Turkish TV series aired every season. In this regard, looking at the preferences of the majority on their major leisure activity could draw a framework to understand societal marketing patterns.

Firstly, the question of why the audiences prefer to watch certain Turkish TV series that are both globally and locally consumed products is the focus of this study. As different from the existing literature discussing the product and culture related factors under this topic, this study examines preferences of the audience by shedding a light on the audience itself. As the first element of uses and gratification model, the audience is thought of as active (Katz, Blumler and Gurevitch, 1973). For this reason, the aim of this study is to understand whether the identification of audience with the stories and heroes on TV series has an impact on their preferences of TV series. The thesis introduces a three stages research. Since this study is being constructed on the question, regarding certain popular TV series, firstly, a questionnaire is utilized to specify which TV series are being popular watched as well as which heroes are the best-loved. According to the results, a further discourse analysis is done on the specified most preferred stories to identify the archetypes that explain the herofication process in them as theorized firstly by Jung. The analysis is based on the “twelve archetypes specified by Mark and Pearson in 2001” as utilized in some studies on the brand personalities (Ay and Yakin, 2012, p.28). To analyze which archetypes are most commonly identified with the audience would give us clues about which characters and stories a majority of the people in Turkey like, find similarity with themselves as well as they want to be like (Cohen, 2001).

FIRST SECTION

1. THEORETICAL FRAMEWORK

According to report of Deloitte Turkey in 2014, spending long time by watching TV and efficiency in reaching large mass in Turkey lead media companies to give priority to television while preparing their budgets. As a result, investment in television programs in media industry is more than 50% in Turkey. In this industry, penetration of Turkish TV series has extensionally increased since the first Turkish TV series aired in 1974. Although the duration of a Turkish TV series is still around 150 minutes and it takes a long time from the everyday life of the people, they are still locally consumed as the most watched TV programs in Turkey. Even though they seem as a prime time

activity, which covers period from 20.00 to 22.59, they have become watchable at all hours of the day and night along with airing on the internet.

Although one agreement has been signed for the sale of domestic TV series abroad in Turkey in 1984, they have been locally consumed products until the beginning of the 2000s (Karam and Yanardağoğlu, 2013). After the big jump of the exportation of Turkish TV series in 2005 (Balli, Ozer Balli, and Cebeci, K, 2013, p.2), exporting these TV series became one of the biggest income sources of the producers.

After the growing in proliferation of Turkish TV series abroad, especially in the Middle East, their structures are examined by researchers. Buccianti embraces them as hybrid of typical characteristics of classic American soaps and new cultural inputs while looking at their big impact in the Middle East. She attributes the success of their linguistic considerations on the different regions in the Arabic spoken countries (Buccianti, 2010).

On the other hand, in explaining of the transnationalisation of media products like Turkish TV series, the audience choice/behavior of and toward these products is also examined (Karam and Yanardağoğlu, 2013). In this choice, as one of the consumption visions, the relationship of the consumer with the product is an influential determinant in terms of personal relevance or involvement of the consumer in process of consumption (Baumgartner, Phillips and Olson, 1995). In this regard, how the audiences feel themselves close to relevant heroes on the TV series and feel involved in the stories in them could be understood by analyzing their identification with the heroes and stories.

In this part of our study, the key concepts and theories related to our research question are examined through literature review. At the center of the study, there is Turkish TV Series. Their local and global developments throughout history in media market as well as other studies about them are fruitful for us. In this market, how TV Series, which are consumed products, are penetrated to the society as cultural products via identification process could be examined under the concepts of identity, consumer self and hero. As a significant part of TV Series like many other cultural and popular products, an effective usage of storytelling could influence on their popularity among people. By this way, they are perceived as brands in media market.

In consumption of the TV series, identity has a significant role. According to the circuit of five dimensions in meaning, production and consumption of TV series argued by Bollhöfer, while cultural products, enciphered with meanings during their process of production, are creating a sense of identity, meaning is produced with our interpretation and turning the product to good account through consumption practices (Bollhöfer, 2005). In terms of process of occurrence of this sense of identity, Cohen embraces identification as a mechanism through experiences of the audiences by receiving and interpreting the text from the inside, as if they live through these events themselves (Cohen, 2001). In addition to the events, which are the stories in media products, identification with the characters, which are mentioned as heroes in our study, is an imaginative process invoked as a response to the heroes presented in the stories (Cohen, 2001).

Audiences' identification with heroes as well as stories cannot be thought as separate processes. Actually, the combination of particular story line and character type substantially specifies the reactions of audiences toward a hero (Hoffner, 1996). Stories in the TV series offer to experience the relationship between self and the surrounding world to the audience (Jansson, 2002). Like the people in Turkey spending their most of the leisure time by watching Turkish TV series, many people are in general exposed to learning consuming popular cultural products in their everyday lives (Sandlin and Wright, 2009). Moreover, emotional horizons and social perspectives of the audience extend through identification with heroes in TV series (Cohen, 2001). In addition to extension of the perspectives, the content of the media product affects how the audience perceives the real world according to cultivation theorists (Dominick, Kwak, and Zinkhan, 2002).

Through identification process of the audiences with the heroes and stories on the TV series as a consumed product, they learn and extend their perspectives, realize the relationship with their surrounding world with themselves. The audiences are mostly unaware when this process occurs. Jung defines collective unconscious as a group of ideas that people firstly find odd but soon come to possess and use as familiar conceptions (Jung, 1969). He comes up with the archetypes as the contents of this

collective unconscious (Jung, 1969). In this regard, in this study of identification of the audiences with the heroes and stories on the TV series on their preferences of TV series, referring to the archetypes in discourse analyses of the best-loved heroes and stories could draw a universal picture for social sciences. Before we conduct a research, we examine existent literature under three main topics as consumer, self and hero; storytelling and brands; and archetypes as heroes to understand deeply concepts in our research question.

1.1. AUDIENCE AS CONSUMER, SELF AND HERO

In the identification process, which we mention above, the audience of TV series is embraced as a consumer. Firstly, the concept of marketing is examined to look the role of the consumer and its relationship with the product from a broad perspective. Then, the discourses about the consumers, their selves and the heroes help us to understand the main elements in this process.

In 2007, the common used definition of marketing was formulated and approved by the American Marketing Association as “the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large” (Heath and Rownd Web, 14 January 2008). These activities, set of institutions and processes constitute a reciprocally fulfilling exchange relationship on which the producer tries to define and satisfy the needs of the customer well (Baker, 1991). However, nowadays, not only the fixed needs are determined, the products that the customer does not need before such as smart phones take their place in the market as their needs. Moreover, in this relationship, to put customer, who only buy the products, as the counterparty of the producers might cause to perceive the marketing concept from the one-sided, producer-sided view. In our research on which we examine the audiences as active role player, we will put consumers as the counterparty of the producers. That is why this relationship takes place through a production-consumption cycle and the customer who buys for the consumption locates at the beginning of this cycle (Baker, 1991).

Kotler speaks of the transaction, which is the exchange of values between producer and consumer as a core element in the marketing. For instance, a transaction occurs while a person is watching TV, because she/he exchanges his time for entertainment (Kotler, 1972). A limitless number of television programs can be aired in a season, but a small proportion of them become successful because the audiences and their times are limited. While TV program producers are forming the information in their products, the audiences mostly rely on shortcuts that are valuable for them, such as brand recognition, reputation and consumer advice media (Scammell, 2003). Which TV program succeeds depends on their created and offered values (Kotler, 1972) on which the people place importance to spend their times. As it is understood on the above example, consuming can be seen as a value-producing activity (Firat and Venkatesh, 1995, p. 242) and payment is not a requirement for definition of marketing (Kotler, 1972).

The transition from modern consumption to postmodern consumption in the second half of nineties leads us to examine the concepts of identity of consumer as well as its reflection of the self (Aslanbay, Varnali, 2014). In this new era, when the concept of reality starts to be scrutinized, the consumer prefers to enjoy fully the simulation rather than the searching for moments of "reality" (Hamouda, 2012, p.99). As a critique of modernism, postmodernism demolishes the modernist idea of the restrictive embracing of the consumer as only a cognitive existence. Moreover, it foundationally dominates the existent structures in consumer culture (Firat and Venkatesh, 1995). It focuses on mostly consumers' experience of finding self-expression as well as their recognition of purpose and identity (Scammell, 2003).

The postmodern consumer stays away from all kind of oneliness in terms of self-expression and identity. This attitude indicates the acceptance of all the choices and can be serviced under different identities rather than to conform to a single one (Hamouda, 2012). It reveals "multiphrenic self" as a representation of the impacts of postmodern on consumer behavior (Hamouda, 2012, p.100). This new form of self does not come from directly an isolated identity of the consumer, rather stemmed from longstanding cultural expectations on the society where she/he maintains her/his life (Hamouda, 2012). The

identity of the consumer is being shaped with group's attributes to the individual characteristics during the process of consumption. This identification process creates a social identity by depersonalizing the identity of the individual (Hamouda, 2012). It should not be come out as this process produces the similar individuals affected by the cultural norms. The consumers actively attach their own meanings to the objects in their environment (Firat and Venkatesh, 1995) with the means of symbols and signs of consumption that they produce (Firat and Venkatesh, 1995).

