

**CONTENT LOCALISATION AND VIEWER NEEDS GRATIFICATION:
A STUDY OF “KUMKUM BHAGYA” VIEWERS**

BY

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DECLARATION

I, **GLADYS AFUMWAA MANTE**, do hereby declare that while acknowledging information from other sources, I would like to state with academic honesty that, this is my original work. This work has not been presented either in full or part for any purpose anywhere. All references used in the work have been fully acknowledged.

.....
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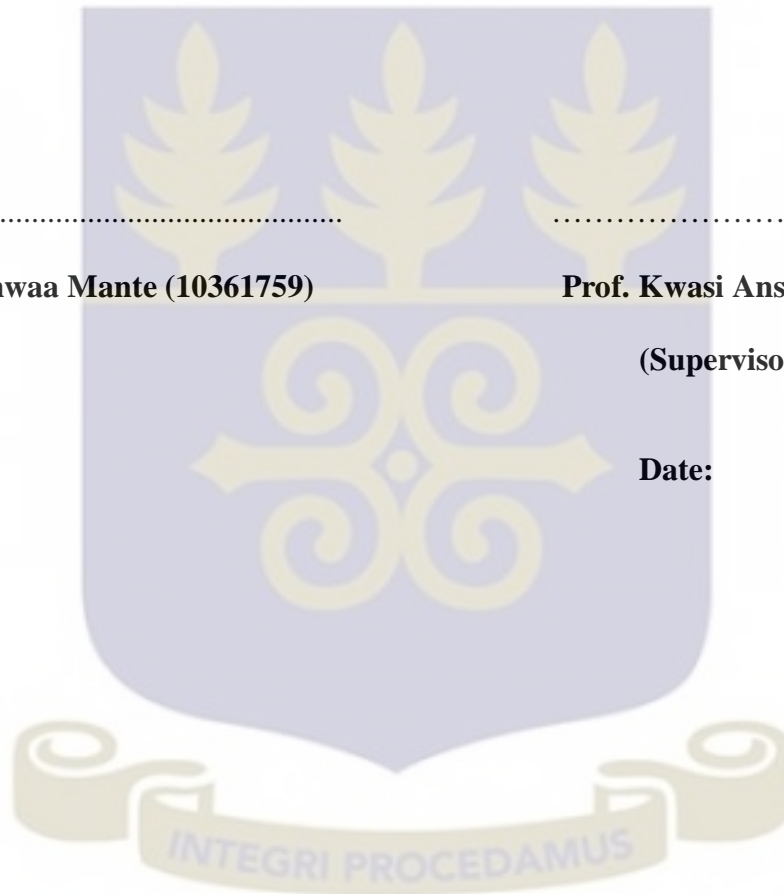
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Date:



DEDICATION

With heartfelt gratitude, this work is dedicated to my dear friend and husband, Mr. Samuel Asare –Danquah, for bringing out the best in me. Kay, your push, support and prayers have brought me this far, I appreciate all your efforts.

To my angels, Ewurakua and Ewuradjoa Asare – Danquah, I say thanks for your cooperation.

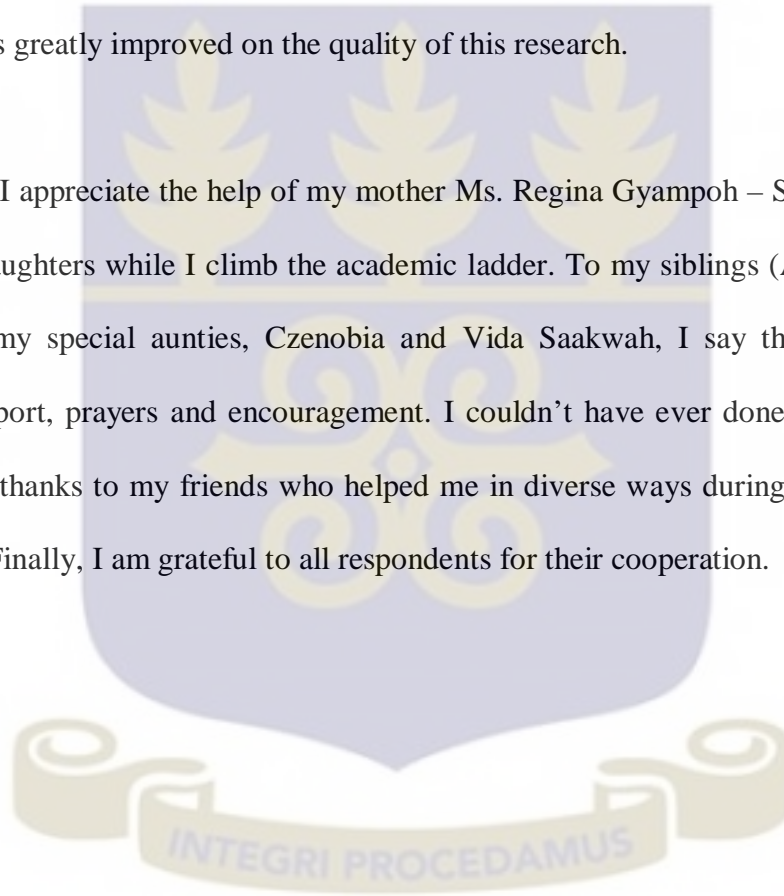
You girls made a lot of sacrifices to allow me pursue my academic dreams.



ACKNOWLEDGEMENT

Completing this dissertation would not have been possible without the help of God Almighty for his care and unconditional love towards me and my family. God, I am forever grateful for how far you have brought me. May your name be praised. My special gratitude goes to my supervisor, Professor Kwasi Ansu – Kyeremeh, for his guidance and support which contributed to the success of this work. His ability to ask probing questions and challenge arguments has greatly improved on the quality of this research.

Furthermore, I appreciate the help of my mother Ms. Regina Gyampoh – Saakwah for taking care of my daughters while I climb the academic ladder. To my siblings (Agnes and Samuel Mante) and my special aunties, Czenobia and Vida Saakwah, I say thank you for your immense support, prayers and encouragement. I couldn't have ever done this without your help. Special thanks to my friends who helped me in diverse ways during the course of this programme. Finally, I am grateful to all respondents for their cooperation.



ABSTRACT

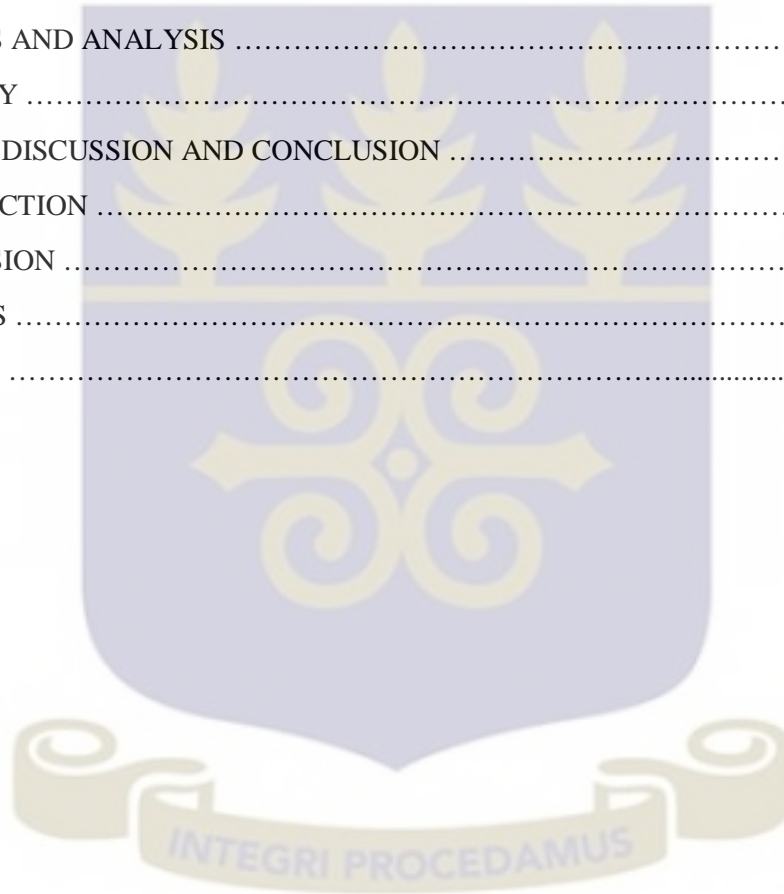
Soap operas are among the most popular TV genres in the United States and around the world (Allen 1995). As the world moves into a more technological paradigm, the uses and gratifications people have for watching television differ. While entertainment is the most manifest and visible function of television, research has identified other uses and effects related to its socializing role. A breadth of scholarly literature have already analyzed the influence of soap opera viewing on various audiences, however, the translation of original soap opera language into the Twi dialect is a relatively developing phenomenon in Ghana that has not received much scholarly attention. This study examined the needs viewers of “Kumkum Bhagya” sought to gratify, the importance of the Twi translations to viewers and it also looked at viewers’ readiness to consume similar media products on Ghanaian television. As a television genre in a constant state of progress, soap operas have become one medium of cultural learning to most Ghanaians, young and old alike. The study revealed that viewers mostly patronised “Kumkum Bhagya” for affective and cognitive reasons and were ready to patronise similar soap operas translated into the Twi language.



