

Müge Anlı and Her Loyal Audience: How Media Consumption of Subculture Determines Marketing Strategies?

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Abstract

This study investigates how Turkish subcultural audiences' media consumption patterns are influenced by and formed by the television show Müge Anlı ile Tatlı Sert. It highlights how a steadfast pursuit of justice, dramatic real-life events, and poignant narrative create an incredibly devoted audience. The study uses social media data and content analysis to pinpoint the main emotional and social factors that influence viewer engagement, including identity reinforcement, belonging, and curiosity. Additionally, it assesses the show's strategic worth for media marketing, specifically in terms of using customized ads to target specialized groups. The results indicate that Müge Anlı is a potent platform that combines consumer behavior and emotional demands, rather than just being a reality-based TV show. As such, it serves as a platform for social interaction as well as an immersive marketing tool. The study adds to the conversation on how media may support brand loyalty and emotional fulfillment in underserved communities.

Keywords: Müge Anlı, subculture, media consumption, marketing strategies, audience loyalty, content analysis, social media

JEL Classification: M31, M37

Müge Anlı ve Sadık İzleyici Kitlesi: Alt Kültürün Medya Tüketimi Pazarlama Stratejilerini Nasıl Belirliyor?

Özet

Bu çalışma, Türk alt kültür izleyicilerinin medya tüketim kalıplarının Müge Anlı ile Tatlı Sert televizyon programından nasıl etkilendiğini ve bu program tarafından nasıl şekillendirildiğini araştırmaktadır. Çalışma, kararlı bir adalet arayışının, dramatik gerçek hayat olaylarının ve dokunaklı anlatının nasıl inanılmaz derecede sadık bir izleyici kitlesi yarattığını vurgulamaktadır. Çalışma, kimlik güçlendirme, aidiyet ve merak gibi izleyici katılımını etkileyen ana duygusal ve sosyal faktörleri belirlemek için sosyal medya verilerini ve içerik analizini kullanıyor. Ayrıca, dizinin medya pazarlaması açısından stratejik değeri, özellikle de özel grupları hedeflemek için özelleştirilmiş reklamların kullanılması açısından değerlendiriliyor. Sonuçlar, Müge Anlı'nın sadece gerçekliği dayalı bir TV programı olmaktan ziyade, tüketici davranışlarını ve duygusal talepleri birleştiren güçlü bir platform olduğunu göstermektedir. Bu nedenle, sosyal etkileşim için bir platform olmanın yanı sıra sürükleyici bir pazarlama aracı olarak da hizmet veriyor. Çalışma, medyanın yetersiz hizmet alan topluluklarda marka sadakatini ve duygusal tatmini nasıl destekleyebileceği konusundaki tartışmalara katkıda bulunuyor.

Anahtar Kelimeler: Müge Anlı, alt kültür, medya tüketimi, pazarlama stratejileri, izleyici bağlılığı, içerik analizi, sosyal medya

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1. Introduction

In terms of viewership patterns, daytime television has a unique place. In contrast to prime-time television, which usually requires more deliberate and focused viewing, daytime programming is frequently made to be more passively absorbed, enabling viewers to listen while doing other home tasks. This enables individuals to utilize television as a source of sound while going about their daily activities, taking care of children, or performing home duties (Dursun and İlhan, 2021). Silverstone (1994) asserts that television has assimilated into daily life and is frequently listened to passively, much like radio, enabling viewers to multitask. The primary goal of daytime programming is to improve the lives of the viewers by making their everyday duties easier while also offering a means of social connection, entertainment, and knowledge.

People who spend more time at home are drawn to shows in this generation. Content that caters to the interests of the female audience is especially prevalent in this setting. Among the primary subjects commonly discussed in the daytime generation are cooking, fashion, cosmetics, childcare, home décor, and lifestyle. In general, these shows are designed to reflect the interests and requirements of women in their day-to-day lives. Women are more likely to be drawn to such content because they are the ones who typically take care of the home and the children in society.

Daytime shows draw female viewers and offer both fun and information. Such shows are referred to as "women's shows" by Tanrıöver et al. (2008:112) because they provide information that is targeted at women and tailored to their requirements. In the presentations, information is occasionally provided by knowledgeable visitors, and occasionally, a current issue is addressed with female participants, and a solution is attempted. By providing the audience with a space for social interaction and education, this material helps women become more conscious of societal issues, in addition to learning about their everyday lives through the shows.

