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BINGE-WATCHING ONLINE TV SERIES AND NARRATIVE ENGAGEMENT

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APPROVAL

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İLKE UYSAL

06.04.23

To my beloved family…

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BINGE-WATCHING ONLINE TV SERIES AND NARRATIVE ENGAGEMENT

ABSTRACT

New media technologies have enabled the diversification of viewing habits and audience engagement. Binge watching has become a prevalent phenomenon with the increasing use of video-on-demand platforms for watching online series in recent years. Media consumers can now watch television content on different screens with self-scheduled viewing behaviors. It is known that binge watching can be motivated by escapism or enjoyment, but its psychological processes and effects are understudied. This study explores whether binge-watching online series on digital streaming platforms is associated with greater narrative engagement and increased identification with the characters. An online survey (N=435) of Turkish viewers was conducted to investigate the associations between binge watching and narrative engagement and identification with characters. The results indicated that the frequency of binge watching is associated with stronger identification with characters and narrative engagement. Digital distribution is a trend that will only move forward, and streaming platforms will continue to change viewing behaviors.

Keywords: binge watching, narrative engagement, identification, streaming platforms, online series

ÖZET

Yeni medya teknolojileri, izleyici alışkanlıklarını ve izleyicinin anlatıya dahil olma biçimlerini hem değiştirdi hem de çeşitlendirdi. Son yıllarda izleyicilerin dizi izlemek için isteğe bağlı video platformlarını kullanmasının artmasıyla birlikte binge watching, art arda izleme davranışı, yaygınlaşan bir fenomen oldu. Artık medya tüketicileri televizyon içeriklerine istedikleri zaman, farklı ekranlardan erişim sağlayabiliyor. İzleyicilerin kaçış ve eğlenme motivasyonlarıyla dizilerin bölümlerini art arda izledikleriyle ilgili ulusal ve uluslararası çalışmalar mevcut. Fakat bu aşırı izleme davranışının psikolojik süreçleri ve etkileriyle ilgili şimdiye kadar yapılan çalışmalar yeterli değildir. Bu çalışma, televizyon dizilerinin bölümlerini isteğe bağlı video platformlarından art arda izlemenin izleyicinin anlatıya dahil olma ve özdeşleşme değerlerine olan etkisini araştırır. Çevrimiçi bir anketle 435 Türk katılımcının aşırı izlemenin, anlatıya dahil olma ve karakterlerle özdeşleşmeyle olan ilişkisi araştırıldı. Sonuçlara göre art arda izleme sıklığı izleyicinin anlatıya dahil olmasını derinleştirmektedir. Ayrıca karakterlerle daha güçlü bir özdeşleşme kurmayı etkilemektedir. Dijital dağıtım sadece ileriye gidecek bir akım olduğundan akış platformları izleme alışkanlıklarını etkilemeye ve dönüştürmeye devam edecek.

Anahtar Sözcükler: binge watching, aşırı izleme, art arda izleme, anlatıya dahil olma, özdeşleşme, çevrimiçi dizi platformları

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1. INTRODUCTION

The advent of novel content delivery technologies have enabled binge watching to become a popular phenomenon. Video-on-demand (VOD) platforms are spreading in the global market day by day. VOD services allow viewers to watch television shows, movies, and ample other content whenever and wherever they desire, as long as they have a device with an internet connection. However, new viewing options have brought about an excessive watching habit. Digital platforms have not only met viewers' need of self-paced and self-scheduled watching, but also given them the whole story to consume as quickly as they want (Perks 2015). A recent study has shown that watching two or three episodes per day was the most preferred option for viewers from many countries (Shevenock 2022).

Along with the shift in viewing habits, the structure of media content has also evolved. VOD services, especially Netflix, have developed new storytelling styles to encourage binge-watching behavior. In these styles, narrative pace and story arc construction are designed to trigger the consecutive watching of episodes. Long and uninterrupted hours of watching can further increase viewers' commitment to the platform.

By providing such new options for watching content anywhere and anytime, these media technologies have also enabled stronger engagement of the viewer with the narrative. Viewers can engage with their chosen stories in deeper levels. Binge watching promotes a greater depth of narrative engagement, which is correlated with viewers' identification with characters (Perks 2015). Binge-watchers can get emotional and cognitive rewards by focusing on one story world and controlling the speed of the journey. This kind of strong engagement with the narrative recalls memories that enhance the viewers' connection to the story world.

The first article about binge watching was published in 2015, and publications multiplied exponentially in the following years (Flayelle et al. 2020). Some motivations for binge watching include enjoyment, escapism, relaxation, and curiosity. Several research

projects on binge-watching outcomes and health issues have been completed so far. While some scholars define binge watching as an addiction, others embrace a positive approach to the concept.

In this context, the relationships between binge watching and narrative engagement and identification are a controversial issue for various reasons. There have been divergent findings depending on study design and nature of participants. Moreover, so far no study has focused on Turkish viewers regarding the effect of binge watching on narrative engagement. to contribute to future research on media engagement, this study reviews pertinent theories of audience reception and offers hypotheses about the effects of binge watching on narrative engagement and identification with characters. Also, media psychology approaches are used to explain the psychological processes of viewers utilizing current mass communication technologies.

In this thesis, the main aim is to determine the effects of binge watching on narrative engagement and identification from the perspective of media psychology. Firstly, this study examines the changing viewer experience and audience involvement with narrative and story characters. Secondly, building on current studies and existing theories, a theoretical framework for approaching binge watching and narrative engagement is discussed. Thirdly, hypotheses are proposed based on this theoretical framework. It is assumed that there is a positive relationship between binge-watching behavior and narrative engagement. It is further predicted that viewers' identification with the characters might be strengthened by binge watching.

2. LITERATURE REVIEW

2.1. The Spread of Streaming Platforms around The World

The spread of internet use and convergence culture has changed the dynamics of the media environment. The proliferation of online content and its availability on different screens have led to a digital transformation. Traditional media content is now rapidly available through internet-based platforms in new forms. E-books, music videos, feature films, and podcasts spread online. Television shows are streamed on online platforms. Internet-distributed TV content has not replaced television (Lobato 2019), but what we have is a new realm in terms of storytelling and marketing. People changed their content-consumption habits as new options that differ from conventional media became available. Understanding what digital transformation has brought to our lives and the content distribution industry is crucial to reading the new media sphere.

OTT (over-the-top) technology enabled the digital transformation of television. This technology works with a series of streaming protocols to upload files over the internet. On-demand video platforms are powered by OTT technology. An increasing number of global audiences are becoming familiar with the concept of video-on-demand (VOD). Especially, subscription video-on-demand (SVOD) services such as Netflix, HBO Max, Hulu, and Amazon Prime Video enjoy rising popularity around the world. SVOD platforms offer the audience unlimited access to an archive of content for a monthly or annual subscription fee. The library of an SVOD platform presents a selection of movies, TV shows, documentaries, and newly released content. Self-authorization of diversified content and customized interfaces have changed media consumption and viewing habits. These changes are inevitably related to the blurring boundaries within the contemporary media landscape in terms of technological, cultural, and industrial qualities (Jenner 2016).

Understanding how VOD platforms position themselves helps us analyze contemporary viewing practices. Netflix is a leading streaming platform for multiple reasons including internationalization and localization. Initially established as a DVD rental company in California, it launched its streaming service in 2007. Netflix's founder, Reed Hastings,

defines the company as a "global TV network" (Murgia 2016). Indeed, it is available in more than 190 countries (Netflix 2022). The platform was able to achieve global popularity with localization strategies. The company adapted its offering to various markets to fit their local tastes, viewing habits, cultural values, and purchasing power (Lobato 2019). The platform offers different catalogs in different countries according to these criteria. Netflix has also started producing its own content just like TV networks do, given that audiences still demand local-language content (Lobato 2019). For that purpose, the company has built partnerships with local production companies and advertising agencies, making many films, series, and promotional campaigns. In 2021, Netflix promoted the slogan "Let them read subtitles now" showing its pride in presenting locally-produced content to the global audience (Önder 2020). *Hakan: Muhafız / The Protector* (2018) was the first "Netflix Originals" series made in Turkey. In the following years, the number of Turkish Netflix productions increased quickly. On the whole, Netflix has branded itself as a new model of TV by combining global and local content and promising an original series style featuring modified narrative structures (Jenner 2016).

Almost all SVOD services promise a brand-new esthetic and narratives, highlighting their differences from conventional TV. BluTV was the first SVOD platform in Turkey, launched with the slogan "The first Internet TV of Turkey" in 2016, offering ad-free access to original content, high-quality scripts, and globally famous productions such as *The Sopranos* or *Six Feet Under*. Besides, the company has started producing series with *Masum,* the first SVOD-dedicated domestic production in Turkey. Other SVOD services and advertising-based VOD (AVOD) platforms followed suit. For instance, Puhutv, a local AVOD provider, produced and released *Şahsiyet*. Competition among digital platforms quickly led to a proliferation of series. Further, such platforms expanded their subscriber bases exponentially with the help of successful promotional campaigns. BluTV has more than 4mn subscribers (Box Office 2021) and Netflix over 3.5mn in Turkey (Vivarelli 2022). Entering the local market in June 2022, Disney Plus gained more than 2mn subscribers within just months. Turks are very active followers and consumers of streaming content. VOD platforms have formed a surging trend over a short period in the global market as well. Disney Plus, Amazon Prime, Hulu, and HBO Max all have rapidly expanded their streaming territories (Ramachandran 2022).

In order to analyze how this trend affects viewing habits, the technological, cultural, and commercial aspects of the phenomenon should be investigated. First of all, as mentioned before, digital platforms offer people rich content libraries for use on various screens (laptop, tablet, smartphone, smart TV) wherever they have an internet connection. In this context, quota-free internet access has also contributed to the popularity of digital platforms in Turkey. As content availability is one of the key aspects, it is analyzed in detail in the following sections.

