

**MULTIMODAL DISCOURSE ANALYSIS OF *JK LIVE* TALK SHOW ON CITIZEN  
TV IN KENYA**

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for the Master of Arts Degree in English Language and Linguistics of Egerton  
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## DECLARATION AND RECOMMENDATION

### Declaration

This thesis is my original work and has not been presented in this university or any other for the award of a degree.

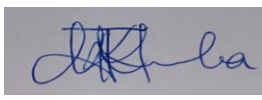
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### Recommendation

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## **DEDICATION**

This thesis is dedicated to my dear wife, Florence Achieng', for her patience and support, and to and my daughter, Mila, whose presence has been a source of joy and inspiration through this journey.

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I wish to express my sincere appreciation to the Almighty God for the gift of life and the strength that has enabled me to complete this academic journey. I am equally grateful to Egerton University for granting me the opportunity to pursue both my undergraduate and postgraduate studies. My acknowledgement also extends to Citizen TV, Kenya for producing and publicly sharing *JK Live* talk show episodes. The episodes served as the primary source of data for this study. My heartfelt gratitude goes to my supervisors, Dr Josephine Khaemba and Dr Raphael Gacheiya, for their invaluable guidance, constructive feedback and scholarly inputs throughout the development of work. I am also indebted to Dr Lydia Mareri and Prof Catherine Kitetu, who provided insightful perspectives. Their critical evaluations and recommendations really enriched the quality of this thesis. I also acknowledge my classmate, Ms Nina Gichaba, for her collaboration, encouragement and intellectual companionship throughout the course of this study. Her input was valuable during the thesis writing process. Finally, I express my heartfelt gratitude to my wife, Florence Achieng'. Her patience, understanding and unwavering support were so instrumental, and to my daughter, Mila, whose cheerful presence has been a source of joy and inspiration throughout this journey.

## ABSTRACT

With technological advancement, multimodal texts have become common. Talk shows exemplify this trend, as their content and communicative purposes are shaped by the sociocultural contexts from which they emerge. This study examined Citizen TV's *JK Live* talk show as a multimodal text, based on the premise that social semiotic resources are integral to discourse composition. While previous research has examined talk shows through conversation analysis, genre analysis or audience reception, few studies have analysed TV talk shows as multimodal texts and there is limited research specifically investigating how verbal, non-verbal and visual modes interact in *JK Live* talk show to construct meaning. The study aimed to explore the modes and their actions in the show, examine their interactions and interrelationships and evaluate the meanings drawn by the modes. The study was anchored on two analytical approaches that are essential in understanding social interactions: Multimodal Discourse Analysis and Frame Analysis. The researcher adopted a descriptive research design with qualitative data collection methods. Four purposively selected episodes were downloaded from Citizen TV's YouTube channel. Observation and focus group discussions were employed as data collection instruments. The findings of this study led to the conclusion that participants' interactions influenced modal interactions, which in turn shaped how meanings were constructed in the show. The meanings that emerged from the interaction of the modes contributed to the understanding of *JK Live* talk show as a social event. This study thus provides insights for academics, media practitioners, educators and the general public in relation to understanding multimodal communication.

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## TRANSCRIPTION SYMBOLS

[ ] – indicates overlapping

( ) – indicates an unclear section

— – hyphen indicates interruption or self-correction

— – the dash indicates an abrupt break, interruption, or sudden change in thought; reflects natural pauses longer than a comma

**Underlining** – indicates a rise in volume or emphasis

**CAPITALS** – indicates louder or shouted words

**(h)** – indicates laughter in the conversation

**(( ))** – indicates transcriber's description of events

... – indicates ellipsis

::: – indicates a stretched sound

= – equal signs come in pairs, one at the end of the line and one at the start of the next line or shortly after the other. In case the two signs are connected by the equal signs by the same speaker, then there was a single, continuous utterance with no break or pause, which was broken up in order to accommodate the placement of overlapping talk.

### NOTE:

- i. The transcripts appearing in the appendices are conventional transcripts and not conversational analysis transcripts.
- ii. The entire speech in this study is transcribed verbatim. This includes non-standard grammar, hesitations, repetitions and fillers. These features are retained because they contribute to the analysis of meaning-making and participant engagement in the talk show. Editing the grammar for standard English would risk losing important semiotic and pragmatic information.