Because women are more inclined to watch television during the day at home and because women's shows provide useful information that makes their lives simpler, these shows are typically broadcast throughout the day. These shows include social learning and support systems in addition to entertainment. Women can get insight from one another's experiences, form opinions about societal standards, and fortify their social ties by interacting with people from similar backgrounds through television.

The television show "Müge Anlı ile Tatlı Sert", which is daytime and popular with many people, has remained at the top of the ratings for years and draws attention with its agenda-setting material. For instance, with a rating of 4.89 on January 24, 2025, the show was the fourth most viewed of the day (Box Office Türkiye, 2025). The success of Müge Anlı's show is also significantly influenced by the audience's age group. The show's audience is especially substantial among those over 41, most of whom can more strongly relate to its material because of their sociocultural backgrounds and life experiences (Ay, 2020). This audience may be very sensitive

to societal concerns or have personal experiences that allow them to relate to the tragedies in the show. Family relationships, safety concerns, and social difficulties in society are topics that viewers in their late 30s to early 50s are frequently interested in, which directly adds to the show's powerful aspects. Although the show's primary attraction is more noticeable among senior viewers, younger age groups are also interested in it, helped by easier access through digital media.

More than merely a television show, Müge Anlı's show gives its audience a sense of community and social interaction. By offering glimpses into the life of its viewers, this show influences their media consumption and is closely linked to the social issues, economic difficulties, and injustices they encounter on a daily basis. In this regard, fans' loyalty to the show is reinforced by its consistent focus on ideas like social justice and the fight for rights (Couldry, 2012). According to studies on the link between members of the subculture and the media, this group watches television shows for emotional fulfillment and social belonging in addition to enjoyment (Thompson, 1995).

Furthermore, the Müge Anlı show is one of the few instances that demonstrate television's continued relevance in the modern media landscape, as conventional television audience is steadily moving to digital platforms. The show demonstrates that TV shows may contribute to an ongoing social discussion and the fight for justice in addition to being a viewing experience. Social media integration in particular allows viewers to engage with the show's events, join in debates, and express their opinions, all of which enhance the show's effect (Livingstone and Lunt, 1994). Integrating television shows with internet platforms is a crucial tactic that boosts audience loyalty and engagement, claim media and communication specialists (Jenkins, 2006). As a result, this paper will assess both the show's substance and its strategic placement within the media industry.

2. Subculture and Media Consumption

Members of societal subcultures frequently display particular attitudes and behaviors when consuming media. For these people, television is a vital tool for fostering interpersonal relationships and interacting with others in addition to being a place to view interesting material (Storey, 2018). Members of the subculture view television as a tool that strengthens their sense of social identification and belonging in addition to being a source of personal amusement. Since the media gives them a platform to express who they are and form social ties, this is crucial for those who feel more alienated or marginalized in society.

Television shows frequently use dramatic portrayals of real-life situations and realistic representations of human experiences to captivate viewers (Fiske, 2010). Because real-world tales may mirror the viewer's own life and social realities, bringing them to the screen enables the audience to develop an emotional bond with the show. Dramatic components heighten the audience's emotions and foster a closer bond. People feel validated and like they belong when they see representations of themselves in media material, especially those who are living in challenging circumstances (Silverstone, 1994). Media texts may be used as

instruments to influence social structure because of how the media portrays social reality and how the audience identifies with these portrayals.

Furthermore, the media is crucial for the replication of social norms including gender, class, and ethnic identity in addition to identity building. Hall (1997) makes the case that media texts have the capacity to replicate social structures in his discussion of how the media affect the development of social identities on both an individual and communal level. The way people view the world, the social groupings they associate with, and the values they embrace are all significantly influenced by media material. This exchange demonstrates how media plays a significant role in "social construction" for subcultures.

One of the easiest ways for people with little resources to form social networks and temporarily escape unpleasant situations in their lives is through television (Morley, 1992). The underclass's media consumption patterns also reveal their survival and social mobility tactics. These people may temporarily escape from their daily problems thanks to the media, which also gives them access to amusement, knowledge, and social networks. Television is frequently the least expensive kind of entertainment for those who are struggling financially and can offer psychological support. Thus, television serves a crucial purpose as a tool for "escape" as well as enjoyment.