Secondly, culture is factor shaping viewing practices. The meaning of visual signs and codes is based on conventions, rituals, and values (Hall 1973). Undoubtedly, global digital platforms must consider both current and historical contexts of the country. Preferred visual language, themes, or watching experiences vary across cultures. To give an example, overcoming the language barrier is a great issue for content distribution and marketing. One of the successful strategies of global platforms in Turkey was dubbing films and series into Turkish for local service.

However, there are some controversial issues about culture and global platforms. For instance, some countries have found Netflix content inappropriate given their cultural values. Kenya, Indonesia, and Turkey had concerns about showing explicit eroticism, drug use, and extreme violence. Kenya threatened to block Netflix for being a threat to their moral values and national security (Yahoo 2016). In Turkey, *Love101*, a Netflix Originals series, was protested by the Turkish government because the show could harm the "national and moral values of our society" (Barkawi 2020). That's why the local audiovisual media regulator, the Radio and Television Supreme Council (RTÜK), has decided to regulate and monitor OTT platforms. By law, on-demand platforms must be licensed by RTÜK. In other words, the agency is allowed to engage in censorship on these platforms.

Lastly, distributing content online is less costly than using conventional TV or movie theaters. The industry takes advantage of this to make more profits. So, understanding how these platforms work is crucial to positioning in the new media environment for content producers and distributors.

To sum up, although the spread of digital platforms is a global trend, it should be investigated in the context of different cultures. These platforms not only change audience habits but are also affected by the specific cultures of the societies they join. Hence, much research has been done on new watching habits in various countries that differ in terms of consumption patterns due to divergent cultures, including Turkey. However, there is a lack of research on SVOD and VOD platform viewing behaviors of Turkish people because these media technologies are very recent. Further, while this study focuses on the binge-watching habits of Turks, its results should also contribute to research on contemporary viewing practices and media consumption worldwide.

2.2. The Habit of Binge Watching

Binge watching is the widespread habit of viewing multiple episodes of a TV show of a single television show in rapid succession, typically by means of DVDs or digital streaming (Oxford Learners Dictionaries 2022). According to Netflix, it may be watching between two and six episodes of a series, but there are different approaches among scholars. A recent survey by Morning Consultant (Shevenock 2022) found that 14% of U.S. consumers try to watch an entire season on one day, while 34% said they like watching two or three episodes per day. In Germany, France, and Mexico, adults are roughly split between watching one episode a week and viewing two to three per day. For Brazilians, watching more than three episodes but not an entire season is the most popular choice. As the practice of binge watching depends on individuals' preferences, it can also mean finishing an entire season in one sitting. After being added to the Oxford English Dictionary in 2013, the term's significance surged along with the widespread growth of streaming. Streaming platforms offer the viewer multiple episodes of a series as opposed to their weekly release on conventional TV. Exploring the habit of binge watching contributes to understanding the changing media environment's impact on viewers. Investigating their new content consumption styles is also crucial to media psychology studies.

The first research using the term "binge watching" was published in 2015. Most research models of binge watching focus on the motivations for the habit and its addictive nature,

which are conceptualized in various theories with slight differences. The uses-and-gratifications model is sometimes applied to understand this habit. Accordingly, researchers argue that binge viewing can mediate gratifications like enjoyment and involvement. Even though this thesis is closer to that model, it aims to develop a comprehensive theoretical literature review about the phenomenon. Analyzing older studies in the literature is crucial to understanding the concept thoroughly.

Flayelle et al. (2020) offer the most inclusive review of binge-watching studies. The systematic review shows which topics are investigated the most and the least. Binge-watching motivations, personality traits, and health issues are the most-studied issues. Besides, there are various validated instruments for measuring the concept (a definition and characterization of the term and its frequency were provided above). However, there is little research on affective and cognitive engagement in the binge-watching context. Moreover, while some experimental testing of audience engagement has been done, most research was conducted using online surveys.

The term has a negative connotation according to some scholars. Therefore, Perks prefers employing the term "media marathoning" which connotes "a conjoined triumph of commitment and stamina" (2015). Perks uses the phrase not only for viewers but also for readers consuming book series in rapid succession and argues that the term "marathoning" is more comprehensive. Different opinions have been put forward on the positive and negative connotations of "binge watching", but I opt to use it as its use is pervasive. "Binge-watch" is a verb, and other forms are binge-watched and binge-watching (Collins Dictionary 2022). I use "binge watching" without a hyphen as a noun as accepted by the Oxford Dictionary (Oxford Learners Dictionaries 2022).

Viewers tend to integrate the watching of series into their daily routines. Watching episodes consecutively on online platforms creates a new time and space for the viewer. But it is better to examine the origin of the behavior first. While "binge watching" is a relatively new term, the practice actually existed before the rise of on-demand platforms. In the 1980s, the VCR was an innovation in content delivery technology (Perks 2015). The ability to see movies at home rather than in theaters created a sea change. The viewer had much more control over the viewing practice. Also, the option of re-watching

provided individuals with a more immersed engagement (Perks 2015). Later, DVDs enabled people to watch or re-watch films and shows in personal spaces and during self-scheduled hours. Spatial change has certainly affected the viewing experience. To illustrate, traditional TV watching happened in one room and was generally a collective experience with the family. Thanks to the recent convergence of media technologies, viewers have the opportunity to watch series online on various devices including smartphones, tablets, computers, and smart TVs. With this newfound freedom regarding their personal viewing choices, individuals' watching motivations diversified.

2.2.1. Motivations for and Outcomes of Binge Watching

Motivations for binge watching are strongly related to psychological antecedents and responses. It is a behavioral experience and involves cognitive processes such as absorption or enjoyment (Merikivi et al. 2018; Sung, Kang, and Lee 2018). Flayelle, Maurage, and Billieux (2017) argued that viewers binge-watch for three specific primary purposes: immersion, entertainment, and sociability. In their research, participants said that they absorbed stories primarily for entertainment and stress relaxation through forming an emotional attachment with them. Especially positive emotions support bonding with the narrative while watching. Similarly, Pittman and Sheehan (2015) found that users tend to be motivated to binge-watch for purposes of relaxation, engagement, and narrative completion (pursuing what happens next). They claimed that binge watching has several benefits such as emotional modification (Rubenking et al. 2018), transportation into the reality of another world (Erickson, Cin, and Byl 2019), and moderation of regret (by paying attention). Thus, binge-watching sessions can be interpreted as active engagement with content and can increase enjoyment. Entertainment is a primary requirement for any leisure activity (Shim and Kim 2018). Since it is satisfying, it offers stress relief.

Steiner and Xu (2018) applied the uses-and-gratifications theory to explain the motivations for binge watching. Five main motives were specified: enhanced viewing experience, sense of completion, cultural inclusion, convenience or catching up, and relaxation. Re-binging and re-watching series are also typical behaviors because viewers

find the experience relaxing and nostalgic. However, this theory focusing on psychological aspects to examine audience behavior falls short of understanding binge watching (Steiner and Xu 2018). As viewing habits are heavily influenced by technological changes, new studies should consider such advances. Thus, this study aims to examine the concept of binge-watching behavior and viewer involvement in the context of the new media environment.

It is essential to highlight that both loneliness and socializing can be motivations for binge watching. Some studies have found that binge-watchers are more likely to be depressed or lonely than non-binge-watchers (Sung, Kang, and Lee 2018). Lonely people have a habit of watching their favorite shows to uplift their moods and to feel some companionship. (Derrick, Gabriel, and Hugenberg 2009; Pittman and Tefertiller 2015). On the other hand, people may also binge-watch to socialize with others. For example, young people may be motivated to be included in social groups by joining conversations on series (Panda and Pandey 2017). The aim of watching could be to enjoy and enhance social interactions or imitate others for avoiding exclusion from a group. People practicing this behavior with a peer see it as a positive thing, much like the time they spend with their families or loved ones, despite potentially harmful effects (Flayelle, Maurage, and Billieux 2017). Besides, some families even make the experience part of their daily routines, believing that binge watching at dinner or before sleep brings more life into their homes (Flayelle, Maurage, and Billieux 2017). So, it can be said that binge watching can become a scheduled activity in people's daily lives. Regardless of whether individuals watch alone or with others, most have positive emotions about the experience of binge watching.

On the other hand, there is an ongoing debate on the potentially addictive nature of binge watching (Starosta, Izydorczyk, and Lizinczyk 2019; Shim and Kim 2018; Flayelle et al. 2019b). One of the negative connotations is that binge watching may have addictive qualities just like binge eating, a compulsive behavior. A common observation regarding excessive eating and excessive media use is deficient self-regulation. Weak self-control makes it difficult to stop watching (Sung, Kang, and Lee, 2018). Indeed, Steiner and Xu (2018) have described binge watchers as "compulsive watchers." In some cases, depression symptoms can accompany lack of self-control and reduce one's ability to stop

an action (which would be ending the binge session in this case). In turn, spending an excessive amount of time on the action that should be stopped can result in a sense of guilt. "Just one more episode" behavior can sometimes bring regret, and extending binge sessions from dusk to dawn can cause sleep deprivation (Walton-Pattison, Dombrowski, and Presseau 2018). In 2018, a survey showed that nearly 50% of the respondents sacrificed their sleep in order to watch a show. Staying awake until the morning is obviously harmful to health and can easily upset sleep schedules. Additionally, binge watching has been linked to escapism in many research studies (Rubenking et al. 2018; Sung, Kang, and Lee 2018). Postponing tasks and responsibilities (i.e. procrastination) are other negative outcomes of that behavior (Perks 2015; Flayelle, Maurage, and Billieux 2017). Moreover, some cognitive studies claim that binge watching causes dopamine release so that viewers will repeat the action. People associate the experience with a reward mechanism and do it again to feel immediate gratification (Tukachinsky and Eyal 2018). In short, binge watching has been associated with several mental-health concerns and conditions including depression, loneliness, sleep disorders, anxiety, and stress.

