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SEDEF MÜGE GÜLERYÜZ  
115680006

DOÇ. DR. İTİR ERHART

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UFAK TEFEK CİNAYETLER İZLEYİCİSİNİN KULLANIM VE DOYUMLARI

Sedef Müge Güteryüz

115680006

**Tez Danışmanı:** **Doç. Dr. Itr ERHART**

İstanbul Bilgi Üniversitesi

**Jüri Üyesi:** **Dr. Öğr. Üy. Aylın DAĞSALGÜLER**

İstanbul Bilgi Üniversitesi

**Jüri Üyesi:** **Dr. Öğr. Üy. Ayşe Binay KURULTAY**

Kadir Has Üniversitesi



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Why do thousands of people watch an aerialist? Not to see him crossing the rope but waiting for him to fall down... What is theatrical is not being successful but the inability to succeed. The crowd always admires the downfall story of the king. That is the reason why nobody stops the king in his way to the cliff. They hold their breaths and watch in silence. (*Voice Over, Episode 10, Ufak Tefek Cinayetler*)

Bir ip cambazını yüzlerce kişi neden izler? İpi geçtiğini görmek için değil, düştüğünü görmek için... Asıl seyirlik olan başarı değil, her zaman devriliş, başaramayıştır. Kalabalıklar en çok kralın devrilme hikayesini izlemeyi sever. O yüzden de uçuruma giderken kimse durdurmaz kralı, nefeslerini tutup susarak izlerler. (*Voice Over, Episode 10, Ufak Tefek Cinayetler*)

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## ABSTRACT

The pursuit of this study is to understand why Female 25+AB watch *Ufak Tefek Cinayetler* in consideration with their similarities between the depicted characters and high social-economic standings in the series. The similarities are covered around four prominent factors in the series: status, power, family and characters. Assuming that audiences are active on their media consumption, this study investigates the Uses and Gratifications of the *Ufak Tefek Cinayetler* audience.

8 semi-structured qualitative interviews are accomplished to thoroughly understand the audience. According to the findings of this research, the similarities of the audience and characters' lives lead to increased gratifications. The most prominent uses and gratifications are: relaxation, pass time, escape, information, entertainment, parasocial interaction and social interaction. Identification with the characters, especially with the decent main character, is deepened through the shared commonalities.

*Keywords: Uses and gratifications; Ufak Tefek Cinayetler; TV series; audience research; qualitative research*

## ÖZET

Bu çalışmanın amacı, Kadın 25+AB kitlenin Ufak Tefek Cinayetler'i karakterler ve sosyal-ekonomik yapılanmalar ile olan benzerlikleri doğrultusunda neden izlediğini anlamaktır. Benzerlikler öne çıkan 4 ana faktör altında incelenmektedir: güç, statü, aile ve karakterler. Kitlelerin medya tüketim alışkanlıklarında aktif olduğu varsayılarak, bu çalışma Ufak Tefek Cinayetler kitlesinin Kullanımlar ve Doyumlarını incelemektedir.

Kitlenin bakış açısını derinlemesine anlamak için 8 yarı-yapılandırılmış kalitatif görüşme gerçekleştirilmiştir. Araştırmanın bulgularına göre, kitle ve karakterlerin hayatlarındaki benzerlikler doyumunu arttırmıştır. Öne çıkan kullanım ve doyumlar şunlardır: rahatlama, vakit geçirme, kaçış, bilgi, eğlence, parasosyal etkileşim ve sosyal etkileşim. Paylaşılan benzerliklerle karakterlerle yapılan özdeşleştirme özellikle iyi olan ana karakter aracılığı ile yapılan özdeşleştirme pekiştirilmiştir.

*Keywords: Kullanımlar ve doyumlar; Ufak Tefek Cinayetler; TV dizileri; izleyici araştırmaları; kalitatif araştırma*



## INTRODUCTION

### 1.1. UFAK TEFEK CINAYETLER

Ufak Tefek Cinayetler is an Ay Yapim production Turkish soap opera, written by Meriç Acemi, which has been on since October 24, 2017. The genre of the series is drama but also has thriller aspects. Since the beginning, the series has gained so much attention by the Turkish audience. The appeal of the series has also taken a big part in the media. According to Ajans Press' monthly April 2018 TV Report, Ufak Tefek Cinayetler was the second most talked TV series on the media after *Diriliş Ertuğrul* which has been the series with the highest Total audience ratings almost over a year ([hurriyet.com.tr](http://hurriyet.com.tr)). Even though Ufak Tefek Cinayetler is appealing to the total TV audience, the admiration of the series among AB audience is prominent. When the TV ratings are analyzed, for the time period 12.12.2017 to 06.02.2018, Ufak Tefek Cinayetler's average rating per episode for AB+ is 10.7% while Total audience's average rating per episode is 7.1% (**Table 1.1**). Due to the women centric notion of the series and the interest of the AB audience, I will be building my thesis on analyzing the uses and gratifications of the Female 25AB+ Ufak Tefek Cinayetler audience in consideration with their familiarity with the depicted high-class society characters and lifestyles to interrogate if this might be one of the leading appeals of the series. While exploring the uses and gratifications of Ufak Tefek Cinayetler, I aim to enlighten the audience's perceptions of power, status, family and character matters in the show as well as these matters' existence in their lives due to the audience's familiarities with the income levels, education levels, family structures and women models in the series. I derived the prominent power, status and family factors from the content analysis I accomplished on 5 consecutive episodes beginning from 12.12.2017 (**see Appendix A**). I will be achieving the analysis through qualitative in-depth interviews to understand the audience thoroughly and get their full perspectives on the mentioned matters. The study will cover the

episodes from 24<sup>th</sup> of September 2017 till 24<sup>th</sup> of April 2018 (Episode1-Episode 26).

**Table 1.1:** Ratings per Episode of Ufak Tefek Cinayetler

<b>Date</b>	<b>Total Rating%</b>	<b>AB Rating%</b>
12.12.2017	6.62	10.38
19.12.2017	6.89	9.28
26.12.2017	6.64	8.72
09.01.2018	6.63	9.86
16.01.2018	7.6	12.52
23.01.2018	6.33	9.36
30.01.2018	8.01	12.57
06.02.2018	8.28	13.07
Average:	7.13	10.72

Resource: Diziler.com (Kantar Ratings)

Ufak Tefek Cinayetler evolves around the story of 4 women: Oya, Merve, Pelin and Arzu. These women are a part of a high society group and lead a flamboyant life style. Their lives evolve around the community, which they live in: Sarmaşık (Ivy). Sarmaşık has its own hidden rules and balances of power. What distinguishes Oya, Merve, Pelin and Arzu from the women of Sarmaşık is their unique interdependent relationship, which seems to evolve around friendship, yet is determined by mutual benefits and the will for power. The brutal rivalry and hidden grudges among these 4 unique women characters end up with a murder, aimed to be enlightened by police officers along the story. While the mystery of the murder beholds, the audience is caught up in the distinct war among these women in their will for power.

## 1.2 CONFLICT

The main conflict of the series evolves around power and status. In the pursuit of maintaining their power and status in the community, Merve and Pelin start wars, play games and don't hesitate to crash Oya if they see her as a threat in their way to victory and power.

As Oya tries to convert the injustices, she clashes with Merve who owns the ultimate power in the Sarmaşık society. The conflict between Oya and Merve makes up the majority of the scenario. This quote also explains the nature of the whole story, while resembling the good and bad and mentioning the order based on power and status matters in the Sarmaşık community:

There are two types of strong woman. Merve's build games in life, while Oya's spoil those games. One is responsible for sustaining the order, while the other is to change... The balance between these two rules the world. (Voiceover, Episode 7, Ufak Tefek Cinayetler)

## **1.3 LITERATURE REVIEW**

### **1.3.1 Audience**

Media audiences stem from the Greco-Romanian performance spectators of almost 2000 years ago. The Greek or Roman cities had theater or arena for public events and entertainment performances, which were already institutionalized at those times. In the past audiences were determined by place and time however as the technology evolved audiences started to change: becoming larger, more dispersed, individualized and privatized.

The emergence of mass media started with the printed books. It was then technology in other words mass media, reached large audiences through mass communication. The emergence of magazines and newspapers followed printed books. Through the invention of TV, audiences were enabled to have the reception equipment. The invention of television overshadowed radio and films with its' mass reach and variety of content. Thus the invention of television plays a significant role in understanding the mass media and its effects on audiences.

The first audience studies defined audiences as "receivers". According to the simple sequential model of mass communication process (Osgood-Schramm model), communication is a two-way street, with a sender and a receiver. (Schramm, 1954) Osgood and Schramm hereby emphasize the dynamic nature of communication and the interactive relationship between the source and the receiver.

In conclusion audiences are referred to the readers of, viewers of or the listeners of a specific medium or content. However claiming audiences as "receivers" has shortcomings due to the place, people, medium or channel, content and time specific nature of the audiences. (Denis McQuail 1997). For instance, the TV audiences in England and Turkey vary due to the different cultures and viewing habits prominent in these countries. Therefore when analyzing audiences, the communication processes should be analyzed under circumstances that vary audiences such as location.

### 1.3.2 Audience Research

Audience research is the pursuit of constructing, locating or identifying social identities that are ambiguous or changing to understand the effects of mass media on people. The first audience research evolved around the hypodermic needle theory, which assumes audiences as passive. According to the hypodermic needle theory, media was seen to have power to inject messages into the audiences' minds.

The image of the mass communication process entertained by researchers had been, firstly, one of 'an atomistic mass' of millions of readers, listeners, and movie-goers, prepared to receive message; and secondly... every Message [was conceived of] as a direct and powerful stimulus to action which would elicit immediate response. (Katz and Lazarsfeld 1955: 16)

This initial approach was built around the message and its effects on the audiences assuming that audiences are directly influenced by the messages they receive.

Later, the second approach assumed audiences as active in their media consumption choices. This audience-based approach focused on the social characteristics of different audiences that determine the openness of audiences to the messages received according to their individual uses and needs. In this context Katz (1959) argued that 'even the most potent of mass media content cannot ordinarily influence an audience who has no "use" for it in the social and psychological context in which he lives in. The uses approach assumes that people's values, their interests... associations... social roles, are pre-potent, and that people selectively fashion what they see and hear.'

Audience research is accomplished under five traditions: effects; uses and gratifications; literary criticism; cultural studies and reception analysis. (Jensen and Rosengren 1990) However today, audience research can be analyzed under

three dimensions: “structural”, “behavioral”, “socio-cultural”. (Denis McQuail, 1997).