In summary, subcultures' use of media is not just a form of amusement; it is also essential to the development and upkeep of social identities. Both at the individual level and in the perpetuation of societal institutions, the media's impact on members of these subcultures is significant.

3. Reality TV and Subculture Viewer Engagement

Viewers from subcultures are particularly drawn to the reality TV genre. With dramatic aspects, true events, and themes that speak to underrepresented groups in society, reality TV shows boost audience loyalty (Hill, 2005). In this regard, Müge Anlı's show may also be regarded as a reality TV format. It keeps viewers interested with its plot, tension, and dramatic narrative, which draws in members of the subculture. One of the primary factors contributing to viewers' devotion to these shows is their ability to identify with the tales they tell and relate to the issues they encounter in real life as they are portrayed on television (Lunt and Stenner, 2005).

The fact that reality TV shows give viewers a direct place for engagement is one of its key features. As it moves through subjects like locating the missing, pursuing justice, and solving crimes, the show, which is hosted by Müge Anlı, turns viewers from passive observers into engaged participants. In this regard, the show's interactive features also enable viewers to participate via social media and other online channels. This demonstrates that the show provides a viable paradigm for media marketing and boosts audience loyalty (Andrejevic, 2004). The show consistently establishes a strong emotional bond with its audience through its emotionally charged storytelling, real-life storylines, and interactive social media interactions. In addition to keeping viewers interested from one episode to the next, these components demonstrate a calculated strategy for maintaining long-term

viewer retention, which is a fundamental tenet of media marketing frameworks (Andrejevic, 2004).

Furthermore, a significant factor in the appeal of audiences in the reality TV format is the sense of authenticity and belonging that these shows provide. Groups who are economically and socially excluded, in particular, are more attached to these shows because media representation makes their own life experiences apparent (Couldry, 2000). Furthermore, reality TV shows' elements of pursuing justice, addressing victimhood, and exposing societal hierarchies play a significant role in reflecting the social conflicts of subcultural groups (Deery, 2015). Because of this, works in the style of Müge Anlı's show are more than just a TV show; they serve as a tool for viewers to re-establish their social identities.

4. Stimulating Rumors and Curiosity

Curiosity about other people's lives and a keen interest in gossip are common motivators for subcultural audiences. For this group, gossip serves as a valuable tool for comprehending the social environment and forming social relationships in addition to being a source of enjoyment. In social contexts, people utilize knowledge about others to assess their own social standing and to build or fortify social ties, according to Goffman (1959). Members of subcultures examine their relationships with societal norms and make sense of their own circumstances by contrasting their identities and lifestyles with those of others. Because of this, media material that includes themes like disappearances, criminal occurrences, and family issues both piques viewers' interest and helps them relate to the shows.

This kind of material encourages viewers to identify with the show in some way and enables them to form an emotional bond. People can use this information to contrast their own experiences with those of others. According to Bauman (2007), this procedure may indirectly provide viewers a sense of fulfillment in relation to their social standing. Audiences have the chance to consider how "normal" or "controlled" their own lives are when they hear about other people's struggles, losses, or crimes. In addition to meeting the viewer's emotional requirements, this contrast offers some confidence regarding their social standing.

As part of the gossip culture, media material also promotes social contact and deepens social ties. Specifically, gossip is a mechanism that ensures social control, sets social standards, and creates social relationships amongst people (Spacks, 1985). Although gossip creates "identities" in society, it also strengthens interpersonal relationships based on trust. As people share information and insights they learn about others, they build stronger and tighter ties, according to Gluckman (1963), who noted that gossip serves to develop social bonds. Having knowledge about other people's lives gives people the chance to create social bonds and clarify their own identities, which makes gossip an essential component of social interaction.

The media's presentation of gossip enables viewers to comprehend societal events and make comparisons with their own lives (Thompson, 1995). By putting social events on the forefront, particularly with material like crime reports, missing people

cases, and celebrity scandals, the media gives viewers the chance to keep up with social structure and changes occurring in society. These shows urge viewers to discuss these topics with others in their social circles and to develop an awareness of social standards. As a result, media material establishes a sort of "space for social interaction" as people use these shows to strengthen their social identities and affiliations by telling others about the things they see in them on a regular basis.