A summary of older studies of binge-watching motivations and outcomes can be found in Table 2.1. It is adapted from the research of Flayelle (2020) in line with overlapping points.

Table 2. 1. Binge-Watching Motivations and Outcomes

	Motivations	Positive Outcomes	Negative Outcomes
Pittman and Sheehan	Engagement Hedonism Socialization		
Panda and Pandey	Social engagement Escape Accessibility Advertising effectiveness Influence		Negative gratifications

Rubenking and Bracken	Emotion Regulation Suspense/Anticipation		
Shim and Kim	Enjoyment Efficiency Fandom		
Sung, Kang and Lee	Entertainment Passing Time	Transportation	
Flayelle et al.	Emotional Enhancement Enrichment Socialization Coping/Escapism		
Merill and Rubenking	Procrastination Reward watching	Enjoyment	Regret
Pittman and Steiner	Narrative Transportation		Regret
Starosta, Izydorczyk and Lizińczyk	Escapism Dealing with Loneliness Information Spending Free Time Entertainment		

To sum up, the motivations behind binge watching influence viewers' affectional processes and decision-making. When the experience is finished, individuals can gain some gratifications such as enjoyment, but they can nevertheless have not-yet-satisfied motivations. In search of total satisfaction, the viewer can repeat the action by watching

additional episodes or seasons in binge sessions. Binge watching may cause negative and positive feelings in the viewer depending on individual differences such as demographic characteristics or personality traits. It can also affect social bonds, family relations, careers, and education.

2.2.2. Binge-Watching Studies in Turkey

Seven completed master's theses have been found with the "binge watching" key phrase in the YÖK (Council of Higher Education) database. These studies focus on the transformation of viewing practices, motivations for binge watching, and its outcomes. One of them posits binge watching as an addiction and presents solutions. No thesis on the relationship between binge watching, narrative engagement, and identification has been found. Even though several articles have been published about motivations and outcomes in Turkey, they generally suffer from small sample sizes.

According to the results of in-depth interviews by Ateşalp et al. (2020), binge-watching periods vary across participants. While some watch for four hours in one sitting, others spend more time. Some motivations for binge watching include its being a cheap leisure activity, curiosity, escapism from everyday life, and avoiding spoilers. Participants use negative labels for their viewing experience, such as "becoming rotten", "the numbness of the mind", and "waste of time." They also liken it to binge eating and hyper-consumption. It is an important finding that, although participants were not familiar with the notion of binge watching, they combined binge watching and binge eating. Another study has shown that stress, anxiety, and physical exhaustion trigger binge watching and viewers neutralize their negative emotions with bingeing sessions (Çaycı 2021). The purpose of engaging in a social environment and the desire to be an active group participant with the help of their viewing practices are also essential for viewers. From this perspective, existing Turkey-based research has reached findings about binge-watching motivations similar to others from around the world.

2.2.3. Other Reasons for Binge Watching

Content providers and advertisers have promoted binge watching as a strategy to enhance viewer commitment. If people binge-watch a season of a series, they may have greater engagement and in turn be more likely to watch the following seasons. That is why digital platforms have altered their user experience and narrative styles to increase viewers' screen time on the platform. For instance, Netflix's interface embeds a ten-second countdown at the end of an episode after which the next one starts automatically.

Binge watching can be related to three characteristics of streaming-platform content including availability, narrative quality, and characters (Flayelle et al. 2017). These factors influence viewers' media choices and consumption frequency.

SVOD and VOD services have taken advantage of technology and made hundreds of TV shows, serialized dramas, and movies to watch anytime on any device with HD quality available to viewers who no longer have to wait for weekly aired episodes. Accessibility on different devices (PCs, smart TVs, tablets, cell phones) and a machine-learning-based recommendation system has improved audience control over viewing. They made it possible to consume content quickly as well as excessively. For example, in 2013, when season four of *Arrested Development* was released on Netflix, ten percent of viewers finished all 15 episodes within 24 hours (Wallenstein 2013). That was the first time Netflix took something as binge-watching behavior since viewers consumed all episodes in one sitting. Also, it is worth emphasizing that the fourth season of *Arrested Development* was constructed differently from previous ones, which reflects further transition in narrative structures driven by streaming platforms (Jenner 2016).

Narrative quality influences viewers' content choices: certain shows are more binge-watched than others. It has been found that narrative-driven shows attract the audience to exploring what happens next and create deeper involvement (Flayelle et al. 2017) . On digital platforms, complex narratives and characters are used to help establish a strong attachment between the story and the audience and convert the latter to loyal viewers. Additionally, complexity provides a cognitive workout that requires problem-solving abilities (Johnson 2005).

Characters are the most crucial determinant of viewers' empathic reaction, be it like or dislike. A good drama must feature complex protagonists and antagonists who witness events good and bad, allowing the viewer to understand the premise via the character's actions (Hoffner and Cantor 1991).

The study investigates viewer involvement with the narrative (narrative engagement) and the characters (identification with characters). These outcomes can be evaluated as emotional responses (Green 2004) to binge-viewing behavior. The following sections review the relationship between narrative engagement and binge watching as studied in the research literature.

2.3. Media Use and Viewer Involvement

Media use and viewer involvement with the narrative is an intersectional field for media and psychology scholars. Theoretical approaches go back to the 1960s. In that period, with the inspiration of the cognitive shift in psychology, communication studies increasingly focused on psychological processes to understand emotions' societal impact. It was the time when the field of "sociology of emotions" started to grow, and the non-emotion period of sociology ended (Barbalet 1998). In the 1970s, Zillmann and other media psychologists began to investigate media and emotional engagement. Nabi (2003) argues that scholars should explore the emotions that serve as frames for issues as they guide subsequent decision-making. Different theoretical proposals have been developed about the role of emotions in media consumption (Nabi 2002; 1999; Wirth and Schramm 2005). There are several groups of emotion theories including neurobiological approaches, subjective experience of emotions, attribution theory, and evolutionary-biological approaches. In this respect, there have been different attempts to order and classify emotional processes.

Media scholars have viewed media use and its effects with ambivalence. While some of the several topics in this field are quite over-researched (e.g. violence and advertising), others appear under-examined (e.g. media framing and agenda setting) (Demertzis 2011). Recently, more emphasis has been placed on understanding audience reception. It is a growing field trying to measure cognitive processes through narrative and affective

responses. Individuals' interpretations allow scholars to understand mediators and moderators of media engagement. If we can understand how an audience segment engages with content, we can better analyze changing viewing habits and the media environment. Some psychological concepts such as identification, empathy, and sensation seeking have been found as mediators influencing the occurrence of an effect.

2.4. Narrative-Related Involvement

As mentioned above, binge watching can be motivated by multiple factors such as escapism, entertainment, and self-esteem. Another motivation has been found as narrative immersion. Binge watching leads individuals to a deeper narrative engagement (Steiner and Xu 2018). Watching without interruption allows viewers to experience the narrative with a feeling of fulfillment, entertainment, and enjoyment (Shim and Kim 2018; Steiner and Xu 2018). Narrative engagement has been approached with different labels such as immersion, absorption, engagement, transportation, and identification (Perks 2015; Green, Strange, and Brock 2002; Gerrig 1993; Cohen 2001). These terms have some similarities and differences. The common notion is that a viewer or a reader becomes immersed in a narrative while watching a film or series or reading a book and is thereby temporarily separated from their own reality. Affective and cognitive processes become active during this immersion.

A pertinent question relates to how emotions cognitively form during the viewing experience. According to LeDoux (1998), knowing and feeling are two different functions of the brain. Memories of emotions are stored in long-term human memory, which is mediated by the hippocampal memory system and consciously participates in encoding the recollection of memories. The second type is the amygdala-based implicit memory system, which unconsciously stores emotional memories with feelings rather than verbal codes and influences thoughts and behaviors. Emotions arise unconsciously and we don't experience them totally because we are seized and overwhelmed by them. On the other hand, narratives enable experiencing emotions from a proper distance. Miall and Kuinken (1994) explained it with the term "defamiliarization." To clarify, we live our routines almost unconsciously, so it is not always possible to look at them in a new

way. Cinema, literature, theatre, and other art forms aim to break the wall of habitual thinking perspectives, and narratives are forms of simulations that use representation techniques and cognitive processes (Green, Strange, and Brock 2002).

Another related question is about the way the narrative affects the mind of a viewer or a reader. Both "viewer" and "reader" can be used to interpret narrative engagement as any kind of fictional narrative account (e.g. short story, film, poetry) requires imaginative investment. Thus, the novelist Oatley's theory of involvement in reading can be applied to studies of watching.

> Fiction is a kind of simulation, but one that runs on minds rather than on computers. As with other simulations, a principal purpose is to understand complex matters, in this case, people, their actions, and their interactions, expressed in narrative form. The metaphor of simulation includes the idea of the reader's construction of the story, and it corresponds to older ideas that fiction is imagination, or a kind of dream (Oatley 2002, 2).

Through their own memories (e.g., schemas), viewers construct their own versions of the story, which can differ from the writer's or director's version and develop sympathetic emotions for the characters. Narrative experience is the merging of the understanding of the viewer and the text. As the process advances, the viewer becomes more profoundly involved and loses awareness of the real world and the self. Such immersion in the story is called "narrative engagement" (Busselle and Bilandzic 2009).