## **LIST OF ABBREVIATIONS AND ACRONYMS**

<b>AI</b>	Artificial Intelligence
<b>CA</b>	Conversation Analysis
<b>CBA</b>	Collective Bargaining Agreement
<b>CDA</b>	Critical Discourse Analysis
<b>CORD</b>	Coalition for Reforms and Democracy
<b>COTU</b>	Central Organisation of Trade Union
<b>G1</b>	Guest 1
<b>G2</b>	Guest 2
<b>G3</b>	Guest 3
<b>G4</b>	Guest 4
<b>G5</b>	Guest 5
<b>G6</b>	Guest 6
<b>Gen Z</b>	Generation Z
<b>H</b>	Host
<b>IDs</b>	Identification documents
<b>KANU</b>	Kenya African National Union(a political party)
<b>KTN</b>	Kenya Television Network
<b>MCDA</b>	Multimodal Critical Discourse Analysis
<b>MDA</b>	Multimodal Discourse Analysis
<b>SMS</b>	Short Message Service
<b>TV</b>	Television
<b>US</b>	United States of America

## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Background to the Study**

Television, or TV, offers a wide variety of programmes, including talk shows, soap operas, news broadcasts, game shows and casual discussions. Among these, talk shows are often seen as one of the most controversial genres on television (Tolson, 2000). According to Timberg (2002), talk shows first emerged in the 20th century, evolving from radio and other elements of American popular culture. He further argues that talk shows are distinct from both other TV formats and everyday conversations. Despite their controversies, talk shows play an important role in promoting public debate and have become a key part of television programming (Tolson, 2000). Timberg (2002) argues that TV talk shows are guided by the following principles. First, they are run by one or more individuals who are in charge of the tone and flow of the show. Second, they are designed to create a sense of immediacy and intimacy, ensuring they appear as a conversation in the present moment. Third, they are highly structured in the form of a give-and-take format. Finally, talk shows are treated as commodities that compete with other broadcast content for viewers.

TV talk shows can be categorised, based on broadcasting time, into various formats such as late-night, daytime and early-morning shows (Ilie, 2006). Ilie further argues that talk shows can also be categorised based on the topic, status of the guests, organisation, interaction patterns and ethical considerations. As a fully-fledged genre, TV talk shows have a clear structure with a beginning, middle and end, although these components may vary (Iedema, 2001; Swales, 1990). The genre structures tend to create frames that allow for varied social orientations and interactions in talk performance. Mwai (2018) notes that the effectiveness of talk shows depends on their organisational structure, typically beginning with an introduction of the main topic, followed by a conversation and finally an ending that wraps up the discussion.

Tolson (2000) argues that talk shows centre around the “performance of talk”. Unlike casual interactions, TV talk show interactions occur within an institutional framework, which involves established participants’ roles and rights (O’Keeffe, 2006; Tolson, 2000). Depending on factors such as the host, topic selection, the nature of the discussions and participant interactions, some TV talk shows are often treated as more popular and successful than others.

According to Haugerud *et al.* (2012), TV talk shows act as platforms for discussing societal issues at both local and international levels. Tolson (2000) adds that these kinds of shows provide a “public forum” for the airing of different voices. In the same breath, Mwai (2018) perceives Kenyan talk shows as a medium that facilitates interaction between society and the state. Mwai argues that these shows empower the public to influence political, economic and social matters by voicing their opinions. Going beyond such matters, Ombati (2020) suggests that talk shows can act as a space for negotiating power relations. Metaphorically, Timberg (2002) claims that TV talk shows operate as “ideology machines,” hence playing an ideological function that can only be understood through a close examination of the content that influences the talk’s performance.

TV talk shows are a unique type of media discourse that can be analysed for their language and conversation styles, generic structure and the integration of semiotic resources. Ilie (2001), for instance, perceives a talk show as a semi-institutional form of discourse, which means it can be institutionally or conversationally shaped. In terms of institutional features, Ilie notes that talk shows are typically performed in a TV studio setting, encompass different types of conversation, have a clear communicative purpose and often feature the host controlling the topics of discussion. The host’s managerial role is perhaps the reason Munson (1993, as cited in Paz Perez, 2020) argues that the host is one of the key participants in the TV talk show genre. According to Ilie (2006), talk shows contain linguistic features such as the formal introduction of guests by the host, framed discussions, and the opening and ending structures.

### **1.1.1 TV Talk Shows in the Kenyan Media Space**

TV talk shows have undergone significant changes over the years despite being a relatively new format in the broadcasting industry. According to Timberg (2002), popular talk show hosts like Oprah Winfrey, Geraldo Rivera and Sally Jessy Raphael introduced, within the genre, a new level of diversity in terms of class, ethnicity, race and culture. This has led to the growth of talk shows on both television and radio, making them an important part of the broadcasting industry. In Kenya, TV talk shows can be categorised as breakfast, daytime, or late-night shows. Some of the most recent shows include *JK Live*, *Day Break*, *The Situation Room* and *Fixing the Nation*. Citizen TV’s *JK Live* falls into the late-night category. Perez (2020) notes that late-night talk shows are popular because of their prime-time slot. In the Kenyan media landscape,

talk shows act as platforms for interactions. The interactions are, however, shaped by the local context to reflect the country's diversity in terms of culture.