The structural research aims to describe composition; enumerate; relate to society. The main data used is social-demographic, media and time use. The method is survey and statistical analysis. The structural research shows the relation between the media system and individual media use (Weibull, 1985). One of the structural research examples is the Barwise and Erhenberg’s (1984) research on the religious and "minority language" (i.e., Spanish) television stations in the United States. The impact of these stations were measured by time-spent viewing and found to have loyal yet small audiences.

The behavioral research tradition (media effects and uses) aims to explain and predict choices, reactions and effects. The main data sources are: motives, acts of choice and reactions. The method is survey, experiment and mental measurement. In the early media effects theory, audiences were conceived as passive or unaware receivers who are influenced by the media. The early media-effects studies evolved around the media’s effects on children regarding violence. Following, behavioral audience research focused on uses and motivations of more or less active audiences. The research on the mass media violence and uses of mass media by children (Rosengren & Windahl, 1989) as well as the early research of Blumler & Katz on the uses and gratifications of media choices are all examples of behavioral research tradition aiming to find the effects and explain audience preferences accordingly.

Cultural (reception) research aims to understand meaning of content received and of use in context while obtaining data from perceptions of meaning, social and cultural context. The research methodology is ethnographic qualitative interviews. Reception analysis emphasizes the role of the reader in the decoding of media texts while giving audience the power to filter the messages. Stuart Hall’s Encoding-Decoding model of communication is a great example for the cultural research studies. Hall emphasizes on how receivers’ decode messages according to their views and ideals. Specifically, the theory is useful in understanding television audiences and their views on media texts. (Hall, 1993)

### 1.3.3 Soap Opera Research

The history of soap opera research is parallel with audience research studies. The history of soap opera research started with effects studies then followed by uses and gratifications and then reception analysis.

The first effects studies evolved around the violence concept and the effects of violence on screen to the viewers. This approach assumed audiences as passive and was interested in what television does to people. In this essence, the Payne Fund study into the effects of film on youth (e.g., Blumer, 1933) is the first research example accomplished. The second approach, uses and gratifications, focused on what people do with media rather than what media does to people assuming audiences as active in their media consumptions. Conway and Rubin's (1991) television uses and gratifications and psychological preferences research is an example on how TV audience was analyzed in terms of gratifications and psychological aspects. While the third approach, reception analysis, both assumed media to have power in setting agendas while consumers being active in determining the prevalent content as well as making meaning from the delivered messages.

One of the early and significant soap opera researches is Ien Ang's (1985) research on Dallas audience carried among women viewers in Netherlands. The study included gathering women audience's opinions on why they like watching Dallas through a magazine advert which encouraged them to write letters. Through the analysis of the letters Ang argued that audience plays an active role in the production of meaning and of pleasure thereby creating a variety of responses but that the range of responses is not infinite given that Dallas is structured using specific codes and conventions requiring shared cultural knowledge. (Global Television, 119)

On the other hand Seiter (1989) found out that women viewers rely on each other for keeping track of the complex happenings on soap operas therefore the soap opera watching for women is a collective and collaborative activity given the social-domestic context. Hobson's (1982) work on the British soap opera

Crossroads showed how a soap opera called to be trash gave women something to talk about and enabled them being active audience members with in their social spheres.

Buckingham (1987) accomplished textual analysis on the UK soap opera EastEnders, analyzing the school-aged children audience, showing how the soap actually could speak to a wider audience rather than the sole female audience. Buckingham achieved this through showing how the series created an occasion for moral debate and judgment among the audience regardless of their gender.

As Ang, Liebes and Katz (1985:1986:1988:1989) also analyzed Dallas. Liebes and Katz explored the reception of Dallas among different audiences from range of cultural and backgrounds. The outcome of the study showed how regardless of the shared global appeal and universal elements, the interpretation (reception) of a soap opera could differ between societies and different cultures due to the varying societal codes and decoding process.

Gillespie (1995) analyzed how young Punjabi girls used the soap opera Neighbours as an expression of emergent norms and values, which are contrary to the Asian norms and taboos. The study demonstrated how a soap opera could widen the norms of a society as well as giving points of discussion for parents and children in terms of gender roles and freedom.

In conclusion the research on soap operas has evolved around the impact of the soap opera on viewers lives, the reception variances according to different cultures and societal codes and uses in the viewers lives.



### 1.3.4 Women and Soap Opera

Gendered content requires precise analysis due to the footprints of the patriarchal societies of the past. Today the world and feminism has come to a different extent, yet male dominance is still prominent. This affects women's media tastes and media consumption due to their unique lifestyles and specific needs. In this essence, women centered media contents play a significant role in female audience research. When Radway analyzed the appeal of the fiction romance novels in 1984, he came up that, despite of the feminist criticism of the romance novels, women found empowerment and emotional nurturing through the ideal romance depicted. While reading, women were able to have private space and enjoy escapism in a fantasy world. (Radway 1984) This was due to woman's heavy reliance at home and home duties in the 20<sup>th</sup> century. Also, as one of the very first need based researches, Herzog, Warner and Henry found that radio based soap operas, despite of their superficial stories, provided a source of advice and support, a role model of housewife and mother, or an occasion for emotional release through laughter or tears. (Herzog, 1953; Warner & Henry, 1948)

In today's world, woman's role in the society is different. There is a bigger demand in the society for women in and outside home. Women are expected to be good looking, good mothers and lead good careers. As Suzanne Ferris and Mallory Young discusses in their book *Chick Lit: The New Woman's Fiction*, women have been facing more pressure with the rising feminist waves:

The generations of women coming of age after the women's movement of the 1960s find themselves in an ambiguous position: they have indubitably benefited from feminism's push for education and access to the professions, but they still experience pressures from without and desires from within for romance and family. In short, they are caught between competing demands to be strong and independent while retaining their femininity. (Ferris and Mallory, 9, 2006)

In the contemporary world, the burdens of ordinary women changed tremendously. Even though the feminist movements enlightened many of the inequalities and stereotypes tied around women, there is still a lot to be covered. Every woman has a unique character and unique problems. With the rising demands of the society, women seek to be heard and empowered.

Hereby, the soap operas play a crucial role in depicting the dilemmas of women and giving them voice. Ethnographic research of female soap opera audience shows how genre is especially shaped around women and reflects their conversation and everyday experiences. (Livingstone, 1988) As also as stated in Fernández and Morales' *Illness, Genre, and Gender in Contemporary Television Fiction: Representations of Female Cancer In Sex and the City and Desperate Housewives* article, television and especially soap operas provide real-life examples and models while touching many humanly emotions of women:

For women today, as for audiences in general, television is not merely an entertainment tool: it may be a mirror, it may be a source of ideas and models, it may arouse sympathy, fear, even anger. (Fernández-Morales 674)

The increased audience interest stems from the high levels of identification with characters. Identification plays an important role in women centered soap operas due to increased empathy and involvement it drives among the women audience. Bryant and Peter explains identification's role in driving audiences in relation to Cohen's definition of identification theory:

Identifying with a character means feeling an affinity toward that is so strong that we become absorbed in the text and come to an emphatic understanding for the feelings the character experiences, and for his or her motives and goals. We experience what happens to the characters as if it happens to us, while momentarily at least, forgetting ourselves as audience

members, and this intensifies our viewing experience (Cohen 2001)  
(Bryant and Peter 184)

Through identification women build stronger bonds with the characters and the story. Women find pieces from their own lives and struggles. While being unable to raise their voices inside their homes, through soap operas they are able to relate and identify with the characters and be heard. Also as from history women usually being depicted as emotionally weak, hysterical and professionally insufficient; through the contemporary soap operas they are being able to identify their selves with smart and powerful women, which empowers them in many arenas.

In this essence, *Ufak Tefek Cinayetler* is a crucial Turkish soap opera. The four protagonists depicted in the series resemble different women characteristic traits and their struggles. Even though it takes place in an extremely high-class society, every woman's struggles are conveyed. For instance, despite of the wealth of Pelin and Merve, they strive to sustain their families, social lives and husbands like every other woman in the Turkish society. They take any risk to sustain their social status and families. The appeal of the characters lay in their powerful and norm breaking characteristic traits. For instance, while Merve, Pelin and Arzu are smart but dependent housewives, Oya is an inspirational, moral and professionally successful woman character.

*Ufak Tefek Cinayetler* is similar to *Sex and the City* and *Desperate Housewives* in depicting the struggles of women while also showing their most powerful moments. As to further to enlighten the point of view of my thesis, I will be analyzing the challenging, norm breaking and empowering aspects in *Sex and the City* and *Desperate Housewives* stated by scholars.

The soap operas such as *Sex and the City* and *Desperate Housewives* were very impactful due to their relevance to the struggles of everyday life of modern women. In this essence *Sex and the City* was important in empowering women by showing their weaknesses in a gender neutral way. As stated by Ferris and Mallory, in *Sex and the City*, the struggles of women are depicted not as anticipated through the society yet in an empowering way:

Readers gravitate, in particular, to the protagonists' fallibility: these are not the flawless women of romance fiction waiting to be recognized by their "perfect" man, but women who make mistakes at work, sometimes drink too much, fail miserably in the kitchen, or "fall for any of the following: alcoholics, workaholics, commitment phobics, people with girlfriends or wives, misogynists, megalomaniacs, chauvinists, emotional fuckwits or freeloaders (Ferris and Mallory 93)

The groundbreaking appeal of *Sex and the City* was hidden in its' liberation of women sexuality and femininity. Laure Tropp also claims that "fascination of *Sex and the City* for viewers, critics, and scholars is that it attempts to challenge traditional notions of sexuality and femininity" (Tropp 861)

As well as liberating, empowering and showing the real life struggles of women, *Sex and the City* presented a dream world: the luxurious and flamboyant urban life. Aston and Glynn Basil states that the *Sex and the City* "deliberately sets itself up as an ostentatiously glamorous show that reproduces a world of beauty, wealth, and cosmopolitan decadence" (Aston and Glynn 9)

*Desperate Housewives* was a spectacular American soap opera aired between 2004 and 2012 with a worldwide recognition. What was spectacular about *Desperate Housewives* was it revealing of the lives of suburban women in a funny and dark manner. Even though the genre of the soap opera was drama, it also embraced pieces from comedy and thriller. *Desperate Housewives* is very similar to *Ufak Tefek Cinayetler* in its depiction of four women characters and the curiosity aspect. The soap opera starts with the mysterious suicide of a friend of four close neighbor friends. The four women characters uniquely try to survive in their societal spheres. As described in [wikia.com](http://wikia.com), the four characters:

Bree Van de Kamp (Marcia Cross), the seemingly perfect homemaker struggling to save her marriage; Lynette Scavo (Felicity Huffman), the

mother of four who gave up her successful career to care for them full-time; Susan Mayer (Teri Hatcher), the divorced mother in search of love, who finds it in the form of her new neighbor, Mike Delfino (James Denton), who has a secret of his own; and Gabrielle Solis (Eva Longoria), the materialistic ex-model who cheats on her husband, Carlos (Ricardo Antonio Chavira). (fandom.wikia.com)

The women characters' personality traits of weaknesses and strength in terms of marriage, profession, family and societal relationships are very alike that of Ufak Tefek Cinayetler. For instance as Bree Van de Kamp, Merve is a perfect homemaker, yet strives to save her marriage and family. As Bautista argues, *Desperate Housewives* shatters the cultural myths about the happy housewife and show the struggles, disappointments, and tragedies of real life women. (Bautista 157) As women find more materials to identify with, they become more likely to watch a soap opera. Women centered soap operas such as *Desperate Housewives*, *Sex and The City* and *Ufak Tefek Cinayetler* succeed through touching the lives of today's women rather than cultural fantasy.