The deeper the engagement with the narrative is, the stronger its effect will be on the media consumer (Green, Brock, and Kaufman 2004). The immersion and transportation of the viewer can be improved through binge watching because it enhances the familiarity and realism of the experience and strengthens the bond between the viewer and the characters (Perks 2015). So, it can be assumed that there is a relationship between binge-watching behavior and narrative engagement.

Empirical studies have reached inconsistent findings on the impact of binge watching on narrative engagement. Erickson, Cin, and Byl (2019) have used an experimental design, manipulating whether participants watched a narrative in weekly installments or on a binge schedule. As a result, they found that binge watching boosts parasocial relationships

and narrative transportation. Moreover, another study revealed that binge watching maximizes enjoyment and related attributes, including better engagement with the narrative and stronger transportation into the story (Flayelle et al. 2020).

However, a study using longitudinal data concluded that binge watching causes actually a decrease in transportation (Warren 2016). Additionally, another study found only weak evidence of the impact of binge watching on transportation and identification during media exposure (Tukachinsky and Eyal 2018).

Based on these existing divergent findings, hypotheses are proposed in the following section.

2.4.1. Dimensions of Narrative Engagement

Narrative understanding requires the viewer to comprehend the characters, scenes, and the story arc. Characters' physical appearances, speech characteristics, behaviors, and emotional states are key sources of information for the audience. Viewers become involved with these elements of the narrative. They construct mental models and maps to follow it, to position themselves, or to take an emotional perspective.

> **Hypothesis 1:** Individuals who binge-watch more will have a greater narrative understanding than those who binge-watch less.

Immersion in a narrative builds mental constructs each of which can facilitate a different aspect of the experience with the narrative. Similar constructs such as identification and presence may support one another. On the other hand, other mental models can cause interruption of engagement which can be stress, hunger, or noise. Intense engagement shouldn't compete with any disruptive thoughts. Attentional focus requires a "complete focus on an activity accompanied by a loss of conscious awareness of oneself and one's surroundings." (Busselle and Bilandzic 2009). Accordingly, narrative presence is defined as being absorbed into the narrative world and mentally being there. Thus, attention and

presence levels can be posited as further dimensions of narrative engagement. It is predicted that uninterrupted watching will enhance viewer engagement in terms of attention and absorption levels.

Hypothesis 2: Individuals who binge-watch more will have greater attentional focus than those who binge-watch less.

Hypothesis 3: Individuals who binge-watch more will reach a deeper narrative presence than those who binge-watch less.

Emotional engagement is a more character-related dimension than others. Because viewers primarily engage with characters, their emotional responses are associated with them.

Hypothesis 4: Individuals who binge-watch more will have greater emotional engagement than those who binge-watch less.

2.5. Character-Related Involvement

For TV networks, the relationships viewers build with the characters is crucial to ratings and the continuity of production. Streaming platforms have similar concerns about subscription figures. Viewers' loyalty to the content is related to the strength of their engagement. In order to like a story, viewers should care about it in the first place. Also, their appreciation of the characters and the story increases with relevance to their lives (Hoffner and Cantor 1991). For instance, viewers choose to be in favor of or against a character depending on their own moral values (Weber et al. 2008). In other words, basal morality is capable of affecting viewers' likes and dislikes regarding characters. Practically, the audience expects good things to happen to its favored characters and bad things to despised ones. A study has indeed indicated that two of the most important reasons for binge watching are the desire to see what happens next and an admiration for the cast.

When viewers become absorbed into the story world, they develop attachment to the characters, which can be construed as various psychological processes such as building empathy (Zillmann 1994), parasocial interaction (Horton and Richard Wohl 1956), and identification (Cohen 2001). Although those concepts feature similar motivations and outcomes, they should be separated.

Empathy is a cognitive response and mediation of complex feelings about the dispositions of the characters (Cohen 2001). To be more specific, the protagonist is introduced as a friend and the antagonist as an enemy in dramatic narratives. The moral standards of viewers have an impact on empathizing processes. These affective dispositions strengthen the emotional involvement of viewers with the story. As a result, the viewing experience is evaluated as positive or negative, or enjoyable or dull, according to the level of excitement and the intensity of feelings for another individual.

Viewers' overall familiarity with the story determines their affection and interpretation. To illustrate, soap-opera watchers have a great deal of background knowledge about the characters because episodes are broadcast weekly or even daily. That helps them understand and evaluate characters' motivations and actions, and is called the "soap-opera effect" (Owens, Bower, and Black 1979). The narrative develops around a group of characters who are expected to connect with and be liked by the audience. The presentation of intimate lives on TV attracts a crowd because people feel like they know the characters personally (Himmelweit, Oppenheim, and Vince 1958). They get to know the characters as well as their friends or neighbors (Perse and Rubin 1989). Horton and Wohl (1956) relate this kind of response to parasocial interaction (PSI). PSI is the illusion in which viewers perceive a mass-media persona as their friend or part of their social circle. The potential power of editing or cinematography techniques such as close-ups drives the viewer to feel an intimate contact or moment and contributes to a two-sided relationship illusion (Perse and Rubin 1989; Cohen 1991). One-sided relations might strengthen with a sense of familiarity and intimacy (Rubin and McHugh, 1987).

2.5.1. Identification

One of the main issues for this study is the potential of binge watching to affect viewers' attachment to characters. Uninterrupted immersion in one sitting could enhance the intensity of viewer engagement. So we should wonder if there is a difference in identification levels between watching for a short period and extending the exposure to long hours. Previous studies have found that higher binge-watching frequency strengthens viewers' emotional engagement with the characters and involvement with the narrative world (Perks 2015).

Identification has a long history in psychoanalytic theory literature. According to Freud (1940/1989), identification is a primitive and emotional type of attachment that compensates for the loss of object, which results in incorporating that thing into oneself and the superego, occurring due to the Oedipal complex. The child assumes the identity of the same-sex parent and imitates his or her behaviors. So, identification is an experience in which a person temporarily takes the perspective of an alternative identity and imaginatively perceives the world from it. Identification requires shedding the self and becoming the other. Also, Mead (1934 cited in Cohen 2001) argues that identification plays a crucial role in shaping personal and social identities. At early ages, children develop the ability to identify with others as a social characteristic. By playing games, they practice receiving the responses of others to their actions. As a consequence, they internalize the perspectives of others and in turn identify themselves with a group. In this context, assuming alternative identities and attitudes when watching films and series is a normal process for children and especially adolescents.

There is plenty of research about whom people identify with and whether identification with a media character is enduring. However, similar concepts such as parasocial relationships and imitation might be confused. In the case of PSI, viewers fantasize about the characters being their friends or romantic partners rather than acting like them. While PSI is a viewer's attachment to a character in the sense of an individual relationship, identification means imagining being that character. On the other hand, imitation is behaving like someone else or imagining being like them. For instance, dressing like Beyoncé and imitating her dancing style does not necessarily require the internalization

of her identity. It could be explained with fandom rather than identification. In the perspective of media psychology, identification is defined as an emotional and cognitive process in which the viewer takes the perspective of the character and strongly internalizes the character's actions, ideas, and feelings (Cohen 2001).

Cohen explains the identification process in four dimensions including empathy (affective response), cognitive perspective taking, understanding motivations, and absorption. Viewers comprehend the characters' emotions by adopting their perspective, which means empathy (Oatley 1994). Although they do not necessarily have common feelings, understanding a character's motivation is necessary for the viewer. Locating one's self in a story world brings cognitive perspective taking, which means following the story from both the character's and the viewer's own perspectives. Moreover, viewers may feel ashamed of or concerned for a character, which is related to the concept of sympathy. Especially in a situation where a character is not aware of imminent danger, but the viewer knows about it, sympathy can occur. Another dimension of viewer-character relationships is wishful identification. In some conditions, viewers desire to imitate the characters they watch.

Identification is a crucial involvement because viewers do not watch content if they do not care about the characters. Individuals tend to focus on the story when they identify with a character (Tal-Or and Cohen 2010). They join the characters in their sadness or joy only if they care deeply about them. Empathetic feelings can accompany or cause strong behaviors such as crying or screaming. Emotional and cognitive positioning of the viewer as the character requires empathy, which deepens the feeling of engagement more than parasocial interaction does.

As mentioned above, liking a character is strongly associated with the form of engagement. Viewers tend to relate to the protagonist in a film or series in terms of liking or affinity rather than PSI (Perse and Rubin 1989). How do people choose their favorite character? The answer could vary depending on age groups, gender, or cultural background. As they trigger emotions, favorite characters impress the viewer more than other characters. The favorite character can deepen the viewer's feelings and extend the boundaries of the story. The affinity makes them more memorable than others after the

watching experience is finished (Cohen 1991). It has been found that characters played by celebrities draw more interaction or liking than others. According to Cohen's research (1991), Israeli teenagers choose their favorite characters mostly based on attractiveness and character traits, as wishful identification is common in this age category. Moreover, Press (1989) found that TV shows present the dominant values of society and various social classes of women differentiate between different types of content. For instance, American middle-class women tend to identify particularly with characters featured in family-themed content.

In short, spending a long, uninterrupted period of time with characters can provide a great amount of understanding about their motivations, needs, and actions to viewers and thereby allow them to empathize. Digital platforms have a post-play feature that skips closing credits and directly jumps to the next episode, which helps with the continuity of the story world. Since viewers take no break between episodes, they remain engaged with the series.

Scholars have theorized that the frequency of exposure to characters and viewer engagement should be positively associated with identification (Cohen 2001). If individuals binge-watch more, they correspondingly sympathize more with the characters (Tukachinsky and Eyal 2018). Binge watching enables a deeper immersion as viewers spend longer hours with the characters and understand their goals, motivations, and actions in the story. Such closeness can increase the level of identification.