The *JK Live* talk show is one of Kenya's most consistent and popular talk shows, with its history spanning over a decade (Opiyo and Mwai, 2024). Its success is largely due to the host's consistency in terms of managing the show. According to Timberg (2002), successful talk show hosts often act as profit centres for their shows. Jones (2009, as cited in Perez, 2020) adds that including the host's name in the show's title is a marketing strategy. The *JK Live* show clearly demonstrates this commercial ideology through the careful selection of guests and the use of pre-screened questions that help create a natural conversation (Timberg, 2002). TV talk shows' appeal is enhanced by technological inventions such as innovative production techniques and engaging set designs.

Originally aired on Kenya Television Network (KTN), *JK Live* now continues to air on Citizen TV under the same name. Its run on KTN ended after an episode escalated into a heated confrontation between guests. Over the past seven years on Citizen TV, the *JK Live* talk show has become a platform for discussions on politics, the state of the economy and social issues, often focusing on current affairs (Opiyo and Mwai, 2024).

Unlike other forms of talk, TV talk shows are characterised by visual elements, participants' actions, camera angles and numerous editing techniques (Myers, 2000). The *JK Live* talk show exemplifies this complexity through its intricate scene changes, transitioning between the studio, the broadcast and the *JK Live* talk show space itself, alongside participants' interactions. The most apparent shift is the one from the broadcast space to the talk show space (*The Bench*). While it appears to be a simple change of scene, this transition involves a range of semiotic resources, including spatial arrangement, camera pans, speech and movement. This complex interplay of semiotic modes highlights the nature of the *JK Live* talk show as a multimodal text, making it a site for multimodal analysis.

Research on talk shows as a genre and a form of media discourse has paid limited attention to their multimodal aspects. Television talk shows involve the interaction of multiple semiotic resources, which include speech, gesture, gaze, spatial arrangements and visuals. Collectively, these resources contribute to meaning-making in a talk show. This study examined the *JK Live*

talk show, a prime Kenyan TV talk show, to explore how these modes act and interact in the meaning-making process. Analysing these interactions provides insights into how talk discourse shapes audience interpretation and how participants communicate effectively within such media texts.

### **1.2 Statement of the Problem**

Communication goes beyond the use of language to include semiotic modes such as images, colours, sounds, music and spatial arrangements. TV talk shows, as a form of media discourse, often combine these modes to create meaning and engage audiences. Previous research on talk shows on TV has largely focused on conversation analysis, genre analysis and audience reception, hence providing insights into structural or interactional features. However, relatively few studies have examined talk shows as multimodal texts that involve the interaction of different semiotic resources in the construction of meanings. Understanding these interactions is important because talk shows rely on multiple modes to convey information, express emotions and influence the audience. This study, therefore, investigated the actions and interactions of semiotic modes in the *JK Live* talk show, aiming to provide a detailed analysis of how meanings are constructed through multimodal integration in TV talk shows.

### **1.3 Objectives of the Study**

The general objective of this study was to analyse the *JK Live* talk show on Citizen TV in Kenya multimodally. The focus was on the actions and interactions of modes. The specific objectives were:

- i. To explore the modes and their actions in *JK Live* talk show on Citizen TV in Kenya
- ii. To interpret the interactions and interrelationships among the modes in *JK Live* talk show on Citizen TV in Kenya.
- iii. To evaluate the meanings produced by the modes in *JK Live* talk show on Citizen TV in Kenya.

### **1.4 Research Questions**

The following research questions guided this study:

- i. Which modes are present in *JK Live* talk show on Citizen TV in Kenya, and what actions do they perform?

- ii. What interactions and interrelationships exist among the modes in *JK Live* talk show on Citizen TV in Kenya?
- iii. How can the meanings produced by the modes in *JK Live* talk show on Citizen TV in Kenya be interpreted?

### **1.5 Justification of the Study**

TV talk shows bring together a complex mix of semiotic modes (Taylor, 2012). Because of this, a multimodal approach is useful for analysing how these modes work together to create meaning in the text. Studying a talk show like *JK Live* requires this approach to fully understand how these modes interact. The focus on the *JK Live* show was justified for several reasons. First, the show had not been analysed from a multimodal perspective, which is essential for understanding its complexities. Secondly, *JK Live* is a prime talk show that airs on the most popular TV station in Kenya. The host's consistent performance as a talk show manager adds to the popularity, as he has vast experience in managing talk shows. Lastly, Citizen TV's state-of-the-art studio enhances the show's complexity in terms of multimodal interaction.

### **1.6 Scope and Limitations**

The television broadcasting industry worldwide has witnessed the emergence and popularity of many talk shows. In Kenya, nearly all mainstream TV stations feature talk shows. This study focused on *JK Live* talk show on Citizen TV due to its consistency. Although *JK Live* show comprises two segments, a news segment and a talk show segment, the study concentrated on the latter. Within this segment, the focus was on how participants interacted both verbally and non-verbally, as well as on the visual elements and other social semiotic modes employed in the show. While the study was partly concerned with visual modes, particularly the camera work, the researcher was unable to access behind-the-scenes footage to examine the production processes. This limitation was addressed through the interpretation of the visuals presented on the television screen.