TABLE OF CONTENTS

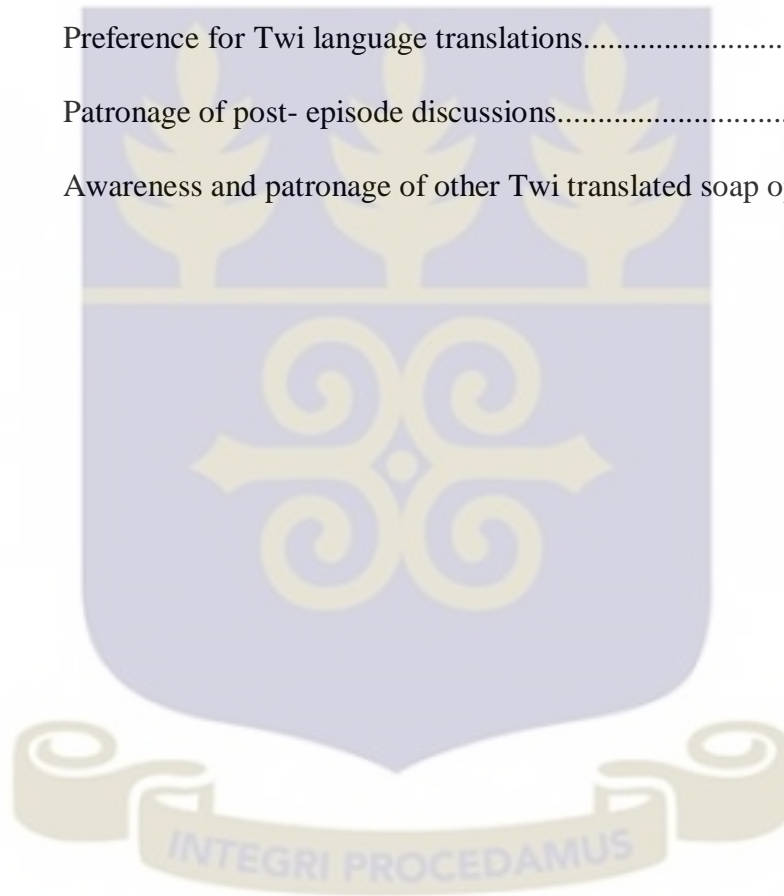
DECLARATION	i
DEDICATION	ii
ACKNOWLEDGEMENTS	iii
ABSTRACT	iv
TABL E OF CONTENTS.....	v
CHAPTER ONE : INTRODUCTION	1
1.1 BACKGROUND TO THE STUDY	2
1.2 THE CASE STUDY	3
1.3 PROBLEM STATEMENT	4
1.4 RESEARCH OBJECTIVES	5
1.5 RESEARCH QUESTIONS	6
1.6 SIGNIFICANCE OF STUDY	6
1.7 OPERATIONAL DEFINITION	7
1.8 ORGANISATION OF STUDY	9
CHAPTER TWO: LITERATURE REVIEW	10
2.0 INTRODUCTION	10
2.1 REVIEW OF RELATED LITERATURE	10
2.2 STUDIES ON SOAP OPERAS IN GHANA	10
2.3 STUDIES ON SOAP OPERAS IN OTHER AFRICAN COUNTRIES	12
2.4 STUDIES ON SOAP OPERAS FROM THE INTERNATIONAL SCENE	15
2.5 THEORETICAL FRAMEWORK	19
2.6 THE USES AND GRATIFICATION THEORY	20
2.7 SUMMARY	25
CHAPTER THREE : METHODOLOGY	26
3. 0 INTRODUCTION	26
3.1 RESEARCH DESIGN	26

3.2 THE UNIVERSE OF THE STUDY	27
3.3 SAMPLING PROCEDURE AND SIZE	28
3.4 DATA COLLECTION	28
3.5 DATA ANALYSIS	28
3.6 BACKGROUND OF RESPONDENTS	29
3.7 SUMMARY	30
CHAPTER 4 : FINDINGS AND ANALYSIS	31
4.0INTRODUCTION	31
4.1 FINDINGS AND ANALYSIS	31
4.7 SUMMARY	40
CHAPTER 5 : DISCUSSION AND CONCLUSION	41
5.0 INTRODUCTION	41
5.4 CONCLUSION	44
REFERENCES	45
APPENDICES	48



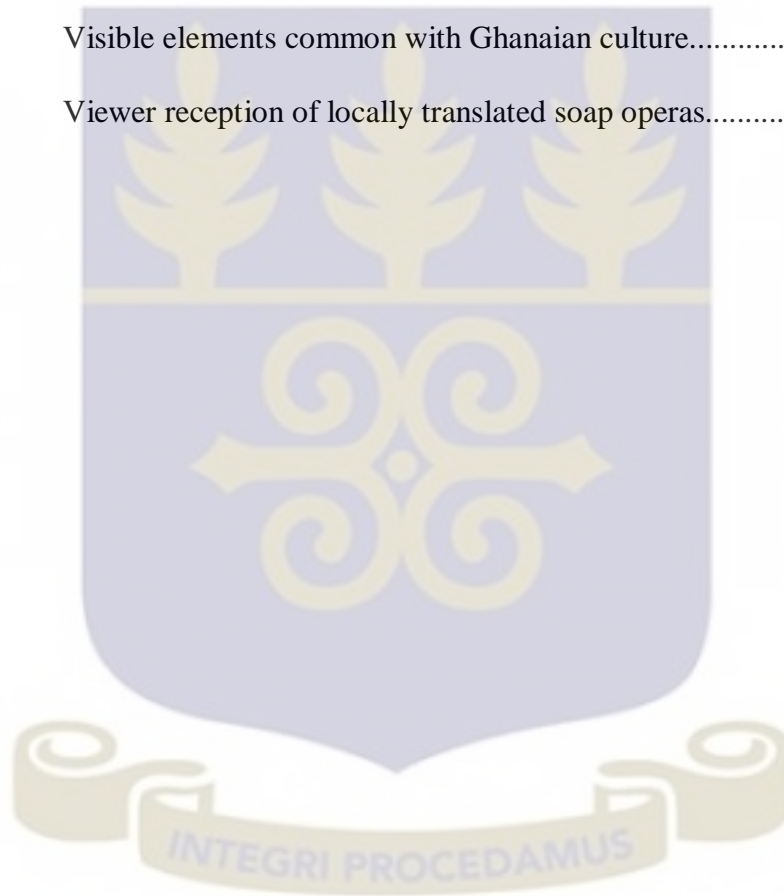
LIST OF TABLES

Table 3.6.1:	Demographics of respondents.....	29
Table 4.1.1	Respondents frequency of watching soap operas.....	31
Table 4.3.1	Importance of “Kumkum Bhagya” to viewers.....	33
Table 4.5.1	Preference for Twi language translations.....	36
Table 4.5.2	Patronage of post- episode discussions.....	37
Table 4.6.1	Awareness and patronage of other Twi translated soap opera.....	38



LIST OF FIGURES

Figure 4.2.1	Current soap opera/telenovelas watched by respondents.....	32
Figure 4.4.1	Needs “Kumkum Bhagya” viewers sought to gratify.....	34
Figure 4.4.2	Attraction of viewer to characters in “Kumkum Bhagya”.....	34
Figure 4.4.3	Visible elements common with Ghanaian culture.....	35
Figure 4.6.1	Viewer reception of locally translated soap operas.....	39





CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Soap operas, also known as telenovelas in Latin America, are distinct for their strong ties to the culture and language of their countries of production, from where they draw their central themes and concerns (Tufte, 2005). They are popular amongst the audiences of their home country (Machado-Borges, 2006) because they function as a means of cultural expression (Tufte, 2005), and their narratives are circulated, appropriated and reiterated by these audiences within their everyday situations and encounters (Machado-Borges, 2006).

The transnational flow of these soap operas is challenging cultural and linguistic barriers to attract global audience thus affecting trends in the global film market. The most cited examples of global soap opera success comprise *Escrava Isaura* (*Isaura the Slave*, from Brazil) and *Los Ricos También Lloran* (*The Rich Also Cry*, from Mexico). According to La Pastina and Straubhaar (2005) in the last two decades, soap operas have evolved from national products within their home countries to transnational exports, in many instances challenging Hollywood's exports in certain regional markets. Their popularity amongst these global audiences with whom they do not share cultural and linguistic traits remains unexplained. As a consequence, media scholars and media practitioners have been inquiring about 'what makes a soap opera a global success?' Although, the answer largely rests with the audience, there are no definitive answers. What makes soap operas a global success is still a matter of scholarly discussion and debate.

In the late 1980's, soaps and telenovela's attracted massive viewership in more than 128 countries in North America, Europe, Middle East, Asia and even Africa (Sinclair, 1999). The situation in Ghana is not any different. Ghanaians have neither a sociocultural affinity nor linguistic similarity to these soap producing countries, yet Ghana has been importing and airing Indian, Chinese and Latin American telenovelas since the early 2000's.

Today, a careful observation suggests that soap operas are broadcast several times a week by local Ghanaian television stations with regional and sometimes nationwide coverage. These include the state-owned national broadcaster, *Ghana Television (GTV)* and other privately owned commercial stations (*TV3*, *UTV*, and *Metro TV*) among others. Some of these television stations have developed on-air call-in programs and competitions structured around the soap opera narrative; street lights on main highways carry advertisements of the latest soap operas to air on Ghanaian television. There is no doubt that soap operas have permeated all aspects of the Ghanaian daily life, especially in Accra, the capital city and other regional capitals.

Their popularity continues to grow rapidly as compared to the other foreign globally-distributed media products that are aired on Ghanaian television. In an attempt to bridge the language barrier, television stations in Ghana are exploring a new soap opera broadcasting strategy. These stations have begun to linguistically adapt their soap operas to appeal to the greater majority of the Ghanaian audience by translating the original language to Twi (which is the widely spoken local language in Ghana). The new broadcasting strategy has led to the coinage of a new television programming lexicon, "Twinovela". This study attempts to examine the prospects of

this new soap opera airing strategy. Thus, it investigates audience patronage of linguistically localized soap operas (commonly called ‘Twinovelas’) in Ghana, using the “Kumkum Bhagya” soap opera, the first in the category as a case study.

1.2 “Kumkum Bhagya” Soap opera: The Case Study

According to La Pastina and Straubhaar (2005), a soap opera, also known as a soap or telenovela is a serial drama on television or radio which features story lines about the lives of many characters, usually focusing on emotional relationships to the point of melodrama. The term soap opera originated from such dramas being typically sponsored by soap manufacturers in the past. In the name, "soap" refers to the soap and detergent commercials originally broadcast during the shows, which were aimed at women who were cleaning their houses at the time of listening or viewing, and "opera" refers to the melodramatic character of the shows.

The first serial considered to be a "soap opera" was “Painted Dreams”, which was premiered on October 20, 1930 on Chicago radio station *WGN*. The original objective of Latin American soap operas was to make popular national literature available to the masses in countries. Thus, soap operas were inspired by the motivation to create audience loyalty and as a consequence educate, inform and entertain the masses (La Pastina and Straubhaar 2005). Soap operas have captured global markets and audiences. Its popularity is associated to its economic appeal, increased production, and corporate strategy targeting worldwide exports (Bilteyst and Meers, 2000). Ghana began importing and airing soap operas from Mexico, Brazil and India in the early 2000s. Countries that share neither linguistic nor cultural backgrounds with Ghana have come to

influence the ‘menu’ on Ghanaian television through soap operas (Mensah-Bonsu 2011). Today, numerous soap operas are broadcast weekly on local Ghanaian televisions.

“Kumkum Bhagya” is one such soap opera. It is a Hindi-language Indian television soap opera produced by Ekta Kapoor and Shobha Kapoor under the banner Balaji Telefilms. It was premiered on *Zee TV* (a television channel in India) on 15 April 2014. “Kumkum Bhagya” is a Hindi word which means ‘Vermillion in My Fate’. It centres on the romance that blossom between characters of different backgrounds. Khumkum Bhagya is an Indian interpretation of Jane Austen’s novel; Sense and Sensibility. The storyline revolves around the life of a Punjabi matriarch, Sarla Arora, who runs a marriage hall. Sarla lives with the hope of seeing her two daughters Pragya and Bulbul, happily married. The main characters in the soap portray the everyday lives of strong, feisty women, living together in an all-female matriarchal family.