In addition to the multiplicity perspective, the consuming behavior of an individual is oriented toward reproducing self-concept through the consumption of the products as symbols (Sirgy, 1982). Many theorists discuss that the concept of self has a big impact on the consumer behavior. While their consumption preferences are mostly being affected by their self-concepts, the rate of their self-control is parallel to their activities in terms of self-rewarding and entertainment. For example, after the work time when the self-control is high, the most well known TV programs are watched during prime time. In the latter, the people experience an embraced decrease in their self-control (Janssen, Fransen, Wulff, 2016). When the TV series is as the consumed products, actually, the audiences consume them with low self-control by paying their costs with their valuable times. The relationship between the audience and TV series cannot be seen only as a leisure time activity. That is why the media, which shapes the individual's perceptions and thoughts as a cultural and social entity, affects attitudes, behaviors, lifestyles and habits at a societal level with conscious forming function (Köse, 2014). The consumers obtain an identity and self-image by being influenced in terms of their individual applauses and preferences by popular culture (Köse, 2014) through media.

However, we cannot see the influence of the media on individuals as a one-sided imposition. For example, in the TV series as media products, heroes should present images and personality models, which people can model, identify, imitate and adapt to their personal lives in their behaviors, styles and attitudes (Köse, 2014). As Margaret Scammell (2003) mentions, the number of consumers are scarce. There are many TV series and many characters. It is significant that creating heroes from the characters

whom the audiences identify with their self-concepts in order to create a popular and successful products in the market of media. Moreover, it is anticipated that the audiences show similar consumption tendencies with the heroes which they identify with themselves, because they are expected to have similar personality traits.

1.2. STORYTELLING AND TV SERIES AS BRANDS

Diffusion of consumption culture through mass media and TV Series is a crucial subject to observe in order to see their effects on the audience as a consumer. Looking at the global flows of the media products over the world could create a broad framework to see this diffusion. On the one hand, the narratives on these products have a significant impact on their consumption of the specific cultural and social groups. On the other hand, the discussions of consumer and brand relationships could help us to analyze how successful media products come into the human life through the success of their stories.

In his cultural imperialism and global media discussion, Kraidy notices that industrialized, abundant, and Western nation-states exported their cultural products to enforce their sociocultural values to the other nations, which were weaker and poorer than their situations in the early era of cultural imperialism. This topic has aroused not only many researchers' attention, but also two groups were formed around it during the 1973 General Conference of the United Nations Educational, Scientific, and Cultural Organization (UNESCO) in Nairobi, Kenya. As one of them has been supporting the free flow of information doctrine and siding free trade in media programs without any limitations, similar as the motto in early liberal era, the second group has underscored the lack of balance in international media flows, because this imbalance mostly caused economic and cultural domination of the Western countries (Kraidy, 2002, p.4). Even though this debate is not concluded, it shows us the atmosphere on which the media products start to have power on the cultural and political discussions.

When we come from cultural imperialism to globalization age, media products are distributed to the much different geography in terms of their cultural systems through media and information technologies such as television. In this point, cultural hybridity appears by blending different cultural systems as well as deterritorializing cultural

products from their homelands to the new and foreign environments (Kraidy, 2002, p.6). In this context, the popularity of Turkish TV series among the South Americans can be understood very well in our global era.

However, adoption of the media products culturally and socially does not occur by chance. If someone tries to create a cultural value by writing an essay, making a film or entertaining an audience, she/he must discover the culture patterns of the certain societies that she/he seeks to influence (Carey, 1989). As a cultural and social performance of sharing stories, storytelling plays a huge role in their penetration of the media products on the targeted audiences.

National Storytelling Network, which is a group of people mostly living in the United States and Canada, defines storytelling as an interactive art of using words and actions to conceive the components and images of a story while encouraging the listener's imagination (National Storytelling Network Web, 23 October 2017). They emphasize the five crucial features of storytelling. Three of them could help us to see its power on the influence of the cultural and media products on the consumer. As an interactive activity, storytelling has to contain communication as a symbolic process whereby reality is produced, maintained, repaired, and transformed (Carey, 1989). There should be an active listener, if a story is being told. This listener is the audience in our research about TV series. If no audience pays attention to a TV series, it would be ended as many TV series ended before the half of season in Turkey. If the audience interacts with the story in them, a reality, which has not to be the truth, would be produced through the stories containing values, inner visions, and meaning formation to which the audience can attach themselves.

As a media technology, television is an apparatus positioned in a social environment as well as it is a text in which the interpretations of the audiences meet each other in multilayered ways and in which stories are told depending upon a particular consciousness of time and structure of memory (Yoshimi, 2002). The stories become more effective, when they remind the listeners about their previous experiences such as the nostalgia. On the other hand, depending on their experiences, the listeners can actively create the multisensory images, heroes, and events of the story because

storytelling encourages their active imagination. As the listeners, the consumers listen the stories of the products and create images around them. These imputed images of the product are important elements constructing its brand personality.

With the help of the different storytelling techniques, the unique images of the brand can be created. The consumer can easily attach the brands whose some images are matching with their some self-images. Sirgy (1982) asserts that consumption of a brand may be mostly matching with self-image in one situation and it does not require matching with it in another. Storytelling could vary this situation as it does the imagination of the listener and could create different brand perceptions.

While perception of human personality are meant relying on an individual's behavior, physical characteristics, attitudes and beliefs, and demographic characteristics, conversely, perceptions of brand personality features can take shape by being affected any direct or indirect contact that the consumer has with the brand (Aaker, 1997). In this case, it is significant that the communication, which the consumer set up with the brand, is important. As a listener, the consumer listens the story of the brand and constitute a brand perception according to her/his own personality traits, previous memory, lived experiences (Fournier, 1998) and demographic characteristics such as gender, age, and class (Aaker, 1997). By taking into consideration of all these features, we can use the definition of Aaker for the brand personality as a number of human characteristics related to a brand (Aaker, 1997).

If the popular TV series are treated as brands, how the audiences relate their stories and heroes to their own personality characteristics will be well understood. From this point of view, we can declare brand loyalty as being fan of a TV series. This can be exemplified as while the audience is watching her/his favorite TV series by exchanging her/his time, the audience skips to watch the other TV series aired at the same time with favorite one, that she/he could actually match her/his different characteristics with theirs, too. In this regard, the audience implicitly ignores many other potentially substantial relationship forms modifying consumer-brand ties, when she/he performs the brand

loyalty, which is a long-term, self-dedicated, and affect-laden partnership (Fournier, 1998, p.343), toward a specific TV series.

As a manufacturer of nostalgia, television indicates its self-awareness in the introductions of TV series and even in the stories of their some episodes (Pererio, 2014). It causes that the audiences, consumers, can set up a valid relationship with the brand, TV series, based on a certain level of their lived experience (Fournier, 1998). In addition to previous experiences, they conduct the stories in order to create a sense of identification with everyday practices (Pererio, 2014). With this sense of identification, brands, TV series, turn to viable relationship partners with consumers, the audiences.

1.3. ARCHETYPES AS HEROES DEPICTED IN TV SERIES

Regarding the identification of the audience with the stories and heroes in TV series, collective memory is a principle component of the TV series in terms of the number of the audience who watch it (Pereiro, 2014). Regarding collective memory, we can appeal the collective unconscious and its core elements first developed by Carl G. Jung. As the first inventor of the concept of archetype, Jung, who embraces psyche in two parts as conscious and unconscious, divides unconscious into two subdivisions as personal unconscious and collective unconscious, and defines archetypes as the core structures of collective unconsciousness. (Ersoy Web, 25 October 2017). He defines some archetypes, such as the images about birth, re-arrival, death, strength, magic, hero, child, old wise, cheater, earth master, giant; the natural objects such as trees, sun, moon, wind, river, fire and animals, and objects of human nature such as rings and weapons.

Actually, many researchers try to list of the common characteristics among humans. For example, Aaker mentions Big Five as Sincerity, Excitement, Competence, Sophistication and Ruggedness, while Zohar (2000) groups the archetypes under some attributions as traditional, social, researcher, realistic and entrepreneur.

Archetypes, which are literally expressed as pattern and template, are essentially building stones of human culture. By this way, they could be used to explain deep structures in self and social systems (Kurultay, 2017). Human beings put similar experiences, which they encounter over a long period, into certain behavioral patterns and they began to convey these patterns for generations. In this regard, one of the most

crucial characteristics of archetypes is that they are universal, and the basic facts that almost every human being encounters will enable people to have the same archetype images. For example, the archetype of the hero can be combined with the archetype of the devil to form a "merciless leader" type of person. For this reason, the number of the possibility of creation of archetypes is limitless.

