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ВОСПИТАТЕЛЬНАЯ РОЛЬ ТЕЛЕВИДЕНИЯ В ОСМЫСЛЕНИИ НАСИЛИЯ, ЖИЗНИ В ЦЕЛОМ, ЛИЧНОСТНЫХ ЧЕРТ И ВОСПРИЯТИЯ СТАРОСТИ

Благодаря интеграции звука и изображения телевидение заняло особое место по сравнению с более ранними массмедиа, привлекая людей с того самого дня, как оно впервые вошло в их жизнь. Теория культивации позволяет исследовать влияние телевидения на восприятие людьми насилия и различных социальных идентичностей, а также отношение к ним. Одни из основных «историй», транслируемых телевидением, – это драмы, которые весьма популярны среди разных возрастных групп и социальных слоев. Турецкие сериалы завоевали популярность не только у местной аудитории, но и у миллионов людей по всему миру, особенно на Ближнем Востоке и в Восточной и Юго-Восточной Европе. Цель этого исследования – на базе методологии, предлагаемой теорией культивации, выявить связь между частотой просмотра телепередач и усвоением аудиторией определенных особенностей. Эмпирическая база основана на телесериалах, транслируемых в прайм-тайм по будням. Анализ динамики «культивации» основан на данных соответствующего онлайнового опроса 404 участников. Результаты показали, что телесериалы распространяют важную информацию о человеческих отношениях и ценностях. Так, существует положительная корреляция между продолжительностью просмотра телесериалов и принятием аудиторией оценочных суждений, содержащихся в них.

Ключевые слова: *теория культивации, анализ «культивации», турецкие телесериалы, социальная реальность*

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THE CULTIVATION ROLE OF TELEVISION IN TERMS OF VIOLENCE, LIFE IN GENERAL, PERSONALITY TRAITS AND THE PERCEPTION OF OLD AGE[1]

Advancing itself to a special and more different place than the previous mass media via its feature of including sound and image, television has been fascinating individuals since the day it first entered their lives. Cultivation Theory enables us to research the effects of television on the perceptions and attitudes of people not only concerning violence, but also various social identities. One main source of the stories told by television is dramas that are very popular among different age groups and different social sections. Turkish series have attracted the attention of not only local audiences, but also reached millions of people worldwide, especially in the Middle East and Eastern and Southeastern Europe. The purpose of this study is to put forth the relation between rates of television watching and the adoption of certain traits presenting a scientific analysis based on the methodology of Cultivation Theory. Message system analysis is based on the television series broadcasted during prime-time on weekdays. Cultivation analysis is based on the Cultivation online survey data conducted with 404 participants. The findings pointed out that television series deliver important messages about human relations and value judgments and there is a positive correlation between the audience's duration of television watching and the adoption of their value judgments transmitted by television series.

Key words: *Cultivation Theory, Cultivation Analysis, Turkish television series, Social reality.*

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Introduction

Following the first broadcast in 1926, television, which aroused the interest of the masses, by 1950s had become the most popular mass medium throughout the world. The fact that television was turned on Cultivation on average seven hours a day in an ordinary American household in the 1960s, paved the way for the Cultural Indicators Project by George Gerbner and his colleagues. Describing television as a central storyteller, Gerbner and his colleagues focused on the long-term effects of the images and ideological messages transmitted through popular television. Gerbner and his colleagues maintained that television represented a distorted image of reality through a three-level analysis. Institutional Process Analysis, Message System Analysis

and Cultivation Analysis proved that violence on television did irreparable harm to societies. In this sense, governments of most of the countries started to put various control mechanisms into action by promising that they cannot give free rein to the impact of television on the perception of reality. The impact of the Cultivation Theory based on Cultural Indicators Project endures in the control mechanisms established in Europe by the 1980s. In a parallel vein, in Turkey, Radio and Television Supreme Council (RTUK) is established in 1994 and since then has played an important role in controlling violence and obscenity in television content and reviewing the complaints of the television audience and other public institutions.