1.3 Problem statement

Soap operas have attracted huge global audiences that transcend age, gender, class, language and cultural differences (Acosta-Alzuru, 2003). In the late 1980’s, De Melo (1988) observed that soap operas had attracted audiences in more than a hundred nations around the world including North America, Europe, Asia, the Middle East and Africa. The movie market in Ghana and West Africa, also produce their own local version of soap operas to rival these imports. However, their popularity amongst audiences with whom they share cultural and linguistic heritage remains marginal.

In contemporary times the soap opera market is exploring a new broadcasting strategy that promises to cement their hold in the global soap opera market. They have begun localising their products to appeal to different national contexts (Sinclair, 2005). “Kumkum Bhagya”, an [Indian television soap opera](#) which broadcasts on [Zee TV](#) (a television channel in India), employed as a case study, has been linguistically localized to appeal to the Ghanaian audience. *Adom TV*, a local television station translates the original language spoken by the characters into the Twi language. The success of “Kumkum Bhagya” has seen *United television (UTV)*, another local television station introducing a similar soap opera, “Simply Maria,” translated into the Twi language in June, 2016. *Adom TV* also introduced another Indian soap opera “Veera”, which is also a translated into the Twi language.

This study attempted to examine the prospect of this new soap opera airing strategy. Thus, this study sought to investigate the audience patronage of linguistically localized soap operas in Ghana, using *Adom TV's* “Kumkum Bhagya”, which is the first to adopt this new strategy as case study.

1.4 Research objectives

The main objective of this study is to investigate the audience patronage of localized soap operas in Ghana, using “Kumkum Bhagya” as a case study. Research objectives include;

- To identify the needs viewers of “Kumkum Bhagya” sought to gratify.
- To ascertain the importance of the Twi language translation to audience.

- To establish the willingness or otherwise of “Kumkum Bhagya” viewers to receive more soap operas with Twi translations on Ghanaian television.

1.5 Research questions

The study sought to answer the following questions:

- What were the needs viewers sought to gratify by watching the linguistically translated version of “Kumkum Bhagya”
- To what extent does the Twi language translation of the soap opera and the post- episode discussions attract viewer patronage?
- How well will “Kumkum Bhagya” viewers receive other foreign soap operas translated into the Twi language?

1.6 Significance of the study

Most audience studies of soap operas have been limited to Latin American audiences (La Pastina and Straubhaar, 2005; Machado-Borges, 2006). Significant researches on why soap operas resonate well with global audiences especially those in Africa have not been extensively conducted.

Given the possibility that soap operas can influence public opinion and shape behaviour, the scarcity of research in this area in Ghana is worrying. This remains a substantial gap in literature. This study investigates audience patronage of linguistically localized soap operas in Ghana, using “Kumkum Bhagya” as a case study.

The study will also be of significance to mass media gatekeepers in Ghana. It will inform the media houses in their consideration of transnational media content to broadcast to the Ghanaian public. More importantly, this study will inform the media houses about the nature and scope of localizations particularly in terms of soap operas the Ghanaian public will welcome. Finally, this study will offer useful intelligence on the movie content preference of Ghanaians.

1.7 Operational Definition

In order to facilitate effective understanding and interpretation of the findings of this study, the following key terms have been operationally defined in the context of the study.

Need gratification: It refers to the needs exhibited by viewers that prompt them to patronise the “Kumkum Bhagya” soap opera.

For the purpose of this work, the need categories from Katz, Gurevitch and Haas (1973) were applied. These are Cognitive (acquire information, knowledge), Affective (emotion, pleasure, feelings), Personal Integrative (enhance credibility, status), Social Integrative (interact with family and friends) and Tension Release (escape and diversion).

Content: Content refers to the entire make-up of a media product aired on television.

Localisation: Localisation is the process of modifying content (or a product) to make it usable for a new locale. Often this includes translating the content from the source language into the local language. Other aspects of localisation may include currency, geographic information and colour schemes. However, for the purpose of this work, localisation will only refer to the language translation.

Viewers: Viewers are individuals who dedicate relative attention to particular media content. In this work it refers to individuals who watch/patronise the “Kumkum Bhagya” soap opera.

Soap opera/telenovela: Also referred to as a soap is a serial drama on television or radio which features related story lines about the lives of many characters, usually focusing on emotional relationships to the point of melodrama.

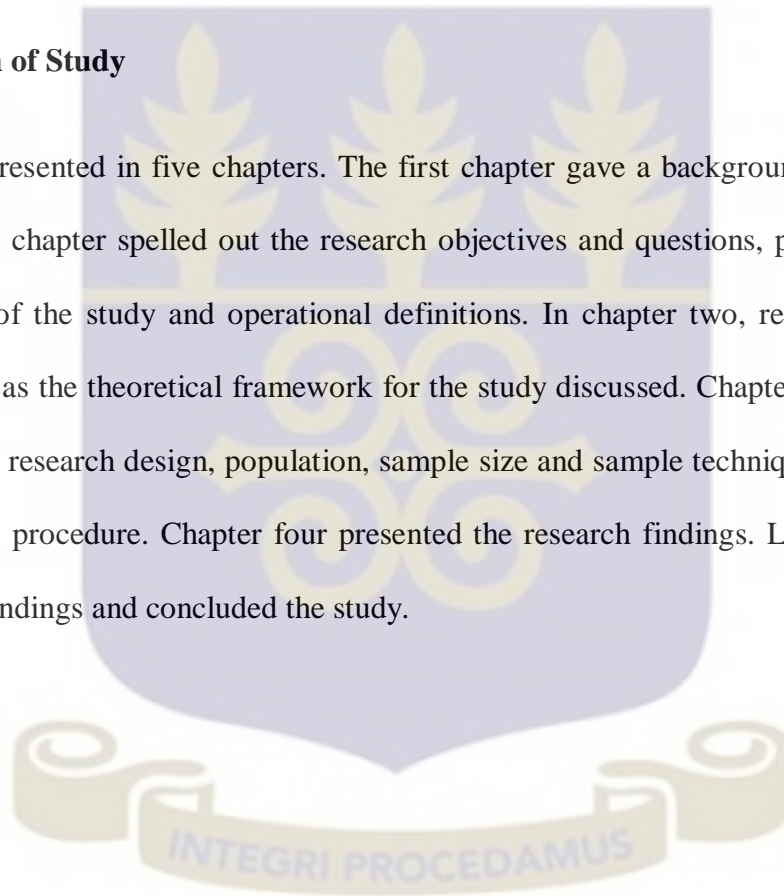
According to La Pastina, Rego and Straubhaar (2003) , a major distinction between the soap opera and a telenovela is while soap operas are long running series concerned with everyday life which may run for years on end, telenovelas are broadcast daily in primetime and normally end after 180 – 200 episodes depending on popularity. Again, telenovelas are to Mexico as soap operas are to England and America. In this work, soap opera and telenovela will be used interchangeably because they basically represent the same phenomenon, genre or structure of television programming the difference is usually associated with the country of origin or how long it shows on television.

Twinovela: A soap opera or telenovela that has been translated from its original language into the Twi language for example; “Kumkum Bhagya”.

Cultural proximity: Cultural proximity is the view that people are attracted to media from their own cultural background. Thus, in this work it is used as a concept for explaining how various viewers from different cultural backgrounds receive and patronise soap operas.

1.8 Organisation of Study

This study was presented in five chapters. The first chapter gave a background to the research. Additionally, this chapter spelled out the research objectives and questions, problem statement, the significance of the study and operational definitions. In chapter two, related studies were reviewed as well as the theoretical framework for the study discussed. Chapter three focused on the methodology, research design, population, sample size and sample technique, data collection and data analysis procedure. Chapter four presented the research findings. Lastly, chapter five discussed these findings and concluded the study.



CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Introduction

This chapter reviews scholarly works related to the study. Furthermore, it examines the theories that underpinned the study.

2.2 Review of Related Literature

It is the objective of this study to investigate the audience perception of linguistically localized telenovelas in Ghana, using “Kumkum Bhagya” as a case study. However, the related literature includes general scholarly literature on audience patronage of soap operas. This broader look will inspire a deeper understanding of the research area.

2.2.1 Studies on soap operas in Ghana

In Ghana, Donkor (2013) undertook an audience analysis of television serials. Her study was particularly interested in teenagers and how they negotiated meanings in popular television serials and how they were also impacted by the contents of such programming. The study believed that the predominance of foreign content and culture in the serials that Ghanaian teenagers were being exposed to could lead to the adoption of some foreign behaviour which may not be culturally conducive or acceptable.

The study therefore sought to determine why teenagers watched television serials, what lessons they acquired and whether they equated situations in the serials with their lived realities. Since

Donkor (2013) was interested in examining the effects of television serials on teenagers in Ghana, the study adopted the cultivation theory of George Gerbner (1973) and Albert Bandura (1977) on social learning theory as theoretical frameworks.

This provided the opportunity for the study to explicate findings that revealed the immense power of television in shaping individual worldview as shown by Gerbner (1973) and Bandura (1977) that models from observational learning influenced the adoption of human behaviour.

Donkor (2013) adopted a quantitative approach by undertaking a survey of teenagers in the Madina municipality of Accra. Overall, 120 teenagers were surveyed using a structured questionnaire. The study found that drama series were the most preferred type of television series. Beyond this, majority of the respondents (58.1%) cited the intent to learn from the experiences of the characters as being the primary reason for watching television serials. This was followed by the desire for a means of entertainment (24.3%). Interestingly, much more significant numbers of respondents (64.9%) attributed an acceptance and contentment of their lives to themes in television serials as opposed to 17.5 percent of respondents who said such themes rendered them discontent with their own lived realities.

Most of the respondents (50.9%) said they had adopted specific dress codes while 35.1 percent said they had not. Also, majority of teenagers (63.2%) reported adopting speech styles. Aside from heavy viewers (3 or more hours of viewership) being more likely to adopt dressing codes, there was no other significant difference in behaviour adoption as a result of amount of viewership.

Though this study looked at the preferences of teenagers for particular television serials and attendant influence on attitude and behaviour adoption, it failed to explore the peculiar characteristics of television series vis-à-vis audience patronage, understanding and interpretation. Also, other important areas of behaviour influences beyond dressing and speech patterns were not examined. Socio-economic contexts of audiences were also not examined as an important element of the audience under study.

Adia (2014) also undertook a study on the perception of viewers on telenovelas in an attempt to identify the actual elements therein which attract such large viewership and why the Ghanaian television channels had suddenly shifted from traditional drama to telenovelas. The Uses and Gratification theory and the Cultivation theory underpinned this study. The researcher used interviews and participant observation to gather data relevant to the study. The participant observation was conducted by the researcher who witnessed and understudied why and how themes related to telenovelas were spontaneously exhibited by viewers in everyday situations.