Because we will use archetypes in our research in content analysis after we conduct the interviews with TV series lovers, we have to limit the archetypes, which we will use in our discourse analysis. Therefore, twelve archetypes specified by Mark and Pearson in 2001 could be helpful us in terms of their being in last decades. We can list them as *creator, ruler, caregiver, sage, explorer, innocent, warrior, magician, outlaw, everyman, jester* and *lover*.

Jung examines people under four main groups as Togetherness-Belongingness, Individualism-Independence, Competence-Risk and Stableness-Control. When we turn to our 12 archetypes, *everyman, lover* and *jester* are under Togetherness-Belongingness; *innocent, explorer* and *sage* are under Individualism-Independence; *warrior, magician* and *outlaw* are under Competence-Risk; and *creator, ruler* and *caregiver* are Stableness-Control (Kurultay, 2017).

In this study, we examine twelve archetypes below:

Creator: This archetype meets the artist personality that produces permanent values. It reflects the people with an unlimited imagination, constantly innovating and inventing. Its aim is to form a vision.

Ruler: This archetype expresses the characters such as ruler, boss or king with power, competence and control over others. It reflects a credible personality solving complex situations and overcoming the problems. It states absolute power and wealth at top level. Its aim is to create a successful and prosperous family, company or community.

Caregiver: This archetype symbolizes the people who are happy to do favor for the others. Its features are helping people, supporting them and being corrective. It is merciful and generous. It is especially seen in saints, parents, nannies and caregivers. It is protector and watcher.

Sage: This archetype is based on the motive of information liberating human. It reflects people who are capable of distinguishing right and wrong because of their knowledge and mastery such as wise, philosopher, expert, saint, scientist and teacher. Its aim is to find the truth and understand the world via intelligence and analysis.

Explorer: This archetype symbolizes a pioneering character straining at the leash and constantly discovering new ways. This archetype is based on individuality, freedom and curiosity about what is interesting. It aims to know itself by exploring the world and to experience a better, authentic and fulfilling life.

Innocent: This archetype is demonstration of innocence, goodness and purity. It is a sensitive representative of a utopian world. It is identical to the angel. Its function is to protect or refresh faith.

Warrior: This archetype is a success indicator. It is capable and brave. It tries to prove its own value by engaging brave and difficult works. It scares weakness and defenseless. Its trap is to need always an enemy. It aims to make a better world by its skills.

Magician: This archetype reaches practical solutions and almost miraculous results in short way. It feeds people's imaginations with them. In this way, it has transformative influences people's minds. It aims to realize the dreams.

Outlaw: Robin Hood and Zorro stand out as the figures that hold the features of this archetype. In this sense, the ancestors rebel to overthrow tyrannies, cynical attitudes, and the oppressed masses. It is a person who is revolutionary, bad man, wild man or woman, incompatible, and opposed to icons. Its function is to break the rules. It aims to take revenge and annihilate who does not work.

Everyman: This archetype holds a virtue of being ordinary person like everyman. It embraces equity of everyman and common values. It seeks to be a part of a group. However, it prefers to stand by the oppressed, not the social class or group they belong to. Self-deprecating humor is at the forefront. It aims to belong and adapt.

Jester: This archetype is an ironic character that meets roles such as cheerful, playful, player, clown, crazy, stupid-genius, Joker. Jester figures enjoy life and enjoy being interactive with other for itself. It makes jokes and plays games. It aims to enjoy the moment with pleasure.

Lover: This archetype shows romantic personality. It has characters like friend, partner, and team player. It includes social love, empathy and humanism. It harbors passion, gratitude, appreciation and loyalty. It aims to be in relation with people, places, experiences and environment, which they love. Its function is to find and give love.

To summarize of our literature review, firstly, we touch upon information about penetration of Turkish TV Series, their introduction to global market as well as the previous study about them. The researches about identification, self-concept, consumer, storytelling and brand perception by social scientists such as Hoffner, Hamoudo, Sirgy, Aaker, etc, help us to understand the key concepts in our study. Lastly, we examine and define archetypes, which are used in our discourse analysis after our survey.

SECOND SECTION

2. METHODOLOGICAL FRAMEWORK AND DATA ANALYSIS

This study has a three stages research. The first stage is quantitative with an online questionnaire as the data collection tool to reveal the TV series preferences of audience as well as their overall vanity and materialism tendencies. The second stage is the qualitative discourse analysis to identify the archetypes of the characters in the preferred TV series. The third stage is an overall quantitative analysis integrating the data of the first two stages to explore the vanity and materialism tendencies of audience through their specific archetype preferences and identification.

2.1. RESEARCH-1ST STAGE

Since we embrace the audience seen as active role player in this research, it is important that taking the answers directly from the audiences, rather than from the rating results indicating the most watched TV series. We conduct an online questionnaire with 222 people accessed on convenience about their choices in Turkish TV Series. We also

add their materialism traits and vanity attitudes to reveal their approach to consumption as well as their demographic features.

We consider the mostly mentioned six TV series for our analysis. By looking at the most chosen TV Series and characters on them, we could analyze the identification process of the people who choose TV Series and characters that may be expected to have influence on more people than the less popular TV Series and their characters in our research. For this reason, even though the total number of our sample is 222, the number of people choosing these six TV Series is 66. We focus on the answers of these people.

Table 1: Sample Profile

Demographics (n= 66, Age μ= 31,3)	n	Frequency
Female	38	58%
Male	28	42%
High school graduate	11	17%
Bachelor	44	67%
Master and doctorate graduate	11	17%
Working with full time job	43	65%
Working with part time job	5	8%
Not working	18	27%
Income between 0-2000 TL	22	33%
Income between 2001-5000 TL	32	48%
Income between 5001- upper	12	18%
Married	22	33%
Single	44	67%

Average of age of our sample is 31,31. 58% of people choosing one of the most popular six TV Series are female. 42% of them is male. 67% of our sample has bachelor degree. Most of our sample as 65% has full time job. 48% of sample is earning between 2001 and 5000 Turkish liras per month. 67% of them is single and 33% is married. Overall, the sample is rather young and educated, being in the beginning of their family life cycles.

Table 2: Preferred Turkish TV Series

Rank	Name of TV Series	Number of Selection	Frequency
1	Ufak Tefek Cinayetler	16	7%
2	Vatanım Sensin	14	6%
3	Avrupa Yakası	11	5%
4	Leyla ile Mecnun	10	4%
5	Ezel	10	5%
6	Behzat Ç.	5	2%
Total		66	29%
Common Total		222	100%

63 Turkish TV Series names are mentioned by our sample composed of 222 people. The most chosen favorite TV Series are Ufak Tefek Cinayetler with 7%, Vatanım Sensin with 6%, Avrupa Yakası with %5, Leyla ile Mecnun with 4%, Ezel with 4% and Behzat Ç with %2. In these six TV Series, there are thirty-five different characters mentioned by the sample.

Table 3: The Number of Mentioned Characters in the Most Popular Turkish TV Series

Name of TV Series	Number of Characters
Ufak Tefek Cinayetler	4
Vatanım Sensin	5
Avrupa Yakası	9
Leyla ile Mecnun	5
Ezel	7
Behzat Ç.	5
Total	35

We cover the identification concept by looking at three issues as "*which characters in the series the people like*", "*which characters they find similar with*

themselves", and *"which characters they would like to be"*. For this reason, we ask the audiences three questions as the name of their favorite Turkish TV Series for the first, the character whom they find similar with themselves on this TV Series and the character whom they like to be in this TV Series. According to their answers, we analyze 35 different characters in the context of the stories which they belong and we turn the characters to the archetype which they mostly have similarities in the next stage.

2.2. RESEARCH-2ND STAGE

Characters in the most six popular TV series according to the results of our interview are transformed to the archetypes by observing the context, stories and discourses from the most popular TV Series to the less one.

2.2.1. Ufak Tefek Cinayetler (Small Murders)

The most popular Turkish TV Series selected by our sample is Ufak Tefek Cinayetler. It is the newest TV Series, which started in October 2017 and continues. Its genre is action, drama, and mystery. In this TV series, three girls rag on the fourth girl and lead her to be expelled from the high school with her teacher. After 20 years, they come together in a high society environment. The story is about their power struggle that might cause murders. Their names are *Oya*, *Merve*, *Arzu* and *Pelin*.

Oya is the most chosen character in our total interview. She is the forth girl expelled from the high school because of prank of her friends. She comes to the same environment after 20 years. She is the character in unfair situation. She is the protagonist of this story. She is successful person who got over difficult situations. By this way, she is *warrior*.

Merve is antagonist of this story. She wants to keep the other under her control. She is also powerful figure in her social circle. She is wealthy. She is a typical *ruler* archetype.

