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GLOCALIZATION OF MEDIA CONTENT: A CASE OF “KUMKUM BAHGYA”

BY

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DECLARATION

I, Eugene Dsane-Laryea, do hereby declare that while acknowledging information from other sources, I would like to state with academic honesty that, this is my original work, as such, it 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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DEDICATION

I dedicate this work to the Almighty God and our Lord Jesus Christ whose divine guidance has made it possible for me to successfully complete this programme.

I also dedicate this dissertation to my mother, Albertina Cole my aunty, Longhope Dsane-Laryea and to my friends Thomas Thompson, Emmanuel Attah, Vydah Kyeredede and Nana Kwame Debrah.

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LIST OF ABBREVIATIONS

CTO	Commonwealth Telecommunication Organization
CNN	Cable News Network
DBSF	Digital Broadcasting Switchover Forum
GTV	Ghana Television
MTV	Music Television
NMC	National Media Commission
NWICO	New World Information and Communication Order
TV	Television
UTV	United Television

ABSTRACT

The growth of new media and the attendant advantages of the liberalization of airwaves across the globe, including Ghana has led to the easy exportation of culturally oriented content from one part of the world to the other. Telenovelas is one of such successful global media texts exported the world over, with growing export to African countries. In recent trend is Ghanaian television stations indigenizing some of these telenovelas, by having local language translations of these foreign telenovelas. This study therefore, sought to observe the glocalization of media content using Kumkum Bhagya as a case. The research adopted a qualitative approach and interviewed 10 viewers of Kumkum Bhagya, using face-to-face interview technique.

The findings wasshow that, viewers seek to gratify personal needs by watching localized foreign telenovela. Chiefly among these needs were; relaxation, release of stress, and entertainment. The study also found that, patience, valuing one's life, humility, carefulness, privacy, tolerance, forgiveness, caring, positivity, and smartness were values audiences of Kumkum Bhagya have picked from watching the telenovela. From the study, many are those who are willing to watch foreign telenovelas with local language translations. The study concluded that, although indigenization of these foreign telenovelas may serve as avenues for transmission of culture and also cause behavioral change, it may also pose consequences to Ghanaian filmmakers and producers, while challenging them to be novel in adapting to this global phenomenon.

CHAPTER ONE

INTRODUCTION

1.1 BACKGROUND TO THE STUDY

The mass media in developing countries have been described as Trojan horses for the transmission of western values and for the perpetuation of cultural ideologies, Acholonu (2011). Foreign programmes that have little or no redeeming values as far as our culture is concerned consistently dominate our television screens. Opubor (1986, p. 148) observes the situation and explains that:

“some of our broadcasting stations, many of our newspapers and magazines, all of our cinema houses feature the cultures of Europe, North America, Latin America and Asia more prominently and more consistently.”

The mass media has been identified as being critical to the creation, transmission and reception of the values and meanings of a community and its people. It is therefore unsurprising that historically, the unevenness of media flows between nations has raised questions about its consequence on the culture and the identity of people in the affected countries. These concerns are even more pronounced when it comes to the flow of television programmes. According to Li (2013), the uneven flow of television programmes threatens the *“broadcasting sovereignty of the nation-state, and the ability of developing countries to maintain their own cultures in the face of the ubiquitous Western media content,”* (pg. 1). Efforts for the establishment of a New World Information and Communication Order (NWICO) had been based on the recognition of such concerns by developing countries.

International communication scholars Varis (1974, 1984) and Nordenstreng (1974) conducted studies which analysed the amounts, nature and trends of the international flow of television

programmes and came out with two clear trends. First; they found a one-way traffic from the big exporting countries in the West to the rest of the world. In Africa particularly, it was estimated that over 55% of annual TV broadcast hours were filled with imported programmes. Secondly, entertainment programmes were found to have dominated the flow. However, further studies conducted by (Sinclair, Jacka & Cunningham, 1996; Fox & Waisbord, 2002) challenge the earlier image of a western domination of the global television market. Such studies found that local, national and regional oriented television programmes were becoming more prominent in television programme content among developing nations.

This shift from the dominance of western programmes was particularly observed during prime time hour (Fox & Waisbord, 2002). Programmes ranging from News, Sports, Movies, Educative shows, Soap operas among others were those that were found in such televised contents. Due the liberalization and deregulation of the media landscape in Ghana, the television industry has experienced several changes and expansion in recent years. Since 1997 when the first private TV stations went on air (Ansu Kyeremeh & Karikari, 1998), there have been several privately owned TV channels, which together with the state broadcaster are constantly competing to gain an advantage on market share of audience. 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).

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. Soaps and telenovela's have attracted massive viewership in more than 128 countries in North America, Europe, Middle East, Asia and even Africa (Sinclair, 1999). The same story can be said about Ghana. Ghana has been importing and airing Indian, Chinese and Latin American telenovelas since the early 2000's.

Ghanaians have neither a sociocultural affinity nor linguistic similarity to these soap producing countries but yet feel attached to them in a way that people even have names or nicknames representing the characters in these telenovela's. 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, Adom TV, GH One TV and Metro TV). Some of these television stations have developed on-air call-in programmes and competitions structured around the soap opera narrative; billboards 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. 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 and how it has been fine-tuned to suit the cultural environment of the Ghana. Thus, it investigates audience patronage of localized soap operas (commonly called ‘Twinovelas’) in Ghana, using the “Kumkum Bhagya” soap opera, the first in the category (Twinovela) as a case study.

1.1.1 Kumkum Bhagya Soap opera: The Case Study

Soap operas have captured global markets and audiences. Its popularity is associated to its economic appeal, increased production, and corporate strategy targeting worldwide exports (Biltreyst and Meers, 2000). The importation of soap operas from Mexico, Brazil and India has come to influence the programming structure on Ghanaian television through soap operas (Mensah-Bonsu 2011). Today, numerous soap operas are broadcast weekly on local Ghanaian televisions and one of such soap operas is “Kumkum Bhagya”. The soap opera was 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 centers on the romance that blossom between characters of different backgrounds. 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.

1.2 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. The globalization of television audience and content, in general, and the flow of foreign television programmes, in particular, has engaged the attention of scholars for a long time. This has led to a number of studies (Nordenstreng & Varis 1974; Schiller, 1978; Ogan, 2006; Nuviadenu, 2005; Omoera, 2010).

However, there is limited research and academic writing on foreign TV content and how it shapes the culture and identity of Ghanaians in the wake of globalization and localization of television content. This lack of empirical certainty is important, because, on the backdrop of the controversial role of television programme content in shaping the culture and identity of its recipients and the divergent findings of earlier flow studies in other parts of the world, it is uncertain what the current state of television programme content in Ghana is in terms of the flow of foreign television programmes. The increasing privatization of TV networks has led to an emphasis on commercialization and profit making (Thussu, 2007). For such TV networks, national interest and cultural identity considerations scarcely matter as audiences are seen as consumers who must be served with content that will increase the audience share of the television station and in return broaden their revenue streams for profit making.

“Kumkum Bhagya”, an Indian television soap opera which broadcasts on Zee TV (a television channel in India), employed for this 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. Observation of the Ghanaian media landscape depicts that, the ‘success’ of Kumkum Bhagya has led to the proliferation TV stations translating original languages of soap operas into Twi. United Television (UTV), a local television station introduced a similar soap opera, “Simply Maria,” and translated the language originally used by the producers into the Twi, in June, 2016. Adom TV introduced another Indian soap opera “Veera”, which has also been translated into Twi. Schiller (1978) and Benitez (2003) postulate that, it is the right of every individual nation to preserve its national sovereignty, traditions and culture. For this reason, many countries have sought ways to mitigate the adverse effects of the free flow of information on their communication systems.

In a bid to prevent the flooding of local media systems with foreign cultural products, some countries have adopted national communication policies that prescribe specific quotas in television programme content. In Ghana, the National Media Commission (NMC) has the mandate to control the proliferation of foreign content on local TV. It is stated in the NMC’s Media Policy that the media has the core mandate of serving the wellbeing of all Ghanaians and regards all media and media services as public trust. Thus, local content on GBC’s regular TV channels shall comprise 60% of total airtime. At least 50% of local programmes shall be aired during prime time. Commercial broadcasting on the other hand or all free-to-air commercial TV stations shall respectfully devote a minimum of 30% of their airtime to local content, including music. Such music shall also be local. At least 50% of the minimum allocation for local programmes shall be aired during primetime (National Media Commission of Ghana, 1996: 42-44). As stated at the Commonwealth Telecommunication Organization

(CTO) Digital Broadcasting Switchover Forum (DBSF) *“the main challenge facing African countries is creation and development of quality and attractive local content which reflect Africa’s economic, socio-political and cultural aspirations”* (Mukangara, 2014). Thus, this study seeks 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. Also as branding of television content (content packaging) and television channel promotion and identification is defining the industrial practice of this multichannel era, this study seeks to enhance the push of culturally generated content as against the influx of foreign content on our screens.

1.3 RESEARCH OBJECTIVES

1.2.1 General Objective

The main objective of the study is to examine glocalization of foreign telenovela in the Ghanaian media landscape using “Kumkum Bhagya” as a case.