The results of the study indicated that the viewers were receptive to the theme of love which was the dominant theme in the telenovelas. Again, the results suggested that telenovelas were a great time to relax, de-stress and escape from the pressures of everyday life.

2.3 Studies on soap operas in other African countries

In Kenya, Jiwaji (2010) examined the meanings Kenyan women made from *Cuando Seas Mia*, and how these shaped their changing local identities and cultures. The study challenged the media imperialism thesis and its assumptions that global media products, such as telenovelas,

have a detrimental effect upon audiences by suppressing their local cultures and imposing upon them foreign cultures and influences. Jiwaji (2010) observed that telenovelas had been exported to more than a hundred countries across the globe. While these telenovelas were popular in their countries of production because their messages resonated with their audience's everyday experiences, their popularity amongst global audiences with whom they share neither a social nor a cultural history is questionable.

Jiwaji (2010) noted that Kenya, like many other African countries had been importing and airing Latin American telenovelas since the early 1990s, and as a consequence telenovelas had permeated many aspects of Kenyan daily life. The media imperialism theory underpinned this study. The researcher adopted an ethnographic approach specifically focus group discussions and individual interviews to the study of audiences. The results indicated that the women who were sampled for the study were experiencing tensions between their evolving rural and urban roles and identities and were drawn to the telenovela because the storyline explored rural/urban themes that were relevant to the lives of these Kenyan women. Thus, they compared their contemporary African youth identities, gender roles and heterosexual relationships with the representations in the telenovela, questioning and pairing them against the Western definitions.

These women selected aspects from their traditional African cultures and from their modern, Western experiences (through the consumption of global media products) and reconstructed them into a transitional youth identity which suited their day to day lives as young women living in an urban African environment.

Werner (2006) examined how Senegalese women received and consumed Latin American telenovelas. The uses and gratification theory underpinned this study. The description and analysis of the phenomenon was based on data collected from women in the suburbs of Dakar during the first six months of 2002. The researcher designed an ethnographic study to investigate how telenovelas might be influencing feminine identity dynamics. The study applied a threefold fieldwork process. First, the researcher obtained a detailed knowledge of the storyline by watching the different telenovelas which were being broadcast on Senegalese television. Secondly, the researcher became a participant observer in several households, which involved observing, listening to, and recording, what people said before, during and after the broadcasting of the telenovelas.

Thirdly, the researcher conducted detailed interviews with a non-representative sample of twenty telenovelas viewers. This consisted of 14 women aged between 8 and 70 years, and 6 men aged between 14 and 62 years.

The results indicated that the reception of telenovelas occurred inside the households, thus modifying the balance between public and private spheres. The telenovelas were watched mainly by women and children who as part of their daily routine met at regular intervals. Also, women especially learnt a great deal from the events and happenings in the telenovelas and imbibed these in their own daily social lives, particularly in the realm of gender relationships and parent-children relationships. Again, the telenovelas appeared to play a catalytic role in helping women to gain more autonomy in the economic field. The researcher concluded that, telenovelas were attracting women because they helped them find their way in a fast changing world.

Khadidia Toure' (2007) tested the assertion that telenovelas influenced women's external appearance, clothing and hairstyle and telenovelas were also sources of inspiration for periodic changes in fashion and even behaviour. The researcher tested these hypotheses by conducting an ethnographic study on the women in Bouaké (Côte d'Ivoire) and Bamako (Mali). The theory of cultivation underpinned this study.

The researcher employed the ethnographic method, specifically interviews and participant observation to gather data relevant to the study. First, through participant observation and interview sessions, the researcher appraised the level of understanding and appreciation of the telenovelas by literate and illiterate female viewers. Finally, the researcher observed the photo albums belonging to tailors and hairdressers, in order to check if overtime clothing or hairstyles designs were similar to those exhibited in the telenovelas.

The results indicated that the telenovelas were linguistically and visually comprehensible to all female viewers, whether educated or illiterate ones. In the case of illiterate viewers, the decoding of the images helped women to interpret meanings. Also, under the influence of telenovelas, female viewers had succeeded in changing their appearances (hairstyle, fashion) and behaviour. However, the women did not blindly imitate characters' behaviours, as they took into account the social control exercised by judgmental relatives. It was concluded that, in both cities, African women were using telenovelas to shape new images of themselves.

2.4 Studies on soap operas from the International scene

Morales and Simelio (2015) analysed the consumption of telenovelas by Latin American residents in Spain. The study tested the hypothesis that telenovelas were a way of constructing

identities especially in communities that have immigrated to other countries. The theory of cultural relativism underpinned this study.

The study employed a survey of 219 Latin American subjects resident in Spain. The survey comprised five demographic questions and 21 questions related to the consumption of telenovelas. The results confirmed the hypothesis that culture and identity reasons were fundamental in conditioning viewers' preferences for telenovelas. The cultural reasons were essentially due to nostalgia and proximity to their country, their culture and their favourite actors. Thus, the preference for cultural components were ignited through the loneliness of immigrants and their need for factors that bring them closer to their roots, whether textual or visual.

The researchers suggested that it was imperative for further research to be undertaken in this field to identify the derivations of perceptions by the immigrant collectives through successful products such as telenovelas.

McMillin and Fisherkeller (2009) explored how urban teenagers aged between 14 and 15, in four cities: Johannesburg (South Africa), Bangalore (India), Munich (Germany), and New York (United States); spread across four continents articulated and negotiated their identities. The researchers also considered the transnational television networks reaching them, along with government sponsored national and privately owned local media outlets. The theory of technological convergence underpinned this study. The researchers employed the use of interviews in the collection of data. The results showed patterns clustered around the teens' gender, class, and teen identities, but these were also complicated by their experiences of family, peers, school, religion, language, and nation, as well as different regional television offerings.

Thus, the researchers concluded that while television played a role in teens' ongoing journeys toward selfhood; these journeys were grounded by their social and cultural orientations.

Maya Götz (2002) examined the significance of daily telenovelas in the everyday life of children and young people. The respondents in the study often described their passion for telenovelas as “an addiction” and the researcher sought to identify the relevance of these telenovelas in their everyday lives. The telenovelas under study included *Gute Zeiten, schlechte Zeiten* (Good times, bad times), *Marienhof* (Marienhof) and *Verbotene Liebe* (Forbidden love).

The Uses and Gratification theory underpinned this study. This study was based on 401 interviews with children and young people between 6 and 19 years old, who stated that they frequently watched one of the four telenovelas. The interviews had open-ended questions and the respondents were given a broader scope to articulate their fantasies and desires as well as their manner of adopting the telenovelas into their everyday life. The results indicated that perpetually changing plots loaded with excitement, curiosity and heightened anxiety about how events turned out made the telenovelas addictive to viewers.

Also, the viewers found the telenovelas informative and educative. For instance it inspired viewers to reflect on the ways in which social conflicts were, presumably, created and resolved. Furthermore, telenovela fans established para-social relationships with characters, overtime a feeling of emotional bonding is created. Again, telenovelas generated meaningful conversation between peers and as a result they cultivated friendships, discussed values and defined social groups.

Ronsini (2012) examined the reception of class messages in telenovelas by Brazilian working-class and middle-class youth. The study further explored class differences within the context of the Brazilian peripheral modern society. The researcher argued for the continuing centrality of telenovelas in communicating to cross class audiences about modernity. The cultivation theory underpinned the study. This study was undertaken in Santa Maria, a small city located in the south of Brazil between 2007 and 2010. The researcher employed surveys, interviews and participant observation to collect data relevant to the study. The results suggested that preferred and negotiated readings of poverty could account for the large telenovela audience in Brazil.

Keulen and Krijnen (2014) embarked on a cross-cultural comparative study of “Farmer Wants a Wife”, a telenovela, in order to understand the limits of content localisation in attracting viewership. The researchers observed that despite the proliferation of global media products, television stations were still bound to the nation-state in several aspects and the international television industry had to meet the national considerations in the cross-border exchange of television content. As a consequence, canned programming had the potential of running into cultural and identity barriers. In order to analyse this assertion, the researchers compared the Dutch and Australian versions of the British reality TV format, “Farmer Wants a Wife”. This was the overriding purpose of the study since the productions of a format were inherently local and essentially different in form, content and culture.

First, Netherlands and Australia are geographically distant with different languages and media landscape and system, as well as different social structures and cultural norms (Roscoe, 2004). Also, while the programme in the Netherlands was broadcasted on a public channel (*KRO*), in

Australia it could only be viewed on a commercial one (*Channel 9*). The study employed qualitative content analysis to compare the two versions of the telenovela, focusing on the manifestation of nationally and culturally specific elements therein. The study generated three sensitizing concepts to guide the analysis, namely, linguistic, intertextual and cultural codes.

The cultural codes were primarily found in the narrative and were given shape in the local context of production. Linguistic codes were found in the filmic layer (how things appeared), for instance clothing, environment, accommodation, colours and setting. The intertextual codes were found in all three layers, and focused on genre features and the role that the broadcaster played. It also included the verbal aspect of the content analysis focused on the structure of the plot and storylines.

The study revealed a clear distinction between the differences and similarities in the Dutch and the Australian versions of “The Farmer Wants a Wife”. The differences with regard to the form, content and cultural localisation of the programme were situated in the more apparent linguistic and intertextual codes, while the similarities tended to be located in the more latent cultural codes.

2.5 Theoretical Framework

Wimmer and Dominick (2011) defined a theory as a set of related propositions that present a systematic view of a phenomenon by specifying relationships among concepts.

The mass communications theory is useful in explaining: the effects of mass communication, the use to which people put mass communications, learning from mass media and the role of mass media in shaping the values and views of people (Severin and Tankard, 2001). Most of the

related literature reviewed on the topic applied the uses and gratification, Bandura's social cognitive theory and Gerber's cultivation theory as the basis of their theoretical framework. This study is particularly interested in finding out the needs that viewers of the Khumkum Byagya soap opera seek to gratify as well as to establish whether the show's translation into the Twi language helps in attracting viewers. To this end, the uses and gratification theory seems to be the appropriate theory underpinning this study.

2.6. The Uses and Gratifications theory.

Early in the history of communications research, an approach was developed to study the gratifications that attract and hold audiences to the kinds of media and the types of content that satisfy their psychosocial needs (Cantril, 1942). In other words, it is an approach to understanding why and how people actively seek out specific media to satisfy specific needs.