Arzu is the most domestic women among them. She marries, but then is cheated, so is divorcing. She is merciful person and has a teenage daughter. She is a good mother figure in the TV Series by protecting and supporting her daughter. She is matching with *caregiver* archetype.

Pelin is a woman falling love in his husband. She is very jealous of him and has quite passion for him. With these features, she is matching with *lover* archetype.

2.2.2. Vatanım Sensin (My Homeland is You)

According to results of the interview, *Vatanım Sensin (My Homeland is You)* is the second most favorite Turkish TV Series. It has drama, romance and war genres. It tells the story about Independence War of the people in late Ottoman Empire before foundation of Republic of Turkey. In this way, national emotions are high. This TV Series started to be aired in 2016 and continues.

Hilal is the most chosen character in the most chosen Turkish TV series from our sample. She is daughter of *Azize* and *Cevdet* who are main characters. She is a challenging and brave girl. She aims to be a hero like her father. She is matching with *warrior* archetype.

Cevdet is main male character. He is a general officer and an agency on enemy side due to his braveness. He overcomes the difficulties. He is a *warrior* archetype.

As main female character, *Azize* is wife of *Cevdet*. Even though *Cevdet* is in secret mission and away from her, she always loves him and is loyal to him. By this way, she is *lover*. She is also humanist and helps people during the war.

Yakup is an enquiry agency and appointed directly from the leader of Independence War. He is known as *Binbir Surat (Thousand and One Face)* *Yakup* because he is very capable to disguise. People do not recognize who he is. By this way, he plays people's minds. For this reason, he is matching with *magician* archetype.

Lucy comes to *Izmir* because of her illness, tuberculosis. She is good and pure person. She has faith to find a true love one day. She is helpful like an angel. She is matching with *innocent* archetype.

2.2.3. Avrupa Yakası (European Side)

Avrupa Yakası is a sitcom and criticism comedy that tells stories about a family living in *Nişantaşı*, where mostly elite people live, in European side of *Istanbul*. There are extreme characters and absurdities from the society.

Aslı is an ordinary woman living her parents and brother. As common in most of family in Istanbul, she has a row with her brother. It is important to be in a group and their thoughts for her. She is matching with *everyman* archetype.

Burhan Altıntop is a character who comes from Tokat which is a rural city to elite side of Istanbul. He has adaptation problems. He tries to be seen cheerful and make joke, even though his surrounding does not laugh. He is *jester*.

Volkan is brother of *Aslı*. He always draws attention and overshadows *Aslı*. He aims to be famous singer and have his own album. He becomes successful. For this reason, he shows the characteristics of *warrior*.

Cem is husband of *Aslı*. Like her, he is also ordinary man. He does not have any extreme features. He is an unobtrusive character. He is *everyman*.

Şahika Koçarlanlı is cousin of *Aslı*. She has dominant character whom people abstain from, because she reprimands the others. By this way, she has control over others. In addition, she is wealthy. She is matching with *ruler* archetype.

Kubilay is a wealthy and braggart man. However, he praises himself with his jokes. For example, he says, "Someone shall stop us!" to emphasize his success. He is always funny and cheerful. He enjoys his life. He is *jester*.

İffet is short form of *Iffet* who is mother of *Aslı* and *Volkan*. She is married with *Tahsin*. She is a very rigorous and apt to be angry. She experiences at the extremes of feelings. When she is happy and cheerful, everybody can recognize because she blares. She is *jester*.

Bülent is father of *Cem*. He is an old Casanova. He makes jokes about beautiful women. He likes to be interaction with the others and seems to enjoy his life because he is cheerful all the time. He is *jester*.

Fatoş is editor in chief in the magazine that *Aslı* works. Even though she is more than forty years old, she is very attractive woman. She reflects her passion with her manner and outfits. She is fashion fan and always tries to make herself beautiful. She is in romantic relationship with *Tanrıverdi* who is office boy in the magazine. She is matching with *lover* archetype.

2.2.4. Leyla ile Mecnun (Leyla and Mecnun)

Leyla and Mecnun is an absurd comedy, science fiction and sitcom typed TV series fictionalized the story of legendary characters Leyla and Mecnun who are the lovers facing with lots of difficulties to come together. This old story is a well-known legend among the people living in Turkey.

Mecnun, who is main character of this TV Series, is one of the most chosen characters. Similar to original story of Leyla and Mecnun, he tries to reach Leyla whom he loves. He always makes romantic gestures to her. He is perfectly matching with *lover* archetype.

As a side character, *Ismail Abi (Brother Ismail)* is selected as the same time as the main character. He is always cheerful and makes his friends laugh with his stories about his ancestors. His outfit is always attention grabbing and shiny like a clown. He is perfectly matching with *jester* archetype.

Ak Sakallı Dede (White Bearded Grandfather) is a well-known figure in Turkey for long years. He shows up in people's dreams and informs them about their good futures such as a lottery. This character is created by taking inspiration from this figure. Mecnun asks his advice. Because he lives for very long time, he has good knowledge and experience about life. By this way, he is *sage*.

Erdal Bakkal is matching with *everyman* archetype. He always says his friends "Take me with you. Don't leave me alone." He wants to be in-group.

Yavuz is a stealer, but he does not for himself. He steals from the bad people for Mecnun and open the doors which are obstacle for Mecnun. He is an *outlaw*.

2.2.5. Ezel

The name of Ezel is the name of main character and tells his story. His lover and friends rob a casino and shift the blame to him and he goes to jail. In jail, he meets Dayı (Uncle) who is an old Godfather. Dayı teaches him everything, which he knows. Ezel uses them to revenge from his ex-lover and friends by changing his name and appearance after he runs away from the jail. In addition, Dayı has an old enemy named Kenan Birkan. The TV Series tells two revenge stories that mesh and affect each other. It is a kind of mafia story.

Although *Dayı* whose real name is Ramiz, is not main character, he is selected more than the main character in our interview. In terms of his being mind teacher of Ezel both in jail and after jail, he is matching with *sage* archetype.

As we understand from his story, *Ezel* aims to revenge from people who deceive him. His real name was Ömer. He also runs away from the jail. After jail, he changes his name as Ezel and his appearance with plastic surgery. By this way, people whom he aims to take revenge would not recognize him. He meets them as a different person. He is a typical *outlaw*.

Kenan Birkan is sworn enemy of *Dayı*. In the past, *Dayı* made him a small mistake. After that, he always tries to take revenge from *Dayı*. By this way, he is similar to Ezel. He is also an *outlaw*.

Cengiz is a character who always searches the new ways to fulfill his great expectations from the life like being super rich and marrying woman whom he loves, although this woman is girlfriend of his best friend. He is matching with *explorer*.

Tefo is an agent sent by *Dayı* as henchman of *Kerpeten Ali*. He is always loyal and thankful to *Dayı*. Then, he starts to like *Ali* as friend. He falls in love with a woman. With all these characteristics, He is matching with *lover* archetype.

In the past, *Kerpeten Ali* was an ordinary car mechanic. Then, he becomes manager of a hotel. He is one of Ezel's friends who rob the casino. Actually, he does the biggest part of job in this robbery due to strength and dexterousness. He is matching with *warrior* archetype.

Eyşan is ex-lover of Ezel. She is known as an evil character because she engages in robbery and lead Ezel to go to jail. However, she does that to use money from robbery to use for her sister health expenses. She is like parent of her sister. By this way, she is matching with *caregiver* archetype.

2.2.6. Behzat Ç

Behzat Ç. is a TV Series derived from the novels telling the story of Chief Inspector Behzat Ç and his police team in capital of Turkey. Usually, this police team usually works on murders and tries to solve mysteries. By this way, it is a detective

story. In addition, it is drama in which there troubled life stories of Behzat Ç. and his team.

Hayalet (Ghost) is nickname of this character whose real name is Sabri, but everybody calls his nickname. He works in Behzat's team. He comes to be known to be able to learn every news and to find everyone whom he is looking for. He has talented by invisibly follow up. By this way, he comes up with almost miraculous solutions to the problems. He is matching with *magician* archetype.

Behzat Ç is main character of the story. He has a failed marriage. He loses her daughter. During, he faces with many dramatic and difficult situations. He opposes to corrupt police and bureaucrats rules. Mostly, he does not obey to the rules which are obstacles in his job and does not respect the icons. He is beside the oppressed. He is typically *outlaw*.

Şule is very interesting character among most of Turkish TV series. Behzat Ç. meets her in rehabilitation center, after his daughter's death. She is a cute, sympathetic, pretty character who is questioning everything. After Behzat lost his daughter Berna, he starts to see Şule like his own daughter. Actually, she is his own daughter and murderer of Berna. She is a crazy character. She is *jester*.

Esra is district attorney who trusts in justice. Behzat Ç. is working under her. Although he does not obey the rules, she is always understanding to him. She has romantic feelings for him. She marries with him. Her romantic statements to him are well known among the audiences. She is *lover*.