According to RTUK's *Television Watching Tendencies Research*[2], television audience prefers first the news and second series with a rate of 15 days per month. Thereupon, the program type that received the highest number of audience complaints between January and September in 2018 was television series. On 13 March 2018, the General Directorate of Prisons and Detention Houses sent a complaint based on the script of the television series *The Yard* referring to the programs potential effects on the audience's perception of reality:

... the ignoring of the works which are made for the sake of benefit for commercial, political and various interests and rating; the offending of an occupational group working for the benefit of society; the formation of the perception of torture and cruel treatment in the penal institutions providing public service through erroneous information are inadmissible. Although it is stated that these images are completely imaginary, the feeling that torture is practiced in the penal institutions is created in the minds of society... Under Article 8 'Broadcasting Service Principles' of the law no. 6112; I kindly submit for information and necessary action for taking precautions before broadcasting the series.

RTUK's[3] evaluation of this and similar complaints indicates the assumption of televisions effect on the perception of social reality as can be discerned from the example below:

Especially in the series, in which all kinds of violence are frequently shown, violence is inured and even justified by the audience in time. This condition does not only produce a negative effect on the development of children and youth but also guides the individuals prone to violence and establishes a legitimate ground for the action they do or will do.

However, the effect of television cannot be confined to violence and obscenity. The contents of television series include representation of all kind of social identities and plays an important role in the perception of gender roles, minorities, various occupations, and various age groups and cultivates social values for these identities.

The cultivation effect of television specifically through TV series has been subject to various research (Nguyen, 2017; Scharrer, Blackburn, 2017; Seetharaman, 2018; Isani, 2020; Sarah, Mina 2020). In Turkey, cultivation research focusing on violence (Çalışır, Dudu, 2015; Pınarbaşı et al., 2018) or only making Message System Analysis (Ercan, Demir, 2015; Ünalan, Doruk, 2016; İrfanoğlu, 2017) is available. However, an integrative analysis of prime-time has not been published yet. This study provides an analysis of prime-time TV series in Turkey. Here, the relationship between the amount of television watching and people's conceptualization of social reality is examined. The categories of this relationship include old age, violence and general perceptions of life.

Social Reality and Cultivation Theory

The fact that media influences audiences' perception of reality and their attitudes are assumed by several communication theories, such as first and second-degree agenda-setting theory and framing. However, Cultivation Theory has a specific place among other theories with its focus on television. Whereas research based on agenda-setting theory focuses basically on news media, cultivation theory allows us to design research to understand popular forms, i. e. television series as well.

Television's popularity throughout the world since 1950s has led to many discussions and the contribution of television to the perception of social reality has become the common point of these discussions (O'Guinn, Shrum, 1977). Two prominent approaches on this point are 'Social Cognitive Theory' developed by Albert Bandura and 'Cultivation Theory' presented by Albert Bandura within the context of the Cultural Indicators Project (CIP). Being in the center of Social Cognitive Theory, which provides a notional frame by analyzing the psycho-social mechanisms of the symbolic communication which affect human thoughts, emotions and actions, a human being is both the product and producer of the social system (Bandura, 2001: 265). Bandura's (1986) approach, which replaces the one-way causality determined by the previous external effects or internal tendencies regarding human behavior with the mutual causality comprising of personal, behavioral, and environmental indicators, regards all cognitive and behavioral patterns as the indicatives affecting each other. The power of symbolization, which is the core of the theory, provides an influential instrument for organizing the environmental impacts, which take place in both individuals' interpretation of the environment and each part of their lives. Through symbols, individuals can transform their temporary experiences into cognitive models which would guide their judgments and actions, and they give meaning, shape, and continuity to their