## 1.7 Operational Definition of Terms

**Affordance:** in relation to semiotic modes, it refers to what modes can or cannot do e.g. colour as mode can create visual contrast.

**Discourse:** a social practice where meaning is made through the interaction of multiple semiotic resources.

**Frame (n):** an organisation of an event, in this case social, governed by principles and our involvement.

**Frame (v):** to select some aspects of reality and make them more prominent in a communicative text.

**Framing:** selecting some aspects of reality and making them more obvious in a communicative text.

**Interactants:** people, places, things in a (social) event.

**Interactive participants:** people who communicate with each other through images i.e., the producers and the viewers of images.

**Materiality:** the physical form of mode.

**Modal affordance:** what a mode can or cannot do.

**Mode:** a resource for making meaning e.g., language, sound, images, etc.

**Multimodal texts:** platforms in which multimodality can be applied, e.g. books, websites, talk shows etc.

**Multimodality:** the use of various semiotic modes within a text.

**Participants:** people, places, things in an image or an event.

**Participation framework:** the structure of roles and relationships in a conversation, showing who participates, how, and with what authority, shaping how meaning is made

**Representation:** how meanings are created through semiotic resources/modes.

**Represented participants:** people, places and things they depict.

**Semiotic resource:** a resource for making meaning e.g., language, sound, images, etc.

**Sheng:** a Kenyan urban language that primarily combines Swahili and English.

**Strip:** a cut from the stream of an ongoing social activity.

**The Bench:** refers to *JK Live* talk show segment.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 Introduction**

This chapter provides a review of the literature on multimodal texts and the theoretical frameworks that underpinned this study. It first looks at the notions of mode and modal affordance. Thereafter, it conceptualises multimodal texts and multimodality before delving further into studies on multimodal texts and related concepts such as meaning(s), representation and frames. Finally, the chapter discusses the theoretical frameworks on which this study was grounded.

#### **2.2 The Notion of Mode(s)**

A mode is a resource used to communicate meaning (Bezemer and Jewitt, 2010; Kress, 2010; Kress and van Leeuwen, 2001). According to Kress (2003, 2010), social and cultural factors influence the use of such resources. Kress (2010) further argues that different modes have unique potentials for meaning-making. Cohen (2017) suggests that a mode's semiotic task is shaped by its affordances, which, as Kress (2010) notes, affect the choice of a mode in specific instances of communication. Halliday (1978, as cited in Simonyan, 2021) maintains that for a resource to qualify as a mode, it must be meaningful, socially relational and capable of contributing to coherence within a text. Moreover, Kress and van Leeuwen (2001) contend that a resource must display stability in its usage to be recognised as a mode. They note that an action may function as a mode in some contexts, partially as a mode in others and not at all in certain cases. Kress and van Leeuwen (2002) add that a mode becomes a full mode when it is available as a meaning-making resource within a socio-cultural group. Once recognised as a mode, its specialisation in use depends on societal preferences (Kress, 2003, 2010), implying that some modes may be more specialised than others in particular respects. Examples of modes employed in communication and representation include images, writing, layout, music, gesture, speech, soundtrack and three-dimensional objects, among others (Kress, 2010).

Kress (2003) suggests that modes can be distinguished based on their materiality in terms of space and time. As Kress describes them, time-based modes include speech, dance, gesture, action and music. On the other hand, space-based modes include images, sculpture and other 3D forms such as layout and architectural arrangement among others. He further argues that some modes, such as gesture and writing can be on both sides—of space and time.

### 2.3 Modal Affordance

Modal affordance refers to a mode's "potential and limitations" in meaning-making (Kress, 2010; Kress, 2009, as cited in Simonyan, 2021). Kress (2010) claims that all modes can generate meaning, although this varies based on how each mode is used. The affordance of a mode depends on its physical features and social history (Cowan, 2017). Focusing on the modal aspects of language as an example, Halliday (as cited in Liu, 2013), opines that language as a mode serves important functions based on its affordance. These include expressing ideas, interacting socially and organising text. Language as a mode can be expressed in two main ways: writing or speech. However, the two forms are different modes based on their material forms (Kress and van Leeuwen, 2021). Kress (2010) explains that the material aspects of writing include elements like font, size, bolding, spacing and colour, while the material aspect of speech is sound. Even though writing and speech use different forms, Kress argues that they share common features such as vocabulary, syntax and grammar. Kress (2003) provides more examples of material of modes such as light for image and body for dance.