One of the very interesting and successful women centered soap operas of today, which has been recently received the Outstanding Limited Series Emmy Award in 2017, is *Big Little Lies*. *Big Little Lies* is outstanding in the manners of characters, screenplay, directing and photography. The heading of the show is revealing about the successful nature of the series: "A perfect life is a perfect lie" The series profoundly portrays the struggles of woman while touching their will for building and seeming to have the perfect family. A part from the issues of violence and abuse of women depicted in the series, the fickle notion of sisterhood is questioned. Below is an academic review of Rosewarne of *Big Little Lies* about its nature on depicting how women act as real enemies under the name of sisterhood to survive their empires and sustain their power in the society. This aspect of *Big Little Lies* is extremely alike to that of *Ufak Tefek Cinayetler* where we also see:

Of how women can sometimes be outrageously brutal to each other, but that it's also generally *women* who we confide in, seek solace from and reap our very best counsel. And here was nudge the more treacherous terrain of feminism. (conversation.com, Rosewarne, 2017)

In *Ufak Tefek Cinayetler* while the friendship of Oya, Pelin, Arzu and Merve seems not to be rotten by years, in reality, it does. First Pelin, Arzu and Merve betray Oya in high school and build her a big bully trap that tragically devastates Oya's life. Later in the series we see its-bitsy games the woman play to each other under the name of sisterhood just to save their power and benefits. For instance Merve and Pelin never tells Arzu when they find out about Arzu's husbands' affair with the Pilates teacher, just to keep their selves out from trouble. Later in the series, we see Pelin and Merve becoming allies with the Pilates teacher for their personal gains despite of their so-called sisterhood with Arzu.

In summary, *Big Little Lies*' success was hidden in its nature of portraying variety of woman characters and their worlds combining of class divisions, torn friendships, fractured families, parental attitudes, grade-school bullying and domestic abuse along with a mysterious killer hook. Thus touching many aspects of today's women's lives and satisfying variety of women's needs along the story. Also the murder aspect of *Big Little Lies* is very similar to that of *Ufak Tefek Cinayetler* in rising curiosity in the audience and a hook in the scenario.

One of the lead actresses Witherspoon told the reporters "I thought that was a really unique opportunity to have so many incredible parts for women in one piece of material," (variety.com, 2017, 48) As Witherspoon claims, what makes these intriguing women centered series impressive is their depiction of real life women's issues with all the good and bad parts. The wider depiction of woman allows the audience many arenas to identify with and provide motivation to satisfy their specific woman needs.

## 1.4 THEORETICAL BACKGROUND

In this study, I will be using the *Uses (Needs) and Gratification theory* in order to understand the needs and gratifications behind watching *Ufak Tefek Cinayetler*. I will be answering the main question of my research: “What needs and wants do Fem25+AB fulfill through watching *Ufak Tefek Cinayetler*? ”. I will be using specifically the UGT due to its’ assumption that audiences are active in the communication process and have full control over their media choices and choose specific media and media contents that suit them individually according to their needs.

The purpose of the *Uses and Gratification theory* is to answer: “*What do people do with the media*” instead of “What media does to people”. *Uses and Gratification theory*, focuses on the audiences rather than the medium itself. As opposed to the Hypodermic needle model theory that assumes audiences as passive, *Uses and Gratification theory* assumes audiences as active, selective and powerful in driving media consumption. (Katz et al., 1974) As Balnaves also explains the active audience:

A fundamental assumption of uses and gratifications research is that mass media audiences are not composed of passive individuals... Rather, they exercise freedom in their use of the media... It is assumed we use the media to satisfy specific needs and that we select particular media and particular content to satisfy those needs. These needs are determined by our social environment, which includes our age, sex, marital status, group affiliations and personality. (Balnaves et. al. 2009)

UGT is crucial in understanding the audience choices and what drives them. The “theory assumes that individuals consciously consume media texts for their own ends, purposefully reworking textual meaning in order to integrate the text into their daily life,” (Jere and Davis, 2011).

According to Rubin contemporary U & G can be defined under five assumptions:

(a) communication behavior, including media selection and use, is goal-directed, purposive, and motivated; (b) people take the initiative in selecting and using communication vehicles to satisfy felt needs or desires; (c) a host of social and psychological factors mediate peoples communication behavior; (d) media compete with other forms of communication (i.e., functional alternatives) for selection, attention, and use to gratify our needs or wants; and (e) people are typically more influential than the media in the relationship, but not always. (A. Rubin, 1994).

Uses and gratifications can be viewed as a psychological communication perspective which focuses on how individual use mass media and other forms of communication such as interpersonal communication to fulfill their needs and wants (Rubin, 2002). Motivation is driven by: “social and psychological characteristics, societal structure, social groups and relationships, and personal involvement” (Rubin, 2009, p. 148). Through analyzing Female 25AB+ Ufak Tefek Cinayetler audience, I aim to discover the common motivations and needs of watching, given the audience’s social and psychological commonalities.

As we moved from old to new media, new gratifications have emerged. You can see this pattern in the **Table 1.2** below. Each color represents a specific type of gratification identified in the U&G literature and shared by two or more media. Gratifications that are unique to a given medium are not colored.



**Table 1.2:** Gratifications Obtained from New Media (1940–2011)

<b>Radio Talk Show Gratifications</b> (Herzog, 1940:1944) <table border="1"> <tr><td>Emotional Appeal</td><td>Self-Challenge</td></tr> <tr><td>Competitive Appeal</td><td>Education</td></tr> <tr><td>Advice-Seeking</td><td>Wishful Thinking</td></tr> </table>	Emotional Appeal	Self-Challenge	Competitive Appeal	Education	Advice-Seeking	Wishful Thinking	<b>Newspaper Gratifications</b> (Berelson, 1949) <table border="1"> <tr><td>Social Prestige</td><td>Surveillance</td></tr> <tr><td>Interpreting Affairs</td><td>Escape</td></tr> </table>	Social Prestige	Surveillance	Interpreting Affairs	Escape	<b>Television Gratifications</b> (Greenberg, 1974; Rubin 1981; 1983) <table border="1"> <tr><td>Escape</td><td>Pass Time</td></tr> <tr><td>Learning</td><td>Companionship</td></tr> <tr><td>Information</td><td>Social Interaction</td></tr> <tr><td>Arousal</td><td>Entertainment</td></tr> <tr><td>Relaxation</td><td>Habit</td></tr> </table>	Escape	Pass Time	Learning	Companionship	Information	Social Interaction	Arousal	Entertainment	Relaxation	Habit	<b>VCR Gratifications</b> (Rubin & Bantz, 1987) <table border="1"> <tr><td>Library Storage</td><td>Time Shifting</td></tr> <tr><td>Socializing</td><td>Music Video Viewing</td></tr> <tr><td>Viewing w/Children</td><td>Exercising</td></tr> <tr><td>Movie Rental</td><td>Critical Viewing</td></tr> </table>	Library Storage	Time Shifting	Socializing	Music Video Viewing	Viewing w/Children	Exercising	Movie Rental	Critical Viewing						
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<b>Telephone Gratifications</b> (O'Keefe & Sulanowski, 1995) <table border="1"> <tr><td>Time Management</td><td>Acquisition</td></tr> <tr><td>Time Shifting</td><td>Sociability</td></tr> </table>	Time Management	Acquisition	Time Shifting	Sociability	<b>Internet Gratifications</b> (Papacharissi & Rubin, 2000) <table border="1"> <tr><td>Information-Seeking</td><td>Pass Time</td></tr> <tr><td>Interpersonal Utility</td><td>Convenience</td></tr> <tr><td>Entertainment</td><td></td></tr> </table>	Information-Seeking	Pass Time	Interpersonal Utility	Convenience	Entertainment		<b>Political Blog Gratifications</b> (Kaye & Johnson, 2002) <table border="1"> <tr><td>Entertainment</td><td>Social Utility</td></tr> <tr><td>Information-Seeking</td><td>Guidance</td></tr> </table>	Entertainment	Social Utility	Information-Seeking	Guidance	<b>Video Game Gratifications</b> (Lucas & Sherry, 2004) <table border="1"> <tr><td>Competition</td><td>Challenge</td></tr> <tr><td>Social Interaction</td><td>Arousal</td></tr> <tr><td>Diversions</td><td>Fantasy</td></tr> <tr><td>Escape</td><td>Entertainment</td></tr> </table>	Competition	Challenge	Social Interaction	Arousal	Diversions	Fantasy	Escape	Entertainment												
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<b>Cell Phone Gratifications</b> (Wei & Lo, 2006) <table border="1"> <tr><td>Status/Fashion</td><td>Social Utility</td></tr> <tr><td>Information-Seeking</td><td>Mobility</td></tr> <tr><td>Accessibility</td><td>Affection</td></tr> </table>	Status/Fashion	Social Utility	Information-Seeking	Mobility	Accessibility	Affection	<b>MP3 Gratifications</b> (Ferguson et al., 2007; Zeng, 2011) <table border="1"> <tr><td>Entertainment</td><td>Simulation</td></tr> <tr><td>Companionship</td><td>Boredom</td></tr> <tr><td>Status</td><td>Relaxation</td></tr> <tr><td>Concentration</td><td>Control</td></tr> </table>	Entertainment	Simulation	Companionship	Boredom	Status	Relaxation	Concentration	Control	<b>Reality TV Gratifications</b> (Papacharissi & Mendelson, 2007) <table border="1"> <tr><td>Social Interaction</td><td>Companionship</td></tr> <tr><td>Reality Entertainment</td><td>Voyeurism</td></tr> <tr><td>Habitual Pass Time</td><td>Relaxation</td></tr> </table>	Social Interaction	Companionship	Reality Entertainment	Voyeurism	Habitual Pass Time	Relaxation	<b>YouTube Gratifications</b> (Haridakis & Hanson, 2009) <table border="1"> <tr><td>Social Interaction</td><td>Escape</td></tr> <tr><td>Interpersonal Utility</td><td>Co-Viewing</td></tr> <tr><td>Convenient Information-Seeking</td><td></td></tr> <tr><td>Convenient Entertainment</td><td></td></tr> </table>	Social Interaction	Escape	Interpersonal Utility	Co-Viewing	Convenient Information-Seeking		Convenient Entertainment							
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<b>Social Network Gratifications</b> (Joinson, 2008) <table border="1"> <tr><td>Social Connection</td><td>Escape</td></tr> <tr><td>Creating Content</td><td>Entertainment</td></tr> <tr><td>Gathering and Sharing Information</td><td></td></tr> <tr><td>Sharing Identity and Photographs</td><td></td></tr> </table>	Social Connection	Escape	Creating Content	Entertainment	Gathering and Sharing Information		Sharing Identity and Photographs		<b>Online Newspaper Gratifications</b> (Yoo, 2011) <table border="1"> <tr><td>Entertainment</td><td>Pastime</td></tr> <tr><td>Information-Seeking</td><td>Socialization</td></tr> </table>	Entertainment	Pastime	Information-Seeking	Socialization	<b>Twitter Gratifications</b> (Liu, 2010; Chen, 2011) <table border="1"> <tr><td>Information-Sharing</td><td>Pass Time</td></tr> <tr><td>Social Interaction</td><td>Convenience</td></tr> <tr><td>Entertainment</td><td>Connection</td></tr> <tr><td>Self-Documentation</td><td></td></tr> <tr><td>Self-Expression</td><td></td></tr> </table>	Information-Sharing	Pass Time	Social Interaction	Convenience	Entertainment	Connection	Self-Documentation		Self-Expression		<b>FIGURE KEY</b> <table border="1"> <tr><td>Social</td><td>Information</td></tr> <tr><td>Emotional</td><td>Escape</td></tr> <tr><td>Competition</td><td>Connection</td></tr> <tr><td>Entertainment</td><td>Social Status</td></tr> <tr><td>Time Related</td><td>Convenience</td></tr> <tr><td>Unique Gratifications</td><td></td></tr> </table>	Social	Information	Emotional	Escape	Competition	Connection	Entertainment	Social Status	Time Related	Convenience	Unique Gratifications	
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Since the focus of this study is soap opera I will be benefiting from the Television gratifications while not being solely dependent on due to the changing nature of gratifications with time, use of content and media. As seen from the **Table 1.2**, gratifications collide and presume from older media to new media due to the on-going consumer needs and consumer demand that creates the new media. It should also be noted that the sought and obtained gratifications intertwine with time due to the once upon a time sought gratifications becoming obtained general gratifications. For instance, personal identity and photo sharing gratifications gained from Facebook was obtained at the start but now is available and sought through all over the Web.