In addition to satisfying people's informational needs, gossip is essential for upholding social standards. In addition to providing entertainment, learning about other people's lives enables viewers to understand moral standards, societal ideals, and personal conduct. This mechanism enables gossip to serve a purpose that fosters social unity and fortifies social ties.

In conclusion, subcultural audiences find that curiosity and gossip are significant sources of motivation when it comes to media consumption. These media-provided materials aid viewers in understanding the social environment while facilitating social contact, social relationships, and the replication of social norms.

5. Emotional Appeal and Bonding

The incidents that are recounted in the *Müge Anlı* show evoke strong emotions in the audience. People from less affluent and sociocultural backgrounds become more empathetic and adjust to stories that are comparable to their everyday issues more rapidly (Morley, 1992). In a way, the show gives the audience hope for "social justice" and elicits feelings of fulfillment via pursuing rights and addressing victimization (Couldry, 2012). The audience becomes more invested in the show as a result.

The show frequently covers tragic, dramatic occurrences that appeal to a feeling of social justice. This enables viewers to identify with the tales they see while also making it simpler for them to sympathize (Liebes and Katz, 1990). Media viewers are more devoted to a show when they develop a relationship with the characters they see on television (Ang, 1985). The show's emotional effect is increased because members of particular subcultures might identify with the stories' depictions of themselves or others.

The framework of *Müge Anlı*'s treatment of the events meets the viewers' need for justice. According to Livingstone and Lunt (1994), the majority of viewers consider the show as a sort of "people's court" and believe that the remedies offered here are a depiction of the justice they are unable to obtain in real life. This strengthens their dedication to the show and keeps them watching. Additionally, the show's events and solutions foster a sense of trust among viewers and foster a media-based notion of "fighting together" (Thompson, 1995).

6. The *Müge Anlı* Phenomenon from a Marketing Perspective

In addition to being one of the most popular television shows in Türkiye, *Müge Anlı* has grown to be a significant phenomenon in the media industry. Her show's emotional intensity, dramatic narrative style, and coverage of contemporary social issues get noticed. Nonetheless, it is a significant paradigm for media promotion as

well as television content. From a marketing standpoint, the Müge Anlı show distinguishes out with tactics that appeal to a devoted audience and has a high brand value. From content creation to advertising tactics, the show effectively employs a broad spectrum of marketing strategies (Kotler and Keller, 2016).

The show's emotional bond with the audience is its greatest asset. Viewers' emotional connection to the show is strengthened by the employment of dramatic storytelling methods and true events (Lunt and Stenner, 2005). This loyalty shows that the marketing tactic of cultivating "loyal customers," which is crucial, is effective. Each time an episode of the show is shown, viewers feel emotionally invested in the narrative and identify with the characters. This keeps them interested in the following episode. A key component of the show's media marketing initiatives is this ongoing dedication (Schmitt, 1999).

The show's advertising methods are another crucial component in terms of marketing. Because of the demographics and socioeconomic status of its followers, Müge Anlı provides an appealing platform for advertising. Specifically, the target audience's socioeconomic status enables the show's material to be tailored appropriately (Ang, 1985). The show's commercials appeal to both a broad audience and a particular target demographic (Solomon, 2018). Through the show, advertisers may connect with devoted and consistent viewership. Viewers who spend time at home, take care of housekeeping, or concentrate on childcare are typically drawn to daytime programming. These audience behaviors coincide with Müge Anlı's show's broadcast hour. One may argue that subcultural consumers often watch television throughout the day since most of them are subject to specific social and economic limitations. People who are more autonomous from the labor market and spend more time at home—particularly middle-aged women—can watch during the day, as frequently noted in both academic studies and media commentary (Dursun and İlhan, 2021; Gazete Duvar, 2023). Since viewing television during these hours may be incorporated into everyday routines, those who work from home or have modest incomes are more likely to watch these kinds of shows. The efficacy of the ads and the rate of reaching the target audience both rise dramatically when the show is aired during specific time slots and the audience's media consumption habits are considered (Andrejevic, 2004).