Suna is a female police officer, but not in Behzat's team. She comes to the story with Cut Finger Murders. Firstly, all people think that she is searching for murderer, but then it appears that she is the murderer. She is deeply depressed due to increasing number of women's murder. According to her mind, she can secure the justice. When she is captured, she emphasizes highly increasing number of women's murders. She rebels this situation with her own way. She is *outlaw*.

2.2.7. Overall Archetype Analysis in the Most Popular Turkish TV Series

In discourse analysis in which the characters are turned to archetypes, eleven different types of archetypes among the thirty-five characters in six most favorite

Turkish TV Series are observed. *Creator* is only one archetype that does not match any features and functions of these heroes. The most four popular characters among our sample are *Oya*, *Hilal*, *Cevdet* and *Mecnun*. While *Oya*, *Hilal*, *Cevdet* are matching with the same archetype which is *warrior*, the characteristics of *Mecnun* have similarities with *lover* archetype.

Although 66 people choose the most favorite six TV Series, the number of selection of 35 characters is 132, because we ask them two questions about characters as “which characters they find similar with themselves”, and “which characters they would like to be”. We indicate how many times they are selected according to these two questions and total number of the selection of the character.

Table 4: The Most Popular TV Series Characters with Their Reflecting Archetypes

Rank of TV Series	Name of TV Series	Name of Character	Total Number of Selection n	People Finding Similar-Identification n	People Being Like-Ideal n	Reflected Archetype
2	Ufak Tefek Cinayetler	Oya	22	12	10	Warrior
1	Vatanım sensin	Hilal	12	7	5	Warrior
1	Vatanım sensin	Cevdet	9	4	5	Warrior
3	Leyla ile Mecnun	Mecnun	9	6	3	Lover
4	Ezel	Dayı	8	4	4	Sage
3	Leyla ile Mecnun	Ismail Abi	7	3	4	Jester
2	Ufak Tefek Cinayetler	Merve	6	1	5	Ruler
4	Ezel	Ezel	6	4	2	Outlaw
5	Avrupa Yakası	Aslı	6	4	2	Everyman
5	Avrupa Yakası	Burhan Altıntop	6	3	3	Jester
1	Vatanım sensin	Azize	5	2	3	Lover
6	Behzat Ç.	Hayalet	4	1	3	Magician
2	Ufak Tefek Cinayetler	Arzu	3	3	0	Caregiver

4	Ezel	Kenan Birkan	2	0	2	Outlaw
5	Avrupa Yakası	Volkan	2	1	1	Warrior
5	Avrupa Yakası	Cem	2	1	1	Everyman
5	Avrupa Yakası	Şahika Koçarslanlı	2	0	2	Ruler
6	Behzat Ç.	Şule	2	2	0	Jester
6	Behzat Ç.	Esra	2	0	2	Lover
3	Leyla ile Mecnun	Erdal Bakkal	2	1	1	Everyman
6	Behzat Ç.	Behzat Ç.	1	0	0	Outlaw
1	Vatanım sensin	Yakup	1	0	1	Magician
3	Leyla ile Mecnun	Ak Sakallı Dede	1	0	1	Sage
1	Vatanım sensin	Lucy	1	1	0	Innocent
2	Ufak Tefek Cinayetler	Pelin	1	0	1	Lover
3	Leyla ile Mecnun	Yavuz	1	0	1	Outlaw
4	Ezel	Cengiz	1	1	0	Explorer
4	Ezel	Tefo	1	1	0	Lover
4	Ezel	Kerpeten Ali	1	0	1	Warrior
4	Ezel	Eyşan	1	0	1	Caregiver
5	Avrupa Yakası	Kubilay	1	1	0	Jester
5	Avrupa Yakası	İfot	1	1	0	Jester
5	Avrupa Yakası	Bülent	1	0	1	Jester
5	Avrupa Yakası	Fatoş	1	0	1	Lover
6	Behzat Ç.	Suna	1	1	0	Outlaw

The most popular three archetypes among our sample who selects the most popular six Turkish TV Series are *warrior*, *lover* and *jester*.

It can be said that people in our sample identify themselves with them. They might like, find similar themselves with and want to be romantic, humanist, loyal, successful, brave, cheerful, crazy characteristics.

Table 5: Overall Reflected Archetypes in Most Popular Turkish TV Series

Reflected Archetype	Characters Found Similar with Selves n	Characters Wanted To Be Like n	Total n
Warrior	24	22	46
Lover	9	10	19
Jester	10	8	18
Outlaw	6	5	11
Everyman	6	4	10
Sage	4	5	9
Ruler	1	7	8
Magician	1	3	4
Caregiver	3	1	4
Innocent	1	1	2
Explorer	1	0	1

2.3. RESEARCH-3RD STAGE

In the third stage of our research, we examine if vanity and materialism tendencies of the audiences have influence on their identification with the heroes in Turkish TV Series. We expect to comment that the consumption behaviors of the audiences may affect identification of their selves with the fictionalized characters in their favorite TV Series. After we transform the characters to the archetypes based on the discourses of the characters, we integrate this information as coded to the quantitative research to analyze the sample of audiences as consumers through their materialism and vanity tendencies. With the help of the result of demographic questions, we could make comments about the relationship with the archetypes in most chosen with age, education, economical and marital situation as well as gender of the audiences. After explanation of relationship with self-concept and concepts of vanity and

materialism as well as and explain the structure of our questionnaire, we analyze the relationships with these concepts and the most chosen archetypes in terms of the differences on their gender and other demographic statuses of the audiences.

In relation with our research, Sirgy (1985) conducts a research to see the impacts of self-congruity, which is convenience between actual self-image and the product image, and ideal congruity, which is convenience between the ideal self-image and product image, on purchasing motivation. While self-congruity affects purchase intention more than ideal one, ideal congruity has influence on attitude toward the product more than self-congruity (Sirgy, 1985). The consumption tendencies are positively affected by combination of self and ideal congruities. In our research, consumption trends of the audiences would be seen with their identified and ideal characters. A link constructed between materialism and vanity traits of the audiences and the characters they identify with themselves and find idealized provide us to foresee their consumption tendencies.

Regarding the simple link between consumer behavior and vanity, people who care themselves and their appearances so much buy the goods and services to make themselves happy and their looks well. Cosmetic surgery is one of the most explicit examples of physical vanity traits, which are relevant to extreme concern for, and/or a positive view of, one's physical appearance (Netemeyer, Burton, and Lichtenstein, 1995, p.612). The concept of vanity contains also achievement of personal goals. Netemeyer, Burton, and Lichtenstein define achievement vanity as an extreme concern for, and/or a positive view of, one's personal achievements. In this regard, vanity comprises four traits as physical concern, physical view, achievement concern and achievement view items.

Richins examines material values scale, developed before, concerning the accumulated evidence. She also develops a shorter form of this scale than previous one developed by Richins and Dawson in 1992. Materialism refers to attach the importance to the possession of material goods to realize main life goals. In previous research, material values are embraced as three parts, which are the use of ownership to evaluate the success of people and oneself, the centrality of ownership in life of a person and the belief that ownership leads to happiness (Richins, 2004, p.210). Accordingly, after her

analysis, Richins constitutes totally 18 questions under three sections as success, centrality and happiness.

Vanity questions are prepared by adapting from the article called Trait Aspects of Vanity: Measurement and Relevance to Consumer Behavior written by Richard G. Netemeyer, Scot Burton and Donald R. Lichtenstein and published by Oxford University Press (1995). Materialism questions are prepared by adapting from the article called The Material Values Scale: Measurement Properties and Development of a Short Form written by Marsha L. Richins and published by Journal of Consumer Research (2004). The reliability checks of the scales are done and the means of the scales are assessed.

We use the seven question clusters for vanity and materialism in our survey by translating them to Turkish language that is language of our sample. We use Five Likert-type Scale in which “Certainly I do not agree” as the most negative and “Certainly I agree” as the most positive answers. In SPSS, we number “Certainly I do not agree” as 1, “I do not agree” as 2, “Neither agree, nor disagree” as 3, “I do agree” as 4 and “Certainly I do agree” as 5.

Table 6: Reliability of Vanity and Materialism Scales

	Scales	Cronbach's Alpha	$\mu=$
Vanity	Physical Concern Items	0,873	3,52
	Physical View Items	0,864	3,02
	Achievement Concern Items	0,759	3,54
	Achievement View Items	0,833	3,42
Materialism	Happiness	0,676	3,28
	Centrality	0,642	3,21
	Success	0,603	2,87

In general, materialism trait of the audiences is around 3 value which refers to “Neither I agree Nor I agree” statement. They are neutral regarding materialism level. Vanity traits average of the audiences is higher than their materialism traits. Even though it is not at the highest level, the audiences in our sample are expected to consume to show their physical appearance well. In addition, they have physical and achievement concerns and positive views of their physical appearance and achievements.