experiences. Communication, which is the in-motion condition of symbols, works in two ways as direct-mediated and social-mediated. Direct communication initiates change by informing, activating, stimulating, and directing the participants; however, in social-mediated communication, television connects participants to social networks and community environments, both of which provide perpetual personal guidance for the desired change. The perception of social reality by the individuals who contact with merely a small part of physical and social environments in their daily lives is majorly affected by representative experiences based on the things they hear, see and read without direct experiential stimuli. As individuals' image of the reality becomes subject to the media's symbolic environment, the effect of the symbolic environment on individuals increases (Bandura, 2001: 265–267). In this sense, mass media is not only a window towards reality and imagination. Historically constituted with socially and technologically determined perspectives, these instruments are the active creators of the synthetic images which observe dreams and reality in terms of context and hypothesis (Gerbner, 1959: 272).

In contrast to Bandura, who approaches the influence of media on a personal level, Gerbner, as a communication professional, evaluates these influences on a social level. Gerbner's theory is closely related to the social events of his period. Violence, which increased in the USA in the 1960s, reached its maximum level with the assassinations and deaths of President John F. Kennedy, Senator Robert Kennedy, and Pastor Martin Luther King. As a result of these events, in 1968 the National Commission on the Causes and Prevention of Violence was established by the American government. The commission's Mass Media Research Group wanted Gerbner to make a creditable analysis on violence on television, and the media research project called 'Cultural Indicators Project' started (Gerbner, 1992). Within the context of the project, from 1968 Gerbner and his group kept a systematical track of television programs to test the contribution of television watching to individuals' perception of reality. Over time, Gerbner theorized his hypothesis within the scope of the project and called it 'cultivation.' The name of the theory, of which the basic argument is about the internalization of the reality of television's world by the individuals who watch television more, is a thorough statement in terms of Gerbner, as Morgan (2014) states. This term, which means 'randomly spreading seeds on the ground,' also meets the meaning of how television shapes social opinions.

The theory is based on two interrelated statements: (1) television programs represent a consistent but dramatically distorted view of the real world and (2) the excessive watching of these consistent and formulaically distorted representations mediates the shaping of the audience's world views (Shanahan, Morgan, 2003; Shrum, 2009; Morgan et al., 2015). The

reason for Gerbner to dignify television in such a way is highly objective for him. As Gerbner (1977) states, individuals do not need to wait, search or go out within television in contrast with other mass media, because television directly waits for them in the center of the house. As a member of families, television continuously tells its stories patiently and insistently. By not expecting motion, reading, or writing from its audience, television has simultaneously socialized all age groups in the society since the pre-industrial period and probably for the first time in history.

The aforementioned features advance television to the position of today's most important storyteller. Mentioning that only humans among all creatures live in a world shaped by the stories; Gerbner (1960) states that the first stories were told face to face by a tribal chief, but over time and with the progress of technology, the way of telling stories has changed. In this sense, the invention of the printing press eliminated the dependence on the mentioned tribal chief and allowed literate individuals to reach stories. As one of the most important fruit of the technological revolution, television has advanced to be today's primary storyteller through the aforementioned features and it has become the central storyteller by being located in the middle of almost every house. As a result, by getting ahead of primary sources (religion, family, school, etc.) television has transformed into a mass media instrument that cultivates the preferences received from these sources (Gerbner et al., 1994). These features, which distinguish television from other mass media, have made television one of the primary sources of reality. As Cummins and Gordon (2006: 27) state, the things television shows its audience are how the world is, what people value, how people live, and the ways of interaction.

Gerbner's theory which sustains that the perceptions of social reality by individuals who watch television more are determined by television when compared with the ones who watch less has attracted greater attention over time. Cultivation theory is one of the most referred three sources in communication sciences between 1956 and 2000 (Bryant, Miron: 2004) and also the most referred theory in 16 academic journals published between 1993 and 2005 (Potter, Riddle, 2007). What underlies behind the great attraction to the theory is its methodological consistency. CIP comprises three organically interrelated stages. In Institutional Process Analysis (IPA), one of the stages, media's relation with other institutions is researched and the impact of these relations on the content of messages is problematized. In the second stage of the research, Message System Analysis (MSA), the messages delivered to the audience from the world of television are subjected to extensive content analysis. In the last stage of the research, Cultivation Analysis (CA), the consequences of 'living with television' are discussed via the answers given to the questions of survey prepared based on MSA's data (Gerbner et al.,

1973; Gerbner et al., 1986; Shanahan, Morgan, 2003; Shrum, 2017). The sum of these three stages forms the core of cultivation theory. However, the ultimate stage, which reveals whether television has an enculturation role over individuals, is cultivation analysis.