A. Rubin's (1983) nine key motives for TV use will be used in this study to examine *Ufak Tefek Cinayetler* watching motives: relaxation, companionship, entertainment, social interaction, information, habit, pass time, arousal and escape. Parasocial interaction will also be analyzed due to its soap opera specific nature. Depending on the changing nature of the uses and gratifications with time and technological advancements and needs, the outcomes of the research may not include all the motives listed.

## II. RESEARCH

Soap opera performances have been analyzed using the statistical techniques, such as, most recently, the 'People-meter' methodology to evaluate the ratings of programs. However as Silverstone (1990) argues television watching is a complex activity, which is inevitably enmeshed with a range of other domestic practices and can only be understood with this context. The quantitative analysis of television watching is only able to enlighten specific aspects of TV watching such as the percentage of the specific target groups' watching frequency and habits while ignoring the other bases of identity and difference among the viewers as well as the attention paid to the content. Therefore, qualitative research in examining why and how specific audience's watch specific shows has a wider basis on enlightening the watching behavior. Thus in this research I will be evaluating the audience based on the results of qualitative research while selecting the right audience to be examined based on the results of the people-meter technique. However, the qualitative methodology also has set backs due to the intervention of the interviewer in interpreting the findings of individuals. As Geertz explains:

What we call our data are really our own constructions of other people's constructions of what they and their compatriots are up to... Right down at the factual base, the hard rock, in so far as there is any, of the whole enterprise, we are already explicating: and worse explicating explications. (Geertz 1973:9)

Yet qualitative research is the best methodology in understanding and enlightening the attitudes of audiences due to the personalized approach and open-ended nature of questioning.

## 2.1 METHODOLOGY

The research is held in the form of qualitative face-to-face and telephone in-depth interviews. Qualitative research is preferred in order to thoroughly understand the user motivations in watching *Ufak Tefek Cinayetler* in relation to the audience's specific needs. Through in-depth interviews, I aim to enlighten how *Ufak Tefek Cinayetler* audience anticipates the power, family, character and status matters in the show. Qualitative research methodology allows respondents' to clearly discuss and express their selves in regards to their desires, needs, identification points and hesitations. Also, the open-ended nature of the qualitative research enables freedom of speech in the discussion of social phenomena when compared to quantitative methodologies with limited answer choices. As a form of qualitative methodologies in-depth interviews were selected instead of focus group discussions due to the critical and private notion of the matters discussed.

All the interviews were conducted in the Turkish and recorded. The face-to-face interviews were held outside, in the places where respondents felt most comfortable. A semi-structured interview guided the research during the interviews (See **Appendix C**). Due to the open-ended and user specific flow of the interviews the length of the each interview varied. Each interview was held approximately for 30 to 50 minutes in length.

The analysis of the research outcomes is accomplished through analyzing the recordings and driving meanings from the discourses, which is supported by the verbatim quotations of the respondents' that are translated into English in the study. The challenging nature of the interpretation process is explained as: "qualitative researchers are challenged to make sense of, or interpret, phenomena in terms of meanings people bring to them" (Denzin and Lincoln, 2, 1994). Therefore the interpretation process was critical in objectively reflecting and summing up the outcomes driven from the respondents. However, the high levels of literacy and education of the respondents facilitated the interview process. The respondents were open and passionate to share their ideas and opinions especially since they were interested in women related matters due to their gender and

enjoyed talking about one of their leisure time fun activity (watching of Ufak Tefek Cinayetler).

## **2.2 SAMPLE**

8 interviews were held with respondents resembling Female 25+AB audience (**Table 3**). The respondents were selected through snowball (chain-referral) sampling. The sample is built in the pursuit of enlightening why Female 25+AB watch Ufak Tefek Cinayetler in consideration with the audience's familiarity with the characters' social economic standings depicted in the show.

In order to have an accurate resemblance of the whole Female 25+AB audience in Turkey, the respondents were precisely selected according to their SES standings based on their income, education and occupation. When calculating the SES standings, I utilized from TUAD's (Turkish Researchers Association) SES form, which is specifically designed to segment the Turkish audience. (**See Appendix B**) Also, respondents from big cities were selected for concrete resemblance of the Turkish audience: Istanbul, Izmir and Adana.

Respondents were purposefully heavily selected from A SES group to investigate the relation between the high SES status and the motivations of watching the series. All of the selected respondents are frequent watchers of Ufak Tefek Cinayetler who have missed 1 or 2 episodes at the most since the beginning of the show.

**Table 3:** The Demographic Table of the Sample

Respondents	Age	Occupation	SES*	Education	Residency	Interview	Kids
Melis T.	36	Jeweler	A	University	Izmir	Face-to-face	1
Ayşe Ö.	30	HR Executive	B	Masters	Istanbul	Face-to-face	None
Merve E.	46	Hotel Manager	A	University	Izmir	Face-to-face	None
Yonca S.	49	Housewife	A	High school	Izmir	Telephone	2
Zeynep G.	28	Project Manager	A	University	Istanbul	Face-to-face	None
Bengüsu E.	25	Agriculture	A	University	Adana	Telephone	None
Didem G.	46	Advertising CEO	A	University	Istanbul	Face-to-face	None
Berna T.	30	Communications Executive	A	Masters	Istanbul	Face-to-face	None

\*The SES shows the household social economic standing according to the job and education of the main household income provider.

### III. FINDINGS

The viewers claim that when they first heard about the story, they were excited for the series because of the talented cast. The famous actresses and actors such as Bade İşçil (Pelin), Mert Fırat (Serhan) and Gökçe Bahadır (Oya) was a guarantee for a successful series for them. Most of the respondents claimed that they heard that *Ufak Tefek Cinayetler* is an adaption from a foreign series (*Big Little Lies*) and therefore they assumed that it would be successful and a riveting story:

Initially due to the talented cast I assumed that it would be a good series to watch. Like I have always found Bade İşçil and Mert Fırat to be successful. (Zeynep G.)

I initially started to watch the series due to its similarity with the famous series *Big Little Lies*. Then I figured out that it isn't a direct adaptation. *Ufak Tefek Cinayetler* is different from the typical Turkish series. Usually Turkish series focus on agony and people from a lower background. Here we see a more European perspective and a European way of conspiracies, kind of that like *CSI*. (Berna T.)

The trailer is found to be very catchy, exciting and successful in terms of setting, costumes, music and emotional thrill. Depiction of the women characters and the mysterious murder case in the trailer led to curiosity among the viewers.

### 3.1 PROMINENT USES AND GRATIFICATIONS

#### 3.1.1 Relaxation and Pass Time

The initial reason for watching *Ufak Tefek Cinayetler* is relaxing and having a fun in leisure time. Most of the respondents claim that Tuesday nights are their time to be dragged into *Ufak Tefek Cinayetler* and the women characters' stories. The respondents claimed that it is a good opportunity to not to think about anything and enjoy a visual feast. As Merve E. says: "On Tuesday

nights I watch Ufak Tefek Cinayetler to relax and pass time. I just do nothing and let myself go.”

### **3.1.2 Escape**

What first come to respondents mind are the nice settings, pretty outfits, big houses and the lavish lifestyle as to make the series appealing. The visual feast enables the audience to escape from their routine lives and get dragged into a splendid world.

The series is very successful in terms of styling. It gives us a visual feast. The nice houses, outfits, cars... (Merve E.)

It makes me happy to see stuff normally I can't have in my real life. Like those big houses, like Merve's enormously big villa and the parties they hold there. I get dragged into the flamboyant world of Sarmasik. (Melis T.)