In the third section of the research, the answers of people who identified themselves with the most popular three archetypes to the vanity and materialism scale questions are compared by taking into consideration the gender, marital, educational and economical statuses and generations of these audiences. The economical status includes the amount of their income and their jobs statuses in terms of whether they have a job and the type of their jobs as part-time or full-time. In order to group the audiences according to their ages, we split them according to generations that they belong.

McCrimble entitles generations as Builders who are born between 1925 and 1946, Boomers who are born between 1946 and 1964, X Generation who are born between 1964 and 1979, Y Generation who are born between 1979 and 1994, Z Generation who are born between 1994 and 2009, and Generation Alpha who are born after 2009 (McCrimble, 2014). In our sample, the audiences, whose favorite Turkish TV Series is one of the top six favorite TV Series in our research and whose identified and ideal archetypes among the most chosen three archetypes, are belong to the Boomers, X, Y and Z Generations. Because we have four different generation groups and the structure of table for all of them according to the vanity and materialism traits is not proper to show, we show the results of these groups as vanity and materialism personality traits on separate two tables.

In data analysis section, we explain statistics according to the demographic differences with separate tables. We call the audiences who identify themselves with an archetype and find the archetype ideal with this archetype name. For instance, if a group of audiences makes the identification with *jester* archetype, we call them as *jester*. If we differentiate them according to their generations, we cite them as *jester* among Boomers,

jester among X generation, *jester* among Y generation or *jester* among Z generation. It is valid for gender differentiation and the other demographic groups.

Tables 7: Impact of Vanity Personality Traits and Generations on Identified and Ideal Archetypes Performed on TV Series

Reflected Archetype	Physical-Concern Items				Physical-View Items				Achievement-Concern Items				Achievement-View Items				Overall Vanity Scales			
	$\mu=$				$\mu=$				$\mu=$				$\mu=$				$\mu=$			
Generations	Boomers	X	Y	Z	Boomers	X	Y	Z	Boomers	X	Y	Z	Boomers	X	Y	Z	Boomers	X	Y	Z
Jester	0	0	3,1	3,5	0	0	2,8	3,1	0	0	3,4	3,9	0	0	3,2	3,3	0	0	3,1	3,5
Lover	3,4	0	3,2	3	2,6	0	2,8	2,3	4	0	3,1	2,8	3,1	0	3,4	2,5	3,3	0	3,1	2,7
Warrior	3,4	3,2	3,8	4,2	2,9	2,3	3,4	3,7	3	3,7	3,8	4,3	3,6	3,7	3,6	3,7	3,2	3,3	3,7	4
Overall sample	3,52				3,02				3,54				3,42				3,37			

Lovers and *warriors* among Boomers show the same results for physical-concern items as 3,4 average, which means that they are more likely concerning their physical appearance. For them, this average is so close to their general vanity average, which is 3,3 for *lovers* and 3,2 for *warriors*. However, they do not have positive view for their physical appearance, because their averages for this trait are fewer than 3 as 2,6 for *lovers* and 2,9 for *warriors*.

While the averages of *warriors* among X generation for physical vanity traits are the lowest after those among Boomers, their achievement vanity averages are sizably high. We can say that they concern and have positive view about their achievements more than their physical appearance. Generally, they are so similar to Boomers in terms of vanity scale.

Y generation, which constitutes the majority of our sample, shows fair average points by comparison with the other three generations. However, *jesters* and *lovers* among this generation are not pleased with their looks well. For *warriors* among this generation show quite high vanity averages for any items. In terms of this archetype, Z generation has the highest average as 4 point. Interestingly, they have a reverse situation for *lover* archetype with 2,7 as the lowest point among the generations. While *warriors*

among our youngest generation have the most positive view and mostly concerns their looks and achievements, it is total opposite for *lovers* among this generation.

In terms of both vanity and materialism traits, any audiences belong to Boomers and X generations do not identify themselves with *jester* archetype among the top six favorite TV Series lovers. Moreover, it is also valid for *lover* archetype among our X generation.

Tables 8: Impact of Materialism Personality Traits and Generations on Identified and Ideal Archetypes Performed on TV Series

Reflected Archetype	Success μ				Centrality μ				Happiness μ				Overall Materialism Scales μ			
	Boomers	X	Y	Z	Boomers	X	Y	Z	Boomers	X	Y	Z	Boomers	X	Y	Z
Jester	0	0	2,8	2,7	0	0	3,2	3,3	0	0	3,2	3,2	0	0	3,1	3,1
Lover	2,9	0	3	2,7	3,5	0	3,3	3,1	3,4	0	3,2	3,4	3,3	0	3,2	3,1
Warrior	2,5	2,4	2,9	3,2	3,1	3,1	3,2	3,2	3,1	3,3	3,2	3,8	2,9	3	3,1	3,4
Overall sample	2,87				3,21				3,28				3,12			

In terms of the given importance to the success on their lives, the averages for all generations are low. Only *warriors* among Z generation find success as significant subject. One of the crucial features of this archetype is being successful, but it affects only Z generation according to our results. The materialism traits of Boomers and X generation are so similar with each other. The proximity between their ages may have influence in this resemblance because the same situation is applicable for *jesters* and *lovers* among Y and Z generations especially for total materialism scales. The highest averages in this scale are belong to the *lovers* among boomers with 3,3 and to *warrior* among Z generation with 3,4 point. Generally, *warriors* among Z generation have more consumption tendency than the other three generation.

Tables 9: Impact of Vanity-Materialism Personality Traits and Genders on Identified and Ideal Archetypes Performed on TV Series

Reflected Archetype	Physical-Concern Items μ		Physical-View Items μ		Achievement-Concern Items μ		Achievement-View Items μ		Overall Vanity Scales μ		Success μ		Centrality μ		Happiness μ		Overall Materialism Scales μ	
	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female	Male
Jester	3,38	3,05	3,08	2,68	3,8	3,18	3,28	3,13	3,39	3,01	2,8	2,79	3,41	3,01	3,26	3,1	3,16	2,96
Lover	3,52	2,96	2,74	2,62	3,62	2,84	3,54	3,27	3,36	2,92	2,85	3,03	3,5	3,15	3,12	3,4	3,16	3,19
Warrior	3,8	3,63	3,32	3	3,95	3,18	3,61	3,68	3,67	3,37	2,88	2,7	3,18	3,17	3,38	3,18	3,15	3,02
Overall sample	3,52		3,02		3,54		3,42		3,37		2,87		3,21		3,28		3,12	

In terms of gender differentiation, it can be said that male *lovers* have less consumption tendencies than female *lovers* do by taking into account all vanity-materialism personality traits with exception of success and happiness traits. While male *lovers* are expected to not like their looks with the lowest value as 2,62, they have also the lowest average point for general vanity trait in comparison with the others. Nevertheless, they are the most material consumer group with the highest value among the others. In addition, we can say that male *warriors* attach more importance to their appearances than other males do and that they see themselves more successful than other females and males with the value 3,68.

While the females among all three archetypes have higher average points on the most of vanity and materialism personality traits, average points of female *jesters* are higher than male *jesters*' for all consumption tendency related traits. Actually, male *jesters* have the lowest values for general vanity and materialism traits among all other groups. Female *lovers* have lower averages than male *lovers*' do only on the success, happiness and general materialism scale. Female *warriors* have lower average for only achievement-view items in comparison with male *warriors* with a small difference as 3,61 to 3,68. They have the highest points in physical vanity, general vanity and happiness traits among all other groups. In addition, all females show so similar

tendencies in terms of total materialism scale positively with 3,16, 3,16 and 3,15 points and also in terms of success trait negatively with 2,8, 2,85 and 2,88 points. Only salient difference among females seems that female lovers do not have positive view about their looks, while the other females have. It is surprising because lover archetype is known as being attractive.

Tables 10: Impact of Vanity-Materialism Personality Traits and Marital Statuses on Identified and Ideal Archetypes Performed on TV Series

Reflected Archetype	Physical-Concern Items μ		Physical-View Items μ		Achievement-Concern Items μ		Achievement-View Items μ		Overall Vanity Scales μ		Success μ		Centrality μ		Happiness μ		Overall Materialism Scales μ	
	Single	Married	Single	Married	Single	Married	Single	Married	Single	Married	Single	Married	Single	Married	Single	Married	Single	Married
Jester	3,26	3,07	2,97	2,53	3,5	3,6	3,14	3,53	3,22	3,18	2,76	3	3,23	3,23	3,13	3,47	3,04	3,23
Lover	3,23	3,28	2,83	2,48	3,12	3,43	3,05	3,9	3,06	3,27	2,95	2,92	3,25	3,44	3,34	3,13	3,18	3,16
Warrior	3,96	3,49	3,48	2,92	3,9	3,56	3,63	3,64	3,74	3,4	2,92	2,73	3,15	3,22	3,49	3,13	3,19	3,03
Overall sample	3,52		3,02		3,54		3,42		3,37		2,87		3,21		3,28		3,12	

Single *warriors* are concerning with their physical appearances at the maximum level in comparison with the other groups, while married *jesters* show the lowest concern for theirs. In addition, single *warriors* have the highest averages in the most of personality traits related to consumption, but the ownership is not central issue in their lives at all. The single *lovers* are at the last rank in consumption for vanity. Regarding materialism scales, we have quite similar averages and the same averages for different archetypes regardless marital status. For example, both single and married jesters are the same for ownership centrality. In addition, average points of single jesters, married lovers and married warriors are the same for happiness scale. There are not significant differences for vanity-materialism personality traits regarding marital status.