The Müge Anlı phenomena presents an intriguing confluence with marketing methods in this context, particularly when it comes to drawing in subcultural consumers. Social groupings that are ostracized or excluded from mainstream culture and have different media consumption patterns are sometimes referred to as subcultures. The viewer's personal social experiences may intersect with the dramas, suspenseful storylines, and true events that Müge Anlı presents (Ulusal, 2022). Viewers from subcultural backgrounds could see themselves and their challenges reflected in the show. This kind of portrayal enables viewers to emotionally participate in the show and strengthens their bond with it (Couldry, 2000). From a marketing standpoint, this makes the show more likely to appeal to subcultural groups and improves the effectiveness of advertising techniques developed via these groups. The show is more watchable due to the commitment of

audiences, which gives media marketers the chance to focus on a particular niche market.

Social media engagement is another media marketing tactic the show offers. The Müge Anlı show is able to carry over the television viewing experience to digital platforms by actively engaging with its audience on social media. Comments on social media provide fans a real-time forum to share their thoughts on the show. Viewers' continuous emotional involvement, frequent viewing, and active participation in show-related conversations are all considered aspects of audience loyalty in this study. Social media interaction's great volume and regularity are regarded as markers of this loyalty. In addition, social media posts and interactions raise show awareness, and because of the audience's active engagement on social media, the show can reach a larger audience (Livingstone and Lunt, 1994).

To sum up, the Müge Anlı phenomena provides an impressive media marketing concept. An instructive example in media marketing may be found in the show's content structure, emotional bonding techniques, target audience-appropriate advertising methods, and social media involvement (Belk, 1988). Furthermore, a more focused and successful use of marketing methods is made possible by the subcultural audience's interest in the show and their media consumption patterns. This show is effectively utilized as a potent media marketing tool in addition to being a TV show.

7. Methodology

The media consumption patterns of Müge Anlı's audience, the psychological and social reasons behind the subculture's members, and the ways in which this phenomenon intersects with marketing tactics are all examined in this qualitative study. The qualitative analysis approach was used throughout the study process, and secondary data analysis was conducted through an analysis of scholarly sources in the areas of marketing, consumer behavior, media sociology, and popular culture.

Consequently, the following fundamental techniques are part of the study's methodology:

1. Literature Review: Scholarly materials on media sociology, audience psychology, and popular culture were analyzed to comprehend the connection between the Müge Anlı show's audience and the idea of subculture.
2. Analysis of Media Consumption Habits: The reasons behind the media consumption of members of the subculture were highlighted in the context of the television audience surveys.
3. Assessment of Marketing Perspective: Theories of media marketing and consumer behavior were examined to analyze how the Müge Anlı show functions as a strategic media marketing model.

7.1. Data Collection Process

The literature on consumer behavior, television audience demographics, and scholarly sources in the fields of media and communication were all reviewed in this study. The social consequences of television, the psychological elements that

influence viewer behavior, and the impact of media on social structures are all explicitly covered in the literature on media and communication. Prior studies on the demographics of Turkish television viewers offer important insights into the ways in which various age and socioeconomic groups interact with TV shows. Because they spend more time at home, those 45 and older are the most regular watchers, according to RTÜK (2018). On the other hand, younger people—particularly those aged 15 to 21—are rapidly choosing internet platforms over television (Anadolu Ajansı, 2022). According to research, children from lower-income households are less likely to gain from digital literacy and are more likely to be exposed to excessive amounts of media (Dursun and İlhan, 2021; Uluç and Ercan, 2019). These results imply that older and middle-to lower-income viewers in Türkiye are the ones that connect with television material, especially shows like *Müge Anlı*, the most. These kinds of research are especially crucial for figuring out the demographics of reality TV viewers and assessing how well the shows connect with their intended audience. Moreover, the literature on consumer behavior conceptualizes media audiences—who simultaneously occupy the role of consumers—as agents whose interpretations of content, patterned consumption behaviors, and enduring show loyalty are shaped by emotional resonance, perceived relevance, and symbolic identification with media narratives. This body of literature offers a crucial foundation for comprehending the emotional connections that shows create with their viewers and the tactics used to keep them interested in the shows.