1.2.2 Specific Objectives

Explicitly, the study aims:

- a) To ascertain the needs viewers sought to gratify by watching the linguistically translated version of Kumkum Bhagya.
- b) To examine the role of the influx of foreign content in the Ghanaian television space in daily life and cultural values of the audiences.
- c) To determine the willingness of Ghanaians in accepting in accepting soap operas with Twi translations.
- d) To ascertain the role of Twi translations of soap opera in attracting viewers.

1.4 RESEARCH QUESTION

The study seeks to answer the following questions:

- a) What are the needs viewers sought to gratify by watching the linguistically translated version of Kumkum Bhagya?
- b) To examine the role of the influx of foreign content in the Ghanaian television space in daily life and cultural values of audiences.
- c) How well will viewers receive other foreign soap operas translated into Twi?
- d) How does the Twi translation of soap opera as well as the studio discussions attract viewer patronage and sponsorship?

1.5 SIGNIFICANCE OF THE STUDY

With 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 viewer's patronage of linguistically localized soap operas in Ghana, using Kumkum Bhagya as a case study. The study will 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. Findings from this study will contribute to the knowledge about the current state of TV programmes in Ghana, in an era of media liberalization and increased competitiveness. 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. Additionally, this study will serve as resource material

for researchers who will like to delve into the area of globalization and localization of television content and its effects on developing countries like Ghana.

1.6 SCOPE OF THE STUDY

The study was limited to studying the Telenovela Kumkum Bhagya shown on Adom TV, Ghana as the physical setting. It is also limited to examining the globalization and localization of content in relation to television programmes.

1.7 ORGANISATION OF STUDY

The study is presented in five chapters. Chapter one describes the motivation for choosing the topic in the introduction, the background to the study, problem statement, research objectives, research questions, significance of the study, delimitation (scope of the study) and operational definitions.

Chapter two contains the literature review and theoretical frameworks which set the foundation for this study.

Chapter three focuses on the methodology, the research design and method used for collecting and analyzing the data in the form of interview.

Chapter Four presents discussion of the findings, while, Chapter Five presents the summary, conclusions and recommendations of the study.

CHAPTER SUMMARY

This chapter has given an introduction and background of the study by placing the work within the context of examining the globalization and localization of television content. This chapter also presented the research problem, objectives and questions to be addressed. The scope and significance of the study as well as operational definitions of key terms are also highlighted here.

CHAPTER TWO

LITERATURE REVIEW

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

The objective of this study is to ascertain the audience perception of linguistically localized telenovelas in Ghana, using “Kumkum Bhagya” as a case. It also reviews the relevant related literature on audience patronage of soap operas in order to draw out the concepts and methods that are pertinent to the current study. Is it possible to preserve the local cultural values in a new environment (digital platforms) where consumers decide when, what and how they watch television programmes? Has digitization of television broadcast across the world shifted the preference of consumers towards foreign programs rather than the local ones and how do we preserve our local cultural values in this new environment?

2.2.1 Studies on soap operas in Ghana

Donkor (2013) undertook an audience analysis of television series in relation to Ghana. Her study was particularly interested in teenagers and how they attached meanings to popular television series 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 series 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 series, what lessons they acquired and whether they equated situations in the series with their lived realities. Since Donkor (2013) was interested in

examining the effects of television series 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 series. 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 series 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 series 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 result suggested that telenovelas were a great time to relax, de-stress and escapes from the pressures of everyday life.

2.2.2 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 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 them.

2.2.3 Studies on soap operas from the International scene

Morales and Simelio (2016) 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 viewer's 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 relationship 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, inter-textual 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 inter-textual 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 localization of the programme were situated in the more apparent linguistic and inter-textual codes, while the similarities tended to be located in the more latent cultural codes.

Globalization has a wide scope with dimensions of economics, politics, culture, and communication including the media in developing nations like Ghana. Hence, foreign culture in local traditional setting has been resisted, though some compromises have been made. The quest to maintain national identity through media policies coupled with the selection of specific foreign programs, in the face of globalization, yield complex interactions. (Nuviadenu, 2005). The process of globalization transcends many boundaries, of which the area of communication cannot be omitted. Much of the globalization issues are related to the economic and political transfer of ideas and systems from developed to the developing nations. According to Tehranian (1999), without global communication, there could not be a global marketplace. Thus, communication, including the media, is crucial to the process of globalization in every aspect of its interaction with diverse societies of the world.

2.3 GLOBALIZATION AND LOCALIZATION IN COMMUNICATION

Globalization refers to the dynamic processes that are developed to break down interactions between individuals, societies, organizations and cultures across the globe. It is a social process, which compresses space and time while minimizing distance with technology. The media, on the other hand, refers to the different modes of communication between parties like the internet, television or radio among many others. It is a vital component while communicating, as it shapes the minds of users. Globalization has been at the forefront in changing the media, as it brings about communication technology. Globalization is relevant to all businesses as it allows them to communicate and operate better while increasing their clientele base. It facilitates operations and a prerequisite for technological advancements. Organizations easily created, while individuals are connected to those around the world. In simple terms, technology and science make institutions globalized and reflects convergence theory while promoting identity and culture.

The current forces of globalization are producing unprecedented levels of human interdependence in the world community. Although television is not the only purveyor of global culture, it has economic and cultural significance in the rise of transnational media. The importance of television to the Ghanaian society ranges from its role of development to that of reflecting the global and local phenomena. Meanwhile, in the area of communication, difficulty exists in providing a comprehensive definition of the phenomenon of globalization. The complexity of this concept has led to debate and research aimed at determining and explaining what it entails. There is a close relationship between globalization and localization which may be explained as the reaction by local society to globalization.

According to Featherstone, Lash & Robertson (1995), globalization in the broadest sense increasingly involves the creation and incorporation of local processes, which largely shape the compression of the whole world. Although the concept of globalization remains important, it might be preferable to replace it for certain purposes with the concept of *glocalization*, due to the advantage of making the concern with space as important as the focus upon temporal issues. By such a definition, the response by local communities to globalization is vital in explaining the complex interactions. Traditional ways of a society cannot be ignored in the face of globalization. The interplay of the global and the local is necessary to find an appropriate meaning of these concepts. In the world today, traditional societies have either resisted or embraced globalization. Thus, in the area of broadcasting, there are many debates on policies, concerning resisting television content, based on culture of the source of the program and that of the recipient.

It has been argued that it is important to become aware of the process of globalization and seek to develop theories which are sensitive to the different power potentials of the different players participating in the various global struggles. Thus, the range and multiplicity of responses to modernity means that, it may be preferable to refer to global modernities (Featherstone, Lash & Robertson, 1995). The globalization of media consumption and the need for glocalization reflects the cultural similarities and differences people across the world share. Global media is often portrayed in a local context – glocalization – which gives people a better sense of identity as well as a familiar lens through which to view a global media. Glocalization suggests that people need a local context to understand or appreciate global media, indicating that people are in actuality quite different from each other.

2.4 THE IMPORTANCE OF CULTURE IN GLOBALIZATION AND GLOCALIZATION

Culture – perpetuated and transmitted in many ways by media – defines almost every aspect of who we are. As anthropologist Clifford Geertz writes, “Man is, in physical terms, an incomplete, unfinished animal” (Geertz 46). People cannot exist without culture: “Men unmodified by the customs of particular places do not in fact exist, have never existed, and most important, could not in the very nature of the case exist” (Geertz 35). It is our cultures, then, not we, who are so different from each other. It is these cultural barriers that separate us; culture, though, is not something that can be separated from “us”. It is a part of us; it defines us; ultimately, it finishes us: “Culture, rather than being added on, so to speak, to a finished or virtually finished animal, was ingredient, and centrally ingredient, in the production of that animal itself”. The globalization of media consumption and the need for glocalization reflects the cultural similarities and differences people across the world share.

2.4.1 The Relevance of Globalization

Globalization positively influences the media and impacts people and their organizations as a whole (Rantanen, 2010). The most visible relevance of globalization is the current communication that is available among different businesses across the world. The use of different media technologies like TVs, magazines, newspapers and the internet has helped the majority to spread data and information and has assisted individuals to live together, though separated by space and time. However, such an impact does not only provide various advantages to businesses, but also few disadvantages, which are always mitigated. According to Sparks (2007), advancements in the technological realm have shattered many media business boundaries around the globe while coming up with tremendous changes in almost all sectors of life. The idea of a global village was propagated in the year 1960, and since then there have

been several changes in the media due to the dynamic nature of technology. The world has become small because of the current changes and advancements that have been witnessed in the fields of technology and science. The idea of businesses operating under close proximities is a reality, and this has enhanced the processes of sharing information among individuals in organizations. Those in the media business can easily share their sorrows and joy while benefiting from each other's discoveries and inventions. Sundaram (2005) confirms that the media has a role in creating a global experience, and this vital mandate is achieved by informing people and their organizations about the events they can easily share. Communication, on the other hand, has provided individuals with an opportunity of contacting others, without necessarily having to travel, and in real time. A casual experience clearly reflects that there are competitions everywhere, and the media fraternity is leading in this aspect.