Hereby, the envy factor and identification with characters also play a crucial role. Respondents find strength and fulfillment as they identify with the characters and their luxurious lifestyle as they imaginarily obtain those they can't in real life while escaping to a splendid world.

### **3.1.3 Information/Learning**

The extraordinary and stylish outfits of the women characters wear attract the female audience's attention and act as a source of information. As Yonca says, the spectacular outfits the characters wear resemble the outfits they would like to wear but couldn't due to weight problems or just that it would not be appropriate them to wear given their environment. Mainly, the stylish outfits inform the audiences about the new trends while keeping them updated on what they can wear or should be wearing. Envy and identification with the characters also play a



crucial role here. As the audience identifies with characters their level of gratification of information increases.

For instance they wear outstanding outfits. I especially look for the outfits they are wearing. I like Merve's outfits because she is an overweight woman like me and she covers her weight very well with pretty clothes. Some of the characters wear very trendy, last season clothes but of course some are very absurd, I would like to wear them but I can't because it wouldn't be suitable for me. (Yonca S.)

Some of the respondents claimed that *Ufak Tefek Cinayetler* is a series to watch to get life lessons. The audience learns and experiences through women's acts. The series act as a guide on the women machinations and conspiracies. For instance Didem, as she identifies herself with Oya due to having been the deluded girl among her girlfriends and being exposed to bullying, claims that:

The thing that I have been through is very similar with Oya. I really identify myself with her. The main reason for me to watch *Ufak Tefek Cinayetler* is that it is so similar to what I had been through. I look into the show and I tell to myself maybe if hadn't been as naïve as Oya and rather been fierce, I wouldn't have gone through what I had. I definitely see this series as a guide on what not to do. If I had a daughter I would want her to watch it, to make her cautious about this kind of woman, because yes in real life these women exist. Maybe not as extreme but they definitely do. (Didem G.)

Also, when profoundly analyzed, it is clear that the series is seen as a guide because of the similarities between the audience's lives with the depicted characters. The respondents perceive the women characters to be very realistic and from everyday life. Identification is deepened through the shared similarities with the characters. Didem explains how her identification with Oya is due to the similarities of her life and the society she lives in:

You identify with a character due to something it reminds from you. Or you identify with a character you want to be. In this case due to the society I live and people around me, *Ufak Tefek Cinayetler* is a total reflection of my life, and this is the base for my identification. (Didem G.)

### **3.1.4 Entertainment**

However, the curiosity aspect of the series is the main reason for the audience choosing to watch the series. Even though how much the setting, cast, costumes, voiceover and generic attract the audience, they claim that the story and the conspiracies of the women characters hook them to the series and make the watching journey entertaining.

I am watching the stories of 4 woman characters with terror. I like the tempo and the action in the series. It makes me want to know what each woman's next move will be. It is so thrilling for me because I had never done such intriguing things in my life. (Merve E.)

Initially I was hooked by the high school trauma of Oya. I wondered what Oya will do when she grows up and how she will cope up with life regardless of the hardships she had as a teen. And this raised curiosity in me and made me watch the series (Zeynep G.)

The mysterious murder case and the fickle notion of sisterhood displayed in the story make the story riveting and raise curiosity in the audience while making the series entertaining to watch.

Of course nice outfits and setting is not enough to watch a series. The curiosity aspect makes the story very appealing for me. I am looking forward for the games woman play to each other. I find the games woman play to each other to be very smart. Also, there is the mysterious murder case. The story is very riveting. (Ayşe Ö.)

### **3.1.5 Parasocial Interaction**

The women viewers have unique bonds with the characters as if they are personalities from real life. Thus seeing these women act in ways they wish they could make the audience fulfilled and enables release of various emotions. As

Yonca mentions, seeing woman acting in ways she couldn't but wish could, is one of the main reasons for watching the series. It acts as a release of anger and hate for her. As Yonca sees these women overcome the situations she struggles in, she gets fulfillment through them:

They put things we want to do but can't into action. Sometimes you want to do things, for instance breaking some ones heart or revealing your whole emotions or hate but you can't due to the societal norms and judgments. Seeing these women put these feelings into action makes me happy. I think it makes everyone happy and this is why people watch the series. (Yonca S.)

Majority of the audience admires the love story of Oya and Serhan. Even though they disapprove of Serhan being a married man, they find their love emotionally very nurturing and pleasant. The audience reacts to the love story of Serhan and Oya as if they are real life characters:

However it is one of my limits, I look forward for the love of Oya and Serhan with excitement. It raises warm feelings in me and gives a hook to the story. (Merve E.)

I adore the love of Serhan and Oya, it's one of the reasons for me to watch. (Zeynep G.)

### **3.1.6 Social Interaction**

Some of the respondents mentioned the social interaction aspect of Ufak Tefek Cinayetler. The series provide the audience topics to talk about in their chat groups:

On Wednesdays, in the office we comment on the series with girls. We talk about the scenes. It gives us something common to talk about. For instance, we had a long conversation about how Oya suddenly got pregnant. We were really curious about it. (Berna T.)

## 3.2 REFLECTIONS FROM AUDIENCES' LIVES

Majority of the respondents, especially the respondents over the age of 30 claimed that there are distinct similarities between the lives depicted in the *Ufak Tefek Cinayetler* and their lives. These similarities are related to the power and status matters. Respondents claim that the values of power and status depicted on *Sarmaşık* community, which evolves around wealth, are common in their community as well. However, the family structures depicted on the series are found distant to the audience's understanding of families.

### 3.2.1 Power

The main power symbols in the series are initially claimed to be income and monetary assets such as houses, cars, fancy dresses etc.

In the series Merve owns the biggest house and she has the ultimate say in the community. This stems from the magnitude of her house. Therefore, in the *Sarmaşık* community power stems from wealth and the magnitude of wealth. (Zeynep G.)

Most of the respondents claim that in their society, wealth is also power factor. Bengüsu briefly explains:

Wealth is always a power factor. For instance you go to a restaurant and the waiter's attitude changes according to your wealth. (Bengüsu E.)

When the conversation follows the respondents tell how the societal relationships and being able to machinate is more crucial in having power in the *Sarmaşık* society. By this means respondents claim:

Wealth is an important power factor but I believe that authority is bigger. Whoever has the most say and is more dominant, has more power. (Berna T.)

In order for a person to be powerful in Sarmaşık, she has got to have a good place in the community or a career, if none, she has got to have money or a dominant character. (Yonca S.)

In this essence, Merve is seen as the most powerful character in the story with her clever moves and excellent ability to manipulate people. As Didem states:

I think Merve is the most powerful character in the story. She is the one best with the conspiracies therefore she holds the power in the society. Most of the times people stand by Merve, not because they like her, but because she is seen as the power, so people stand by power. (Didem G.)

Yet, the audience is well aware that Merve's power is solely dependent on her ability to control others and her husbands' money and last name. For instance Melis claims:

Like, Merve has the most beautiful yard with the most beautiful flowers. The richness of the flowers in her yard resembles power. But, I think it is very fake. In reality, even though how powerful Merve seems, she is a very weak character. She plays games and machinates. She stems power from others' lives. (Melis T.)

Merve further explains the reasons for Merve's weakness and how she lacks power in reality due to her dependence on others' and not having a solid career she can depend on:

Merve only through machinating tries to sustain power and be the center of attention because she has got nothing else to offer. She uses her husbands' money and income (Merve E.)

According to Sarmaşık societal codes, Merve is perceived as the most powerful character due to her high skills in machinating. Whereas in Sarmaşık, Oya is perceived as a weak character due to her inability to machinate and insistence in doing the right thing. The insistent honesty of Oya regardless of the context bothers the respondents:

Sometimes, Oya acts very passively. For instance, when she found out that Burcu was not pregnant, she could have told others that Burcu was lying about her pregnancy. If she had done so, Burcu wouldn't have locked her to the fridge. Bad things happen to her because of her insistent veracity. (Didem G.)

I get mad at Oya at times. She doesn't do things she should do for the sake of being truthful. Like she couldn't confront Serhan and follow her heart due to her fear of being abandoned and not doing the right thing even when Serhan was ready to get a divorce for her. (Merve E.)

The irritation related to Oya's passiveness and unnecessary honesty is caused by the respondents' expectations on getting empowerment through the main protagonist and seeing the good win which I will be covering in the identification section.

When their point of view of power is asked, respondents claim that Oya is the most powerful character in the series with her undeterred and honest standing in life regardless of the hardships she had gone through:

Even though how weak Oya might seem, I believe that she is the most powerful character in the series with her career and honesty. Yes, she had gone through rough times but she stands on her own feet and never gives up fighting. (Melis T.)

As the respondents talk about their understanding of a powerful person, they explain how a person's character and standing in life determine their strength as a person. Hereby, Oya is the character that reflects their values and attitude in life.

I believe that Oya is the most powerful character with her honesty and good career because all the other things are fleeting. After all what matters in life is being a truthful good person... (Yonca S.)

I think Oya is the most powerful character, because for me a person's character determines her strength. Oya has her own rights and she doesn't give up on her rights to blend in to situations. She is an ethical and stable righteous person. (Zeynep G.)

Regardless of how much Oya resembles audience's perception of power and attitude in life, as a whole the power matters in the series do not reflect audience's daily lives or their values of power due to the extreme games and conspiracies the protagonists get into.

The machinations in the series are very absurd. I do not have such people or happenings around me. (Berna T.)

In terms of machinations, characters are found to be very extreme and unrealistic to exist in real life:

I have such crafty people around me but the characters in *Ufak Tefek Cinayetler* are very extreme. Of course, these only happen in soap operas. (Ayşe Ö.)

### **3.2.2 Status**

Respondents claim that status is defined by money in the Sarmaşık community. These women are claimed to have a good place in the society based on their or their husbands' income and career. The status they obtain give them more power thus a better status in the society as in the example of Merve character:

Merve is the most powerful character with the highest status in the community. She stems her status from her husbands' money and great career. (Merve E.)

The income and career of their husbands and the wealth of their families are like their signatures. Their whole existence relies on this. (Berna T.)

Monetary assets such as houses, cars, clothes and jewelries are claimed to be directly associated with income and therefore are seen complementary in

nature with status. The monetary assets are the symbols of money thus status in the community.

Bags, shoes, watch... if all are branded, and in such a community it should be, they are all symbols of status. In locations such as Sarmaşık, everyone try to be at their best according to their budget. (Didem G.)

Houses, cars are like the accessories of status. (Didem G.)

For instance, Burcu the Pilates teacher, insistently wanted to live in the Sarmaşık community because Sarmaşık was a status symbol for her. When she lived in Sarmaşık, she could be one of those women and obtain a place in the upper crust. (Zeynep G.)