Three steps were included in the data gathering procedure for this investigation. Several episodes of the *Müge Anlı* show were assessed using content analysis as part of the study. An in-depth investigation of the plot, character roles, and narrative strategies employed in each show episode is made possible by content analysis. First, a content analysis was performed on 20 episodes that aired from January to June 2024. These episodes were chosen from among those that had the greatest social media involvement and audience feedback. The show's plot, the structure of each narrative, the topics that were emphasized, and the emotional effects of these themes on the viewers were all examined. The research's scope also included assessments of how the language interacts with the audience, how it builds suspense, how it elicits empathy, and how it turns the audience into a participant. The ability of dramatic storytelling strategies to elicit strong emotions, generate tension, and effectively portray the characters' internal dilemmas was examined. These assessments are crucial for comprehending how the show affects the audience and figuring out what aspects of it make the audience feel more connected to it. Second, an examination of social media material was carried out. '*Müge Anlı*' was the hashtag used to evaluate the 800 most shared comments on YouTube and Twitter. Lastly, the study's theoretical framework was developed through a survey of the scholarly literature on consumer behavior and media sociology.²

² This study did not involve direct interviews with human subjects. Only publicly available data were examined, including the aired episodes of the *Müge Anlı* show and some user comments from social media platforms, which were analyzed using content analysis methods. Therefore, the

7.2. Analysis Techniques

As part of the study, qualitative data analysis was used to thoroughly assess the show's content and audience interactions. The show's many episodes, their narrative styles and substance, and the relationships with the audience were all examined using the qualitative analysis approach. The show's content was examined, with particular attention paid to the language employed, the narrative, character development, and the emotional impact the show aimed for. Furthermore, the audience's interactions with the show were examined to determine how the audience was formed and what elements bolstered the audience's connection to the show.

Marketing theories—particularly emotional marketing, audience segmentation, and loyalty-building strategies—were used to analyze the show's time slot, promotional tactics, and its alignment with audience demographics. These strategies help explain how the show maintains consistent viewership and attracts advertisers targeting specific social groups. Based on existing literature and audience reports, this study examines whether the viewers' watching preferences and demographic characteristics align with the program's daytime schedule (RTÜK, 2018; Dursun and İlhan, 2021; Mete, 2021). By examining how the show precisely targeted the audience, the effect of the ads on the audience, and the connection between the advertising and show content, the advertising techniques of the show were assessed. Although this study does not empirically measure the effect of advertisements on the audience, existing literature suggests that television advertisements influence viewers' behavior, particularly in contexts where viewing durations are high and content is closely aligned with target demographics (Karaoğlu and Çiçek, 2023; Statista, 2024). These components, which are based on marketing theories, offer a thorough grasp of how to preserve audience loyalty and boost the show's economic potential.

In order to determine the show's social impact, audience comments on social media platforms were thoroughly examined. These comments are a valuable source for understanding the show's interaction with the public and the audience's links to the show since social media provides a platform for viewers to directly express their opinions, sentiments, and responses to the show. Viewers' feedback on the show's themes, characters, and dramatic structure reveals how the audience engages with the show and how it affects society. These remarks allowed for a clearer analysis of the audience's emotional and psychological states, their interaction with the media, and the societal impression of the show.

A detailed presentation of the show's media marketing approach is made in light of these studies. Every aspect of the show—from creating content to engaging with viewers, from advertising tactics to social media dynamics—is examined in terms of how they all work together to form a media marketing plan. Understanding how the show appealed to its target audience, strengthened audience loyalty, and provided a sustainable model for media marketing has been made easier with the

research does not involve human participants and does not require approval from an ethics committee.

help of this approach. The show's media marketing model demonstrates that it has established a robust framework through its audience engagement techniques and content initiatives.

8. Findings and Discussion

The results of the content analysis and social media interactions pertaining to the Müge Anlı show are methodically examined in this part and connected to the study's theoretical framework. The results of the analytic process show how the show builds a relationship with the audience, what makes people loyal, and how it may be used for marketing.

8.1. Content Analysis Findings

The content analysis indicates that the dramatic narrative framework of the Müge Anlı show is based on actual occurrences. It is evident that the show's events are mostly centered on themes of injustice, victimization, family disputes, and missing individuals. The pursuit of social justice, particularly in particular societal groups, is associated with many concepts.

In addition to imparting knowledge, this relationship with the audience fosters a sense of group unity and "emotional catharsis." Instead of being a media representative, the show's presenter is frequently positioned as a voice for the people and an advocate for justice.

8.2. Social Media Analysis Findings

Analysis was done on content posted on social media sites including YouTube and Twitter that used the hashtag #MügeAnlı. The great majority of consumers indicated a strong emotional connection with the show, based on an examination of over 800 responses.