Most organizations in this industry access their information by using different technologies and while most traditional ways of communication are being used, technology has brought about the use of phones, which allow communication in real time (Chakravarty & Sarikakis, 2006). Further, the use of globalizing shows, which make use of different media components, has also influenced the way people operate and has shaped how they think about their identities, culture and the world (Flew & Waisbord, 2015). Through media revolution, the world has become a global village, and most businesses from this industry are working toward changing their operations to take advantage of the technologies. It is vital to note that, media business operations have been enhanced through globalization, as there have been different technological changes, which are used by people when sharing information (Harvard, 1999). Cable TV companies, for example, have become common around the world, and currently gaining popularity when compared to other forms of communication. The current cutting-edge forms of technology have given media companies the opportunity to change from their previous

phases of stagnation and ignorance to an era of logic and revolution (Hafez, 2007). People live in a constantly changing world; all their new experiences that are provided by the media are occasioned by globalization, which is shrinking the way information is shared. In addition, through the operations in the media fraternity, society can easily open up their businesses and minds away from their places of stay, while becoming aware of other things that are current going on across the globe. Through these forms of technological advancements, businesses can inform their customers of the services and products they offer while increasing their profits and revenues (Kraidy, 2002). The provisions of globalization in companies that are in the media industry are not only restricted with advertisements, but are also active in other different fields of communication, and this has led to better economies.

2.4.2 Issues of Media Globalization

There are different issues that globalization raises for companies in the media industry, and these are provided to ensure smooth operations while making deliveries to the final customer. Organizations operate in their different niches, while determined to increase their profits and clientele base, and in the media fraternity, such operations are done with considerations on the consumption of information its distribution and production. Globalization desires such businesses to understand that it is usually driven by market factors in the international realm and often fueled by international organizations like the International Monetary Fund and the World Trade Organization (Ampuja, 2011). Businesses are required to operate under strong ethical standards, which are set by international organizations (Jan, 2009). Since globalization allows the transfer and sharing of information through media, businesses are informed to offer information that is true, and from sources that are relevant, while following the laid down ethical standards for purposes of ensuring best practices in their operations. Media businesses

are regarded as vehicles of development, and they are informed to make use of philosophies and technologies that are effective and efficient.

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.

2.5.1 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 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 selects 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 intent 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.

2.5.2 Hybridity in Cultural Globalization

Hybridity has become a master trope across many spheres of cultural research, theory, and criticism and one of the most widely used and criticized concepts in postcolonial theory. The divisions among scholars on Globalization and hybridity seem to be flamboyant and open to the public, most scholars disagree on the meaning of the concepts and what constitute those paradigms. To some, globalization has made the world more interconnected, that the world is seen as small village where the flow good and people have accelerated to new levels, and the directions of movement have multiplied and abandoned what was known to be the norms. In this time people are free to move from place to place with less restriction than before, goods are transported easily from one region of the world to the other, and in this context globalization is seen as yielding the pleasures of cultural hybridity for the swarming multitudes. Moreover,

globalization explains new forms of social and cultural organization with ambition to transcend the boundaries of the nation-state, and it's seek to provide new views for understanding cultural flows that can no longer be explained by a homogenous Eurocentric narrative of development and social change. In addition, globalization is viewed as an old phenomenon in the 20th and 21st century. As argued that globalization has been evident throughout history, some evidence may be more apparent than others. However, the prevalence of a global political, economic, and social infrastructure on an international level has been established before the 20th century.

There is a clear indication that the world population migration is increasing every day, a common observation on how these movements of people and increased number of immigration and migrants in the West and else-where, is display mixed cultural patterns. As an example cited by Pieterse on separation between and, next, a mix of a home culture and language (matching the culture of origin) and an outdoor culture (matching the culture of residence), as in the combination “for instance, Muslim in the day time, disco in the evening” (Pieterse, 56). This demonstrate what Pieterse called “the global *mélange*” due to global hybridity (The outcomes of globalization), the world is shirking. The hybridization and *mélange* of culture is an outcome of the global capitalist economy (multinational corporations play a major part in promoting their ideologies). Latin based singers such as Ricky Martin and Shakira are now crossing over to English speaking markets and are mixing English and Latin lyrics. The future will bring the world together culturally through the interdependence amongst the political economic and cultural spheres. In Thailand and in Malaysia temples stand in close proximity alongside mosques. “Mexican schoolgirls dressed in Greek togas dancing in the style of Isadora Dunchan” reflects transnational bourgeois class affinities, mirroring themselves in classical European culture. Furthermore, the *mélange* (mix) of religions is also evident in many countries. A Japanese girl wearing her traditional outfit and carrying a Louis Vuitton purse can

be seen walking down the street. Some economists recognize globalization as being in the best interest of all states, while others believe that increasingly liberated trade and global economic interaction is detrimental in various ways.

However, scholars who see globalization as a form of cultural imperialism over the wretched of the earth argue that globalization appeals to advocates of hybridity as diverse because it seems to harmonize the universal and the particular and, in the process; it seems to open up to a multiplicity of cultural relationships unheard of in the age of empire (Gikandi 2000:629). As it's argued by Peter Marcuse and David Wilson that globalization is the major force to which national and local cultural agents conform. Marcuse in addition adds that leaders in the United States promote a regime culture that reinforces the power of the regime at both national and global scales.

His analysis of the manner in which the International Freedom Center at the World Trade Center was handled illustrates the underlying economic interests of this regime culture and the detrimental effects this has on the humanist sense of culture, an effect induced by globalization and which Marcuse labels "instrumentalized" (K. Archer et al.:10), to the effect that 'globalization is a declaration of war on all other cultures' (K. Archer et al.) Hybridity is another topic of discussion that seems to divide scholars on its meaning and its impact on culture). Papastergiadis, presents the inconsistency of the notion of hybridity. The concept bears uncomfortable suggestions of and references to notions of racial purity, and its source seems to be attached from nineteenth century ideologies euro centrist. Contemporary postmodern and post-colonial studies on hybridity regard this concept as an indicator that current practices of identity need to be conceptualized in a manner that refutes essentialist portrayals of the ways in which individuals, groups, and collectivities locate themselves. Sajed states that "hybridity can be defined as the process that involves a mixture or a combination of two different

elements, which results in a third element that claims a difference from either of the two terms”. He went further with the example Singlish a language spoken in Singapore, which is comprised of English modulated by particular accents, words, and expressions coming from various dialects of Malay and from Chinese. While Singlish is a mixture of different languages, it is quite different from either the English language or from the particular Chinese and Malay dialects. In these respects, it is an illustration of hybridity.

Moreover, there are other meaning associated with hybridity. For instance, in cultural studies, hybridity denotes a wide register of multiple identity, cross-over, pick-‘n’-mix, boundary-crossing experiences and styles, matching a world of growing migration and diaspora lives, intensive intercultural communication, everyday multiculturalism and erosion of boundaries (Pieterse, 2001:221) For some cultural theorists, hybridity represents a constant process of translation and interpenetration between cultures and identities (Anthias, 2001: 625). For others, it represents more than that; it signifies the inherently trans-gressive potential of the colonial subject in the face of the expression of Colonial power. For Bhabha (1998) hybridity takes place in conditions of inequality, during the attempted imposition of culturally hegemonic practices (quoted by Grabham 2006). Moreover, Hybridity happens at the point at which colonial authority fails to fix the colonial subject in its gaze. It denotes the equivocal space that the colonial subject occupies; a space neither of assimilation nor of collaboration. Furthermore, it is argue by Bhabha (1994) that hybridity “unsettles the mimetic or narcissistic demands of colonial power but re-implicates its identifications in strategies of subversion that turn the gaze of the discriminated back upon the eye of power” (p. 112 as cited in Grabham 2006:18). Hybridity is associated with the effects of multiple cultural attachments on identity or the process of cultural mixture. Both the effects and processes of mixture can also lead to a critical form of consciousness. According to Papastergiadis, there are three levels of hybridity which

are interrelated. At the first level, hybridity refers to the visible manifestation of difference within identity as a consequence of the incorporation of foreign elements. (Papastergiadis 2005:40). Second level, hybridity is refers to the process by which cultural differences are either naturalized or neutralized within the body of the host culture. It is argued by Pieterse, that the degree to which this process of cultural mixture or hybridization has been consciously utilized has varied over time (Papastergiadis 2005:40). And finally the third level of hybridity according to postcolonial theorists which has been used as a perspective for representing the new critical and cultural practices that have emerged in diasporic life.

For instance, Ien Ang has explained how the mixed origins and multiple attachments of a hybrid identity also produce a critical form of consciousness (2001: 194). In some instant hybridity served as a counterpoint to the idealist categories that confined creativity to either closed forms of tradition or universal forms of abstraction. Papastergiadis' argues "unlike essentialist theories that claim that cultural identity is rooted in a particular landscape and locked into atavistic values, the concept of hybridity was used to shift attention towards the acknowledgement of the process of mixture and the effects of mobility on contemporary culture," Papastergiadis (2005:41) In contrast, other scholars seem to be critical of Hybridity as a neocolonial dialogue complicit with transnational capitalism, covered in an attire of cultural theory but heavily influenced by Western norms and formats, and newly created local cultural products are rather representing Western culture, instead of unique local culture. There was also a growing backlash against the concept of hybridity by social and cultural theorists which coincided with resurgence in neo-nationalistic ideologies and the fragmentation of the nascent forms of multiculturalism in Western states. Dirlik's critical observation is that hybridity is "in actuality quite an elusive concept that does not illuminate but rather renders invisible the situations to which it is applied not by concealing them, but by blurring

distinctions among widely different situations”. He goes on to elaborate, “If hybridity is indeed pervasive, it is in and of itself meaningless if everything is hybrid, then there is no need for a special category of hybrid”(Leander 2005:13). After fastening the slippery idea of hybridity, Kraidy moves on to apply the concept to media globalization. He argues that hybridity is the key to understanding the proliferation of media globalization in the age of free trade. First he defines media globalization as corporate trans-culturalism where a media company, even American, thrives on freedom of cultural production and consumption that, in turn, thrives on cultural hybridization. The business strategies of “format adaptation” and localization by global media companies such as MTV, CNN, News Corp, and BBC bring together the cultural and political economic aspects of hybridity that is dominated by western values.