The second most important status factor is the family name. The families the wives get into define their roles in the society giving them social identities and societal roles.

I think last name is the biggest status factor for women. Money plus a last name gives you a place in the high society as it is with Merve. (Didem G.)

For instance, Merve. The biggest factor of her high status in the society is her being Merve Aksak, her husband's last name. (Merve E.)

When the similarities between the audience's and the characters' lives are asked, majority of the respondents openly claim that in their communities the same status factors' apply. Yonca mentions how in her community, people define each other according to their status defined by wealth or symbols of wealth such as a diamond ring:

They want to know your income, job and people like people like their selves. They look at what you are wearing and the jewelries you have. For instance I was at a shop and this lady who doesn't even know my name, came up to me and told me that she couldn't remember my name but told me that she remembers me as the lady with the 7 carat diamond. (Yonca S.)



Whereas Ayşe mentions how a person's status is also as important in her life as in Sarmaşık, which is based on a person's social standing as well as the monetary assets he/she holds:

Your social circle, family, colleagues, where you live, the car you drive all affect status. In reality, it is all similar with Sarmaşık. (Ayşe Ö.)

For instance, Merve talks about how characters resemble people in her life. This similarity is a solid reflection captured from her life.

I have a Pelin in my life, I have lots of Arzu's and I know a Merve but I keep away from her. I don't keep such evil people around me. (Merve E.)

Yet, respondents are well aware of the inevitable encounters with these people, which is evidence that *Ufak Tefek Cinayetler* shows pieces from the audience's daily lives.

Bags, shoes, who wears what and whose husband did what... I encounter conversations like this in my social circle. Even though how much I dislike these talks I sometimes find myself in the middle of it. (Melis T.)

On the contrast, the status portrayed in the Sarmaşık community is controversial with the respondents' definition of status. Respondents mainly define status through a person's standing in life, education and career. Respondents emphasize how they encounter these kinds of people in real life but avoid them due to their shallow and hazardous nature.

In the series money determines status but in my life being cultured, education and occupation determine status. (Bengüsu E.)

My understanding of status is a good education academically and family wise. It doesn't matter how rich a person is but how much a person contributes to the society. Yet, there are so many these kinds of people around me. I avoid these kinds of people. (Merve E.)

There are these kinds of people around me. I can't have healthy relationships with them, it's rather superficial and shallow. For example, one of the parents in my daughters' school defined me through the car I drive instead of saying Pera's mother. Pera is my daughter's name. My friends told me that she described me as the women with the red Mercedes. (Melis T.)

Most of the people admire the power and status factors resembled in the Sarmaşık society but people are hesitant to be in such vicious environments. In real life, even though how much people envy the luxurious lifestyle, people are cautious about these kinds of people and try to avoid them. The women who do not want to get into these kinds of environments, through the series are enabled to live the luxurious yet vicious lives of these communities. Thus, with watching *Ufak Tefek Cinayetler* viewers satisfy their need of luxury, intrigue and curiosity by looking through a glass window.

These status factors apply to my social community as well but not this extreme. Like the houses, parties etc. Yet you know human does anything out of curiosity and maybe curiosity is what leads us into watching. (Yonca S.)

I do not appreciate the power and status matters in the show, but I watch it out of curiosity for the thrill the machinations give me, and the depicted nice environments. (Bengüsu E.)

### **3.2.3 Family**

The families portrayed in the series are not parallel with the respondents' understanding of a healthy family. The families are deviant from the normative perceptions of family in their community as well as the Turkish society in general:

They are not typical families, they are rather absurd. The husband-wife relationship is different: the spouses having secrets and playing games behind each other... (Bengüsu E.)

It is very controversial with the Turkish family structure. There is no sacrifice. Some women do not cook at home at all and some neglect their kid. (Yonca S.)

The families are found to be superficial and focus on pretending to be, which is very controversial with the audience's understandings of a healthy and sincere family:

From the outside the families look perfect but in reality the families depicted are very twisted. They have dinner without a word, sleep apart and husbands and wives have very different tastes. (Melis T.)

The self-centered and vicious characteristics of woman are said to harm family harmony for their personal benefits or motives. The twisted family structures are described as following:

Kids don't have much say in the family but women have say in everything. For their personal benefits women neglect their kids' needs. For instance when Merve was mad at Pelin, she didn't allow her daughter to see Pelin's sun. (Merve E.)

Kids are seen as tampons in marriages with their bonding characteristics. Even though how kids are portrayed in the background, for the sake of kids, families gather together and try to sort out their problems.

Kids keep the families alive. In Serhan and Merve's marriage Mila is the main factor for Serhan baring his relationship with Merve. Even though Arzu and Mehmet got a divorce, they keep on seeing each other due to their kids. (Melis T.)

On the other hand, even though how much the families depicted are against the Turkish taboos and norms of a healthy family structure, it is claimed that the flaws in these families are very common in real life in high status societies.

The families depict the high society families. Burcu is a young and stingy chick looking for a rich husband for status. And there is Mehmet cheating

on his wife and leaving her for a younger chick. On the other hand there is a successful man devoted to his family but loses his interest in his wife due to her negligence and selfishness. And there is other man who is tolerant about his wife and is placed as an invisible figure in the family. I didn't find it odd at all. (Didem G.)

When family is mentioned, Arzu is the first character that comes to the respondents' minds. Even though how women claim that Arzu is the most passive woman in the show who has devoted herself to her children, respondents find Arzu to be the best mother and rule the best family. Most of the respondents mentioned their admiration towards Arzu's family and kids.

I think Arzu has the healthiest family: her relationship with her kids, the time she spends for her family... (Merve E.)

Arzu is the most powerful character in terms of being a good mother and housewife. After the betrayal of her husband she remains her strength and continues on with her life. (Bengüsu E.)

It is very controversial how the best family belongs to the weakest women character. This shows the dilemma of today's women generation being caught up between the feminist waves and the norms of yesterday. Women want to be good caring mothers of yesterday but want to be today's powerful and capable women. Even how much seeing Arzu as a passive character bothers the audience, Arzu having a nice family and devotion, raise the feelings of warmth, sympathy and emotional nurturing in the audience.

I would like to have a family like Arzu. She is a great caring mother. (Melis T.)

I think Arzu has the best family among the characters. She is very devoted to her family. Even during their divorce process, she let her kids see their dads and acted very neutral. She thinks about her kids first. Yet, I would not say that she has the ideal family because maybe she neglected herself so much in her marriage so that she no longer paid attention to her husband and marriage. It might be the reason for her husband's cheating on her and seeking excitement. (Zeynep G.)

Respondents find the women characters, except for Arzu, to be lacking the essential motherhood traits such as sacrifice, devotion to family and devotion to the union of the family. However, the flaws in the family in general, the man and women relationships resemble the problems in today's marriages. Due to the deviance of the families from the ideal family structure, audience lack points to identify with and the families do not touch their emotions. In this sense, emotional release is limited in terms of rising of positive feelings in the audience.

In conclusion, seeing the similarities and reflections from own life enable a better watching experience for the audience. The respondents claim that as they see more reflections, they further identify with the characters and this enhances their watching experience through increased emotional release and entertainment.

We have common lives. Seeing the extreme version of it on TV entertains us. I say wow we have so much in common. (Melis T.)

As the audience sees pieces from their lives, they further explore realities entitled to their social circle and communities.

People around me make an extreme effort to be friends with people who are wealthy and have known family names. All the people in the upper crust of Istanbul live like this. And yes this definitely affects me to watch the series. I get more hooked the more I see pieces from my life. (Didem G.)

### **3.3 IDENTIFICATION WITH CHARACTERS**

Identification plays a crucial role in *Ufak Tefek Cinayetler* for the 25+AB audience. As they identify with the characters they get more dragged into the story. They watch the story as if they are living it and get fulfillment over the characters' lives. The more the audience identifies with the characters the more they find pieces from their selves and explores realities with regards to their lives.

Through parasocial interaction they get fulfillment and emotional release. Hereby, parasocial interaction and identification with the characters play hand in hand. The more the characters are perceived to be from real life, the better identification bonds with the characters are created.

Oya is the main protagonist with the highest identification mentioned due to her ethical and honest standing in life. Whereas, Merve, Pelin and Arzu characters are also seen as points of self-reference, yet do not completely reflect the audience. Respondents see few reflections from their selves in these characters due to the weak and ill nature of the characters. Audience evaluates these characters' acts in relevance to their lives and what they would do in such situations. Even though these characters do not resemble the audience completely and suit their values, in some essences audience identifies with these characters as well. Identification with an absurd character raises curiosity in the audience, hence making the story more riveting.

### **3.3.1 Oya**

Oya is perceived as the most honest and ethical women character among the protagonists. She stands out with her career as a gynecologist. Respondents claim that her strength as a person comes from her resilient character. Despite of having gone through hardships in early stages of her life, she manages to overcome the traumas of the past and builds a new life as a successful doctor.

Oya is a very strong character. She overcame the hardships she had gone through. She has a great career, she helps women in need who can't afford doctors visit. She examines them for free. Her one weakness is her distant character. I think this is due to the traumas she went through as a teen. She is very afraid of getting hearth broken and she tries to stay away from relationships. (Zeynep G.)

Majority of the respondents are a fan of Oya and admire her strength in coping up with life and the struggles of the past. The audience identifies with the

struggles Oya goes through. Many of the respondents claimed that they identify with Oya in her strength in overcoming the hardships and traumas in her life, which empowers them in different arenas in life.

I find Oya's journey similar to myself. She is a woman who has gone through hardships and had traumas in her life but she has overcome those with strength. (Melis T.)

I believe that seeing the weak (Oya) win make the audience content. Despite of the evilness of people and life, Oya being accomplished evokes contentment, victory and accomplishment feelings in the audience as a way of emotional release.

Sometimes I identify with Oya in the series.... After the betrayal of her friends, Oya lost her fertility. I lost my fertility due to my destiny. Still Oya gets up and builds a spectacular career and becomes a person who contributes to the community. (Merve E.)

Seeing Oya win raises the feelings of victory in the audience either through reminding their victories or through feeling contentment over Oya's victory.

I can empathize with Oya in the games Pelin Arzu and Merve played at her. I went through a similar thing in my middle school. It wasn't this extreme but similar. It made me fall apart from those people. This similarity, and finding something from yourself makes you watch. For me to be able to stand still like Oya, evoked pride, confidence and courage in me. (Zeynep G.)

Also the winning of honesty and goodness create value reinforcement in the audience. The respondents claim that they stand by Oya, who resembles honesty and goodness and disapprove the machinations, therefore seeing Oya win reinforces audience's values of goodness and honesty.