Bachelor *warriors* have the highest level of physical vanity and total vanity scale. Interestingly, at achievement vanity scales, high school graduates *warriors* with 3,78 point and *jesters* with 4 point have the highest averages, even though they are graduated from the lowest level educational institution. On the one hand, high school

graduates *lovers* are the group who concerns their achievements at the lowest level and finds themselves the least successful. Their total vanity average is also at the lowest point. On the other hand, we see that success is the important topic in their lives and they are the most materialistic group in our sample. High school graduates *jesters* are the least materialistic group. In addition to the endpoints, we see the same averages for high school graduates *jesters* and *lovers* for physical vanity scales.

When we see the average points for job status, we encounter many same points for different archetypes according to their job situation. For instance, the highest point for physical concern items is 3,8 for *jesters* with part time jobs, *warriors* with part time jobs and *warriors* who are not working. In our sample, the highest points are usually belonging to *lovers* with part time jobs, with 3,8 average for vanity and 3,5 average for materialism. Regarding materialism, it does not depend on job status; because the lowest points are belonging to *warriors* with part time jobs for this scale. Even though we usually expect that people with full time jobs tend to consume more than the others do, *jesters* with full time jobs have the lowest vanity average.

Tables 11: Impact of Vanity-Materialism Personality Traits and Educational Statuses on Identified and Ideal Archetypes Performed on TV Series

Reflected Archetype	Physical-Concern Items $\mu=$			Physical-View Items $\mu=$			Achievement-Concern Items $\mu=$			Achievement-View Items $\mu=$			Overall Vanity Scales $\mu=$			Success $\mu=$			Centrality $\mu=$			Happiness $\mu=$			Overall Materialism Scales $\mu=$		
	High School	Bachelor	Master and doctorate	High School	Bachelor	Master and doctorate	High School	Bachelor	Master and doctorate	High School	Bachelor	Master and doctorate	High School	Bachelor	Master and doctorate	High School	Bachelor	Master and doctorate	High School	Bachelor	Master and doctorate	High School	Bachelor	Master and doctorate	High School	Bachelor	Master and doctorate
Jester	3	3,18	3,53	2,8	2,88	3	4,2	3,42	3,73	4	3,14	3,27	3,5	3,15	3,38	2,67	2,75	3,06	2,71	3,3	3,09	3,2	3,14	3,4	2,86	3,06	3,18
Lover	3	3,23	3,6	2,8	2,61	2,87	2,73	3,32	3,47	2,53	3,56	3,6	2,77	3,18	3,39	3,44	2,87	2,72	3,14	3,4	3,23	3,14	3,15	3,07	3,24	3,14	3
Warrior	3,76	3,92	3,08	3,3	3,38	2,54	3,78	3,73	3,08	3,7	3,65	3,45	3,64	3,67	3,04	2,92	2,87	2,76	3,1	3,18	3,28	3,1	3,29	3,11	3,04	3,11	3,05
Overall sample		3,52		3,02		3,54		3,42		3,37		2,87		3,21		3,28		3,12									

Tables 12: Impact of Vanity Personality Traits and Job Statuses on Identified and Ideal Archetypes Performed on TV Series

Reflected Archetype	Physical-Concern Items $\mu=$			Physical-View Items $\mu=$			Achievement-Concern Items $\mu=$			Achievement-View Items $\mu=$			Overall Vanity Scales $\mu=$			Success $\mu=$			Centrality $\mu=$			Happiness $\mu=$			Overall Materialism Scales $\mu=$		
	Full time job	Part time job	Not working	Full time job	Part time job	Not working	Full time job	Part time job	Not working	Full time job	Part time job	Not working	Full time job	Part time job	Not working	Full time job	Part time job	Not working	Full time job	Part time job	Not working	Full time job	Part time job	Not working	Full time job	Part time job	Not working
Jester	2,9	3,8	3,4	2,8	2,9	3,3	3,2	4	3,8	3,2	3,1	3,5	3	3,4	3,5	3,3	2,9	2,8	3,1	3,4	3,3	3,1	3,5	3,1	3,2	3,3	3,1
Lover	3,1	4	3,3	2,7	3,2	2,4	3,1	3,8	3,5	3,3	4	3,4	3,1	3,8	3,2	3	3,3	2,7	3,2	3,6	3,5	3,2	3,6	3,2	3,1	3,5	3,1
Warrior	3,7	3,8	3,8	3,1	3,2	3,4	3,9	3,2	3,6	3,6	3	3,7	3,6	3,3	3,6	2,8	2,5	3	3,1	2,9	3,3	3	3,5	3,1	3,1	2,8	3,3
Overall sample		3,52		3,02		3,54		3,42		3,37		2,87		3,21		3,28		3,12									

Tables 13: Impact of Vanity-Materialism Personality Traits and Income Amount on Identified and Ideal Archetypes Performed on TV Series

Reflected Archetype	Physical-Concern Items μ		Physical-View Items μ		Achievement-Concern Items μ		Achievement-View Items μ		Overall Vanity Scales μ		Success μ		Centrality μ		Happiness μ		Overall Materialism Scales μ											
	Between 0-2000 TL	Between 2001-5000 TL	Between 5001 TL - upper	Between 0-2000 TL	Between 2001-5000 TL	Between 5001 TL - upper	Between 0-2000 TL	Between 2001-5000 TL	Between 5001 TL - upper	Between 0-2000 TL	Between 2001-5000 TL	Between 5001 TL - upper	Between 0-2000 TL	Between 2001-5000 TL	Between 5001 TL - upper	Between 0-2000 TL	Between 2001-5000 TL	Between 5001 TL - upper										
Income Amount	3,67	2,9	2	3,02	2,92	1,6	3,78	3,38	2,4	3,29	3,05	3,8	3,44	3,06	2,45	2,75	2,85	2,67	3,25	3,23	3,14	3,22	3,15	3,2	3,07	3,08	3	
Jester	3,17	3,45	3	2,54	2,98	2,35	3,22	3,43	2,95	3,08	3,45	3,9	3	3,33	3,05	3,03	2,79	3,08	3,42	3,03	3,25	3,4	3,13	3,25	3,28	2,98	3,19	
Lover	4,01	3,74	3,3	3,5	3,09	3,3	4,04	3,7	3,33	3,64	3,65	3,53	3,8	3,54	3,67	3,21	2,64	2,89	3,38	3,1	3,07	3,61	3,25	3,1	3,4	2,99	3,02	
Warrior																												
Overall sample		3,52		3,02			3,54		3,42		3,37	2,87		3,21		3,28												3,12

When we compare the consumer behavioral traits according to income levels, we see that people with less income have higher level of vanity and materialism average points. It is clear for *warriors* who are earning between 0-2000 TL per month because they have all the highest averages except achievement-view items and centrality scale. Interestingly, *jesters* earning between 5000 TL or more, which the highest scale for salary in our sample, have the lowest level of vanity. For this reason, there is no positive correlation between income and the level of vanity and materialism personality traits.

To sum up, people with the most admiration of their own appearances or achievements are female, single, bachelor *warriors* among Z generation with income between 0-2000 TL and *lovers* with part-time job according to our data analysis. Reverse situation is valid for male, single, high school graduate *lovers* among Z generation and *jesters* with full-time job and income between 5001 TL and upper. Regarding materialism, when we look at the endpoints, gender, marital and educational statutes do not have an impact in level of materialism of different archetypes. While male and high school graduate *lovers* have the highest materialism average points, male and high school graduate *jesters* have the lowest points. However, we see the influence of generation differences on materialism scale. While *warriors* among Z generation are the most materialistic, those among Boomers are the least one. In terms of differences based on archetypes, *warriors* have generally high average points on vanity-materialism personality traits except *warriors* among Boomers and with part-time job. *Lover* archetype is seen in both highest and lowest average points. Interestingly, *lovers* with part-time jobs have the highest vanity average, while they have the lowest materialism average. In contract to *warriors*, vanity and materialism personality traits of *jesters* are at the lowest level except married jesters.

CONCLUSION

In our research, we underline Turkish TV Series in terms of their enormous and highly competitive market in both local and global areas as well as their sociological importance coming from being the most popular leisure time activity among the people living in Turkey. This study proposes that archetype analysis of audience over the characters of series, which they identify themselves as well as they idealized, may open a window both to the producers of the series along with the advertisers sponsoring the series.