Moreover, scholars argue that one of the consequences of cultural globalization is the construction of hybrid identities. For instance, Kraidy demonstrates the phenomenon of cultural hybridization in the case of Christian Maronite Lebanese youth constituting Arab and Western cultural identities. With the proliferation of global media companies in Lebanon, the youth in the country were exposed to hybrid media texts that are a product of the localization of Western media products and format adaptation of local television series with dominant hybrid components reflecting Western lifestyle and consumption albeit with traditional sensibilities. The hybrid media texts such as the first locally produced television series on Lebanon TV, *The Storm Blows Twice*, simultaneously work with traditional Arab values and Western modernity but western values are seen to be governing even at local level. In the same contest, Kumar seem to explore the implications of transnational television networks in Indian. While discussing the spread of a consumerist culture, “nationalism” and “electronic capitalism,” on and through Indian television, Kumar uses the “hybridization” argument to dispel notions of what he terms an “artificial” choice between “tradition” and “modernity”

which he attributes to the legacies of “western colonialism” and “postcolonial nationalism” (p.118). as she argues “the colonial distinctions of print-capitalism such as the colonized and the colonizer, inside and outside, us and them have been blurred by the rapid growth of electronic capitalism, and a new generation of media elites have mobilized television to articulate hybrid imaginations of identity and difference to idealized notions of Indian nationalism “(p.2).

Likewise, In Korean cinema, the hybridization process has been active since the late 1990s when *Shiri* the first Korean blockbuster movie funded by Samsung was made into a box-office hit. From that period, many Korean production companies and directors have one after another tried to produce and even copy Hollywood style action movies. As one film critic points out (Choi 2005), “the Korean cinema headed for Hollywood style blockbusters as if the globalization of domestic films lies in the copy of Hollywood.” Heather Tyrrell (1999) points out, theorization around cinema and globalization has largely been structured in terms of a basic opposition between Western commercial and culturally imperialist cinema, and the Third World’s non-commercial, indigenous, and politicized national cinema concerns the lives and struggle of people in the nation, while entertainment predominates in Hollywood’s commercial themes, including action, horror, Western and comedy. Korean cinemas in style present us with typical example of globalization and culture hybridity, because it successfully made a mixture of two different cultures between Korean history and Hollywood techniques and skills. In short, one can claim that hybridity does not necessarily imply conciliatory and harmonious forms of cultural transformation; it can also sharp the critique of the disruptive and exclusionary structures of global culture. Critics who expect indigenous artists to confine their cultural imagination to the territorial boundaries and ancestral techniques of their homelands will be forever disappointed and disapproving of hybridity. From this perspective, Tomlinson (1999)

argues that “hybridity is not just a metaphor for cultural negotiation; it is also a tool for examining the inequalities and exclusion that are established in the guise of cultural purity. It is more useful to track the way the power of hegemonic forces is felt within hybridity which is none the less experienced as having its own independent cultural power” (Tomlinson, 1999: 146-7). If culture represents the meanings, ways of action, and ways to evaluate the value of actions in a society and if cultural hybridity entails a change in those meanings and actions, then attention ought to be paid to hybridity’s ability or inability to empower social groups to have influence over the course of their lives. (p. 151).

While we have both arguments on what Globalization means and what it constitute, and we have enough information on hybridity in global world, one need to analyze and ask questions on where and under what conditions cultural hybridity, translation, inflection, deflection, and so on, is inherently destabilizing and disruptive of the cultural powers of the nation state and neo-liberal capitalism? Do they (globalization and hybridity) represent the experiences of the “post-national” postgraduate middle to upper middle class experience (Toor, 2000), or do they reflect the conditions of the vast majority of global migrants who are both desperately poor and dangerously vulnerable (Hondagneu-Setolo, 2001; Parrenas, 2001)? Bhabha presumes that the trans-nationals and the migrants produce “contra modernity”. In answering these questions one should take seriously the concept of cultural hybridization and its associated cultural politics of globalization. As Ahmed argues that this condition has been enabled precisely because of its complicity with the transnational capitalist class which privileges the position of elite migrants, similar to Bhabha’s arguments and extended to Pieterse’s hybridization model. Appadurai’s view of globalization is a disjunctive flows which is open to the criticism that on the whole it tends to ignore ongoing and in many cases worsening gender, race, and class exploitations which are generated by neo-liberal capitalism (Bond, 2006). Hybridity in this

framework is therefore grounded in the neo-liberal ideology driving the current stage of globalization, with its relentless push towards opening new markets dismantling state barriers to market expansion, and widespread consumerism.

Another theory this study is based on is Cultural Imperialism Theory propounded by Herbert Schiller in 1973. The theory postulates that:

1. Western nation dominates the media around the world which in turn has a powerful effect on the Third World cultures by imposing on them western values and thereby destroying their native cultures.
2. Humans react to what they see on television because there is nothing else to compare it to besides their own lives, usually portrayed as less than what it should be.

Theory is value-neutral and objective. It does not matter what beliefs the people of the Third World may already hold, the television programmes from the Western World will communicate the same message and affect them in the same way (Anaeto, Onabajo & Osifeso, 2008). This theory is relevant to this study because it explains why and how Africans consume mass media messages from the Western nations. Another theory that finds expression in this study is the Dependency theory of Ball Roacheach and De Fleur, postulated in 1976. The theory stipulates that people depend on the media to achieve certain goals. Further more people do not depend on all media equally.

Two factors influence the degree of media dependence.

- (a) People become more dependent on the media that meet a number of their needs than the media that provides just a few.
- (b) The more a person is dependent on the media, the more that media will be important to the person. Since the media is important to the person; it will have influence over the person. This

explains the penchant most people have for anything foreign, be it information, fashion, entertainment and so on.

Upon many years of colonization of Africa by developed nations, there has been a widening gap in their level of development. While the industrial world grows vibrantly in economic, social and political prosperity and stability, Africa has been left to wallow in abject poverty and economic retrogression. Many years after their independence, Africa says Agba (1998, p.18) “has continued to suffer a subtle form of colonialism and economic exploitation by their former colonial masters”. In several ways and through several programmes, the media have continued to introduce distorted perception of values, presenting everything foreign as wise, admirable and civilized and everything local as primitive. Technology is not developed indigenously. Imports from developed nations have created malignant taste for foreign goods. The youths and even some adults construct fashion to mean bastardization of our culture, imitating dressing pattern in their daily lives. Africans no longer control the factors that dominate their cultural identity. The media now determines what people value as their culture. The distorted media products beamed to Africa have succeeded in undermining our accepted moral values. African culture is under the battering influence of western imperialism.

CHAPTER 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 non theoretical 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.

Globalization is definitely bringing the world together in order to create "one global world" but however one must understand its limitations and make the best use for the betterment of the nation and oneself by adopting the best of every nation's culture. Media has always played a very important role in our society and for a long time it remained one of the methods of controlling people and their recreational time. (The Role of Media in the Society) The media hence provides different types of information in different ways in the form of newspaper, internet, television, magazine, radio etc. In fact it's a very essential and simplified way to inform or simply to entertain the audience. As the process of globalization becomes more prominent the role of media and advertisement and consumerism also increases considerably. Therefore globalization is not just integrating trade, investment and financial markets but also integrating the consumer markets. At the same time the consumer receives an overflow of information through commercial advertising. However with the years progressing the methods and techniques of advertising have become sophisticated creating a better and much aware world and hence turning luxuries into necessities, Shah (2006). Just by sitting at home one can get the entire news of the world by any medium like radio, TV or internet, this is possible only because of globalization. Globalization in media has also made us aware about the economic and political conditions of a particular country but also provides us with entertainment of all sorts. Globalization in the media has definitely got some negative aspects to it but however the

advantages are way more and therefore there is a remarkable progress in development in all economic, social, political, cultural and traditional aspects.

CHAPTER THREE

METHODOLOGY

3.1 INTRODUCTION

This chapter discusses the method in undertaking this study. It includes the research design, the study population, sample size and sampling techniques, data collection procedure and instrument, and data handling and analysis.

3.2 RESEARCH DESIGN

One important aspect of any research is the design; it is the logical sequence that connects the empirical data to the initial questions of the study and eventually to its conclusions (Sarantakos, 2005). 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). Quantitative research involves numerical representation and manipulation of observations for the purpose of describing and explaining the phenomenon that those observations reflect. Qualitative research on the other hand entails non-numerical examination and interpretations of observations for the purpose of discovering underlying meanings and patterns of relationships (Babbie, 2007).