While earlier discourse studies mainly concentrated on language, multimodal studies have emphasised the significance of language as an important resource while also recognising the existence of other resources in making meaning in multimodal texts. For instance, Adams *et al.* (2014) explored how Safaricom advertisements in the Daily Nation newspaper used written language and visual imagery to attract and persuade their audience. The study highlighted that the advertisements employed representational, interactional and compositional meanings to convey their messages effectively. Additionally, it noted that the presence of one mode in another mode's environment allowed non-communicative elements to gain significance when they failed to communicate effectively. The findings of this research indicated that modal affordance is a crucial aspect of modal interactions within a multimodal composition.

Challenging the dominance of language, multimodality highlights the significance of other modes within a multimodal text. Kress (2010), for instance, argues that organising material through layout as a mode, leads to specific social and relationship changes in the context of interaction. Kress argues that spatial arrangement, for example in a page or screen, does not convey meaning like words "name" or images "depict" instead it structures information within a semiotic space by positioning semiotic elements and defining their relationships. Henriksen (2020) exemplifies how this is possible in social media spaces. According to Henriksen, layout

marks the authorship of a text in such spaces, for instance, if a social media post has more than one author, the content will appear in the order of posting.

Visual communication perceives colour as a mode with varied meaning potentials in a text. Kress and van Leeuwen (2021) claim that colour is no longer just specific dyes and pigments; it has become virtual. The affordance of colour depends on the social group and context in which it is used. Colour can serve multiple purposes. For instance, Kress and van Leeuwen (2021) argue that colour can represent people, places and even things or categories of these entities. Karasavvidis (2019) notes that colour has important roles in communication, such as creating visual coherence, contrast and punctuation. Kress and van Leeuwen (2021) also highlight that colour helps people recognise “colour acts” similar to how language allows for “speech acts”. They argue that people can use colour to impress, intimidate or warn others. While colour can perform many functions simultaneously, it works alongside other forms of communication, like language and images, and is never alone (Chojnowska, 2021). Kress and van Leeuwen (2021) justify Chojnowska’s argument by noting that colour is essential in organising different parts of a text by creating contrasts that help distinguish elements and bringing unity and coherence to them.

Images have been the subject of significant multimodal analysis. Their functions are viewed as “acts” involving elements such as gaze, posture, gesture, movement etc. For instance, Kress and van Leeuwen (2021) note that images, like words, can offer or demand something from the viewer through gaze. They argue that unlike in language, where this is done with words, in images, this happens through the gaze system. The specific type of offer or demand comes from various visual details and the context of the image (van Leeuwen, 2005). According to Kress and van Leeuwen (2021), images can communicate the following meanings in texts: compositional, representational and interactive. Hu and Luo (2016) elaborate on these meanings and how they materialise in a TV advertisement, guided by Kress and van Leeuwen’s (2021) notion of visual grammar.

Midigo *et al.* (2024) examined how participants, music, verbal communication, colour, dress code, soundtrack, gesture, graphics, lighting and dance are used as modes of signification. Focusing on a Kenyan TV advertisement for *Raha Premium* maize meal, the study explored how the modes created persuasive effects. For instance, the study argued that the celebrity

participants in the advertisement represented parental care and love ideologies. It further noted that participants' actions, such as dancing and gesturing, reinforced other non-verbal elements, including colour, soundtrack, dress code and music, to create an appealing effect in the advertisement, especially in seeking the viewers' attention. The study suggests that composing multimodal texts with certain cultural norms and beliefs is essential for effective persuasive communication.

## **2.4 Multimodal Texts and Multimodality**

Kress (2010) notes that communication is constantly evolving due to social, economic, cultural and technological changes. This evolution has affected how texts are imagined and produced, giving rise to multimodal texts. Kress and van Leeuwen (2021) describe multimodal texts as well-organised teams of specialised forms that are carefully edited using technological tools. Generally, multimodal texts are various forms where different modes of communication come together. These include films, newspapers, books, magazines, photographs, TV talk shows social media among others.

The analysis of multimodal texts relies on multimodality, which is a holistic approach to their understanding and analysis. According to Jewitt (2013) and Thabet (2024), multimodality emerged from linguistic theories, particularly the work of Michael Halliday, who explored language as a social resource. Multimodality combines ideas from different fields, especially social semiotics (Kress and van Leeuwen, 2021). It views communication and representation beyond language allowing for meaning to be interpreted through various forms of communication (Cowan, 2017; Jewitt, 2013). Multimodal analysts can use different methods within multimodality, such as conversation analysis, systemic functional linguistics, multimodal analysis and social semiotics (Jewitt *et al.*, 2016). This approach encourages researchers to focus on specific genres and the elements that define them. Kress (2010) emphasises that anyone using a multimodal approach should clarify their theoretical framework and state their position clearly. While there are important differences among these methods, Jewitt *et al.* note that they share several common features: they study how language is used in everyday life and the social world, aim to analyse how meaning is made in different texts, have developed ways of interpreting the social world, and have recently extended their focus beyond speech and writing the primary means of meaning-making.