The theory was introduced by Blumler and Katz in 1974 in the article "the Uses of Mass Communications: Current Perspectives on Gratifications Research" and focuses its attention on media users' roles. It has become known as the Uses and Gratifications theory. The uses and gratifications theory is an audience-centered approach to understanding mass communication. It is one of the earliest communication theories that attempted to diverge from the other media effect theories. While the media effect theorist questioned "what do media do to people?" the uses and gratifications theorist enquired "what do people do with media?". The uses and gratification theory discusses how users purposefully select media that will suit given needs and allow one to enhance knowledge, relaxation, social interactions/companionship, diversion, or escape.

The theory assumes that audience members are not passive consumers of media; rather, the audience has power over their media consumption and assumes an active role in interpreting and integrating media into their own lives. Unlike other theoretical perspectives, this theory holds that audiences are responsible for choosing media to meet their desires and needs to achieve gratification.

According to Klapper (1960), much early effects research adopted the experimental or quasi-experimental approach, in which communication conditions were manipulated in search of general lessons about how to communicate better, or about the unintended consequences of messages.

The uses and gratification theory is positivistic in its approach, grounded on the socio-psychological communication tradition and focuses on communicating to a wider section of the population via the mass media. The theory attempts to provide insight on why the audience purposely select media that gratifies certain needs, like relaxation, entertainment, information, knowledge, companionship, diversion or escape. It is founded on the assumption that today's audience is an active consumer of media content. The audience today has the power of choice over their media consumption and assumes an active role in interpreting and integrating media into their own lives. This position is at odds with earlier theoretical perspectives as reflected by Klapper (1960). This implies that the media engages in relative competition for audience attention and by extension, gratification.

In the early 1940s, researchers began seeing patterns in radio listeners under the perspective of the uses and gratifications theory. Media researchers were alarmed about emerging topics like

children's use of comics and the absence of newspapers during a newspaper strike. An interest in more psychological interpretations emerged during this time period. The history of the uses and gratifications theory suggests that it was developed in stages by earlier communication theorists through a series of observations and research.

Lasswell in 1948, suggested that correlation, entertainment, transmission and surveillance were the core functions the media serves. Lasswell referred to his theory as a four-functional interpretation of the media on a macro-sociological level. Herzog Herta in 1944 is credited with initiation of research on the earliest forms of uses and gratifications with her pioneering study that attempted to classify the intendment behind people's choice of media. Herzog in her study interviewed soap opera fans and identified three types of gratifications: emotional, wishful thinking and learning.

Abraham Maslow, the American psychologist in 1970 submitted that uses and gratifications theory was an extension of his Needs and Motivation Theory. Maslow's argument was grounded on his assumption that people actively looked to satisfy their needs based on a hierarchy. Wilbur Schramm in 1954 developed "the fraction of selection a procedure" which was used for predicting the mass media an individual is most likely to select. It further predicts the level of gratification an individual would anticipate gaining from the medium over how much effort they had to make to achieve gratification.

In 1969 Jay Blumler and Denis McQuail studied the 1964 election in the United Kingdom by examining people's motives for watching certain political programs on television. By categorizing the audience's motives for viewing a certain program, they aimed to classify viewers

according to their needs in order to understand any potential mass-media effects. The audience motivations they were able to identify helped lay the groundwork for their research in 1972 and eventually uses and gratifications theory.

In 1972, Denis McQuail, Jay Blumler and Joseph Brown in a proposal grouped the uses and gratifications function of the media into four categories; diversion, personal relationships, personal identity and surveillance. Elihu Katz and Michael Gurevitch joined Denis McQuail, Jay Blumler and Joseph Brown between 1973 and 1974 to conduct further research to gain useful insights on how and why people used the mass media.

Today, what scholars and media practitioners refer to as the uses and gratifications (U&G) theory is generally seen to be a deviation from early media effect researches that suggested that people are helpless victims of mass media produced by large companies. The uses and gratification theory propounds that individual preferences, intelligence and self esteem largely inform or drive an individual's media usage (Ruggiero, 2000).

Levy and Windahl provide a good description of what it means to be an "active consumer" of media in the following quote:

As commonly understood by gratifications researchers, the term "audience activity" postulates a voluntaristic and selective orientation by audiences toward the communication process. In brief, it suggests that media use is motivated by needs and goals that are defined by audience members themselves, and that active participation in the communication process may facilitate, limit, or otherwise influence the gratifications and effects associated with exposure. Current thinking also suggests that audience

activity is best conceptualized as a variable construct, with audiences exhibiting varying kinds and degrees of activity."

The uses and gratifications theory is unique in its assumptions. First it assumes that the audience is active and its media use is goal oriented, the initiative in linking need gratification to a specific medium choice rests with the audience member. Again the theory appreciates the fact that the media compete with other resources for need satisfaction and people have enough self-awareness of their media use, interests, and motives for choosing specific media products over others.

Like any other theory, the uses and gratifications theory has received a number of criticisms. First, in the early days of its inception, critics argued that the uses and gratifications theory does not meet the standards necessary to be theory. These critics suggested that uses and gratifications should be seen as an approach to data collection and data analysis rather than a theory. Second, the uses and gratifications theory has been criticised for being overly centred on the audience downplaying the role and power of the media.

Notwithstanding these criticisms the uses and gratifications theory is still relevant to this study because it explains why individuals select a particular media, expectations regarding the use of the chosen media and other environmental factors that influence audience behaviour in their selection and consumption of media contents. Therefore, these criticisms cannot invalidate the relevance of the theory to this study.

This study employs the uses and gratifications theory to explain the Ghanaian audience patronage of Adom TV's linguistically localized telenovela, "Kumkum Bhagya".

2.7 Summary

Wimmer and Dominick (1994) proposed that uses and gratification began in the 1940s when researchers became interested in why audiences engaged in various forms of media behaviour, such as listening to the radio or reading the newspaper. The uses and gratification theory helps in understanding why and how people actively seek out specific media to satisfy their needs. The theory is different from the 'media centered' theories which portray media as so powerful. It tries to answer the question, "What do people do with media?" Uses and gratification has been largely criticized as being nontheoretical and vague in defining key concepts like "needs." Again it does not to a great extent try to explore the antecedents of gratification sought (Palmgreen & Rayburn, 1982). The uses and gratification theory at its core assumes that audience members actively seek out the mass media to satisfy individual needs. The theory may serve as an important theory to explain the audience patronage of "Kumkum Bhagya".



CHAPTER THREE

METHODOLOGY

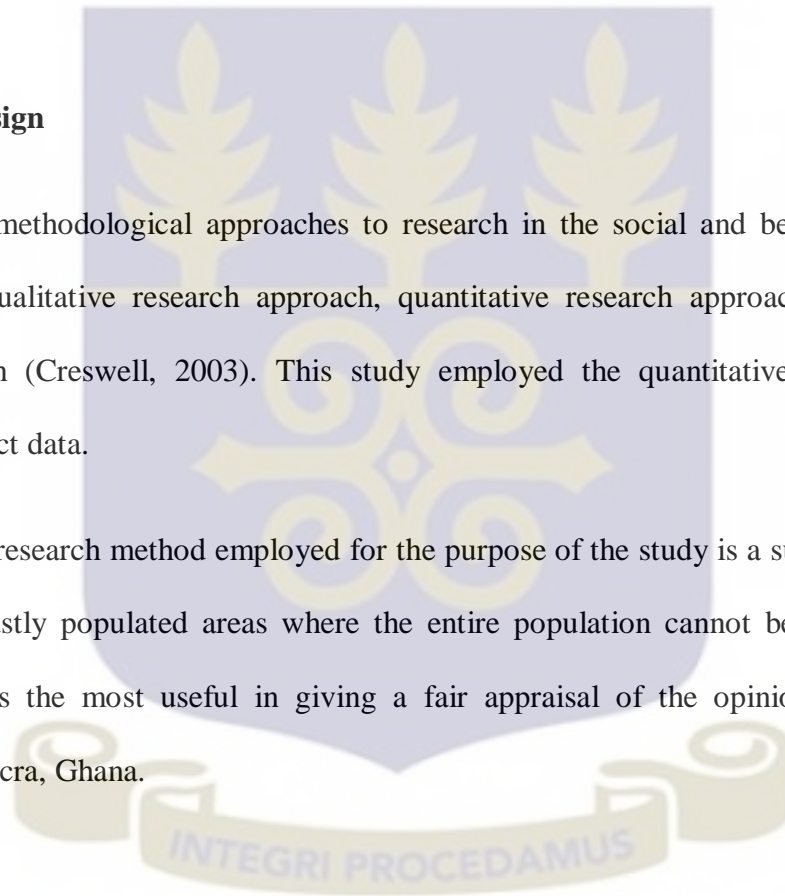
3.0 Introduction

This chapter discusses the method used in undertaking this study. It includes the research design, the study population, sample size and sampling techniques, data collection and presentation instruments.

3.1 Research design

There are three methodological approaches to research in the social and behavioral sciences. These are the qualitative research approach, quantitative research approach and the mixed method approach (Creswell, 2003). This study employed the quantitative content analysis approach to collect data.

The quantitative research method employed for the purpose of the study is a survey. Surveys are used to study vastly populated areas where the entire population cannot be studied. Thus, a survey method is the most useful in giving a fair appraisal of the opinion of the Madina community in Accra, Ghana.



3.2 The universe of the study

The universe of this study comprised the residents of the Madina community, a suburb of Accra. The Madina community is located in the La-Nkwantanang-Madina Municipal Assembly, a district in the Greater Accra Region of south-eastern Ghana.

The community was considered as the study universe first for the purposes of convenience. This was because it is the largest municipality closest to the University of Ghana, where the researcher was studying and thus stationed. The population of the community can be described as heterogeneous because it has a population of different tribes, religions, educational, and socio-economic levels. This was advantageous to the study because it provided variety and made the study representative enough to be generalised.

3.3 Sampling Procedure and Sample Size

Sampling is the technique of selecting units from a population so that by studying the units we may fairly generalize our results back to the population from which they were chosen.

The researcher segmented the Madina community into four clusters: Madina North, Madina South, Madina East and Madina West. Convenient samples of 60 respondents each were further selected from the four segments using the screener questions to respond to the interview questions.

3.4 Data Collection

The study employed a questionnaire to gather data. A questionnaire is a research instrument consisting of a series of questions and other prompts for the purpose of gathering information from respondents. The questionnaire employed for the study comprised series of structured and unstructured questions designed for statistical analysis of the responses.

3.5 Data analysis technique

The data gathered through the questionnaire administration was coded and analysed using a combination of the Statistical Package for Social Sciences (SPSS) Version 16.0 computer software designed for the analysis of social science data and Microsoft Excel 2007. The choice to use the SPSS software was based on the fact that the software is to a large extent reliable for statistical analysis. The Microsoft Excel helped in plotting the necessary graphs. The results were presented using descriptive statistical tools such as frequency distribution tables, bars and charts.

3.6 Background of respondents

The survey was conducted on 240 respondents in the Madina district. The questionnaires were administered 'face-to-face' and thus the researcher was able to retrieve all 240 questionnaires representing a return rate of 100%.