Turkish Television Dramas

The average television watching time in Turkey has been in a steady decline since 2006, yet with an average of 3 hours 34 minutes per day, Turkey is one of the countries with high watching time in Europe[4]. According to the findings of the survey by Xsights Marketing Research and Consulting Turkey Almanac[5], the Turkish audience spent 150 minutes on average watching television series. It is observed that the demand of the audience for television series has increased rapidly over the years. As a matter of fact, according to the television watching habits report of RTUK[6], the average watching share of TV series, which was 11,41% in 2016, rose to 18,85% in 2017.

The increasing momentum of television series, which are preferred by society so much, especially in recent years, has affected the social culture and created a new culture in its environment. Concurrently criticized for causing cultural erosion, television series played an important role in the transition from traditional to modern cultural patterns (Geçer, 2015). In this sense, many studies delve into the various effects of television series on individuals and society as a whole, from consumption habits to modeling. For example, Erjem and Çağlayandereli (2006) surveyed 1020 students and found that two-thirds of the participants modeled the heroes or basic characters in the series. They also concluded that these series affect students' lifelong learning processes. Similarly, Semerci and Kalçık (2017) revealed that the concept of happiness is shaped by the representations in the television series and that the audience is negatively affected by some people and events shown in the series. Bayram (2018) indicated that lifestyle standards and the desire to consume are significantly shaped by television series and consequently the "self-determination" process regarding the needs of individuals is weakened. Based on a survey conducted with 400 participants, Zavalsız and Dağcı (2019) found out that television series significantly restricted family communication, harmed relationships between partners, and normalized violence.

The popularity of television series accompanied by the rising quality of the productions has reduced the program imports to a minimum in Turkey. As the television production sector strengthened both in financial and cinematographic terms, it attracted the strengthened attention

of other countries and their audiences, (Aslan, 2019) and as of 2019, Turkish productions were exported to 175 countries. Today, Turkish productions are watched intensively in the Middle East, the Balkans, Eastern Europe, and South America and are estimated to have reached 700 million people worldwide[7]. Following the United States, Turkey has become the second country exporting television series generating an annual revenue of $350 million[8], and in 2023 it is estimated to reach $ 1 billion[9]. The popularity of Turkish television series is appraised as Turkey's soft power and it attracted attention in the world press as well. Özarslan (2020) researched international news on Turkish TV series and found that they are mostly presented with great admiration and interest. News usually focus on the "export revenues", "technical qualities / acting / costume / script", "the secular values" and how they triggered social movements for women's rights in the Middle East". Consequently, Turkish television series deserve an academic interest in cultivation analysis.

Method

Cultivation analysis is based on the difference between how individuals who watch television more and the ones who watch less perceive the world. The assumption is that the more people watch television, the more they adopt the reality and the values inherent in the television content. The general hypothesis of the present study is as follows: the duration of television watching is correlated with the value judgments in television content. In other words, as the audience's duration of television watching increases, their value judgments become similar to the content of television. To test this hypothesis, the questions about cultivation are prepared based on the data of Message System Analysis of 24 television series broadcasted on 7 national channels with the highest ratings according to RTUK's September 2018 data. As a result of the analysis, which was conducted with 404 participants via Google Forms, Krejcie and Morgan (1970) came up with a table for determining sample size for a given population for easy reference. According to this table, for populations above 1.000.000, 384 is an adequate sample size. The distributions related to the demographic variables were taken into account in the phase of conducting analyses, and the details related to those variables were presented in the methodology section of the paper. In this regard, Table 1 presents the 2018 data of Turkey Statistical Institute (TurkStat), which show the actual demographic statistics in Turkey. In this sense, the determination of the number of sample as 384 respondents was grounded upon the TurkStat data.