After all the winning of honesty and fairness raise the feeling of justice in us. (Yonca S.)

Respondents both admire and disapprove Oya's relationship with Serhan. Some of the respondents have strong opinions against having a relationship with a married man and some are neutral due to the honest love conveyed in the series. Yet, all the respondents mention that in reality they are against having a relationship with a married man. Hereby, Oya is not seen as a self-reference and acts against the audience's values of marriage and romance.

She is a good-looking, charismatic woman who takes care of herself. She stands on her own feet. She has gone through pain but never gave up. She is a strong character. At times she irritates me. I do not approve her relationship with Serhan. Serhan is a married man and husband of a woman she dislikes. (Melis T.)

### **3.3.2 Arzu**

Arzu is perceived as the good mannered, naïve and family-centered housewife. She stands out with her good motherhood. She is the character that is claimed to resemble the typical Turkish woman. This perspective of the audience resembles how identification with Arzu reinforces their values of family, marriage and motherhood. As the audience identifies with Arzu they find contentment and nurturing as an emotional release.

Arzu values her kids and husband. She is a very nurturing character. She is also outgoing, she likes to spend time with her friends. (Ayşe Ö.)

Regardless of how much the respondents admire Arzu's parenthood and good manners, they dislike her passive attitude towards her friends, husband and in life in general. Arzu is found to be very sissy and weak at times that it disturbs the audience. This dilemma of the audience shows how Arzu as a woman as a



whole is not seen as a self-reference in reliance to the audience's ideal woman image.

She is a great mother, great housewife and she has a great hearth but I do not like her faintheartedness. I do not like the way she let sleeping dogs lie. (Melis T.)

I want Arzu to become a stronger character. I think she is very sissy. She keeps her head down. (Merve E.)

Some of the audience claimed that Arzu becoming a stronger character after the betrayal of her husband made her a stronger and more capable character. The change in Arzu reinforces audience's values of powerful woman of today.

At first Arzu was all about her family and the foods she cooks at home. She was very naïve and passive. After the infidelity of her husband, she slowly started to stand on her own feet and build a life for herself. She started working and even now she has a boyfriend. (Berna T.)

However, as Arzu is claimed to resemble the Turkish housewife, some of the audience identifies with her as they describe their selves identically. This identification through similarity leads curiosity in the audience on the characters' lives and coping up mechanisms.

I find myself similar to Arzu. Arzu isn't much of a rebel and she can't break any ones hearth, even if she tries she is late. It is the best in life not to lose time and confront. Her calm nature and domestic attributes are that alike of me. (Yonca S.)

### **3.3.3 Pelin**

Pelin stands out with her good looks, clothes and machinations. Respondents admire her beauty and style. This especially stems from the admiration of the actress, Bade İşçil. Since Pelin is the most admired character

with her beauty and style, she acts as a source of information on styling and trends.

I think Bade İşçil, Pelin is the most beautiful among them. I always follow what she is wearing. (Bengüsu E.)

Pelin is perceived as a sneaky, selfish, unstable and hot-tempered person who tries to build a life through intruding into others' lives.

Pelin is almost as bad of a person as Merve. She has a moderate family life, but she is a very jealous wife. This stems from her insecurities. She is a self-seeker. (Zeynep G.)

Due to Pelin coming from an extremely rich family, respondents describe her as the spoiled kid who wants to have it all. In the pursuit of power and status, Pelin always acts according to her benefits and motives.

Pelin was raised up as a spoiled kid. She wants to have everything she wants. For instance, she wants Merve's house and her dad buys her the million dollars of worth house. (Ayşe Ö.)

Pelin is more instable. Is she bad or good, is he for love or not it is impossible to understand. Arzu is naïve, Merve is against anyone against her but Pelin acts according to her motives, she can change sides in an instant. (Berna T.)

Due to the wicked nature of Pelin character, respondents have few points to identify with her. However, the conversations of Pelin and her husband are found humorous and resemble some of the audience's conversations with their husband's.

Sometimes I identify with Pelin. The conversations she has with her husband remind the conversations in our family. It's rather the funny conversations. (Melis T.)

### 3.3.4 Merve

Merve is perceived as a sneaky, thrilling, intelligent and a self-centered person. Respondents claim that Merve is truly a bad person who uses her power and status for her personal motives and benefits. Even though how much the respondents admire Merve's intelligence and her precision in machinating, they strongly disapprove of her.

The ways Merve make plans and applies her plans are amazing, it is a good and strong attribute. The way she thinks and the content of her plans are not good though. She does things to harm others. She always wears a mask and pretends. She acts as if she is friends with Oya, Arzu and Pelin but what she does to them is cruel. (Zeynep G.)

Even though how much the respondents claim to disapprove of Merve and her games, they experience empowerment through her smart conspiracies. As much as the audience's values denies the righteousness of Merve's behaviors, they claim that her plans are intelligently made. The quotation below shows the admiration of Merve's intelligence and the thought process of the audience in identifying with Merve and her attitudes:

Merve is a power in her own kingdom... Merve uses her power to serve her ego. Her kid is so precious, if she acts to others like she acts to her kid, everything would be fine. (Yonca S.)

Also Merve is perceived as the evil yet great leader.

Merve is a very dominant character. You can see it in the way she bosses her husband and in her relationship with her kid and the maid. She even rules the school council. She wants to be the leader in everything. If not the leader she wants to be at the forefront. If she can't she takes revenge and play games behind people. (Berna T.)

Some of the respondents openly talked about their similarities and identification with Merve. As Ayşe admits that she also machinates, she in reality

identifies with Merve's intelligence and excellent ability in managing situations through complex games.

I think Merve is a very intelligent women, but she uses her power for evil.  
(Ayşe Ö.)

Not everything goes as you expect in life. In such situations I can also machinate. And at such times I identify with Merve on this. (Ayşe Ö.)

#### IV. CONCLUSION

The uses and gratification theory was successful in analyzing the audience. Every respondent in the qualitative research mentioned their own stories, lives and perspectives in regards to explaining why they watch *Ufak Tefek Cinayetler*. The women issues conveyed in the series have a mirror effect in the audiences' lives, from which the audience gets lessons, feel empowered from or have fun watching at leisure time. By mirror effect I mean seeing oneself or pieces from oneself in the series and digesting the story accordingly. The similarities between the characters and the audience's social economic background enable identification and increase the mirror effect. Through identification the women audience have a more intense watching journey satisfying variety of their needs. The audience finds good in Oya, evil brilliance in Merve, self-seeking and style in Pelin and passiveness and nurturing in Arzu.

According to the outcomes of the research, it is evident that relaxation, pass time, escape, information, entertainment, parasocial interaction and social interaction are among the most prominent uses and gratifications of the Female 25AB+ *Ufak Tefek Cinayetler* audience. The series enables the audience to have fun in leisure time and escape into a refulgent world full of visual feast as well as enabling relaxation and passing time motives. Hereby, the curiosity aspect also plays an important role. The audience is more dragged into the story as they try to solve the machinations of women characters and the mysterious murder case, which is the main entertainment motive for the watching experience. The variety of the characters act as a source of information with their style, attitudes and life stories, while through identification and parasocial interaction audience express emotions of anger, hate, love and courage as a way of emotional release. For some of the audience, the series is didactic in terms finding information on relationships and sisterhood. Also, the bonds with the main protagonist Oya create value reinforcement in the audience as the audience identifies with her and sees truthfulness and innocence win as Oya overcomes the hardships. As the series

give the audience something to talk about in their chitchat groups, it enables social interaction.

The audience perceives the power criteria to be mainly determined on person's wealth and ability to machinate in the series. On the contrary, audience claims that in their lives and close social circle what determine power are a person's character, education and contribution to the society. Status in the series is claimed to be determined on a person's wealth and family name. Again, the audience claims that their values of status are determined by education and contribution to the society. However, the audience claims that even though how much aloof they try to be, due to their social economic class and the structure of the upper crust, they are also surrounded by people whose values stems around wealth and family name. This commonality shared with the audience on the power and status matters, enables identification with the characters, making the story more riveting and appealing for the audience. The audience is enabled to enter the world of machinations and luxury and watch from above while retaining from the cruelty.

In summary *Ufak Tefek Cinayetler* isn't a pioneer such as *Sex and The City*, *Desperate Housewives* or *Big Little Lies*. It doesn't reflect the issues of Turkish women in an extremely visionary manner. However, as in *Desperate House wives*, through the Arzu character, the audience is enabled to see the dilemma of today's women and through the fickle notion of sisterhood displayed the audience is able to identify with the hazardous nature of women friendships as in *Big Little Lies*. Majority of the respondents claim that the pursuit of fun and curiosity are essential in their watching experience. Yet, the intelligent machinations and the depicted high society make the series unique, distinguishing *Ufak Tefek Cinayetler* from the conventional Turkish soap operas.

The outcomes of this research show how the similarities between an audience and the lives depicted in a series can strengthen uses and gratifications of an audience. This research was only entitled to the upper social economic class of AB women, for a broader conclusion the research can be conveyed on the C1C2 and DE audience on the series depicting their societies, to see if the same

outcomes will be applicable. The upper class centric series often describe a flamboyant world with hedonistic aspects whereas the lower class centric series often depict suffering and misery, which might lead into different uses and gratifications regarding the audiences.

#### **4.1 SHORTCOMINGS**

Due to the individual specific nature of the Uses and Gratification theory, the outcomes of the research can have limitations. Even though the respondents were chosen among an articulate audience, each of the respondents share their views based on their perspectives and backgrounds. The reasoning of the respondents varies and in some cases may not be entitled to a broader audience. Also, some of the users may be unaware of the real reasons behind why they choose to watch the series or not been able to express their selves completely.

The content specific focus of this research also has limitations. *Ufak Tefek Cinayetler* is a women centered series with a depiction of a high-class society, yet the outcomes of the research may not be applicable for other series with similar compositions. The outcomes of this research should be evaluated specifically on *Ufak Tefek Cinayetler*, given the Turkish culture and the women audience.

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## **APPENDIX A:**

### **THE STORY**

In high school Oya had been a victim of a set up lead by Merve, Pelin and Arzu. Oya was accused of having an affair with her teacher Edip. This setup cost Oya's life and years long of devastation after being expelled from school, facing rage from her parents and attempting suicide. Years later, Oya and Edip became friends as adults and came back to Istanbul.

When Oya decided to return to Sarmaşık, she encountered her old friends leading their happy lives with their families. Soon after she started discovering the flaws in the Sarmaşık community and so called the happy families. While Oya tries to maintain her innocence and honesty she finds herself caught up in the middle of the games of Sarmaşık women.