The Mixed method research is a methodology for conducting research that involves collecting, analyzing and integrating quantitative (e.g., experiments, surveys) and qualitative (e.g., focus groups, interviews) research. This is often used when the integration provides a better understanding of the research problem than either of each alone. The principal method used in this research is qualitative method which focuses heavily on the depth of issues. to gather data and not on numbers. The study is designed qualitatively where the focus is on in-depth interviews will be done with viewers of Kumkum Bhagya. Porter (1996) demonstrated that,

there is no commonly accepted definition of the term ‘qualitative’. Indeed in some qualitative researchers resist defining the term at all for fear of limiting the technique. According to Boateng (2018), qualitative research tends to explore the meanings, attitudes, values and beliefs people associate with a phenomenon in order to establish a better understanding, rather than to test to either support or disprove a relationship. The justification for choosing the qualitative research design for this study is because; it becomes possible to understand attitudes. Consumer patterns often change and when that happens suddenly, businesses can be left wondering what happened to them. Because qualitative research helps us all understand attitudes better, it becomes easier to maintain consumer relationships (Gaille, 2018). More so, it saves money. The qualitative research process uses a smaller sample size than other research methods.

Relationships and engagement are the two most important factors for customer retention. Brands can use qualitative research to find new insights that can further these two needed items so their communication to their core demographics is as accurate and authentic as possible. With qualitative research, the risks of experiencing a negative reaction because of miscommunication are greatly reduced (Gaille, 2018). Qualitative research design offers predictive qualities. People who have similar perspectives will have similar thought patterns. They may even purchase similar products. The data which is gathered through qualitative research is perspective-based, which is why it has a predictive quality to it.

3.3 RESEARCH POPULATION AND SAMPLE

The population of a research refers to the collection of all individuals, objects or measurement of interests. 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 population of this study will comprise of viewers of Kumkum Bhagya in the

country's regional capital, Greater Accra. The sample for this study will however, comprised of 10 viewers of Kumkum Bhagya who contribute to studio discussions through phone calls, text messages and social media.

3.4 SAMPLING TECHNIQUE

The sampling technique that will be adopted for used for this study will be snowball sampling. Snowball sampling strategy will be suitable because it will help in locating viewers of Kumkum Bhagya by relying on a network of previously identified viewers. This sampling strategy involves the identification of an initial respondent and then the involvement of other respondents based on referrals from previously identified respondents. The first participant will be reached through the host of post studio discussion of Kumkum Bhagya, and follow ups will be done thereafter to reach the other participants for the study.

3.5 DATA COLLECTION PROCEDURE AND INSTRUMENT

The research methodology is qualitative and the most appropriate method through which data will be collect, particularly for this study will be through the use of interviews. The Interviews are semi-structured which will allow the researcher to eventually ask follow up questions based on the interviewee's response to the questions framed. In-depth interviews will be conducted and thus, involve one-on-one interviewing in an open and conversational manner. Meanwhile, an interview guide will be developed to ensure coherence in the questions that will be posed to interviewees and ensure the interviews do not go beyond the threshold for the study. A portable recorder will be used to keep data that will be collected through field interviews.

3.6 DATA HANDLING AND ANALYSIS

The in-depth interviews will be conducted with the aid of an interview guide. Notes will be taken and the interviews recorded and later transcribed. Data analysis will be based on research objectives with guide from notes taken during field interview. Similarities and differences in opinion will be noted and quotations used to bring out some of the strong feelings and views of the interviewees. Analysis of data will be done thematically.

3.7 ETHICAL CONSIDERATIONS

For every research, some ethical considerations must be made, Gorman and Clayton (2005:43-44) state that the rights of individuals involved in the research study include confidentiality and anonymity, voluntary participation and informed consent.

The following are some of the ethical considerations made:

1. Approvals from the relevant authorities will be sought and acquired prior to the fieldwork being conducted.
2. Explaining the purpose of the study to each interviewer, assuring confidentiality and indicating that they could voluntarily decide not to continue with the study at any stage will also be done.

CHAPTER SUMMARY

This chapter discussed the research methodology adopted in the study, outlining the research setting and overall design of the study. This chapter spelt out the road map with which data will be collected and analysed. The research population and sample, sampling technique, data collection procedure and instrument, data handling and analysis and ethical considerations were all explained in this chapter.

CHAPTER FOUR

DATA ANALYSIS AND PRESENTATION OF FINDINGS

4.1 INTRODUCTION

This chapter of the study is dedicated to presentation, analysis and discussion findings from the data gathered from the field through interviews. Data was obtained from 10 individuals; who watch Adom TV and also watch Kumkum Bhagya, a telenovela aired on the station. Analysis and discussion of findings will be done with respect to the stated objectives of the study by developing themes which speaks to the objectives. One-on-one interviews were conducted with all 10 participants for the study. Although all the interviews were one-on-one, the first two participants were reached through contact from the host of post-discussion of Kumkum Bhagya. These two individuals then referred the researcher to other participants, and the referrals helped in getting all the 10 participants for the one-on-one interviews which spanned six weeks. Again, six of the interviews were conducted using Ghanaian languages (Ga and Twi) with the other four interviews conducted in English. All recordings (interviews) were transcribed thereafter and the findings are presented hereof.

4.2 OVERVIEW OF THE WATCHING OF TELENVELA BY PARTICIPANTS

Television provides variety of cherished programmes and valuable content which serve the purpose of education, information, relaxation and entertainment; and has become an integral and vital medium today. Television stations sell out product to audience in a form of programmes. One of the popular programmes on television today in Ghana is telenovelas, Agyeiwaah et al (2016). For several years now fictional stories like telenovelas have dominated primetime programming on most of the television stations in Ghana, Adia (2014). This subsection of the study presents analysis and discussion of findings on the general overview of the watching of telenovela by the participants. Discussion will cover a range of issues,

including; the number of times participants watch telenovela, favourite telenovela participants watch on Ghanaian TV stations, reasons for watching telenovela and factors that influence participants to watch telenovela.

4.2.1 Number of times participants watch Telenovela

From the responses from the participants of the study, it came out that, the times they watch telenovela ranges from once a while to daily. Almost half of the participants (4) indicated that, they watch telenovelas twice a week. This was followed those who said they watch telenovela daily. Out of the 10 viewers interviewed, 3 noted, they watch telenovela on daily basis. *Participant 8*, in response to the number of times of watching telenovela said, “*I never miss an episode. I watch all novellas daily including repeat shows.*” Similarly, *Participant 9* in responding to the number of times of watching telenovela said, “*Daily, from Monday to Sunday.*” Meanwhile, for the remaining week, one indicated that, they number of times dedicated to the watching of telenovela is five times a week. One other person mentioned that, the number of times dedicated to watching telenovela is three times a week, while the last person mentioned that, she watches telenovela once a week. This means that, on the average, the participants watch telenovela four times a week. The frequent times the participants watch telenovela is two times a week, while the least time participants watch telenovela is once a while.

4.2.2 Participants’ favourite Telenovela

Five different telenovelas were identified by the 10 participants as their favourite. These are, *Who killed Libia, Corazone Indomable, Laws of Love, Wild at Heart and Kumkum Bhagya*. Of the five telenovelas, *Laws of Love* happened to be the most favourite among the participants. *Laws of Love* was identified by half of the participants as their favourite among all the

telenovelas which are aired on GUTV. *Kumkum Bhagya* and *Who killed Libia* were respectively, the second favourite telenovela among the participants, as two each mentioned them as their favourite. One mentioned *Corazone Indomable* as the favourite telenovela on UTV while another person stated *Wild at Heart* as the favourite telenovela. This means that, many of the participants love watching *Laws of Love*.

4.2.3 Participants' reasons for watching Telenovela

According to Rodriguez (2015), viewing telenovelas is not something that only Latin Americans do; millions of people across the globe sit daily in front of their television screens, sometimes for hours, to view these melodramatic serials., Acosta-Alzuru (2010) notes that these programs captivate huge audiences that transcend nation, class, culture, age, and gender. But the watching of telenovelas by these viewers is hinged on several considerations. Against this backdrop, this subsection of the study is dedicated to examining the rationale for watching telenovela by the participants. From the interviews conducted, participants attributed their watching of telenovelas to a number of reasons. This includes; the story line, the actors, serves as stress relievers, informative, provides an avenue to learn new culture, gives life lessons, and source of entertainment.

Participant 1 noted that the story line is the reason for watching telenovela. She expressed that, *"I was interested in the story line the first time I watched it"* (Source: field interview, 2019). Same view was expressed **Participant 2** who also said, *"I like watching who killed Libia because I learn some lessons from it,"* (Source: field interview, 2019). On her part, **Participant 9** also indicated that, *she likes watching telenovela because, of life lessons. She mentioned that, "I pick nuggets of wisdom and lessons for life"* (Source: field interview, 2019).

Tufte (2003) argued that, telenovelas that traditionally had been conceived of as entertainment, where increasingly ascribed an educational potential, as a tool for both dissemination of information and thus for awareness raising. Similarly, in this study, Participant 7 indicated that, watching of Kumkum Bhagya serves as an information tool. While expressing her love for Mexican soap operas and underscoring that, she learns *from* the culture of the telenovela, **Participant 5** mentioned that, “*I gather a lot of values from their soap operas,*” she also said, telenovelas “*are highly informative,*” (Sources: *field interview, 2019*). The view expressed by **Participant 5** that, watching the telenovela, Kumkum Bhagya provides a culture learning avenue is not farfetched from the evidence provided by Havens, (2004) that, as television genre, the telenovela is distinctive for its strong ties to the culture and society of its country of production.