> **Hypothesis 5:** Individuals who binge-watch more will have greater identification with a favorite character than those who binge-watch less.

Exploring the relationships between narrative engagement, identification, and binge watching might help future researchers better understand how audiences relate to content and are affected by it. Conducting this research in Turkey also contributes to filling gaps in media psychology and audience reception literatures.

3. METHODS

3.1. Sample

A total of 629 respondents were recruited for the online survey. It has been done between February 2022 and April 2022. 178 of them were excluded from the data analysis because they did not complete the questionnaire. Respondents who reported that they were not binge watchers (13 individuals) were also excluded from the analyses. According to the results of the missing data analysis, three respondents did not respond to the statements of some scales, and assigning statistical values to these scale scores did not seem logical due to the missing data pattern. Although there were other respondents who did not respond to some items in the scales, they were not excluded from the study because the missing data caused by these respondents did not form any pattern. The serial means were assigned to these missing values because the scale scores did not violate the assumption of normal distribution (-2,00 < skewness- kurtosis< + 2.00). Thus, 194 respondents were excluded from the study. The total number of respondents included in data analyses was 435. The study was conducted as an online survey via Qualtrics. Participants were reached by the snowball method. A link to the questionnaire was posted on Instagram and Facebook. How participants spread is explained in Table 3.1.

Table 3. 1. Socio-demographics of survey respondents

		n	%
Gender Identity*	Female	324	74.48
	Male	102	23.45
	Bisexual	1	.23
	Unwilling to specify	8	1.84
Age**	18-25	84	19.31
	26-35	234	53.79

	36-45	74	17.01
	45<	43	9.89
Education	Primary/ Secondary	8	1.84
	College/ High school	42	9.66
	Associate degree	38	8.74
	Bachelor's degree	258	59.31
	Postgraduate	89	20.46
Business	1-39 hours per week	136	31.26
	More than 39 hours	156	35.86
	Unemployed, seeker	34	7.82
	Unemployed, non-seeker	36	8.28
	Retired	16	3.68
	Student	57	13.10
Domicile	İstanbul	220	50.57
	İzmir	51	11.72
	Ankara	40	9.20
	Manisa	18	4.14
	Diyarbakır	10	2.30
	Konya	8	1.84
	Other provinces	56	12.87
	Other countries	18	4.14

	Total	435	100.00

*For results, female vs. other preferences were compared by generating a dummy variable.

**For results,18-35 years old vs. others were compared by generating a dummy variable.

74.48% of the sample was female, and 23.45% was male. The remaining eight individuals did not want to specify. One individual identified as bisexual. Respondents between 26-35 years old are 53.79% of the sample. 19.31% were 18-25; 17.01% were 36-45 years old. 9.89% were older than 45 years old. A large part of the respondents (59.31%) had a bachelor's degree, and 20.46% of the others had a master's degree. 9.66% of respondents were high school graduates. 8.74 of respondents had an associate degree. 67.12 of the respondents were working in a job, 13.10% were students, and 3.68% were retired. The share of unemployed individuals in the sample was 16.10%. 50.57% of the sample has lived in Istanbul. 45.29% have been residing in other provinces. 4.14 of the respondents (eight individuals) were not excluded because they still have common lifestyles and cultural ties to Turkey despite residing abroad (Table 3.1.).

3.2. Demographics and Viewing Habits Questionnaire

Five questions were asked to determine the demographic characteristics of the respondents. As there is not enough research about binge watching with Turkish people, it was necessary to create an audience segment. Then, a filter question was asked to detect those who were not binge watchers. The answers were on a four-point scale from "Never" to "Always" measuring the extent to which individuals self-identified as binge watchers by reporting the frequency of binge activity. Followingly, they answered questions about the number of episodes and preferred hours to watch.

Other questions were asked to find out the online platforms they signed in to and their behaviors and habits while watching series via them. These questions provided data about the number of episodes watched at once, the online series platform to subscribe to, and

the favorite platforms among them. The degree of successive watching from illegal online platforms was another question posed to the respondents. They were questioned about the screens they preferred when binge viewing serials, often the time intervals and routines they preferred. Turkish and foreign serials that they serial watched in the last three months and the most favorite among them were highlighted (Appendix A).

3.3. Measures

Participants answered six sub-items of the Binge-Watching Engagement and Symptoms Questionnaire (2019) (BWESQ), which were used to clarify the binge watching levels of the respondents. Then, according to one of their favorite television series, which has been watched on an online platform in the last three months, participants were asked to respond to the items of Busselle and Bilandzic's (2009) Narrative Engagement scale (NE) and Cohen's Identification scale (ID) (2001).

3.3.1. Independent Variable: Binge Watching

Flayelle et al. (2019a) pointed out that although individuals' binge-watching behavior is associated with adverse outcomes, psychological investigations on the subject are fragmentary. Therefore, taking into account the previous studies on serial watching, the researchers developed and validated an assessment instrument for binge-watching engagement and symptoms (BWESQ) (Flayelle et al. 2019a). BWESQ had a seven-factor structure. Exploratory and confirmatory factor analysis was run to test the scale's construct validity. One of these factors, the binge watching sub-dimension, has six items. According to the confirmatory factor analysis results, the lowest factor load was 0.58; the highest factor load was 0.78. The Cronbach Alpha reliability coefficient was reported as 0.79. Accordingly, the internal consistency of the scale was found sufficient. Likewise, the composite reliability coefficient (0.89) was high (Flayelle et al. 2019a). As mentioned before, only six items of BWESQ were adopted for this study to measure the frequency of binge watching. This sub-dimension will be used as binge watching scale in the next sections (BWS).

Respondents were asked to respond to BWS items in a range of 1 to 5 points (1= strongly disagree; 5= strongly agree) per item. The lowest possible score was 6; the highest was 30. The wording of the items can be found in Appendix A.

3.3.2. Dependent Variables

3.3.2.1. Narrative Engagement

Busselle and Bilandzic (2009) developed a scale with 12 items for measuring narrative engagement that is based on a mental model approach to narrative processing. The scale is developed with data from viewers of feature films and television series. It is validated through one exploratory and two confirmatory factor analyses (N_1= 413; N_2= 212; N_3= 179). "Narrative Understanding", "Attentional Focus", "Narrative Presence", and "Emotional Engagement" subdimensions are subscales of the Narrative Engagement scale. All sub-scales have three items. Those subdimensions were analyzed separately to understand their different outcomes better.

In this study, the effect of binge watching levels was discussed one by one with the sample of narrative understanding, attentional focus, narrative presence, and emotional engagement levels. Therefore, the reliability of each subscale reported by Busselle and Bilandzic (2009) and the Cronbach Alpha and Omega internal consistency coefficients are discussed below. Items were scored on a five-point Likert scale in this study (Appendix A). The lowest three and the highest fifteen points could be obtained from the scale.

Narrative Understanding (NU). Three reverse-coded items are used to measure how the viewer comprehends the narrative. In the development study (Busselle and Bilandzic 2009), the Cronbach Alpha internal consistency coefficient was reported between acceptable and adequate in four different samples. (N_1=413, a= .74; N_2= 211, a= .78; N_3=87, a= 0.76; N_4=92, a=0.58).

Attentional Focus (AF). This dimension explains the viewers' focus level during the viewing experience. It has three items. All items are reverse-scored. In the scale development study (Busselle and Bilandzic 2009), the Cronbach Alpha internal level was reported as sufficient and high in four different samples (N_1=413, a= .79; N_2= 211, a= .81; N_3= 87, a= .83; N_4= 92, a= .85).

Narrative Presence (NP). The third label of narrative engagement scale is narrative presence, which consists of three items that point to the sense of telepresence from the real world to the fictional world. Unlike other items above, these items are not reverse scored. Cronbach's alpha at the scale development study (Busselle and Bilandzic 2009) indicated sufficient and high levels of internal consistency for four different groups of respondents (N1=413, a= .70; N2= 211, a= .72, N3=87, .84, N4=92, .80).

Emotional Engagement (EE). This is the last subscale of the Narrative Engagement Scale. Those items concern viewers' emotions related to characters, like empathy or sympathy. Because those items focus on perspective-taking processes, the results could show similarities with the identification scale. None of the three items were reverse scored. According to the findings found in the scale development step (Busselle and Bilandzic 2009), the Cronbach Alpha coefficients in four different samples indicate sufficient and high internal consistency (N1=413, a= .71; N2= 211, a= .69; N3=87, .84, N4=92, .86).

3.3.2.2. Identification

Cohen (2001) developed a ten-item scale to measure the level of identification with five item Likert scale (1= strongly disagree to 5= strongly agree). The lowest possible score is 10; the highest score is 50. The items can be found in Appendix A. The reliability of the scale and the Cronbach Alpha and Omega internal consistency coefficients calculated in this study are discussed below.

Table 3. 2. Alpha and Omega Internal Consistency and Factor Loadings for ID

Item	x̄	SD	λ	Error Variance
ID1	3.324	1.134	.630	.603
ID2	2.819	1.201	.518	.732
ID3	3.201	1.048	.666	.556
ID4	4.023	.730	.497	.753
ID5	3.984	.713	.513	.737
ID6	3.900	.813	.705	.503
ID7	3.350	1.027	.638	.593
ID8	3.600	.893	.343	.883
ID9	3.968	.802	.536	.713
ID10	3.495	1.029	.644	.586
a=.827; ω= .829; n= 432; Extraction: Maximum Likelihood (ML)				

The findings of the sample of this study suggested that the internal consistency of the scale was high (a= 82; ω= .829). However, two of the factor loadings (ID 8- 4 < .50) estimated by the maximum likelihood suggested that the structural validity might be damaged, but since none of these factor loadings were below the acceptable level ($\lambda<$ .30), they were not excluded from the scale (Table 3.2.).