Four major themes served as the framework for the comments:

- Support and Empathy: Audience members provide moral support and empathy for victims.
- Social Justice: According to many users, the show contributes to the effort to combat injustice.
- Loyalty and Trust: The foundation of Müge Anlı's audience loyalty is their sense of trust.
- Agenda tracking: In addition to watching the show, viewers utilize it to learn about current affairs.

These remarks demonstrate that the show offers a media framework that promotes active engagement in addition to a passive viewing experience. For spectators, social media serves as a "reflection space" that replicates their engagement with the show in a digital setting.

8.3. Discussion on Subculture and Marketing Perspective

The results validate the study's theoretical framework. Specifically, the show is recognizable to daytime viewers who are socioeconomically poor and devoted to

traditional values. This audience group's media consumption is influenced by their demands for visibility, empathy, and belonging in addition to amusement. The show's capacity to forge such a close connection also offers a useful foundation for marketing plans. The Müge Anlı show is a model example in terms of audience loyalty, trust relationships, and the ability to create messages that are specifically suited to the target demographic, particularly when it comes to emotional marketing.

9. Conclusion

This study looks at how the Müge Anlı show draws in viewers from specific subcultures, how they consume media, and how the show is positioned in relation to marketing tactics. Subcultures are typically defined as underrepresented, excluded, or distinct segments of society, and their media consumption patterns may diverge from those of the broader public. Through topics including social justice, addressing victimization, and shedding light on crimes, Müge Anlı appeals to these groups and uses the media's power to draw attention to the issues they deal with on a daily basis. The results demonstrate that the pursuit of social justice, the desire for empathy, and the need for emotional fulfillment play a significant role in the reasons why subcultural people choose to participate in the show. The show provides a platform for viewers to express themselves and feel intense emotions. Viewers may relate to the show and feel that they are represented by it because to dramatic storytelling approaches, plot suspense, and storylines based on actual occurrences.

These results demonstrate how viewers' unique experiences and emotional demands influence media consumption shows. Members of the subculture come across elements of the social system that marginalize or exclude them while witnessing the dramas of Müge Anlı and the pursuit of justice. In this situation, the show serves as a forum for viewers to talk about their socioeconomic issues and rebuild their social identities in addition to providing amusement. However, the social connection and sense of belonging that the media provides viewers with are just as important to their engagement with the show as the content (Couldry, 2000). Viewers take control of the actual plots, characters, and events of the show through social media and digital platforms, strengthening their emotional bond even further (Lunt and Stenner, 2005).

This paper adds significantly to the literature on media consumption and advertising tactics. Specifically, it offers fresh insights into media studies and marketing and how television shows build devoted viewership. It becomes clear that the show serves as a platform for social interaction and media-based social justice in addition to providing enjoyment for members of the subculture. The show gives the subcultural audience a voice and helps them recognize their own identities. In this regard, appealing to subcultural consumers is also a major component of Müge Anlı's marketing techniques. In terms of marketing, the show can build long-term audience loyalty since its content aligns with the viewers' media consumption patterns, emotional fulfillment, and pursuit of justice (Schmitt, 1999).

This research might be enhanced in a few areas, though. Specifically, combining quantitative data analysis with qualitative data might yield more comprehensive statistical information on audience characteristics. The audience's demographics can provide further insight into the show's interaction with its devoted viewers. Additionally, by closely examining the show's social media interactions and digital platform echoes, a more thorough examination of the new dynamics of media consumption may be conducted. Social media's interactive features provide fans a platform to express themselves, have conversations with one another, and show their dedication to the show. Because of this interaction, the show can leave a lasting impression on both the digital and television screens (Livingstone and Lunt, 1994).

By comparing various television shows, future studies can examine how media consumption habits have changed. Understanding how subcultural audiences react to and find appeal in various television shows would be made easier with the use of such comparisons. To get fresh information for marketing tactics, it is also possible to look more closely at how advertisers approach these initiatives and how they impact customer behavior. Research into subcultures' media consumption patterns can aid in the development of more comprehensive, niche advertising campaigns.

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Ege Ilgın GEDİZ: Conceptualization, Literature review, Data curation, Methodology, Analysis, Writing.