Table 3.6.1 Demographics of Respondents

Gender	Age	Marital Status	Educational Level
MALE 25(10%)	19 – 25 82 (34%)	MARRIED 131(54%)	NO FORMAL EDUCATION 22 (9%)
FEMALE 215 (90%)	26- 32 95 (40%)	SINGLE 105 (44%)	BASIC 28 (12%)
	33- 39 44 (18%)	WIDOWED 4(2%)	JHS GRADUATE 55(23%)
	40 and above 19 (8%)		SHS GRADUATE 83(34%)
			TERTIARY GRADUATE 52(22%)
TOTAL : 240	TOTAL : 240 (100)%	TOTAL : 240 (100)%	TOTAL : 240 (100)%

Table 3.6.1 shows respondents were generally female representing 90 percent (215 respondents) of the total population while men represented 10 percent (25 respondents) of the population. Regarding the marital status of the respondents, majority of them 54 percent (131 respondents) were married, 44 percent (105 respondents) were single and 2 percent (4 respondents) were widowed.

Out of the 240 respondents, nine percent (22 respondents) had no formal education, 12 percent (28 respondents) have had their basic education, 23 percent (55 respondents) were Junior Secondary School graduates, 34 percent (83 respondents) were Senior High School graduates and 22 percent (52 respondents) had obtained their tertiary education.

Regarding the age distribution of respondents, the age group with the highest respondents was the 26- 32 age bracket representing approximately 40 percent (95 respondents) of the sample population. Respondents in the 19- 25 age group comprised 34 percent (82 respondents) of the

population. A little over 18 percent (44 respondents) were within the 33 – 39 age range and eight percent (19 respondents) belonged to the above 40 age category.

3.7 Summary

This chapter looked at the methodology for gathering the required data for the study. It also established the study design, data collection and analysis procedures as well as the universe of the study. The scientific method of research was applied as the method for this work.



CHAPTER FOUR

FINDINGS AND ANALYSIS

4.0 Introduction

In this chapter, the results of the study are presented and interpreted. The results are presented in the form of descriptive texts, tables and charts. The analyses were based on the research objectives and questions as well as on the theoretical framework guiding the work.

4.1 Frequency of watching soap operas

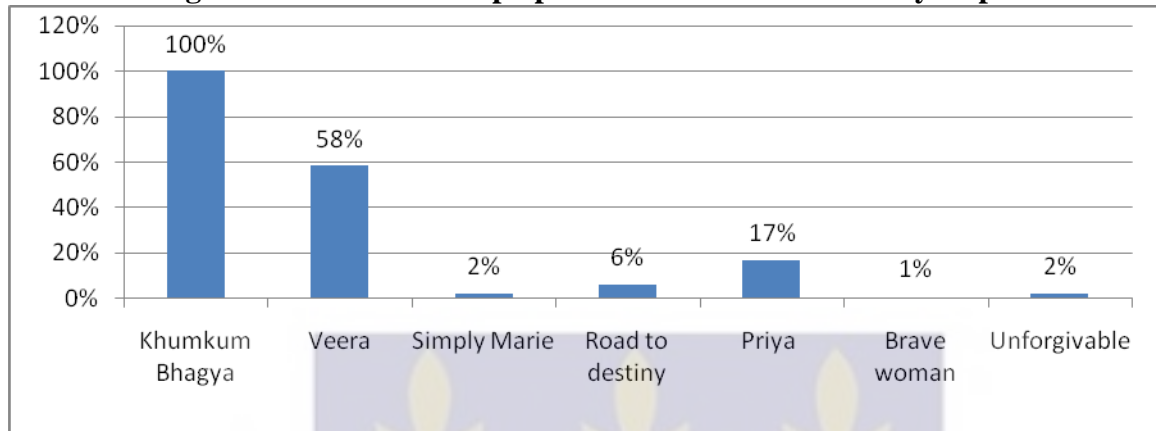
Table 4.1.1 Respondents frequency of watching soap operas

Rate of watching soap operas	Frequency	Percent
VERY OFTEN	62	26%
OFTEN	168	70%
RARELY	10	4%
Total	240	100%

Table 4.1.1 above shows the frequency with which respondents were watching soap operas. All 240 respondents watched one or more of the soap operas on Ghanaian television. About 26 percent (62 respondents) of them watched the soap opera(s) very often. Another 70 percent (168 respondents) often watched the soap opera (s) and 4 percent (10 respondents) rarely watched the soap opera(s).

4.2 Current soap operas/ telenovelas watched by respondents on Ghanaian television.

Figure 4.2.1 Current soap operas/telenovelas watched by respondents



The study sought to elicit responses specifically from viewers of the “Kumkum Bhagya” soap opera. However, it was evident that a percentage of these viewers also watched other soap operas/ telenovelas. The screener questions eliminated non –“Kumkum Bhagya” viewers from the sample population thus 100 percent (240 respondents) were viewers of “Kumkum Bhagya”. Respondents identified seven current soap operas they watched on Ghanaian television. Veera which was coincidentally aired in its Twi translated version by the same television station (*Adom TV*) as “Kumkum Bhagya” also attracted high viewer patronage.

4.3 NEEDS VIEWERS SEEK TO GRATIFY BY WATCHING “KUMKUM BHAGYA”

One of the major objectives for this study was to identify which needs viewers sought to gratify by watching the Twi translated version of the Hindu soap opera, “Kumkum Bhagya”. The need classification categories from Katz, Gurevitch and Haas (1973) were adopted for this study. These are Cognitive (acquire information, knowledge), Affective (emotion, pleasure, feelings), Personal Integrative (enhance credibility, status), Social Integrative (interact with family and friends) and Tension Release (escape and diversion). Viewers were also asked about the

importance they attached to the soap opera. There was also an attempt to identify which elements in the soap opera appealed to viewers. This included attraction to main characters and identification of cultural and behavioural traits common to the Ghanaian culture.

4.3.1 Importance of “Kumkum Bhagya” to viewers

Table 4.3.1 Importance of “Kumkum Bhagya” to viewers

Order of importance	Frequency	Percent
VERY IMPORTANT	15	6%
IMPORTANT	140	58%
NEUTRAL	11	5%
UNIMPORTANT	65	27%
VERY UNIMPORTANT	9	4%
Total	240	100%

The researcher attempted to evaluate the importance that viewers attached to the “Kumkum Bhagya” soap opera. The responses indicated that six percent (15 respondents) considered the soap opera to be very important to them. A little over 58 percent (140 respondents) said the soap opera was important. Close to five percent (11 respondents) remained neutral, 27 percent (65 respondents) regarded the soap opera as unimportant and four percent (9 respondents) said the soap was very unimportant to them.

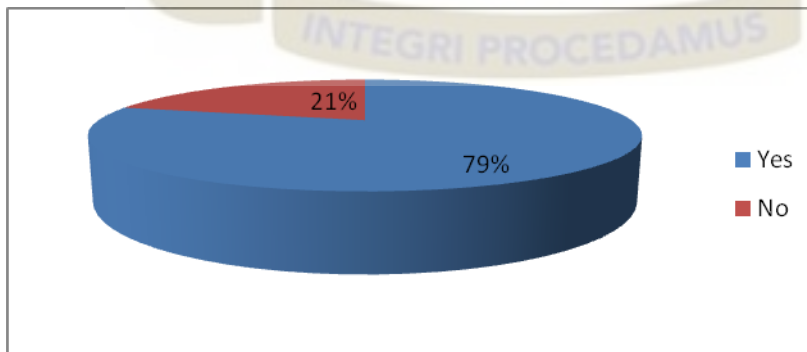
4.4 Viewer needs gratification

Table 4.4.1 Needs “Kumkum Bhagya” viewers sought to gratify

Need	Frequency	Percent
Cognitive (acquire information and knowledge)	22	9%
Affective (emotion, pleasure, feelings)	179	75%
Personal integrative (enhance credibility, status)	4	2%
Social integrative (interaction with friends and family)	15	6%
Tension release (escape and diversion)	20	8%
Total	240	100%

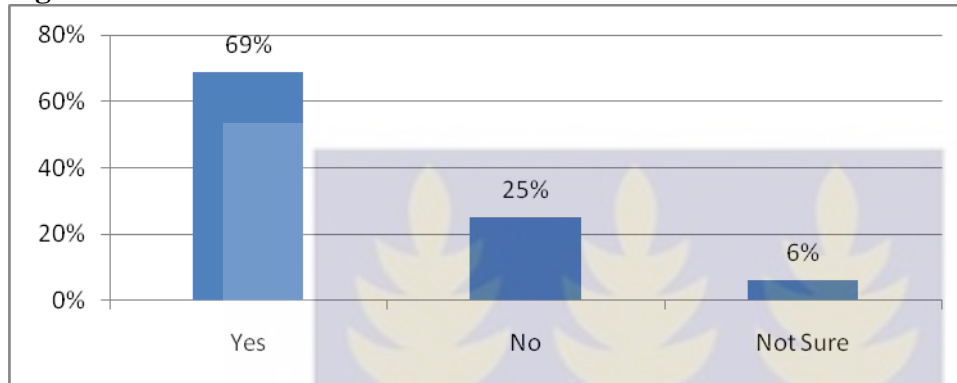
Affective needs topped the list of needs viewers sought to gratify by watching “Kumkum Bhagya”, 75 percent (179 respondents) watched the soap opera to satisfy such needs. Another nine percent (22 respondents) sought to acquire knowledge through their patronage of the soap opera. Other viewers watched the soap opera to release tension. This group of viewers constituted eight percent (20 respondents) of the sample population. Social interaction accounted for six percent (15 respondents) and personal integrative needs accounted for two percent (4 respondents) of the total sample population.

Figure 4.4.2 Attraction of viewers to characters in “Kumkum Bhagya”



Responses from the interviews indicated that 79 percent (190 respondents) were attracted to characters in the “Kumkum Bhagya” soap opera. An approximate 21 percent (50 respondents) were not attracted to the characters in the soap opera.

Figure 4.4.3 Visible elements common with Ghanaian culture



The figure above reveals that almost 69 percent (165 respondents) of the sample population believed that there were some elements in the dressing, mannerisms and behaviour of “Kumkum Bhagya” characters that were common with the Ghanaian culture. Other respondents had divergent views on the common elements. While 25 percent (60 respondents) found no such commonalities, six percent (15 respondents) were not sure whether there were any visible elements in the dressing, mannerisms and behaviour of the characters that shared any commonality with the Ghanaian culture.

4.5 TWI TRANSLATIONS AND POST-EPIISODE DISCUSSIONS AS ATTRACTION FOR VIEWERS

One important objective of this study was to ascertain whether viewers were attracted to the “Kumkum Bhagya” soap opera because of the Twi translations and post-episode discussions in Twi.