4. RESULTS

The hypotheses formulated in the literature review chapter and the statistical tests associated with them are listed in Table 4.1. This chapter reports the results of these tests in that order.

4.1. Data Analysis

Table 4. 1. Hypotheses and Analysis Methods

Hypothesis	Dependent	Independent	Method	Result
H_1 Individuals who binge-watch more will have a greater narrative understanding than those who binge-watch less. **	The total score of narrative understanding scale*	The total score of binge-watching scale*	Linear Regression	Not Supported
H_2 Individuals who binge-watch more will have greater attentional focus than those who binge-watch less. ***	The total score of attentional focus scale*	The total score of binge-watching scale*	Linear Regression	Supported
H_3 Individuals who binge-watch more will will reach a deeper narrative presence than those who binge-watch less. ***	The total score of narrative presence scale*	The total score of binge-watching scale*	Linear Regression	Supported

H4 Individuals who binge-watch more will have greater emotional engagement than those who binge-watch less. ***	The total score of emotional engagement scale*	The total score of binge-watching scale*	Linear Regression	Supported
H5 Individuals who binge-watch more will have greater identification with a favorite character than those who binge-watch less. ***	The total score of identification scale*	The total score of binge-watching scale*	Linear Regression	Supported

*Continuous Variables

** Regressions based on Maximum Likelihood with Bayesian Estimation.

*** Regressions based on Ordinary Least Squares with Percentile bootstrapping (2000 samples).

Model: Moderation analysis based on regression per dependent variable and per moderator.

Predictor: Binge-watching level (continuous).

4.2. Findings

4.2.1. Subscribed and Favorite Online Platforms and Screens for Online TV Shows

Streaming platforms where respondents were members were reported. The descriptive statistics of the favorite ones were indicated.

Table 4. 2. Online platforms where respondents are members

Platforms*	Responses		Respondents**
Name	f	f (%)	n (%)
Netflix	394	33.68	95.4
Blu TV	162	13.85	39.23
Amazon Prime Video	133	11.37	32.2
YouTube Premium	93	7.95	22.52
Exxen	85	7.26	20.58
Gain	71	6.07	17.19
Puhu TV	64	5.47	15.5
Bein Connect	63	5.38	15.25
Mubi	32	2.74	7.75
Tv Plus	22	1.88	5.33
Vodafone Tv	21	1.79	5.08
Tivibu Go	16	1.37	3.87
D-Smart Go	10	0.85	2.42
Total Frequency	1170	100	100
N= 413			
* Multiple responses			
** Calculated by basing the N			

94.40% of the respondents were members of Netflix. Those who stated that they were members of Netflix were approximately 2.4 times more than those who stated that they were members of Blu Tv (39.23%). The ratio of those who were members of Blu tv and Amazon Prime Video (32.20%) was close to each other. After these two platforms, the platforms with the most respondents were Youtube Premium (22.52%), Exxen (20.58%), Gain (17.19%), Puhu TV (15.50%), Bein Connect (15.25%). Platforms with a share of

over 10% among all marked were Netflix (33.68%), Blu TV (13,85%), and Amazon Video (Table 4.2.). The results could be different if this survey has been repeated now because Disney Plus changed the streaming market in Turkey in June 2023.

4.2.2. Preferred Screens and Hours for Watching Series

Table 4. 3. Preferred screens for accessing online platforms

Screen	Responses*		Respondents**
Screen	f	f (%)	n (%)
Smart TV	199	34.49	45.75
Laptop	182	31.54	41.84
Smartphone	127	22.01	29.2
Tablet	45	7.8	10.34
Desktop	24	4.16	5.52
Total Frequency	577	100	100
* Multiple responses ** Calculated by basing the N N=435			

The rate of watching online TV series on smart TV was 34.49%, watching on a laptop was 31.54%, and watching on a smartphone was 22.01%. Tablet and desktop shares were below 10%. 5.52% of the respondents watched the shows on the desktop. 10.34% watched on the tablet. 29.2% watched on smartphones, and more than 40% on laptops and smart TV (Table 4.3.).

Table 4. 4. Preferred Hours and Situations for Watching Series Online

		n	%
Hours	18.00-00.00	319	73.33
	00.00-06.00	76	17.47
	12.00-18.00	32	7.36
	06.00-12.00	8	1.84
	Total	435	100.00
Situations and Times*	in the spare time	402	94.37
	at the mealtime	242	56.81
	in the transport vehicle	38	8.92
	with my friends	38	8.92
	at the work time	25	5.87
	on the way to work	18	4.23
	while studying	9	2.11
	before sleeping	8	1.88
	in evenings or nights	6	1.41
	Total N	426	100.00
* Multiple responses. % Calculated by basing the N.			

90.80% of the respondents preferred to watch series on online platforms between 18.00 and 06.00. In fact, the peak hours were 18.00-00.00 with 73.33%. That was followed by the 00.00-06.00-hour period with 17.47%. The least viewed hours on the online platform were reported as 06:00-12:00 (1.84%). 7.36% of the participants stated that they watched

TV series between 12:00-18:00. Accordingly, morning and noon hours were the hours that were watched the least (Table 4.4.).

Respondents stated that they usually watch series in their spare time (94.37% of the sample) and during meals (56.81%). The rate of those watching TV series while working was 5.87%. However, when those watching on their way to work (4.23%) and those watching while studying (2.11%) were considered together, the share of those who watch series in situations related to work or course was 12.21% of the sample.

4.2.3. Motivations for Re-Watching

The most cited motivating factor to re-watch the series was "miss the character" (24.10% of responses; 61.40% of respondents). The second most important reason was the desire to "feel the same feelings"(21.76% of responses; 55.44% of respondents). Both of these reasons pointed to the emotional dimension towards the series or the character. The desire to remember the story (12.95% of responses; 32.98% of respondents), to relieve boredom (15.98% of responses; 40.70% of respondents), to watch for missed details (17.08% of responses;43.51% of respondents) were important factors among the motivations to watch a series or episode again. 34.48% of the respondents stated that they never watched a TV series they watched again.

4.2.4. Binge-Watching Frequency

The frequency of watching more than one episode in one sitting via digital platforms and the number of episodes watched were reported in Table 4.5.

Table 4. 5. Binge-watching frequency and quantity

		n	%
Episodes at once	3-4 episodes	214	49.20
	Two episodes	94	21.61

	more than 4	91	20.92
	One season or more	36	8.28
N= 435			

Nearly half of the respondents stated that they watched 3 or 4 episodes of the same series at once (49.20%). The share of those who watched two episodes at once (21.61%) and those who watched more than four episodes were close to each other (20.92%). Those who watched one season or more were 8.28% (Table 4.5.).

The frequency of binge watching was found to be statistically different between 18-35 years old and over 35 years old (b= .581; se=.21; p=0.01). That was, age was a significant predictor of binge watching frequency. Respondents who were 18-35 years old were, on average, .581 points higher for binge watching than respondents older than 35. Respondents those 18-35 years old were 1,788 times more likely to be in a higher binge watching category compared to those older than 35 (Exp(B)= 1.788; 95%CI=1.17; 2.72).

4.2.5. Most-Watched Series

Table 4. 6. Foreign TV series that respondents binge-watched in the last three months on online platforms.

Series	Responses*		Respondents**
Name	f	f(%)	n(%)
Squid Game	172	9.95	42.05
La Casa de Papel	135	7.81	33.01
Emily in Paris	113	6.54	27.63
Friends	113	6.54	27.63

In the last three months, of the respondents, 42.05% watched *Squid Game*, 33.01% watched *La Casa de Papel*, 27.63% watched *Friends*, 27.63% watched *Emily in Paris*, 19.56% watched *You*, 19.07% watched *Sex Education*, 18.09 watched *The Queen's Gambit*, 17.06% watched *The Witcher*, 16.38% watched *Maid*, 11.98% watched *Normal People*, 11.98% watched *Dark*, 11.74% watched *Black Mirror*, 11.74% watched *Rick and Morty*, 11.25% *Sherlock*, 11.00% watched *The Crown*. The rate of those who watched other series was less than 10%. (Table 4.6.).

According to the data of most watched Turkish serials, 60.91% of the respondents watched *The Club*, 37.06% watched *Ethos*, 32.74% watched *Love 101*, 20.05% watched *The Gift,* and 18.27% watched *Gibi* in the last three months.

Table 4. 7. Turkish series that respondents binge-watched in the last three months on online platforms.

Series	Responses*		Respondents**
Name	f	f (%)	n(%)
The Club	240	19.79	60.91
Ethos	146	12.04	37.06
Love 101	129	10.63	32.74
* Multiple responses. **% Calculated by basing the N (394)			

4.2.6. Narrative Understanding

A simple linear regression model was run to explore the relationship between the narrative understanding levels and the binge watching levels of the participants. Accordingly, no statistical evidence could be found that an increase or decrease in the level of binge-watching is associated with a significant change in the level of narrative understanding (b= .001; p>0.05; 95CI= -.041;.043). Thus, H1 was not supported.

According to the gender of the sample, the effect of the increase or decrease in the binge-watching level on the narrative understanding level was questioned by the moderator effect analysis. Statistical findings indicate that the moderator effect of gender could not be determined in this case (bfemale= -.0123; p>.05; %95CI=-.0486;.1235; bmale= .0374; p>.05; %95CI= -.05; .12). The moderator effect of age was also not detected (b18-35= -.0042; p>0.05; %95CI= -.05; .04; bolder= .0215; p>.05; %95CI= -.07; .11).