Social semiotics, from which multimodality is drawn, is concerned with how meaning is made and with those who participate in the making of meaning (Kress, 2010). Kress asserts that social semiotics rests on several fundamental assumptions. First, signs are always newly created during social interaction. Second, signs are motivated relations between meaning and form. Third, the relation of form and meaning arises out of the interests of those who make signs. Finally, the forms used in sign-making are employed within social interaction and are part of the culture. Building on the ideas of social semiotics, multimodality extends this concern with meaning-making across multiple semiotic resources. With its significance in multimodal studies, multimodality is reinforced by several assumptions as highlighted in Jewitt (2013). First, language is considered the most significant mode of communication. Second, like language, all other modes have been socially, culturally and historically shaped to realise their functions. Lastly, meaning is created through the choice and use of different modes.

Multimodal texts have piqued the interest of various disciplines, each with its unique approach. For instance, Henriksen (2020) examined social media practices in online texts. The scholar was particularly interested in social interaction on three social media platforms: Pinterest, Twitter and Tumblr. Using a multimodal socio-semiotic approach, Henriksen explored how social media users leverage the resources of language, image, colour and layout in text making to express their individual and social interests. The study found that social media interactants utilised the resources of the earlier highlighted modes to present themselves to the social community as well as to assert their identity through text-making in such spaces.

Rubio (2018), in a study of British TV commercials, examined how images contribute to the creation of gender stereotypes. He highlighted the role of semiotic resources such as colour, music, gestures and other elements in shaping these stereotypes. The findings of Rubio's study showed that advertising often portrayed women in stereotypical ways in relation to men. These ways of portrayal were realised through gaze and gesture as modes of communication. Rubio further noted that the frames used in advertisements also determined how women were positioned in certain situations. Women, for example, were often shown in intimate situations while in the company of men or children. Men, on the other hand, were presented as knowledgeable individuals. Additionally, women were often presented as doing domestic chores such as cleaning or babysitting. Perez's (2020) argument that television can act as an avenue for spreading social stereotypes supports the study's findings.

Acosta (2018) focused on the lyrics and music video of “This is America” to examine how semiotic resources were presented in different forms. The study noted that different camera shots, such as long, medium and close-ups, were used to emphasise the chaos in the video. The lead actor’s role, expressed through gaze and other exaggerated facial expressions, played a key role in how meaning was communicated in the video. Visual elements such as guns, chains around the protagonist’s neck and vintage cars are discussed as symbolic objects in the study. Acosta argued that the usage of these semiotic resources helped present how African Americans are represented in the United States.

Bo (2018) examined a movie titled *Argo* while focusing on the context of culture, the context of situation and image meaning. The study appreciated culture as an important element in multimodal communication and, in part, it argued that cultural context is so important that the context of situation depends on it. The scholar also explored how representational and interactive meanings are realised in the shots of the movie. The exploration of these meanings indicated that, as Kress and van Leeuwen (2021) observed, camera angles and heights are essential in visual communication.

## **2.5 Meaning and Representation**

Hall (1997, as cited in Perez, 2020), argues that representation is the connection of meaning and language to a particular culture. In multimodality, this goes beyond language. Hall claims that narratives and images can also act as mechanisms of representation. Therefore, understanding the relationship between verbal and visual semiotics enhances our comprehension of communication possibilities on television as a communicative medium (Santamaria *et al.*, 2011). Representation can be visually realised in form of offer or demand, social distance and perspective (Kress and van Leeuwen, 2021)

According to Kress and van Leeuwen (2021), the choice between representing a subject as “offer” or “demand” is unavoidable whenever people are depicted. In certain contexts, such as TV media, representation as demand is often favoured. This approach aims to connect viewers with authorities, celebrities and role models. Conversely, in other contexts, representation as offer is preferred. In this case, a real or imagined barrier is established between the represented participants and the viewers (Kress and van Leeuwen, 2021).

Kress and van Leeuwen (2021) argue just as the choice of offer and demand influences relationships between represented participants and viewers, the choice of distance also creates varying dynamics between participants. They claim that the size of the frame and the choice of camera shots, such as close, medium and long shots, contribute to the images' interactive meanings. According to Iedema (2001), camera angles and shots are crucial in analysing television and film at six different levels: frame, shot, scene, sequence, generic stage and the whole genre. The distances can be in relation to any of these levels.

Baldry and Thibault (2006) and Hall (1964, as cited in Kress and van Leeuwen, 2021) opine that different social distances relate to how people are represented in camera shots. At an intimate distance, only the face or head can be seen. At a close personal distance, the head and shoulders can be viewed. At a far personal distance, the person from the waist up is visible. At a close social distance, the whole figure is visible. At a far social distance, the entire figure with space around it can be seen. Finally, at a public distance, we can see four or five people. Kress and van Leeuwen (2021) argue that the distance between people depends on their social relations. These relationships can be permanent or temporary.