Touré, (2007) adds that, inadvertently, categories of telenovela audience (women) fond of these global media products, imitate the clothing and hairstyle shown in these long-form melodramas. Against this background, Adia, (2014) cited in Tindi and Ayiku (2018) explained that, the appropriation of telenovelas by audience has immense potential for influencing behaviour as they become part of everyday life for many people. Tufte (2003) posited that, “Although a love story is central to the narrative in most telenovelas; it is the overall melodramatic character of the telenovelas that catches the viewer's attention. The telenovelas are based largely on an emotional relation with their audience enabling the articulation of a broad variety of feelings and identities,” (pg. 3). In many of the cases, the process of identification also leads to a mingling of reality and fiction. That is, the telenovelas obtain a central place in the consciousness of the viewers, not only in the everyday life of prime time but throughout the day, (Tufte, 2003, pg. 4). Regarding the actors being the reason for watching telenovelas, **Participant 4** mentioned that, “*the actors; they are handsome and beautiful and*

are full of drama.” **Participant 5** also said, “Their men are also very handsome (Source: field interview, 2019).

Again, **Participant 7** noted that, “the twist in language, rich Twi, entertainment, understanding/comprehension” forms part of the reasons for watching telenovela. Adding to this, **Participant 8** mentioned that, “they are my sources of entertainment and I find a lot of delight in watching them. It also helps me release stress,” (Source: field interview, 2019). This finding was equally noted in the study of Adia (2014) who equally found that, many of the interviewees, use telenovelas to release tension and to escape from the pressures of everyday life as they delve into the world of the telenovelas. Adia’s study found “Escapism and relaxation” as a pleasing reason audience watches telenovelas.

4.2.4 Factors that influence Participants watching of Telenovela

According to Mbithe (2012), the consumption of telenovelas is social, so the influence of telenovelas always interacts with the family, they allow a subject in to a family and the members have a say in the subject. Twist in plot, suspense, story line, actors, and entertainment were ascribed as the as the factors which influences participants to watch telenovelas. Ascribing the actors as an influencing factor for watching telenovela, **Participant 4** said, “The actors, they are handsome and beautiful and are full of drama,” (Source: field interview, 2019). Sharing in this view, **Participant 6 also said**, “The main character in the telenovela is a strong person. In other ways, it serves as a source of motivation. This makes one to be a strong person no matter how tuff the situation might be (Source: field interview, 2019). “They are my sources of entertainment and I find a lot of delight in watching them” **Participant 8** accentuated, (Source: field interview, 2019).

Participant 5 expressed that, “*Laws of love and My Enemy are simply beautiful to watch. The story lines are unpredictable, full of twists and turns, so, I am always eager to know what will happen in the next episode,*” (Field interview, 2019). The element of suspense as identified as a factor which influences the watching of telenovela was also underscored by Adia (2014). According to Adia (2014), “The presence of suspense, where viewers are kept guessing about the characters and their fate, also seems to be a major element of the programming relating to telenovelas’ popularity and the continuous viewership,” (pg. 100). Analysis presented in this section of the study indicates that, viewers are influenced by a number of similar factors to watch telenovelas. This was because, about two to three similar factors adduced from the interviews to have influenced viewers in watching telenovela were given by more than two or more persons.

4.3 GENERAL OVERVIEW OF THE WATCHING OF KUMKUM BHAGYA BY PARTICIPANTS

This segment of the analysis and discussion will be focused on Kumkum Bhagya as a telenovela and will thus include the number of times the participants watch Kumkum Bhagya, reasons for watching Kumkum Bhagya, and the importance they attach to the telenovela. Hitherto, most people tune in to these television stations to watch programmes like local cultural dramas and theatres which, of course, have great values worth emulating. The representation of cultural elements common to viewers (folklore, customs and traditions, gastronomy, dress codes and music) acts as a means to build and strengthen national identities, Adia (2014). As the world moves into a more technological paradigm, the uses and gratification people have for watching television differ. According to Adia (2014), although people watch television for varied reasons, “entertainment is the most manifest and visible function of television,” (pg. 96).

4.3.1 Number of times the participants watch Kumkum Bhagya

On the number of times participants watch Kumkum Bhagya, it was found that, many of the participants watch the telenovela often. While half of the ten participants mentioned that they watch Kumkum Bhagya twice a week, nearly the same number indicated that they watch the telenovela on daily basis, not missing any episode. Some even indicated that, they do not miss repeats of the telenovela, and that, they watch it each time it is being aired. On the average, participants watch Kumkum Bhagya 6 times a week. Five people watch it twice a week, with four people watching it seven times a week. Meanwhile, one person mentioned that, she watches Kumkum Bhagya five times a week.

The inference from the above observation is that, most of the participants watch Kumkum Bhagya several times within the course of the week. For instance, when asked the often times of watching Kumkum Bhagya, **Participant 8** stated, *“from Mondays to Fridays and the repeats on Sundays,”* (Source: filed interview, 2019). *“I was up to date, I wasn’t an occasional viewer,”* said **Participant 9** when asked the often times of watching Kumkum Bhagya. **Participant 10** also noted, *I watched it each day it’s aired and I never missed any episode at the early part of Kumkum, until I was employed in a night shift work which took my time,”* (Source: field interview, 2019).

4.3.2 Participants’ reasons for watching Kumkum Bhagya

From the interviews conducted, it was observed that, the participants watch Kumkum Bhagya because of its dramatic nature, the story line, the language and for entertainment. Most of the participants explained that, they watch the telenovela for entertainment purposes, while few reported that, they watch Kumkum Bhagya because it is dramatic and has good story line. Regarding entertainment as a reason for watching Kumkum Bhagya, **Participant 1** mentioned

that, *“The translators exaggerate and seem funny too.”* Two other participants also attributed entertainment as the reason for watching Kumkum Bhagya. While **Participant 6** said, *“It’s just fun to watch”* **Participant 5** said, *“I watch Kumkum Bhagya because it’s very entertaining,”* (Source: field interview, 2019). In Adia’s *“programme element importance: an analysis of Telenovelas in the Ghanaian media”* study in 2014, she underscored that, there are significant audience segments that value entertainment products provided they offer plausible and realistic representations.

According to **Participant 10**, *“The storyline is amazing and got the right dramatic audience to play the roles” and that accounts for her watching Kumkum Bhagya,”* (Source: field interview, 2019). *I like watching Kumkum Bhagya because of the story line. I am interested in love stories,* **Participant 3** stated, (Source: field interview, 2019). Accentuating this, **Participant 7** expressed that, *“The dramatic nature of some actors especially, Tannu, she had a shrieking love, and it is the reason I watch Kumkum Bhagya”.* **Participant 7** furthered that, *“The dramatic display of love by some actors - Boubou and Prihab even made me fall in love,* (Source: field interview, 2019).

On the part of **Participant 8**, *“the way of talking by the translators and rich language”* is the reason for watching Kumkum Bhagya. Meanwhile, one participant mentioned that, the frenzy around the telenovela was the reason she decided to watch. *“it was the way people talked about it, the discussion on radio and everywhere made me develop interest in watching it,”* **Participant 4** voiced, (Source: field interview, 2019).

4.3.3 The importance participants attach to the watching of Kumkum Bhagya

When asked the importance viewers attach to the watching of Kumkum Bhagya, there were two differing views expressed. At one breath, some participants indicated that, to them, Kumkum Bhagya is important, whereas, other viewers' mentioned that, watching Kumkum Bhagya is not so important to them. Reasons were however, advanced by both sides for their positions on the importance of watching Kumkum Bhagya. For those who said watching Kumkum Bhagya is important to them, they explained that, the telenovela is interesting to watch and has become part of their daily lives. One other reason that was mentioned by those who indicated that watching Kumkum Bhagya is important to them is that, it that, it serves as a source of entertainment and a stress reliever.

In support of the view that watching Kumkum Bhagya is important to the audience, **Participant 5** expressed that, *"It is very important to me because it has become part of daily routine thereby, I don't want to miss a single scene of the Telenovela.* In addition, **Participant 1** also said, *"Kumkum Bhagya is very interesting to watch,"* (Source: field interview, 2019). Furthermore, **Participant 8** voiced that, *"It was my source of entertainment and diversion from stress. I picked a number of cues,"* (Source: field interview, 2019).

On the other hand, those who intimated that, watching Kumkum Bhagya is not so important to them also mentioned that, they watch it during leisure, and sees it as a source of entertainment. In certainty, **Participant 2** mentioned that, the watching of Kumkum Bhagya is *"Not so important"*. The same view was expressed by **Participant 3** who voiced that, the watching of Kumkum Bhagya is *"Not really important,"* adding that, *"I watch it when I am less busy,"* (Source: field interview, 2019). Likewise, **Participant 7** stated that, watching Kumkum Bhagya is *"not so important, I only watch it as a means of entertainment"* same view was held by

Participant 10 who equally mentioned that, watching the telenovela is “*Not so important. It was just a source of entertainment and leisure activity TV show I was accustomed to (Source: field interview, 2019).*”

An observation from the views expressed by both who deem the watching of Kumkum Bhagya important and those who do not deem the watching of the telenovela so important is that, both watch it for entertainment purposes. This implies that, for most of the participants, they view Kumkum Bhagya as a great source of entertainment. Donkor (2013) also found that,

4.4 GRATIFICATION OF NEEDS BY WATCHING KUMKUM BHAGYA

Uses and Gratification theorists argue that, audience actively seek out specific media to satisfy specific needs. 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, Mante (2016). This implies that, audience decide to watch specific TV stations and by extension, programs to meet certain needs. Even though these viewers watched several scenes, only certain portions seem to appeal to them due to how they are affected by those scenes. Adia (2014) explained that, viewers choose aspects of telenovelas they think they can be used to gratify their intrinsic desires.