4.2.7. Attentional Focus

It was found that the level of binge watching predicted the level of attentional focus of participants at a statistically significant level (b = 0.0495; p< .05; %95 CI= 0.0056; 0.0934). An increase of 1 point in the binge watching score of the respondents caused an increase of .0495 points in the attentional focus score. In other words, as individuals' binge-watching levels increased, their attentional focus levels increased. Thus, H2 was supported.

No statistical evidence was found that the effect of binge-watching differed by gender or age (bgender= -.0105; p>.05; %95CI= -.51; .48; bage= -.1148; p>.05; %95CI= -.6; .37).

4.2.8. Narrative Presence

Statistical findings based on simple linear regression showed that the increase or decrease in respondents' binge-watching score was significantly associated with their narrative presence score (b= .1629; p< .01; %95CI= 0.11; 0.21). Specifically, one point change in

the binge-watching score of the respondents caused a .1629-point change in the narrative presence score.

This situation did not show a statistically significant difference between men and women (bgender= .0033; p> .05; %95CI= -.55; .55). However, the effect of binge-watching on narrative presence differed significantly by age group. A one-point increase in the binge-watching score of respondents in the 18-35 caused an increase of .1654 points in the narrative presence score. For those older than 36 years old this change was .1362 points (b18-35= .1654; p< .01; %95CI= .11; .22; belder= .1362; p= .01; %95CI= .04; .24).

4.2.9. Emotional Engagement

According to the statistical results obtained from the sample, it was revealed that the differences in the level of binge watching predicted the emotional engagement levels of the respondents significantly (b= .1297; p<.05; %95CI= .08; .12); H4 has also supported. A one-point increase in respondents' binge watching scores resulted in a .1297-point increase in their emotional engagement score. This effect did not differ between males and females (bgender= .4785; p> .05; %95CI= -.06; 1.01). Contrary to gender, the age group was found to moderate the binge-watching effect (bage= 1.0332; p=.01; %95CI= .52; 1.55). The effect of binge-watching level on the difference in emotional engagement level continued in 18-35 years old individuals and individuals that were 36 and older. However, it was observed that this effect might be higher in the respondents aged 18-35 compared to the others (b18-35= .1314; p< .01; %95CI=.08; .18; belder= .1199; p< .0.05; %95CI= .02; .21).

4.2.10. Identification

The relationship between the respondents' binge-watching level and identification level was investigated by a simple linear regression model. The statistical results indicated that the increase in the binge-watching score significantly predicted the differentiation in the identification score of respondents (b=.3762; p< .01; %95CI= .27; .48). It was observed

that if the binge watching score of the respondents increased by 1 point, the identification score increased by .3762 points.

At this point, statistical results could not be obtained that the moderator effect of gender was significant (b_{gender}= .6481; p> .05; %95CI= -.58;1.87). On the contrary, the moderator effect of respondents' age was statistically significant (b_{age}=1.6891; p< .05; %95CI= .50; 2.87). In other words, the age group of the respondents differentiated the effect of binge-watching on identification. While a one-point increase in binge-watching levels of 18-35 age group respondents caused an increase of .4065 points in their identification level, it caused an increase of .2590 points in respondents over 35 years old. In other words, identification change caused by binge watching was observed more in the 18-35 age group (b_{18-35}= .4065; p< .01; %95CI= .285;.528; b_{elder}= .2590; p< .05; %95CI= .03; .484).

In each of the regression models reported above, the interaction effect of gender and binge-watching level (gender*binge-watching) and age and binge-watching level (age*binge-watching) were questioned separately. It was not statistically determined that these interactions significantly predicted the differentiation in the levels of narrative understanding, attentional focus, narrative presence, and emotional engagement ($p_{allinteractions}$>.05).

5. DISCUSSION

The main objective of this thesis is to assess the impact of binge watching series on online platforms on viewers' narrative engagement and identification with characters. It has been found that binge watching affects engagement and its outcomes. H2, H3, H4, and H5 have found empirical support, but not H1, possible reasons for which are discussed below. This study contributes to the literature on interpreting the relationships between binge watching and viewer involvement.

5.1. Findings on Binge Watching

Binge watching is generally defined as watching two or three episodes in a row. In this research, nearly half of respondents watch three or four episodes, along with a balance between those watching only two and those watching more than four. Thus, it can be suggested that viewers create their own binge-watching style. For instance, five hours of binge watching could be too long for people working full-time. However, some employed individuals who start their day early do binge-watch from dusk to dawn. Binge-watching behavior and motivations for it are related to individual differences like personality traits and demographic characteristics.

Respondents mostly binge-watch while eating, socializing, and using public transport. It is not necessarily connected to binge eating, so it is better to assume that binge watching is a secondary activity in daily routines. Consistent with previous literature, the results show that people binge-watch with their friends or household. Enhancing social interactions is one of the significant motivations for binge watching (Flayelle, Maurage, and Billieux 2017; Panda and Pandey 2017). From another perspective drawing on the literature on excessive behaviors, fear of isolation could play an active role in this socialization motive. Ultimately, binge watching is associated with entertainment since the activity results in relaxation and positive feelings. Considering the total experience, further aspects of co-viewing could be explored in future research.

This study contradicts a survey that found that most participants binge-watch at work or in a line, meaning that they are not at home when streaming (Khosla 2017). This divergence can be related to sampling differences. Khosla's 37,056 respondents are adult Netflix users from various countries, including Turkey. More research should be done taking into account educational backgrounds or professions to understand the influence of external factors on viewing habits.

Evening hours were the most popular time of day for binge sessions (73.5% of respondents). This is a predictable time period for this activity, given that most participants are employed. The results indicate that participants primarily take binge watching as a leisure activity.

Besides, a non-negligible proportion (17.4%) binge-watch from midnight until dawn. Morning Consult (2018) has reached similar findings on binge-watching schedules in the U.S. Since immersion in the narrative supported by binge watching gratifies enjoyment and escapism needs, individuals tend to procrastinate, reduce sleep time, and shirk their responsibilities (Steiner and Xu 2018; Rubenking et al. 2018; Shim and Kim 2018).

Another result indicates that people re-watch TV series because they miss the characters and feel the same way they felt when doing it the first time. The third-most popular re-watching reason in the survey is to catch more detail in the story. Other notable motivations are killing time and trying to recall the story, with only a few people selecting escapism. An earlier survey indicated that some people enjoy binge-watching the same series over and over again (Morning Consult 2018). In this study, *Friends* (1994-2004) and *Breaking Bad* (2008-2013), which were hugely successful upon first release, came out as commonly binge-watched TV shows during the previous three months. As digital platforms enable viewers to watch their favorite series again and again, satisfying their need for enjoyment and familiarity, it can easily be assumed that some respondents re-watched these shows.

In the survey, the most popular series are The Club and Squid Game, streaming on Netflix Turkey. Both were just released when the survey was being done and on Netflix's top-ten list. This suggests that a show's popularity matters to binge-watching choice.

Moreover, all reported favorite series are available on SVOD platforms in Turkey. As mentioned above, availability is an important factor for binge watching. Therefore, production and distribution companies might want to consider collaborating more with online platforms to reach more viewers.

5.2. Binge Watching and Narrative Engagement

Narrative Understanding. A weak relationship has been found between narrative understanding and binge watching. It was hypothesized that consecutive watching experience would create a comprehensive understanding of the fictional world, as previous studies have shown that exposure to and immersion in content are related to narrative understanding (Busselle and Bilandzic 2009). However, they have also highlighted that viewers should not be aware of the process of comprehending the narrative while they are immersed. They may realize it only if they are interrupted. Thus, measuring viewer experience by self-reporting is challenging. Future research could follow an experimental design that would allow the researcher to observe viewer immersion.

Secondly, the weak result could be explained in part by the use of negative wording in the instrument. Specifically, three subscale items could lead to an artificial lack of understanding and misinterpretation of their experience (e.g., "My understanding of the characters is unclear.").

Moreover, narrative understanding is found to be associated with enjoyment rather than story-related attitudes (Busselle and Bilandzic 2009). It can be argued that emotional dimensions are more related to binge watching according to the results of this study.

Attentional Focus. As mentioned above, narrative engagement competes for cognitive and emotional resources with other mental processes such as dealing with hunger or noises. Distractions affect narrative engagement negatively. Survey results demonstrate that the extent of binge watching is associated with the attentional focus of viewer. Being immersed in an alternative reality requires a complete focus. The results suggest that binge watching is an immersive activity resulting in loss of time awareness and perception

of presence. The combination of focusing on a narrative world and losing self-awareness lets the viewer mentally be in the story world. "A truly engaged viewer" (Busselle and Bilandzic 2009, 21) should be unaware of feeling fully concentrated. Losing awareness of one's surroundings can be explained by emotional processes such as identification with the characters or taking their perspective as mentioned above. No differences were observed in attentional focus by age or gender.

Narrative Presence. Binge watching is significantly associated with narrative presence. After binge watching, people believe that they perceive the alternative reality more than they perceive the real world, which can be caused by sensory stimulation (Busselle and Bilandzic 2009). When the viewer gives full attention to building a mental model of the story, a sense of presence can align with the narrative world.

Considering the motivations for binge watching, escapism may be one of the reasons for the changing perception of presence. People tend to binge-watch more to escape reality, regulate their negative emotions, and cope with their problems (Panda and Pandey 2017; Castro et al. 2021; Rubenking et al. 2018). Related to the results on narrative presence and attentional focus, people prefer giving their attention to fictional worlds rather than outside world. This might be interpreted as not necessarily escapism but a way of satisfying their desire for enjoyment (Shim and Kim 2018).

Emotional Engagement (feeling for and with characters). The results show that binge watching significantly predicts the level of emotional engagement. The literature on the pertinent scale suggests that this sub-dimension is more highly associated with attitudinal outcomes (Cohen 2001). Further, it can be argued that relating to the characters and feeling for them could be the most effective types of engagement, as emotions are stronger with them than with other involvement styles.