Kress (2010) notes that a multimodal approach to representation allows people to communicate using different modes such as writing, use of images or speech. He argues that meaning is realised only when it is expressed through a specific mode. This highlights that each mode in a multimodal text can appear in specific form. According to Kress and van Leeuwen (2021), the choice of modes for representation is determined by the context in which they are used and their historical background. Therefore, the interaction between different modes within a multimodal text is essential for making meaning. Kress (2010) also explains that a social semiotic approach to representation considers three key questions: Who is involved in creating meaning? What meaning is being produced? And how is this meaning created, that is, through which resources and in what context, since the possibilities for meaning come from these resources.

Meaning in multimodal texts follows Halliday's theory of meaning, which comprises three main functions known as meta-functions (Iedema, 2001). Halliday, Kress and van Leeuwen agree that both linguistic and non-linguistic modes should realise these three functions: ideational, interpersonal and textual. Multimodality, therefore, examines how different modes

of communication work together to express representation and meaning. It focuses on what each mode can achieve with the available semiotic resources and explores how the three types of meaning are realised through grammar and the features of various modal systems (Jewitt, 2013). The present study was interested in how meanings are created through the interaction of different semiotic modes.

## **2.6 Frames and Meaning-Making**

Frames and the means of making meaning are essential in all meaning-making processes, regardless of the mode (Bateson, 2000, as cited in Kress and van Leeuwen, 2021; Goffman, 1981). Kress (2010) and Kress and van Leeuwen (2021) assert that a frame determines the world one engages with by including certain elements while excluding others. Kress (2010) further explains that frames shape and present the world according to the interests and principles of those who construct them. Consequently, frames are linked to particular modes and cultures (Kress, 2010).

Studies suggest that framing can be accomplished either visually or linguistically. While scholars such as Allen (2012) and Kress and van Leeuwen (2021) advocate for visual framing, others such as Lakoff (2004) support linguistic framing. However, Rodriguez and Dimitrova (2011) argue that few studies employ visual framing due to confusion over how visual frames are identified. Framing is often done in news, especially in the context of political and mass communication (D'Angelo and Kuypers, 2010). Apparently, framing in talk shows has not been extensively studied compared to news framing. However, research such as Abuhasirah (2025) has produced important insights that can guide the analysis of other talk shows. According to Abuhasirah, TV talk show framing depends on the channel's editorial stance, the producers' vision and objectives, as well as the guests' input. The study suggests that guest selection is carefully done to ensure that the views expressed align with the channel's policies. As a result, guests play an important role in creating the frames presented in a talk show.

Based on the foregoing, researchers have increasingly shifted focus to multimodal analysis from traditional text-based analyses. Numerous studies are now interested in the different types of multimodal texts while adopting mixed analytical approaches. This helps to account for the different ways in which communication occurs across various modes. Transformations in how texts are produced and circulated in contemporary media explain the growing interest in

multimodal analysis. Moreover, this kind of analysis offers flexibility in terms of methodological approaches. This flexibility allows its use across various forms of texts that are multimodal in nature.

Existing studies on TV talk shows in Kenya have used different analytical approaches. Mwai (2018), for instance, combined genre analysis and conversation analysis to study the argumentative nature of talk shows on radio and television. Opiyo and Mwai (2024) examined conversational implicatures in selected episodes of *JK Live* on Citizen TV. Ombati (2020), on the other hand, used the sociology of conversation theory and conversational analysis theory to examine how power relations are created and negotiated in TV talk shows. While these studies provide valuable insights into the linguistic and interactional aspects of talk shows, they largely focused on language as the primary means of communication. By treating *JK Live* as a multimodal text, the present study takes a different approach. It combines multimodal discourse analysis and frame analysis to examine how different semiotic modes work together in the process of meaning-making.

## **2.7 Theoretical Framework**

This study was guided by Kress and van Leeuwen's Multimodal Discourse Analysis (MDA) and Goffman's Frame Analysis. The former facilitated the analysis of the different semiotic modes within the talk show, while the latter aided in examining the frames through which meaning is constructed. Van Leeuwen's (2004) argument that multimodal analysis should employ methods and concepts that are not language-specific informed the decision to adopt these two theoretical frameworks for the study.