### **SETTING: SARMAŞIK**

Sarmaşık is the nickname of a residential area in the Zekariyaköy, Sarıyer district in Istanbul. This nickname was given by the police officers that try to solve the murder case (Sarmaşık case). Sarmaşık is located in the middle of nature: the Zekariyaköy woods.

Sarmaşık is an ostentatious settlement composed of individual big houses, a city hub/club and hotel. The houses resemble the wealth, power and status of the families in the community. For instance, Merve and her family owns the most flamboyant and big house in Sarmaşık as she is seen as the ultimate power in the Sarmaşık community among women. Likewise, Merve has the biggest say in the school and residents' council.

The residential club/hub is the place where mainly husbands' spend their leisure time. The cocktails and parties are also held in the residential club. The hotel is for hosting guests and special events. The hotel was chosen in the --- episode to host the wedding of Arzu's ex-husband and Pilates teacher Burcu's

wedding. Living and having a wedding at the Sarmaşık is so important for the former Pilates teacher that it resembles an acceptance to the high society for a person from a lower income group. (Ufak Tefek Cinayetler)

## **APPENDIX B:**

### **MAIN CHARACTERS**

All of the 4 women portrayed in the story are well educated and were born into wealth. They all have unique styles and have pretty images. What distinguish them from each other are their family lives, occupations and characteristic traits.

Oya is the main protagonist who is a gynecologist. Oya is single hard-working woman. She is described as the leading 'good mannered' character with her good intentions and honesty.

Merve is portrayed as the villain character. Merve is a housewife and she is active in the community. She leads the women of Sarmaşık in social, philanthropic and residential activities. Merve's power stems from her crafty personality and her pride in carrying her husbands' last name.

Pelin is also a housewife. She is in constant rivalry with Merve to gain power among Sarmaşık women to be the lead. She is jealous and obsessed over her husband. Her biggest weakness is her volatile character.

Arzu is a passive character. She is a housewife who dedicates herself to her kids. She tries to be truthful but gets carried away in Merve and Pelin's games.

**APPENDIX C:**

**Table C.1: Content Analysis**

<b>Episode 8</b>	<b>Episode 9</b>	<b>Episode 10</b>	<b>Episode 11</b>	<b>Episode 12</b>	<b>Episode 13</b>
War	Lie	Machinations	Crime	Crime	Love
<b>Power</b>	War	Games	Dupery	Suspicion	<b>Power</b>
Friendship	Relationship	Facts	Criminal	Betrayal	<b>Status</b>
Betrayal	Cheating	Lies	Machinations	<b>Power</b>	Machinations
Wealth	<b>Power</b>	<b>Power</b>	<b>Status</b>	<b>Status</b>	Menace
<b>Status</b>	<b>Status</b>	<b>Status</b>	<b>Power</b>	Cooperation	Cheating
Love	Wealth	<b>Family</b>	Wealth	Facts	Fear
Cheating	Facts	Relationships	Friendship	Lies	<b>Family</b>
<b>Family</b>	Beginning	Love	Collapse	Cheating	War
	Good	Cheating	Cast out	<b>Family</b>	Breakup
	Bad		Trapped	Criminal	
	Ethics		Criminal		

## APPENDIX D:

Table D.1: SES FORM

	1	2	3	4	5	6	7	8	9
ASIL GELİR GETİREN KİŞİ	İlkokul Terk	İlkokul Mezunu	Ortaokul Mezunu	Lise Mezunu Normal	Lise Mezunu Meslek	2 yıllık Y.Okul	Üniversite Açıköğr.	Üniversite Normal	Lisans Üstü
<b>EMEKLİ İSE:</b>									
** Emekli - çalışıyor	(Önceki işine göre aşağıda kodlanacak. SES atanacak)								
** Emekli - çalışmıyor	(Önceki işine göre SES'in 1 kademe aşağısına atanacak. TABLO 2 Emekli Çalışmıyor tablosu)								
<b>KISIM A -- GELİR GETİREN BİR İŞİ YOK, ÇALIŞMIYOR</b>									
1a İşsiz - şu an çalışmıyor - ek gelir yok, yardım alıyor	E	E	D	D	D	C2	C2	C2	C2
1b İşsiz - şu an çalışmıyor - düzenli ek gelir var	D	D	C2	C2	C2	C1	C1	C1	C1
2a Ev kadını - ek gelir yok, yardım alıyor	E	E	D	D	D	C2	C2	C2	C2
2b Ev kadını - düzenli ek gelir var	D	D	C2	C2	C2	C1	C1	C1	C1
3 Öğrenci (gelir getirici bir işi olmayan)			D	C2	C2	C2	C2	C2	C2
<b>KISIM B - ÜCRETLİ - MAAŞLI ÇALIŞIYOR</b>									
4a İşçi/hizmetli - parça başı işi olan (düzensiz, zaman-zaman çalışan)	E	D	D	C2	C2	C2	C1	C1	B
4b İşçi/hizmetli - düzenli işi olan (özel bir sebep olmadıkça aynı işi yapan)	D	C2	C2	C1	C1	C1	B	B	B
5 Usta başı/kalfa - kendine bağlı işçi çalışan	D	C2	C2	C1	C1	B	B	B	B
6 Yönetici olmayan memur / teknik eleman / uzman vs	D	C2	C2	C1	C1	B	B	B	B
7 Yönetici (1-5 çalışanı olan)	C2	C1	C1	C1	C1	B	B	A	A
8 Yönetici (6-10 çalışanı olan)	C2	C1	C1	C1	B	B	B	A	A
9 Yönetici (11-20 çalışanı olan)	C1	C1	C1	B	B	B	A	A	A
10 Yönetici (20'den fazla çalışanı olan)	C1	C1	B	B	B	A	A	A	A
11 Ordu mensubu (uzman er, astsubay, subay)		C2	C2	C1	C1	B	B	A	A
12 Ücretli Nitelikli uzman (avukat, doktor, mimar, Mhendis, Akademisyen vs)							A	A	A
<b>KISIM C - KENDİ HESABINA ÇALIŞIYOR - SERBEST MESLEK - NİTELİKLİ UZMAN</b>									
13 Çiftçi (kendi başına/ailesiyle çalışan)	D	D	D	C2	C2	C2	C1	B	B
14 Seyyar - Kendi işi (free lance dahil), dükkanda hizmet vermiyor	C2	C2	C2	C1	C1	C1	B	B	B
15 Tek başına çalışan, dükkân sahibi, esnaf (taksi şoförü dahil)	C2	C1	C1	C1	C1	B	B	A	A
16 İşyeri sahibi- 1-5 çalışanlı (Tic, Tarım, İmalat, Hizmet)	C2	C1	C1	B	B	B	B	A	A
17 İşyeri sahibi- 6-10 çalışanlı (Tic, Tarım, İmalat, Hizmet)	C1	C1	C1	B	B	B	A	A	A
18 İşyeri sahibi -11-20 çalışanlı (Tic, Tarım, İmalat, Hizmet)	C1	C1	B	B	B	B	A	A	A
19 İşyeri sahibi - 20'den fazla çalışanlı (Tic, Tarım, İmalat, Hizmet)	C1	C1	B	B	B	A	A	A	A
20 Serbest nitelikli uzman (avukat, mühendis, mali müşavir, doktor, eczacı vs)							A	A	A

Resource: Tuad.org.tr

## **APPENDIX E:**

### **INTERVIEW GUIDE**

In this research I will try to understand your motivations and needs in watching *Ufak Tefek Cinayetler*. All your answers will be used in my thesis and will be confidential. I really appreciate your help.

Could you tell me about yourself?

- Demographics: age, occupation, residency, marital status, kids etc.

Let's first start with your viewing habits. Why do you watch *Ufak Tefek Cinayetler*?

- What are your reasons for watching the *Ufak Tefek Cinayetler*? Why?
- What do you like the most? What do you don't like? (For instance: scenario, characters, setting, outfits etc.)

You mentioned that you have been watching *Ufak Tefek Cinayetler* since the first episode:

- What made you to watch *Ufak Tefek Cinayetler* initially? How did you decide to watch *Ufak Tefek Cinayetler*? What made you to continue to watch later on?
- When you first saw the trailer, were there any matters in the series you were hesitant?

As you know *Ufak Tefek Cinayetler* is based on a script/ story. The script is built around the lives of main female characters. I want to get your thoughts on the power, status, family and character matters in the story in relation to the women characters depicted.



First of all, when you think about the lives of the female characters, what comes to your mind in relation to power?

- What are the power symbols/ images? (For instance: income, house, outfit, family structure, being socially powerful etc.) Can you provide examples from the series?
- Which of these power matters also apply to your life?

The women characters in the series belong to a high income and education status group. When you think about this status group:

- What do you think these women need in order to belong to a high status group in the society/ Sarmaşık society? (For instance: high income, flamboyant house, site management, say in the school counsel, social standing, approval from society members etc.)
- Do these status factors apply to your life/ society as well? Which ones are not applicable? Why?

The women characters in the series exist in a family structure. When you think about this:

- How are the family structures?
  - Male-female roles in the family
  - The family structure: traditional, modern or what?
  - Woman's responsibilities in the family
  - Man's responsibilities in the family
  - Kids place in the family
  - Who has the say in the family?
- How is woman placed in the family?
- When you think about these family structures thoroughly, what are the positive and negative aspects?
- Do any of these factors apply to your family?

Ufak Tefek Cinayetler's story is built on the lives of 4 protagonists: Oya, Arzu, Merve and Pelin. I would like to learn your opinion about these characters.

*Questions will be asked for each character separately.*

- What kind of a character?
  - Physical attributes
  - Personality/ characteristic traits
  - Strong traits, weak traits
  - Position in the family
  - Standing in the society /Sarmaşık, what determines this?
- What do you like the most about this character? Why?
- What do you like the least about this character? Why?
- Do you believe to have any similarities with the character? How?

Could you say that the series carry reflections/similarities from your life?

What are they?

- Happenings
- Power, status, characters, family structure
- Does this affect your preference in watching the series? Why?

*In media literature, **identifying with a character** means feeling an affinity toward the character that is so strong that the viewer becomes absorbed in the media content and comes to an emphatic understanding for the feelings, motives and goals of the character. The viewers experience what happens to the characters as if it happens to them and forget being the audience. (Cohen 2001)*

Given the context, do you identify with any of the characters in the series?

Or experience any kinds of identification at times? How?

- If yes, do the similarities between you and the character coming from a similar social economic and societal background play a role in this?
- Does identification aspect affect your preference in watching the series? Why?