It is important to note that age is found to have a moderating effect on the relationship between binge watching and emotional engagement. The association is stronger in the 18-35 age group than in other stages of life. Further research could be done to explore other potential aspects of this moderation. For instance, young people could be negatively affected by crime series.

5.3. Binge Watching and Identification

The results suggest that identification is closely tied to binge watching. The identification scale focuses on the emotional dimension of the narrative. Viewers relate primarily to characters more than narrative, as mentioned in the literature review. Viewing experience get shaped with the perspective of character who experience the story. So, the findings are not surprising, and they are also in line with the existing research literature.

Survey participants provided responses by considering their favorite character in their favorite binge-watched series. This can be analyzed using the following framework. Older studies argue that the criteria for choosing a favorite character could be the characters' attractiveness and viewers' personality traits (Cohen 1991). According to Cohen (1991), social learning or modeling theories can be applied to character-viewer relationships. These theories suggest that viewers take fictional characters as role models for real life, copying them. If true, they would confirm the effect of the age factor on identification, which is explained below.

The results show that viewer age is a moderating factor for identification with characters. Television studies suggest that viewer involvement with characters varies with age. For example, unlike children, teenagers tend to pay attention to the physical strength of characters (Hoffner and Cantor 1991). In this study, the binge-watching quantity of the 18-35 age group is found to affect their identification level. Exploring identification levels of binge-watchers can only outline the outcome of the engagement. In this study, respondents reported their favorite series but not favorite characters, making it hard to know what drove their choices. Reaching similar findings on emotional engagement and identification shows that binge watching can strengthen the affectional processes and emotional bonds of viewers. For further explanation, an experimental study could be done on people of various ages by manipulating what they watch. Also, post-watching effects could be investigated to explore deeper meanings.

On the other hand, the results suggest that the viewer's gender is not a moderator between binge watching and identification. In accordance with previous research, it is hard to determine whether gender predicts an increase or decrease in identification levels. Also,

as the favorite character is not a variable of this study, the effect of the character's gender, age, role, or status on the viewer could not be examined.

This study aimed to understand the concept of binge watching from behavioral and psychological perspectives. Admittedly, self-reported data have limitations in terms of exploring binge-watching outcomes. In future research, experimental methods could be used to investigate binge watching and viewer involvement. For example, it could be scrutinized why people consume some but not other content for nine hours in a row. Manipulating binge-watching frequency, series genre, and potential external factors such as time and place could be helpful to understand other determinants of the binge-watching experience and its outcomes.

5.4. General Discussion

This research indicates that people who binge-watch more frequently were more likely to have an intense experience in terms of attention, emotional bonding, and losing track of time and space. The results also demonstrate that identification with characters plays a crucial role in engagement and watching multiple episodes consecutively strengthens the relationship. So, binge watching is an important factor in determining the psychological processes behind viewing habits observed on streaming platforms.

Apparently, streaming platforms have changed viewing habits permanently. People embrace OTT services as they provide easier access to cheaper content. Viewers can buy packages featuring ample domestic and international content in various languages. They can watch films and series with friends and family at home and anytime they wish, instead of going to the theater and spending money on transportation, food, and tickets or waiting for an episode to come out according to the TV network's schedule. While they used to see one movie a week, today they can watch five on a single day. Although binge watching is associated with negative connotations for some scholars, it is mostly an enjoyable activity for people.

As viewers consume more content than before, more production is required on the supply side of the market. Traditional TV companies increasingly migrate to online spaces to

reach more media consumers. Streaming platforms are fighting for customers to create more demand. This is a trend that will only move forward. It is a billion-dollar market with high stakes. Being an aggregator and licensing everything require a great investment. Streaming platforms not only try to boost subscriber figures but also provide them with a rich variety of content. Viewers can explore themes they could not even expect to like before. Digital services have expanded their creativity, working with more writers and featuring more celebrities in their content. The industry is changing to satisfy viewers' tastes and demands.

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APPENDIX A

A.1 Binge Watching Scale (original scale):

Please answer the extent to which you agree with the following statements, with 1="Strongly disagree", 5="Strongly agree".

1- When an episode comes to an end, and because I want to know what happens next, I often feel an irresistible tension that makes me push through the next episode.

2- I usually spend more time watching TV series than planned.

3- I often need to watch the next episode to feel positive emotions again and to relieve frustration caused by the interruption in the storyline.

4- I don't sleep as much as I should because of how much time I spend watching TV.

5- I always need to watch more episodes to feel satisfied.

6- I cannot help feeling like watching TV series all the time.

Narrative Engagement Scale (original scale):

Please answer the extent to which you agree with the following statements, with 1="Strongly disagree", 5="Strongly agree".

Narrative Understanding:

1- At points, I had a hard time making sense of what was going on in the program.

2- My understanding of the characters is unclear.

3- I had a hard time recognizing the thread of the story.

Attentional Focus:

1- I found my mind wandering while the program was on.

2- While the program was on I found myself thinking about other things.

3- I had a hard time keeping my mind on the program.

Narrative Presence:

1- During the program, my body was in the room, but my mind was inside the world created by the story.

2- The program created a new world, and then that world suddenly disappeared when the program ended.

3- At times during the program, the story world was closer to me than the real world.

Emotional Engagement:

1- The story affected me emotionally.

2- During the program, when a main character succeeded, I felt happy, and when they suffered in some way, I felt sad.

3- I felt sorry for some of the characters in the program.

Identification Scale (original scale):

Please answer the extent to which you agree with the following statements, with 1="Strongly disagree", 5="Strongly agree".

1- While viewing program X, I felt as if I was part of the action.

2- While viewing program X, I forgot myself and was fully absorbed.

3- I was able to understand the events in the program in a manner similar to that ⌞SEP⌟in which character X understood them.

4- I think I have a good understanding of character X.

5- I tend to understand the reasons why character X does what he or she does.

6- While viewing the show I could feel the emotions character X portrayed.

7- During viewing, I felt I could really get inside character X's head.

8- At key moments in the show, I felt I knew exactly what character X was going through.

9- While viewing the program, I wanted character X to succeed in achieving his or her goals.

10- When character X succeeded, I felt joy, but when he or she failed, I was sad.

A.2 Binge Watching Scale (in Turkish):

Lütfen, aşağıdaki ifadelere ne kadar katıldığınızı 1="Kesinlikle katılmıyorum", 5="Kesinlikle katılıyorum" olacak şekilde cevaplayınız.

1- Bir bölüm bittiğinde genellikle sonraki bölümde ne olacağını çok merak ettiğim için izlemeye devam etmekten kendimi alıkoyamam.

2- Online dizileri izlemeye planladığımdan daha fazla vakit harcarım.

3- Bölüm sonunda hikâyenin bölünmesinden kaynaklanan hayal kırıklığımı gidermek ve tekrar pozitif duygular hissetmek için sıklıkla sonraki bölümü de izlerim.

4- Online dizileri izlediğim için yeterince uyuyamadığım olur.

5- Tatmin duygusu elde edebilmek için her zaman birden fazla bölüm izlerim.

6- Kendimi genellikle dizi izlemekten alıkoyamıyorum.

Narrative Engagement Scale (in Turkish):

Lütfen, aşağıdaki ifadelere ne kadar katıldığınızı 1="Kesinlikle katılmıyorum", 5="Kesinlikle katılıyorum" olacak şekilde cevaplayınız.

Narrative Understanding:

1- Bazen hikayede ne olup bittiğini anlamakta zorlandım.

2- Karakterlerin yaptıklarını her zaman anlayamadım.

3- Hikayenin konusunu anlamadım.

Attentional Focus:

1- Diziyi izlerken aklım başka yerdeydi.

2- Dizi akmaya devam ederken kendimi başka şeyler düşünürken buldum.

3- Diziye odaklanmakta zorlandım.

Narrative Presence:

1- Diziyi izlerken bedenim bulunduğum yerde ama aklım hikayenin kurgusal dünyasındaydı.

2- Dizi benim için yeni bir dünya yarattı ve bittiğinde bir anda kayboldu.

3- Diziyi izlerken, dizinin dünyası bana gerçek dünyadan daha yakındı.

Emotional Engagement:

1- Hikaye beni duygusal olarak etkiledi.

2- İzlerken, ana karakter başarılı olduğunda mutlu oldum; başarısız olduysa üzüldüm.

3- Dizideki bazı karakterler için kötü hissettim.

Identification Scale (in Turkish):

Lütfen, aşağıdaki ifadelere ne kadar katıldığınızı 1="Kesinlikle katılmıyorum",
5="Kesinlikle katılıyorum" olacak şekilde cevaplayınız.

1- Diziyi izlerken kendimi aksiyonun bir parçası gibi hissettim.

2- Diziyi izlerken dış dünyayla bağım kopmuştu; kendimi tamamen diziye kaptırmıştım.

3- Olayları aynı ana karakterin deneyimlediği bakış açısındaki gibi izledim.

4- Ana karakteri iyi anladığımı düşünüyorum.

5- Favori karakterimin aksiyonlarının nedenlerini ve sonuçlarını iyi anlarım.

6- Diziyi izlerken favori karakterimin duygularını hissederim.

7- Diziyi izlerken favori karakterimin kafasının içine, yani düşüncelerinin içine, gerçekten girebilirim gibi hissettim.

8- Dizinin en önemli anlarında favori karakterimin ne yapacağını tahmin ederim.

9- Diziyi izlerken favori karakterimin amaçlarını gerçekleştirmesini/başarılı olmasını isterim.

10- Favori karakterim başarılı olduğunda mutlu olurum, başarısız olursa mutsuz olurum.

CV

Personal Information

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B.A.   : Bahçeşehir University - Cinema and TV

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