While matching archetypes with the brands is getting popular in the literature, our research is new in terms of matching the heroes in TV Series. We specified the most popular three archetypes among heroes. We can expect that scenarists and producers of Turkish TV Series might be successful by using characters showing the features of

lover, warrior and jester archetypes in their stories, when the other variables such as shooting techniques, acting skills, etc, are already well constructed.

On the advertisers' side, by adding the vanity and materialism sides of consumer behavior into our research, a positive correlation appears between the most popular archetype and level of vanity and materialism tendencies of the audiences. This information benefits for the companies, which give emphasis on advertising their services and products via Turkish TV Series. Moreover, we separate the archetypes according to their demographical differences as well as gender differences. This separation might help the advertisers in terms of specification of their target group. For the further researches, the gap between actual self and ideal self could be examined to see the impacts of this gap on consumption tendencies more deeply.

Because specific number of people with certain demographic features mentioned in methodological analyses section, mostly living in Istanbul city, we cannot generalize our results to all people living in Turkey. However, still this study introduces a new methodology, which can be applied to targeted audiences and consumers for series producers for their future productions, media companies for their choice of series to broadcast and for advertisers to spot their media plan over the series.

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4. APPENDIX

4.1. ANKET SORULARI / SURVEY QUESTIONS

1. En sevdiğiniz yerli dizinin adı nedir? / What is name of your favorite Turkish TV Series?
2. Bu dizide hangi karakteri kendinize en yakın görüyorsunuz? / Which characters do you find similar with yourself in this TV Series?
3. Bu dizideki hangi karakter gibi olmak isterdiniz? / Which character do you want to be like in this TV Series?

4. Aşağıdaki ifadeler hakkındaki düşüncelerinizi Kesinlikle Katılmıyorum-Katılıyorum-Ne Katılıyorum Ne Katılmıyorum-Katılıyorum-Kesinlikle Katılıyorum değerlerinden birini seçerek belirtiniz. / Please specify your thoughts about the following expressions by choosing one of the following: I do not agree - I agree - Neither I agree, Nor do I disagree - I agree - I definitely agree.

	Kesinlikle Katılmıyorum	Katılmıyorum	Ne Katılıyorum Ne Katılmıyorum	Katılıyorum	Kesinlikle Katılıyorum
Nasıl görüldüğüm benim için son derece önemlidir.					
Mesleki başarılarımın olmasını çok kafama takarım.					
İnsanlar tarafından ne kadar alımlı olduğum fark edilir.					
Mesleki anlamda çok başarılı biriyim.					
Diğer insanlar benim kadar başarılı olmak isterler.					

İnsanların bakmaktan hoşlandıkları bir vücut yapım var.					
İnsanların başarılarım yüzünden bana saygı duymasını isterim.					
Daima iyi görünmek benim için önemlidir.					
Mesleki başarım için tanıdığım birçok kişiden daha fazla kaygılanırım.					
İnsanlar iyi görüdüğüm için beni kıskanırlar.					
Ben başarılı bir kişiyim.					
İnsanlar etrafımdayken en iyi halimle görünmüyorsam, kendimi mahcup hissederim.					
Başarılarım nedeniyle son derece saygın bulunurum.					

Dış görünüşüm diğerlerine çok hoş gelir.					
Akranlarımdan daha başarılı olmak benim için önemlidir.					
Dış görünüşüme çok dikkat ederim.					
Başarılarımın diğerleri tarafından farkına varılmasını isterim.					
En iyi halimle görünmek için çabalarım.					
Mesleki başarı için iyi bir örneğim.					
Ben oldukça iyi bir görünüşe sahip biriyim.					

5. Aşağıdaki ifadeler hakkındaki düşüncelerinizi Kesinlikle Katılmıyorum-Katılıyorum-Ne Katılıyorum Ne Katılmıyorum-Katılıyorum-Kesinlikle Katılıyorum değerlerinden birini seçerek belirtiniz. / Please specify your thoughts about the following expressions by choosing one of the following: I do not agree - I agree – Neither I agree, Nor do I disagree - I agree - I definitely agree.

	Kesinlikle Katılmıyorum	Katılmıyorum	Ne Katılıyorum Ne Katılmıyorum	Katılıyorum	Kesinlikle Katılıyorum
Pahalı evleri, arabaları ve kıyafetleri olan insanlara hayranım.					
Genellikle sadece ihtiyacım olan şeyleri alırım.					
Hayattan keyif almam için gerekli her şeye sahibim.					
Maddi mal varlığı sahibi olmak hayattaki en önemli başarılarıdır.					
Maddi varlıklar konu olduğunda hayatımı basit tutmaya çalışırım.					
Sahip olmadığım bazı şeyler de olsa hayatım daha iyi olurdu.					
İnsanların sahip oldukları maddi şeylerin miktarını başarı sembolü görmüyorum.					
Sahip olduğum maddi şeyler benim için o kadar önemli değildir.					

Daha güzel eşyalarım olsaydı, daha mutlu olmazdım.					
Pratik olmayan şeylere de para harcamaktan hoşlanırım.					
Sahip olduğum maddi şeyler hayatta ne kadar iyi olduğum hakkında çok şey söylüyor.					
Bir şeyler satın alırken kendimi çok baskı altında hissederim.					
Daha fazla şey satın alabilecek güçte olsam daha mutlu olurum.					
Lüks içinde yaşamak hoşuma gider.					
İnsanları etkileyen maddi şeylere sahip olmaktan hoşlanırım.					
Eşyalara bildiğim çoğu insandan daha az önem veririm.					
Almak istediğim her şeyi alamıyor olmak bazen beni rahatsız ediyor.					
Diğer insanların sahip oldukları eşyalara çok önem vermem.					

6. Yaşınız? / What is your age?
7. Cinsiyetiniz? / What is your gender?
8. Eğitim durumunuz? What is your educational situation?
İlköğretim mezunu / Primary school graduate
Lise mezunu / High school graduate
Lisans mezunu / Bachelor
Lisansüstü mezunu / Master graduate
Doktora mezunu / Doctoral graduate
Diğer / Other
9. Çalışıyor musunuz? Are you working?
Evet tam zamanlı çalışıyorum. / Yes, I have full time job.
Evet yarı zamanlı çalışıyorum. / Yes, I have part time job.
Çalışmıyorum işsizim. / No, I am unemployed.
Çalışmıyorum ev kadınıyım. / No, I am housewife.
Çalışmıyorum emekliyim. / No, I am retired.
Çalışmıyorum öğrenciyim. /No, I am student.
Diğer / Other
10. Çalışıyorsanız aylık geliriniz ne kadar? / If you are working, what is your salary?
0-2000 TL
2001-5000 TL
5001-10000 TL
10001 TL-üstü / upper
Diğer / Other
11. Medeni durumunuz? / What is your marital situation?
Evli
Bekar

The Questions for Scales in English

Items Comprising the Vanity Scales (Netemeyer, Burton and Lichtenstein, 1995)

Physical-Concern Items

1. The way I look is extremely important to me.
2. I am very concerned about my appearance.
3. I would feel embarrassed if I was around people and did not look my best.
4. Looking my best is worth the effort.
5. It is important that I always look good.

Physical- View Items

1. People notice how attractive I am.
2. My looks are very appealing to others.
3. People are envious of my good looks.
4. I am a very good-looking individual.
5. My body is sexually appealing.
6. I have the type of body that people want to look at.

Achievement-Concern Items

1. Professional achievements are an obsession with me.
2. I want others to look up to me because of my accomplishments.
3. I am more concerned with professional success than most people I know.
4. Achieving greater success than my peers is important to me.
5. I want my achievements to be recognized by others.

Achievement- View Items

1. In a professional sense, I am a very successful person.
2. My achievements are highly regarded by others.

3. I am an accomplished person.
4. I am a good example of professional success.
5. Others wish they were as successful as me.

Materialism Scales (Richins, 2004)

Success

1. I admire people who own expensive homes, cars, and clothes.
2. Some of the most important achievements in life include acquiring material possessions.
3. I don't place much emphasis on the amount of the material objects people own as a sign of success.
4. The things I own say a lot about how well I'm doing in life.
5. I like to own things that impress people.
6. I don't pay much attention to the material objects other people own.

Centrality

7. I usually buy only the things I need.
8. I try to keep my life simple, as far as possessions are concerned.
9. The things I own aren't all that important to me.
10. I enjoy spending money on things that aren't practical.
11. Buying things gives me a lot of pressure.
12. I like a lot of luxury in my life.
13. I put less emphasis on material things than most people I know.

Happiness

14. I have all the things I really need to enjoy life.
15. My life would be better if I owned certain things I don't have.
16. I wouldn't be any happier if I owned nicer things.
17. I'd be happier if I could afford to buy more things.
18. It sometimes bother me quite a bit that I can't afford to buy all the things I'd like.