One of the objectives of this study is to ascertain the needs viewers sought to gratify by watching the linguistically translated version of “Kumkum Bhagya” the needs pointed out from the interviews are; it serves as a tool for relaxation and release of stress, and a source of entertainment. The watching of Kumkum Bhagya according to **Participant 1** is for, “Relaxing and releasing of stress (Source: field interview, 2019). **Participant 9** stated that, the watching of Kumkum Bhagya “is for entertainment, adding that, “I sometimes just need distraction from

my daily pressure and reduce stress (*Source: field interview, 2019*). Same was said by **Participant 7**, who to her, the watching of *Kumkum Bhagya* is for “Entertainment and diversion (*Source: field interview, 2019*). “What I seek to satisfy by watching *Kumkum Bhagya* is the killing of boredom, because I leave alone and need something to entertain me and also release stress after a long day at work,” **Participant 5** mentioned.

4.5 GLOCALIZATION OF TELENVELA IN GHANA

In Ghana, foreign content has taken over the larger percentage of the screen, though recently, an attempt has been made at producing and introducing local serials. Most of these serials, however, are just a reproduction of some of the foreign serials, albeit in local settings and with local actors and actresses. Serials like ‘Desperation’ and ‘Living with Trisha’ are some local productions that are foreign in terms of culture. These glocalised serials basically have the same cultural values as the foreign ones; this leads to a reinforcement of foreign culture and values, Donkor (2013). “The formats and production values are imported while the cast and crew are local, Donkor (2013, pg. 4) stressed.

As cited by Tindi and Ayiku (2018), Ksiazek & Webster (2008) argued that, unlike Europe and Latin-America where longitudinal studies in individual countries have revealed that audiences have strong affinity to local and regional productions, the situation in Africa is different. Media audience in Africa largely prefer foreign (Western) content and local producers are shaping media output according to audience preference (Endong, 2014; Haynes, 2011). The studies above typically provide understanding of the glocalization of foreign telenovela in Ghana. Similarly, Adom TV’s telenovela, *Kumkum Bhagya*, which is being used for this study as the adoption of a foreign content, including the cast, set, sound score, as well as production crew, whereas, the original language used in the telenovela has being changed to a Ghanaian language

(Twi). To highlight the context in which global content (telenovela) are being localized in Ghana, with reference to Kumkum Bhagya, this discussions themed; Twi translation as a factor for watching Kumkum Bhagya and influence of actors' on the life of Kumkum Bhagya viewers, will be used.

4.5.1 Twi translation as a factor for watching Kumkum Bhagya

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. According to Tindi and Ayiku (2018), many television stations in Ghana have turned to the telenovela, a genre of long-form melodrama, to attract and retain viewers. Adia (2014) provides that, although this is not an entirely new practice, the primetime broadcast of telenovela by television stations in Ghana has soared in recent years, and for the first time (July 2016 to April 2017) in Ghana, a Mexican telenovela was broadcast in an indigenous Ghanaian language, Twi. This subsection of the study therefore examines Ghanaian local language (Twi) as a factor for watching Kumkum Bhagya by the participants of this study. From the interviews, the same number of people who said the use of Twi translation constitutes a factor for watching Kumkum Bhagya, also said Twi translation is not a factor for watching the telenovela. Two other participants were indifferent; to them, the use of Twi translation in the broadcast of Kumkum Bhagya, to some extent contribute to their watching of the telenovela and vice versa.

Affirming that Twi translation was a factor for watching Kumku Bhagya, *Participant 6* expressed that, *Twi is language spoken and commonly understood here in Ghana than any other local dialect. So, translating the programme into a commonly understood language attracts more people to watch it especially, the illiterates, (Source: field interview, 2019). In*

the same vein, Participant 10 in responding to the consideration of Twi translation as a factor of watching Kumkum Bhagya said, “*Yes, I don’t speak and understand fluent English. So, the Twi translation makes it very comprehensive for me. I used to rely on my sons to interpret English and Mexican soap operas but the Twi translations made me an independent viewer, (Source: field interview, 2019).* Six more participants responded “**Yes**” when as if the Ghanaian language, Twi is a factor for watching Kumkum Bhagya. **Participant 8** also said, “*Language was a factor because, it adds to making it interesting,*” (Source: field interview, 2019).

On the other hand, *in responding to Twi translation as not a factor for watching the telenovela Participant 3* said, “*I watch Kumkum Bhagya not because of the language, because I can speak and understand English. I like watching it and it is very interesting*”. **Participant 4** noted that, “*even though it interesting when they speak Twi, it wasn’t a factor for me to watch Kumkum. Moreover, language isn’t an issue for me,*” she emphasised, (Source: field interview, 2019). The views expressed by the participants connotes that, whereas some viewers consider Twi translation as a major factor for watching Kumkum Bhagya, others do not. Nonetheless, many considered Twi translation as a factor for watching Kumkum Bhagya. Regardless of the varying positions of Twi translation as a factor for watching Kumkum Bhagya, the participants underscored that, the use of Twi translation makes the telenovela interesting, and that attracts them to watch Kumkum Bhagya. Mante (2016), in a similar study found that, the language adapted by Adom TV in airing the “Kumkum Bhagya” soap opera is Ghana’s most widely spoken local dialect (Twi) and thus appealed to a majority of Ghanaians, educated and uneducated alike.

4.5.2 Influence of actors on the life of Kumkum Bhagya viewers

Four characters in Kumkum Bhagya, *Pragya, Tanou, Aliya, Abhi, Boubou*, were identified by the participants as individuals whose role and experiences in the telenovela has had an influence on the life of the viewers who participated in this study. Patience, valuing one's life, humility, carefulness, privacy, tolerance, forgiveness, caring, positivity, and smartness were among the things participants indicated have been the influence of some characters in the telenovela, Kumkum Bhagya. By watching Kumkum Bhagya and through the character of the favourite actor in the telenovela, "Being patient and valuing yourself," was the influence *Participant 1* alluded to in her personal life. *Participant 8* voiced that, "I wasn't a calm person, so, after watching Kumkum Bhagya, I learnt to be calm and also tolerate other people's views (Source: filed interview, 2019).

Regarding the influence of actors in the life of viewers, *Participant 3* also stated that, "I identify with the troubles of Pragya. I take inspiration from her level headedness and the fact that she never gives up and never loses hope despite the numerous challenges she encounters". *Participant 3* furthered, "She is an inspiration and if I were Kumkum character I would be Pragya, (Source: field interview, 2019). On the same issue of the influence of actors on the life of Kumkum Bhagya viewers, *Participant 10* said, "It has affected my personal life because I have learnt to be humble and also care for people (Source: field interview, 2019). To *Participant 9*, the character of her favourite actor in Kumkum Bhagya, has taught her life lessons. She underscored that, "I am more careful with people now; I don't discuss my private life matters in public anymore. I thread more cautiously with friends, (Source: field interview, 2019). Referring to *Aliya* as her favourite character, *Participant 7* noted that, through the experiences of Aliya in Kumkum Bhagya, "I learnt some lessons from her lifestyle and troubles she found herself in. I picked cues from her smartness and agility," (Source: field interview,

2019). “I learnt to be more forgiving and not envious of people and not to carry hatred for other in my heart” were the words of *Participant 5*, concerning the influence the character of her favourite actor in *Kumkum Bhagya*, while, *Participant 2* stated that, *I don't envy or jealous people and I am always positive about the future*, (Source: field interview, 2019). The finding from this study connotes that, representations of social and personal issues as experienced by the actors in *Kumkum Bhagya* such as patience, humility, care, among others, shapes viewers’ personal lives. This finding is consistent with the observation of Tindi and Ayiku (2018), which also revealed that, representations of social and personal issues such as class discrimination, self-determination and patience as shown in *Simply Maria*, shaped viewers’ personal views about challenges faced in their personal lives. Similarly, D’Silva (2000) observed that, global media influences local identities in dynamic ways. Such cultural identities and influences, according to Tindi and Ayiku (2018) are often through identification with characters, value judgement of representations and internalization of desirable behaviour presented in the telenovela.

4.6 WILLINGNESS TO WATCH OTHER FOREIGN TELENOVELAS WITH LOCAL LANGUAGE TRANSLATION

According to Tindi and Ayiku (2018), in response to the competition, some television stations in Ghana have sought to indigenize Latin American telenovelas by formatting the broadcast language into a local Ghanaian language (Akan/Twi) and instituting studio discussions of issues raised in the telenovela after each episode. One of the goals of this study is to ascertain if viewers would prefer watching foreign telenovelas with Ghanaian language translation. When asked the participants for this study, if they would you like to watch other foreign telenovelas which will be translated into Twi, response from two participants was “*Not really*”. Six said “*Yes*” they will watch other foreign telenovelas with Ghanaian language as translation.