Table 4.5.1 Preference for Twi language translation

		Frequency	Percent
Preference	Yes	213	89%
	No	27	11%
Total		240	100%
Reason	Translation in the Twi language	189	79%
	Interesting storyline	21	9%
	Post episode discussions in Twi	27	11%
	Fashion sense of characters	3	1%
Total		240	100%

Generally respondent preferences for soap operas were skewed towards “Kumkum Bhagya”. This might be because the screener questions on the questionnaire sought to identify respondents who currently watch the “Kumkum Bhagya” soap opera for the interviews. Even with this assertion, one might be tempted to think that all the respondents should have clearly indicated their preference for “Kumkum Bhagya” over other telenovelas/soap operas but that was not the reality.

A majority of 89 percent (213 respondents) said they preferred the soap opera to other ones currently aired on Ghanaian television. The other 11 percent (27 respondents) said though they watched “Kumkum Bhagya” they had other preferences when it came to soaps/telenovelas currently shown on Ghanaian television.

Respondents were also asked about their major reasons for their preferences. Out of a total of 240 respondents, 79 percent (189 respondents) indicated that they preferred “Kumkum Bhagya” to other soap operas because of the translation in the local Twi dialect. On the other hand, nine percent (21 respondents) also said they preferred the soap opera to others because “Kumkum Bhagya” had an interesting storyline. Another reason which was the post –discussions in the local language was chosen by 11 percent (27 respondents) of the sample population. Only one percent (3 respondents) preferred “Kumkum Bhagya” to other soaps because of the fashion sense exhibited by the characters.

Table 4.5.2 Post episode discussion patronage

		Frequency	Percent
Watching of discussions after an episode	Yes	100	42%
	No	140	58%
Total		240	100%
Reason	To listen to views from panellists	51	51%
	To listen to advice from other viewers	41	41%
	To join in the discussions by calling -in	8	8%
Total		100	100%

Some 42 percent (100 respondents) indicated that they watched the post discussions shown on television after every “Kumkum Bhagya” episode. The remaining 58 percent (140 respondents) responded ‘NO’ to the question on whether or not they patronised the post-discussions on “Kumkum Bhagya”. Respondents also gave their individual reasons for patronising the post

discussions: 51 (51 respondents) out of the total 100 respondents who answered ‘YES’ said they did so because they wanted to listen to views from the panellists while about 41 percent (41 respondents) said they patronised these discussions because they wanted to listen to advice from other viewers. The third group of respondents, eight percent (8 respondents) said they did so because they wanted to join in the discussions by calling–in to contribute to the discussions.

A majority of respondents, 85 percent (205 respondents) said they would recommend “Kumkum Bhagya” to their friends and relatives, nine percent (21 respondents) said they will not recommend and six percent (14 respondents) were not sure whether or not they will like to recommend the soap opera to their family and friends. The two most prominent answers given as reasons for the recommendation were ‘interesting’ and ‘comic relief’.

4.6 VIEWER RECEPTION OF SOAP OPERAS TRANSLATED INTO THE TWI LANGUAGE

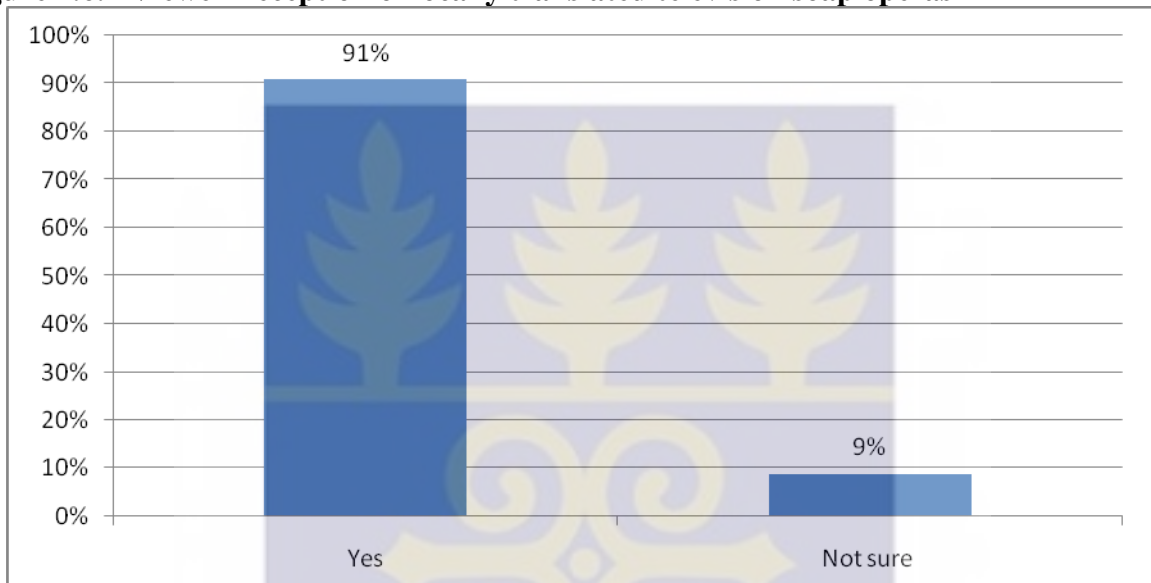
Table 4.6.1 Awareness and patronage of other Twi translated soap operas

	YES/NO	Frequency	Percent
Awareness	YES	195	81%
	NO	45	19%
	Total	240	100%
Patronage	YES	33 (out of 195)	17%
	NO	162 (out of 195)	83%
	Total	195	100%

Out of the 240 respondents 81 percent (195 respondents) were aware of similar soap operas currently shown on Ghanaian television and 19 percent (45 respondents) had no idea about any other Twi translation soap operas on television. Regarding the 195 respondents who indicated awareness, 17 percent (33 respondents) actually patronised these other Twi translation soap

operas and 83 percent (162 respondents) did not patronise these soaps. Respondents mentioned Veera and Simply Maria as the two Twi language translated soap operas (Twinovelas) patronised.

Figure 4.6.1 Viewer reception of locally translated television soap operas

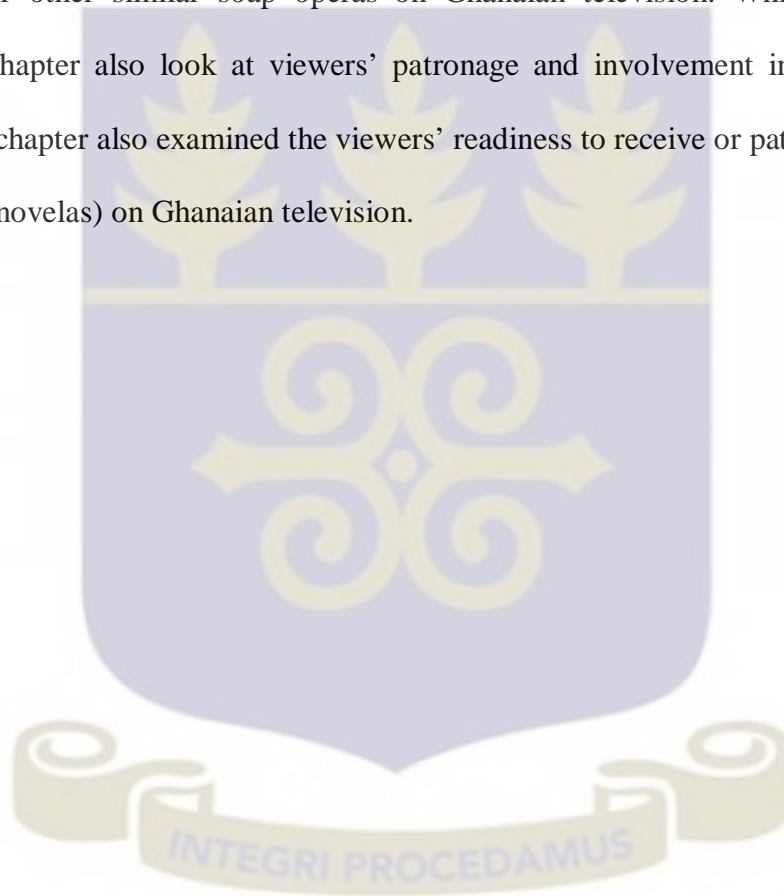


Out of 240 respondents, a little over 91 percent (218 respondents) wanted to see more Twi translated soap operas on Ghanaian television. However, nine percent (22 respondents) were not sure whether they should be more telenovelas/ soap operas like “Kumkum Bhagya” on Ghanaian television.



4.7 SUMMARY

This chapter looked at which needs viewers of “Kumkum Bhagya” sought to gratify. The uses and gratification theory was used as the theoretical framework to categorise and classify the dominant needs of viewers. The chapter also looked at the way the Twi language version of the Hindu soap opera, “Kumkum Bhagya” has attracted viewership resulting in some respondents’ preferring it over other similar soap operas on Ghanaian television. While looking at the preference, the chapter also look at viewers’ patronage and involvement in the post-episode discussions. The chapter also examined the viewers’ readiness to receive or patronise similar Twi soap operas (Twinovelas) on Ghanaian television.



CHAPTER 5

DISCUSSION AND CONCLUSION

5.0 Introduction

With particular reference to the objectives and research questions outlined for this work, three main areas of concern were prominent. These were to identify the needs that “Kumkum Bhagya” viewers sought to gratify, the importance of the Twi language translations to viewers and the willingness of “Kumkum Bhagya” viewers to accept and patronise similar media products on Ghanaian television.

5.1 Viewer needs gratification

The researcher sought to identify the pertinent needs that viewers seek to gratify by patronising the “Kumkum Bhagya” soap opera. According to Blumler (1979), the active audience must satisfy the following; *utility* (media having uses for people and people putting media to those uses), *intentionality* (people’s prior motivations acting as determinants for their media content consumption), *selectivity* (the individual audience members' use of media which may reflect their existing interests and preferences) and *imperviousness to Influence* (which is the audience member’s ability to construct their own meanings from content that then influences what they think and choose to do).

The respondents were chosen for the survey based on the fact that they were viewers of the “Kumkum Bhagya” soap opera. These viewers had access to other forms of media; they

however, intentionally chose to watch this soap opera even though there were a number of other soap operas/telenovelas being aired on Ghanaian television.

The need categories as identified in chapter one are based on categories from Katz, Gurevitch and Haas (1973); cognitive (acquire information, knowledge), affective (emotion, pleasure, feelings), *personal integrative* (enhance credibility, status), *social integrative* (interact with family & friends) and tension release (escape & diversion) were adopted to sample responses from respondents on the needs they sought to gratify by watching “Kumkum Bhagya”. In the responses, affective needs (emotion, pleasure, feelings) had the highest number of choices with 75 percent (179 respondents) of the sample population. Cognitive needs came second on the list with a representation of nine percent (22 respondents) of the total population.