Table 1

Gender and age-based demographics of Turkey as of 2018

Gender	Adolescent	Young Adult	Adult	Elderly	Total
Female	12,462,824	9,392,597	13,197,966	5,754,761	***40,808,148***
% Gender	30,54	23,01	32,34	14,11	100
% Social Age	48,67	49,18	49,70	54,28	49,84
% Total	15,22	11,47	16,12	7,03	49,84
Male	13,143,773	9,706,954	13,361,979	4,846,367	***41,059,073***
% Gender	32,01	23,64	32,54	11,81	100
% Social Age	51,33	50,82	50,30	45,72	50,16
% Total	16,05	11,86	16,32	5,93	50,16
Total	25,606,597	19,099,551	26,559,945	10,601,128	***81,867,221***
% Gender	31,27	23,33	32,44	12,96	100
% Social Age	100	100	100	100	100
% Total	31,27	23,33	32,44	12,96	100

The research consists of two levels. In the first level, i.e. message system analysis, the sample of the study comprised of the television series broadcasted in prime-time between 29 October, 2018 and 2 November, 2018. According to the data of RTUK, it has been identified that the channels with the highest ratings are ATV, Star TV, Fox TV, Show TV, Kanal D, TRT 1 and TV8, and during the mentioned week, 24 television series are broadcasted on the mentioned channels. These series were recorded live via a screen recording program called Bandicam to 7 different computers. However, the records were not stopped at 23:00, which was the end of prime-time, but all series were recorded until the end of the episodes.

The recorded series were then subjected to MSA, which would be the resource for CA. The coding items were provided by the Cultural Indicators Project. The series in the sample were encoded on record charts which were divided into 5 independent sections. These sections are respectively the content of the program as a whole, the main characters, secondary characters, specifically old-aged characters, and the actions of violence. Such an encoding provided us with adequate data for CA and a whole of extensive information about the action pattern of the prime-time world, its demography, character profiles, group relations, and various aspects of life. The data, which was entered into SPSS 25, was transformed into survey questions as prescribed by Cultural Indicators Project for cultivation analysis. Finally, 24 5-item Likert-scale survey items were formulated to measure the television audience's conceptualization of reality. In the survey, the first 7 questions measure the mean world syndrome and are the same questions that

are used by Gerbner and his colleagues. The questions between 8 and 24 measuring perceptions of and attitudes to violence, personality traits and the aspects of life were based on the findings of the MSA's data. The questions between 25 and 32 measuring the audience's perception of old age were based on MSA's data. Cronbach's alpha on 32 Likert-scale items was 0.929. Questions between 33 and 36 collected demographic information; the final five questions were about television-watching habits.

Population and Sampling

The population of this research is the Turkish television audience of 18 years and older. An online survey has been conducted. Since there is no such thing as a list of Internet users, it is not possible to apply random probability sampling. Consequently, convenience/accidental sampling, which involves selecting sample units that are readily accessible to the researcher, is adopted. Yet, this sampling technique does not allow us to generalize the results. In other words, it is not representative of the population under study. However, this shortcoming is characteristic of nonprobability samples (Lewis-Beck et al., 2004: 197).

Because Cultivation Analysis requires responding as soon as possible to the questions prepared in the light of the data obtained from Message System Analysis, it has become inevitable to use this sampling method. The basic concern for the study being online is to reach as many different participants as possible in terms of socio-cultural and socio-economic variables. Before publishing the survey on the internet environment, it was presented to Akdeniz University Social and Human Sciences Research and Publication Ethics Committee, and the approval for the publication of the survey was received. Following the approval, a pilot study was conducted with a group comprising of 40 people who were the third-grade students in Akdeniz University's Department of Public Relations and Publicity of Communication Faculty.