Two other participants said, “No” when asked if they would like to watch foreign telenovelas with Twi translation. Responses from the viewers’ indicate majority of the participants for this study would watch foreign telenovelas with Ghanaian language translations.

A number of reasons were ascribed by the participants who noted that they will watch foreign telenovela with Twi translation. **Participant 10** said, “*I am not fluent in English language so the Twi translation helps me better understand the programme well,*” (Source: field interview, 2019). “Not everyone understands English so Twi is more suitable for most people especially, the none-English speaking population,” said, **Participant 7**, as the reason to watch foreign telenovela with local language translation. **Participant 2** also said, “*Most of these telenovelas are originally in Spanish or English, so, the Twi translation makes people understand the story line of the telenovelas especially the especially the elderly ones* (Source: field interview, 2019).

Another participant also said, “Twi translation is a good reason for which many people especially the older folks to watch Kumkum Bhagya,” (Source: field interview, 2019). **Participant 5** stressed that, “Most people who do not speak and read English prefer it because they can all understand what the characters are saying. The Twi translation also adds a sense of humour to it all (Source: field interview, 2019). Furthermore, **Participant 8** voiced that, “I would like to watch foreign telenovelas which are translated into Twi because they are very nice and interesting,” (Source: field interview, 2019). **Participant 6** also said, “I would surely watch any foreign telenovela which be translated into Twi, because, the translators are very funny and the use of proverbs, calling out of names of places in Ghana and some celebrities makes it interesting to watch (Source: field interview, 2019).

Participant 9 mentioned that, she would watch foreign telenovelas but Twi translation would not be of much consideration for watching. She said, “*If it is interesting and nice then I will*

commit my time to it,” (Source: field interview, 2019). **Participant 4** also said, “I prefer telenovelas in English. They are more realistic; the Twi translations are too skewed and exaggerated (Source: field interview, 2019).

CHAPTER SUMMARY

This chapter discussed the findings from the data gathered from field data through one-on-one interviews with 10 viewers of Kumkum Bhagya. Analysis and discussion in this section of the study was done in themes with respect to the study objectives, while other literature was used to make more meaning from the data gathered. The themes for analysis and discussion in this chapter were; overview of the watching of telenovela by participants, general overview of the watching of Kumkum Bhagya by participants, gratification of needs by watching Kumkum Bhagya, glocalization of telenovela in Ghana and willingness to watch other foreign telenovelas with local language translation.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 INTRODUCTION

This chapter summarizes the findings of the study and presents conclusions and recommendations for further research. The main objective of the study was to examine glocalization of foreign telenovela in the Ghanaian media landscape using Kumkum Bhagya (an Indian telenovela) which was aired on Adom TV for four years and ended on August, 6, 2019, as a case. The study was triggered by recent influx of foreign telenovelas on the Ghanaian media landscape, observed high patronage among Ghanaians, concern raised in recent times by some Ghanaian actors on the rate at which these foreign telenovelas are being aired on Ghanaian TV stations, scanty research on telenovela glocalization in Ghana, and the effects thereof.

The study was guided by four specific objectives which focused on: ascertaining the needs viewers sought to gratify by watching the linguistically translated version of Kumkum Bhagya, examining the role of the influx of foreign content in the Ghanaian television space in daily life and cultural values of the audiences, determine the willingness of Ghanaians in accepting in accepting soap operas with Twi translations, and also ascertain the role of Twi translations of soap opera in attracting viewers. Summary of the main findings, conclusion and recommendations of the qualitative research which used face-to-face interviews as the data collection tool and analysed the data thereof thematically are provided in the next subsections.

5.2 SUMMARY AND DISCUSSION OF MAIN FINDINGS

The study found that, viewers of Kumkum Bhagya, particularly those who partook in this study watch the glocalized Indian telenovela with Ghanaian language (Twi) translation, to satisfy some needs. The satisfactions these viewers sought to meet by watching Kumkum Bhagya are; relaxation and release of stress, and entertainment. This finding is consistent with Mbithe (2012), where parents who were interviewed in the study which primarily focused on teenagers also found that, most parents attested to the fact that telenovelas have a variety of need that they cater for in their lives, ranging from relaxation, a source of fashion, education to entertainment as they wait for the evening news. Similarly, Adia (2014) noted that, many of the interviewees, especially those in the universities say they use the telenovelas to ‘release’ tension and to escape from the pressures of everyday life as they delve into the world of the telenovelas. Adia (2014) furthered, that telenovelas provide emotional release, personal gratification, companionship and an escape from reality when viewers are continuously exposed to them.

Buonanno (2006) concluded that when TV fiction is more removed from its cultural sphere, *productions are not only adopted, but also adapted*, while the genres and programmes are adjusted, and modified to local styles – a process that Buonanno calls *indigenizzazione*. This process can also imply the application of a national television culture, which adapts television to the particular forms, contents and methods of a specific place. Meanwhile, Dako (2002) cited by Tindi and Ayiku (2018) noted that, Twi, an indigenous dialect of the Akan ethnic group, is the most spoken among the 42 to 55 local languages in Ghana. According to Tindi and Ayiku (2018), there is competition for telenovela viewership and this is driving innovation among local television stations. As a result, some television stations in Ghana have sought to indigenise Latin American telenovelas by formatting the broadcast language into a local

Ghanaian language (Akan/Twi) and instituting studio discussions of issues raised in the telenovela after each episode), Tindi and Ayiku, (2018). This offers a good explanation to a finding established in this study, were the use of Twi translation in Kumkum Bhagya contributed, to many participants watching the glocalised content on Adom TV. This was also affirmed by majority of the participants, who noted that, many telenovela viewers in Ghana watch such programs on TV because of the use of local Ghanaian language.

The study also found that, the influx of foreign content in the Ghanaian television space has had some effects on the lives of viewers. The study established that, Kumkum Bhagya viewers, particularly, those who partook in this study have been influenced by the actors they consider their favourite in the telenovela. Patience, valuing one's life, humility, carefulness, privacy, tolerance, forgiveness, caring, positivity, and smartness were identified as the values audiences of Kumkum Bhagya have picked from watching the telenovela, especially, from the some characters in the telenovela. In a related study, Tindi and Ayiku (2018), revealed that, representations of social and personal issues such as class discrimination, self-determination and patience were identified to be influences viewers' have learnt from watching telenovela. In Adia (2014), many of the interviewees (telenovela viewers) admitted that they have learned many of the foreign cultures from these telenovelas.

It also came to the fore that, many viewers are willing to watch glocalized telenovelas. Thus, many viewers are willing to watch foreign telenovelas with Twi translations. Reasons for this included, illiteracy, easy understanding as telenovelas in their indigenous languages are often not understood by viewers, and that, the use of Twi translation makes the telenovela interesting.

5.3 LIMITATIONS OF THE STUDY

Because the study was qualitative in nature, its scope was limited as it constrained data collection to a handful of telenovela viewers, hence, the findings thereof cannot be generalized. The researcher also dealt with women viewers of telenovela, yet telenovelas have a global popularity and an appeal that cuts across all gender. This research therefore, could not deduce the effects telenovelas may have across different gender of audience.

5.4 CONCLUSION

The principal focus for this study was to examine the glocalization of media content, using Adom TV's adapted telenovela, Kumkum Bhagya, as a case. Again, the study was to ascertain the needs viewers sought to gratify by watching Twi translated version of Kumkum Bhagya, examine the role of glocalized content on the life and cultural values of the audiences, and also determine the willingness of Ghanaians in accepting in accepting soap operas with Twi translations, and also ascertain the role of Twi translations of soap opera in attracting viewers. To conclude, the showing of KUmkum Bhagya with Twi translation of the original language used by producers has made the telenovela hybridised and viewers' reception in Ghana has to such content has been warm.

This combination of foreign content with a twist of local language influenced patronage of the telenovela, and by extension, led cultural and behavioural adaptation by viewers. Implicitly, the indigenization of these foreign telenovelas may be suitable modes of adapting to, and managing, the strong currents of cultural globalization as the phenomenon of globalization shows no sign of slowing down. This could however, pose consequences on local movie productions, while throwing a challenge to Ghanaian filmmakers and producers to be novel in meeting the needs of viewers in a globalised world. Equally, this has policy underpinnings,

therefore, the various stakeholders within the media and film industry in Ghana should pay peculiar attention to the implications of glocalised telenovelas.

5.5 RECOMMENDATIONS

Having examined glocalization of foreign telenovela in the Ghanaian media landscape with particular reference to Kumkum Bhagya, an Indian telenovela aired on Ghanaian TV station, Adom TV with Twi translation and underscored that, many viewers would watch such content, the following are suggestions for further studies:

1. It is recommended that, a quantitative study should be conducted to involve more viewers, with age categorisation, thus, children, youth and adult, to provide more understanding on the effects of glocalization of foreign telenovelas on the lives of these categories of persons.
2. It is also recommended that, a comparative be conducted to examine the state of telenovela glocalization in the Ghanaian media landscape. This study should include the number of telenovelas aired on various TV stations, and the frequency with which these telenovelas are aired on the TV stations.
3. Further studies should also explore the role of glocalized telenovela in attracting sponsorship.
4. Studies should equally be conducted on the effects of the influx of glocalized telenovela on production of films (movies) in Ghana.

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