This finding was in line with Maya Götz (2002) as both results indicated that viewers of telenovelas found them to be informative and educative.

5.2 Importance of Twi language translation to audience

Keulen and Krijnen (2014) conducted a study to understand the limits of content localisation in attracting viewership. The researchers found out that cultural codes usually found in the narrative could be shaped in local production to appeal to audience. The language adapted by *Adom TV* in airing the “Kumkum Bhagya” soap opera is Ghana’s most widely spoken local dialect and thus appealed to a majority of Ghanaians, educated and uneducated alike.

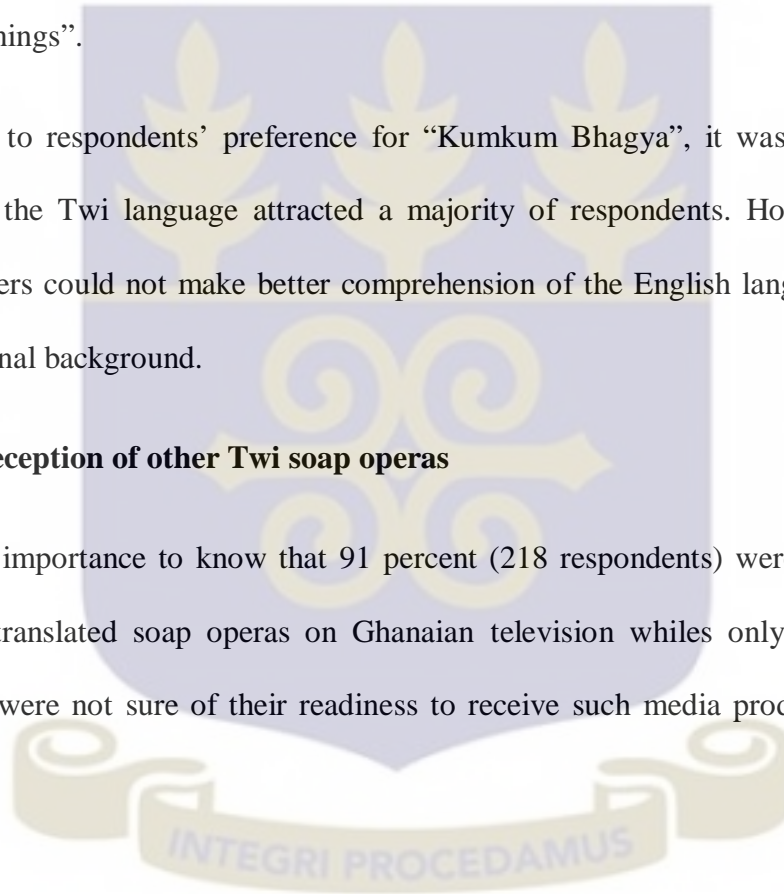
This research did not set out to establish a relationship between the educational background of respondents and the importance of the Twi language translations. However, it was found

out that, educational background was not really a factor in the respondents' choice of "Kumkum Bhagya" since the demographics showed that 22 percent (52 respondents) have had their tertiary education while nine percent (22 respondents) also had no form of formal education. This finding agrees with Toure' (2007) who found out that "telenovelas were linguistically and visually comprehensible to all female viewers, whether educated or illiterate ones. In the case of illiterate viewers, the decoding of the images helped women to interpret meanings".

With regards to respondents' preference for "Kumkum Bhagya", it was evident from the findings that the Twi language attracted a majority of respondents. However, it was not because viewers could not make better comprehension of the English language by virtue of their educational background.

5.3 Viewer reception of other Twi soap operas

It is of great importance to know that 91 percent (218 respondents) were ready to receive similar Twi translated soap operas on Ghanaian television while only nine percent (22 respondents) were not sure of their readiness to receive such media products on Ghanaian television.



5.4 Recommendation

Based on the findings of this study which showed that about 91 percent(218 respondents) were ready to patronise similar “Twinovelas” like “Kumkum Bhagya”, it is recommended that television stations in Ghana adopt the story line, style, setting, plot and other dynamics of these Mexican, Indian and American telenovelas for their Ghanaian drama productions. The results of this study gives an indication that viewers enjoy the “Twinovelas” and thus if this concept is used to produce local serials it is sure to attract a considerable number of viewers.

5.5 Conclusion

The study set out to examine a new trend gaining foot on Ghanaian television. This phenomenon entails broadcasting Western soap operas/ telenovelas on Ghanaian television with Twi translations using *Adom TV*'s “Kumkum Bhagya” as a case study. The study sought to unravel the needs viewers of “Kumkum Bhagya” sought to gratify by watching this soap opera, the importance of the Twi translations to viewers and evaluate viewers are readiness to patronise more such media products on Ghanaian television.

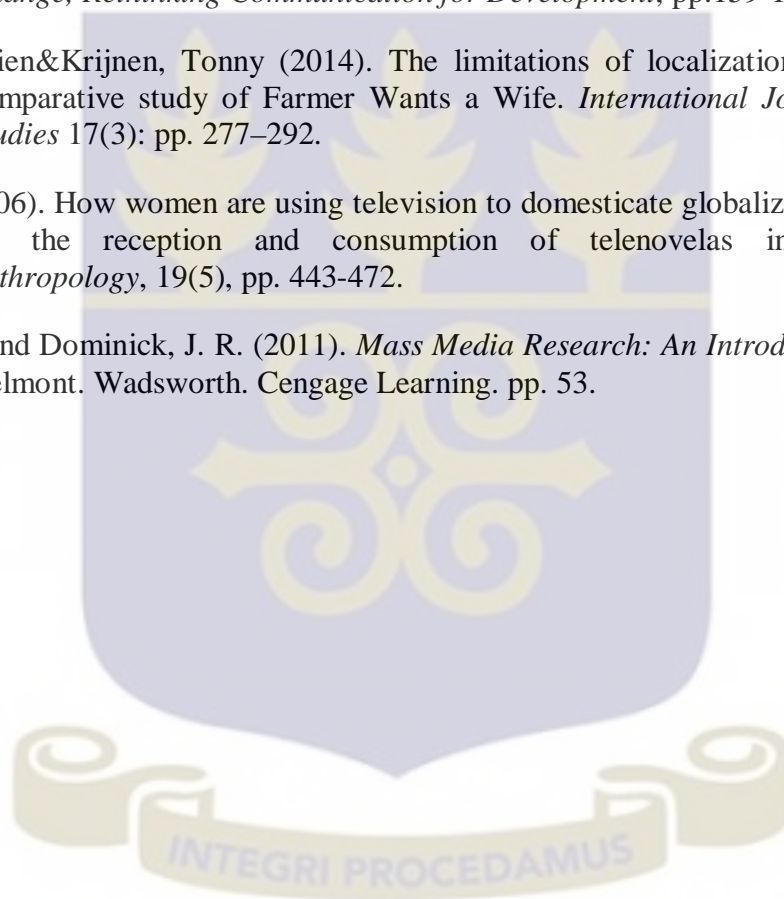
The conclusion drawn from this study indicates that viewers mostly patronise “Kumkum Bhagya” for affective and cognitive reasons. Also respondents largely exhibited their acceptance of this new television airing strategy and 218 respondents out of the total sample population of 240 were ready to patronise similar translated versions of soap operas, now called “Twinovelas”.

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**APPENDIX
QUESTIONNAIRE**

This study forms part of the requirement leading to the award of a Master of Arts in Communication Studies. As part of my data gathering process, I request you to provide responses to a few questions from this questionnaire. The information given will be used strictly for academic purposes.

Screener Questions

Do you watch soap operas/telenovelas?

1. Yes []
2. No []

How often do you watch soap operas?

1. Often []
2. Very often []
3. Rarely []
4. Very rarely []

Which of the current soap opera show on Ghanaian television do you watch?

1. “Kumkum Bhagya” – Adom TV [] [Go to question 1]
2. Priya – TV3 [] [All others 3-6 terminate]
3. Brave woman – TV3 []
4. Unforgivable – UTV []
5. Road to destiny – UTV []
6. Others.....

1. How important is “Kumkum Bhagya” to you?

1. Very important []
2. Important []
3. Neutral []
4. Unimportant []
5. Very unimportant []

2. Why do you watch “Kumkum Bhagya” ? (the specific need you wish to gratify)

1. Acquire information – knowledge []
2. Affective – emotion, pleasure, feelings []
3. Enhance credibility or status []
4. Interact with friends []
5. Escape and diversion []
6. Any other reason.....

3. Are you attracted to the characters in “Kumkum Bhagya” ?

1. Yes []
2. No []

3. Not sure

4. Do you find anything common with the dressing, mannerisms and behaviour of the characters with the Ghanaian culture?

- 1. Yes []
- 2. No []
- 3. Not sure []

5. Do you prefer “Kumkum Bhagya” to other soap operas shown on Ghanaian television?

- 1. Yes []
- 2. No []

6. Why do you prefer “Kumkum Bhagya” to the others? (Choose one answer)

- 1. Translation in the local dialect []
- 2. The post - discussions in the local dialect []
- 3. Good picture quality []
- 4. Interesting storyline []
- 5. Fashion of the characters in the telenovelas []
- 7. Others.....

7. Do you also watch the discussions after an episode?

- 1. Yes []
- 2. No []

8. If your answer is yes,[otherwise skip to question 9] what is your reason for watching it?

- 1. To listen to views from the panelists []
- 2. To help understand the story better because of the discussions in Twi []
- 3. To listen to advice from other viewers []
- 4. To join in the discussion by calling –in []
- 5. Others.....

9. Will you recommend *Adom TV*'s “Kumkum Bhagya” to a friend or relative?

- 1. Yes [] [answer question 10]
- 2. No [] [Go to question 11]
- 3. Not sure []

10. If yes please give a reason for your recommendation.

.....

11. Are you aware of any other telenovela (s) currently being shown on Ghanaian television which is also translated into the Twi language?

1. Yes []
2. No []

12. If yes, do you watch any of them?

1. Yes []
2. No [] [Go to question 13]

13. Which one(s) are you currently watching?

.....

14. Would you like more telenovelas with local translations like “Kumkum Bhagya” on Ghanaian Television?

1. Yes []
2. No []
3. Not sure []

Demographic Information

1. Gender

1. Male []
2. Female []

2. Marital status

1. Married []
2. Single []
3. Separated []
4. Widowed []
5. Others specify [].....

3. Age

1. Below 18 []
1. 19-25 []
2. 26-32 []
3. 33-39 []
5. 40 and above []

4. Level of education

1. No formal education []
2. Basic education []
3. JHS Graduate []
4. SHS Graduate []
5. Tertiary Graduate []