Data Analysis

Chi-Squared test was applied to each hypothesis. To provide integrity during analysis, in the options which were offered by the first 32 5-item Likert scale questions. In CA tests (p: 0.05) and below were considered statistically meaningful and in terms of the power of the relation given by the tests, r: 0.25 and below were defined as 'weak,' r: 0.26-0.39 range as 'moderately powerful' and r: 0.40 and above as 'powerful' relation.

On the other hand, to be able to say 'there is cultivation,' the individuals who watch more are distinguished from the ones who watch less. For the duration of watching, 'watching less' for up to 1 hour and 'watching more' for between 1 and 3 hours and above were determined. Because the upper limit would directly be 3,5 hours these days as the daily television watching rates have decreased from 5 hours to 3,5 hours in comparison with the year 2005, it was inevitable to identify 1 hour and more as 'watching more.' In this sense, 97 of the participants watch television 'less' and 230 'more,' and the other 77 participants stated that they 'never' watch television. Because the participants who never watch television were not included in the analysis, the analysis was conducted with the remaining 327 participants.

Demographic Characteristics of Participants

In this section of the research, the results of the cultivation analysis test are presented. But before that it is worth looking at the frequency distributions that show the demographic characteristics of the participants.

Table 2

Distribution of Participants by Age and Gender

Age	Gender				
	Female	%	Male	%	Total
Young Adult	66	53,23	58	46,77	124
Adult	80	49,69	81	50,31	161
Elderly	61	51,26	58	48,74	119
Total	**207**	**51,24**	**197**	**48,76**	**404**

Demographic information on gender, age, sex, and income is collected. Age is grouped into three as young adults (18–35), adults (36–59), and elderly (60+). The number of male and female participants is almost equal to each other across all age groups. In relation to this situation, the distribution of the age groups is balanced.

Table 3

Socio-Economic Status of Participants

Socio-Economic Status	n	%
Lower Class	88	21,78
Middle Class	173	42,82

End of table 3

Upper Class	143	35,40
Total	**404**	**100**

Income is also grouped under three as the lower class (below minimum wage), the middle class (2.021-5.000 ₺), and the upper class (5.001+₺). The lower class is the least represented (22%), but this can be due to their limitation in Internet access. Besides, the middle class is the most represented (43%) class.

Table 4

Television Watching Habits of Participants

Television Watching Habits	Age	Gender		
		Female	Male	Total
Low	Young Adult	14	16	30
	Adult	26	15	41
	Elderly	14	12	26
	Total	**54**	**43**	**97**
High	Young Adult	30	22	52
	Adult	46	54	100
	Elderly	36	42	78
	Total	**112**	**118**	**230**
Total	Young Adult	44	38	82
	Adult	72	69	141
	Elderly	50	54	104
	Total	**166**	**161**	**327**

Following the guidelines in the methodology of the Cultural Indicators Project, the participants are grouped into two groups. The first "light watchers" group is composed of those participants who watch television less than 3 hours per day on average. And the second "heavy watchers" group is composed of the participants who watch television for more than 3 hours per day. Just as the number of men and women who watch less television is almost equal to each other, the number of women and men who watch more television is almost equal to each other. In addition, the age groups that watch television less and more frequently displayed a homogeneous distribution. Therefore, this situation increased the representation power of the sample.

77 participants declared that they do not watch television at all. Thus, according to the guidelines in the methodology of the Cultural Indicators Project, their surveys are eliminated. 97 participants formed the group of light watchers, while 230 participants were heavy watchers. The cultivation analysis was performed on 327 surveys.

Results

In this section, 32 items formulated for cultivation analysis are presented to understand the role of television in shaping perceptions, attitudes, and traits. All judgment statements at the tables start with the statement of 'generally speaking.' The 'p' value symbolizes whether the statement is statistically meaningful and the 'r' value symbolizes the power of the relation.

Table 5

Mean World Syndrome Questions

Hypothesis	Judgment Statement	p	r	Meaningfulness
1	We live in a dangerous world today.	0.001	0.65	✓
2	People are not trusted these days.	0.001	0.64	✓
3	Many people try taking advantage of you instead of being honest when they take the opportunity.	0.001	0.64	✓
4	People usually think of themselves instead of helping others.	0.001	0.63	✓
5	To be successful in society, people must perform the cutthroat competition.	0.001	0.61	✓
6	Many people do not feel secure.	0.001	0.66	✓
7	People may be attacked at any moment.	0.001	0.66	✓

All hypothesis constructed by Gerbner and his group to reveal whether the individuals who watch television more are taken with the mean world syndrome has come out meaningful within the context of this study. In this sense, it is possible to say that individuals who watch television more in Turkey are taken with the 'mean world syndrome' as a general hysteria. In other words, the individuals who watch more have a common perception that they live in a dangerous world, people cannot be trusted, many people will try taking advantage of them when they take the opportunity, people usually think of themselves instead of helping others, people have to participate in a cutthroat competition to be successful in society, many people do not feel secure and they may be attacked at any moment.

Table 6

Questions About Violence, Personality Traits, and General Life

Hypo-thesis	Judgment Statement	P	R	Meaning-fulness
8	Violence is experienced among all classes of people.	0.001	0.58	✓
9	Violence is practiced more among men these days.	0.001	0.37	✓
10	Daytime has also started to be dangerous nowadays.	0.001	0.62	✓
11	Violence against women has become ordinary nowadays.	0.001	0.67	✓
12	Istanbul is a dangerous city.	0.001	0.59	✓
13	Metropolitans have become dangerous.	0.001	0.60	✓
14	The adult population increases.	0.600	-0.80	X
15	The number of riches increases.	0.001	0.41	✓
16	The importance of family is still preserved.	0.001	0.40	✓
17	Keeping company with the opposite sex is important for humans.	0.001	0.43	✓
18	People must be serious to be successful.	0.001	0.43	✓
19	The rate of criminals is increasing.	0.001	0.57	✓
20	Living conditions direct people to commit crimes.	0.001	0.57	✓
21	Happy people can be successful.	0.001	0.40	✓
22	Heroes are happy people.	0.228	0.15	X
23	Being serious is not an obstacle to being sympathetic.	0.011	0.24	✓
24	People must be remote to be powerful.	0.080	0.21	X

In the 24 television series which were analyzed, it was seen that violence is intensely used in a way that reflects the USA policy of broadcasting. Gerbner and Gross (1976) emphasize that fear, which is a common feeling, can be easily exploited. Television's symbolic violence is cheaper and riskless when compared with real violence, and the fear it generates forms the raw material of broadcasting. As depicted by Morgan (2014: 24), the unique structure of television's violence, which solves conflicts, preserves social order, is sympathized with and shows what would happen to the ones who go beyond the limits, cultivates the help of police and government intervention to the ones who go beyond the limits in real life. In the analyzed series, it is found out that violence is practiced among all classes of people, violence is practiced more among men, and violence against women is highly used, therefore, the images reflected through television has cultivation role over the individuals who watch television more. Besides, it is also found that the individuals who watch television less have a common perception that the number of criminals who refer to the mean world syndrome has increased, living conditions direct

people to commit crimes, metropolitans, especially Istanbul, are generally dangerous and the daytime is as dangerous as the nights nowadays.

More than half of the television content represents the lives of the upper-class people. In the cultivation analysis, a meaningful relationship between the rates of participants' agreeing with the statement 'the number of rich people increases' and their intensity of television watching is found, and it is determined that television has a cultivation role on this issue as well. Although more than half of the characters who create the world represented in the television content are adults, it is determined that television does not have a cultivation role in this issue. Besides, there is a meaningful relationship between the rates of participants agreeing 'heroes are happy people' and 'people must be remote to be powerful' statements and their intensity of television watching.

Table 7

Questions About Old Age

Hypo-thesis	Judgment Statement	P	R	Meaning-fulness
25	Divorce rate increases as the age increases.	0.001	0.75	✓
26	Riches live longer.	0.001	0.65	✓
27	A person's old age doesn't prevent him/her from doing illegal things.	0.001	0.70	✓
28	Unhappiness increases as age increases.	0.001	0.58	✓
29	Old people are rough tempered.	0.001	0.72	✓
30	Being rich and old are not obstacles to having a romantic relationship.	0.001	0.57	✓
31	Aging is not an obstacle to social relations.	0.001	0.62	✓
32	Old people are respected.	0.001	0.47	✓

Although this study presents a general CA, it focuses on the representation of old people on television and whether this representation contributes to the perception of old age for the individuals who watch television more. All attitude statements based on old age have come out meaningful as well. In other words, it is found that the individuals, who watch television more, internalize old age images presented on television. As a result of the analysis, it is discovered that the images regarding old age on television both support the world view based on age discrimination and prove to be the instrument for making old age perceived as positively. In this sense, the individuals who watch television more tend to perceive old people as rough-tempered, unhappy and prone to divorce and illegal things. Besides, the other common

perceptions of the same individuals are that old people are not socially isolated and they are respected. The other important evidence revealed by research is the association of richness with old age. According to this, individuals who watch television more have a common perception that there is a precondition for old people to have a romantic relationship and to live long.

Discussion and Conclusion

Although the rates of watching television tend to decrease over the years, the data of research companies such as Nielsen[10] and Occom[11] show that television ownership and the duration of watching are at a relatively high level throughout the world when compared with new mass media. In other words, as a very popular form of media, television captures the era quite nicely (Weiss, 2020). The intense use of television, of which the effect on society has been discussed since its first days, makes the relation with reality researchable. Therefore, in this study, of which the subject is television's cultivation role, it is analyzed whether the television series, which is the most preferred program type after the news by the audience in Turkey, have a role in the audience's conceptualization of reality regarding violence, life in general, personality traits and old age images through Gerbner's Cultivation Theory.

32 survey questions based on violence, general perceptions of life, personality traits, and age, conducted with 404 participants via Google Forms and prepared from the MSA data of 24 series which constitute the samples week are subjected to CA to reveal whether watching television more contributes to the audience's conceptualization of reality. The results reveal that the message systems in the world of television affect the television audience's perception of reality. In this sense, 29 of the CA of 32 statements in the survey have come out meaningful and 3 statements have come out meaningless.

As a result of these data, the hypothesis stated at the beginning of the study as "Since the television series in Turkey deliver important messages about human relations and value judgments, as audience's duration of television watching increases, their value judgments become similar to the content of television" was confirmed. Consequently, although many new technologies appear and many effective transformations occur in the television industry, Cultivation Theory is still valid (Morgan, et al., 2015) and the results revealed by this study are important to show how the cultivation effect of television is still powerful in the period of new media. However, after online broadcasting, a radical change in individuals' habits of watching television occurred. In this sense, the researches on the relation between online broadcast-

ing, of which popularity has gradually increased over the last years, such as Netflix, and cultivation are thought to contribute to the field.

Finally, we recommend further research on Turkish dramas not only with high ratings in Turkey but also popular abroad with foreign audiences. Although this would be a difficult task, it would provide valuable information to understand "soft power", i. e. the cultural influence of Turkish series. In times of the current pandemic, as people are confined to their homes, television-watching habits must be reconsidered as well with the assumption that they have considerably increased. Thus, researchers should pay a fresh interest in cultivation research.

Notes

[1] This article is based on the research findings of the PhD research on 'The Cultivation Role of Television in Terms of Violence, Life in General, Personality Traits and the Perception of Old Age' submitted to Akdeniz University Institute of Social Sciences in 2019.

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