### **2.7.1 Multimodal Discourse Analysis (MDA)**

According to Kress (2010) and Kress and van Leeuwen (2021), Multimodal Discourse Analysis (MDA) originated from the field of multimodal analysis. They argue that Multimodal Discourse Analysis is situated within social semiotic theory. Multimodal analysis works as a "toolkit" for analysing how modes interact in the meaning-making process (Machin and Mayr, 2012). Multimodal Discourse Analysis as an approach is based on multimodality as a framework. Kress and van Leeuwen (2001) define multimodality as the use of different semiotic modes within a text. The key assumption in multimodality is that communication depends on various modes (Henriksen, 2020; Kress, 2010; Kress and van Leeuwen, 2001).

According to Kress and van Leeuwen (2001), the framework applies common semiotic principles across different modes. Multimodality is helpful in examining the ways in which meaning emerges from the interaction between an object, its social and cultural context and how the meaning that emerges is interpreted (Kress, 2010; Jewitt, 2013). The JK Live talk show presents these multimodal relationships mainly in terms of space, participants and objects.

Although multimodality helps identify the various modes in a text, it does not adequately explain how meanings are made and interpreted (Kress, 2010). This limitation creates a need for a clear theoretical position. Guided by this view, this study adopted a social semiotic approach to multimodality. The study particularly focused on the multimodal aspect of communication. This approach, according to Jewitt *et al.* (2016), appreciates participants' roles and the power relations in the meaning-making processes. Kress (2010) further asserts that what participants are interested in influences how they perceive their surroundings, the situations they are in and the choices they make in the construction of meaning. The social semiotic approach assumes that representation and communication depend on different modes, that each mode is capable of producing meaning, that all modes are culturally, historically and socially shaped to perform particular functions and finally, that meaning within any communicative event is influenced by the presence and interaction of other modes.

Along these arguments, Kress and van Leeuwen (2001) argue that meaning in any sign can be created by any semiotic resource. For instance, they note that visual modes convey meanings that can be understood in different discourses. Kress (2010) also observes that meaning is often influenced by how language is viewed. He suggests that meaning-making starts with language but extends to other semiotic modes. In general, Multimodal Discourse Analysis examines how semiotic modes such as language, imagery, gestures and other forms of communication interact within specific discourses. It focuses on how these modes work together to construct meaning by highlighting the complex and evolving ways in which individuals and communities understand and engage with their experiences. This approach is well suited to studying a TV talk show as a form of media discourse since it allows researchers to explore how multiple semiotic modes combine to construct meaning.

### **2.7.2 Frame Analysis**

Frame analysis is an approach that concerns itself with how people organise themselves in a social event (Goffman, 1974). Goffman argues that “social experiences and interactions” are guided by certain principles that shape events and how people participate. This organisation of a social event is termed a “frame” (Goffman, 1974). Entman (1993) explains that a frame exists at different points in a communicative process: the communicator, the text, the receiver and the culture. He further notes that frames highlight some parts of reality while hiding others and that this can lead to different reactions from audiences.

Though different scholars understand frames differently, their insights help in understanding frames from different angles. Frames are created through a process known as framing. From a visual perspective, Kress (2010) notes that frames can include or separate elements. Lakoff (2004), on the other hand, argues that although we cannot see or hear frames themselves, they are mental structures that influence how we perceive the world.

Entman (1993) describes framing as carefully choosing certain aspects of reality and making them more noticeable in a text used for communication. In this way, framing influences an issue (Van Gorp, 2010). Culture and language influence how events and issues are framed (Goffman, 1974; Kress, 2010). Goffman (1974) also notes that frames help organise interactants and the understanding of meanings.

In media discourse, frame analysis is often studied through media framing theory, which suggests that media frameworks influence how events and issues are interpreted (Abuhasirah, 2025). The media not only determine which issues audiences consider important but also shape how audiences think about these issues (Kuypers, 2009). According to Archetti (2007, as cited in Abuhasirah, 2025), media framing is influenced by the national context, media culture and editorial policies. Although there is no single standard approach to framing, Chong and Druckman (2007) outline a general process. This includes identifying an issue or event, isolating specific attitudes toward it, determining an initial set of frames and finally selecting content for analysis. These steps help researchers understand how media construct and communicate meaning around particular topics. Gamson and Modigliani (1989, as cited in Van Gorp, 2010) identified several framing devices, which include metaphors, historical examples,

catchphrases, depictions and visual images. Other devices, as pointed out by Van Gorp (2010), include themes and subthemes, types of participants, lines of reasoning, actions and settings.

The discussed concepts of framing informed the understanding of various frames in the JK Live talk show. These frames encompassed both visual and textual elements. Working with MDA, frame analysis facilitated the identification of the frames and meanings made in the show through the interaction of participants and modes. This combined approach allowed for a comprehensive examination of how verbal, non-verbal and visual modes work together in a TV talk show as a multimodal text.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 Introduction**

This chapter focuses on the research methodology that the study adopted. In part, it outlines the research design, the study location and the target population. It then describes the sample and the sampling procedure, the data collection tools, instruments and procedure. The chapter further explains the methods used in data analysis and presentation. Finally, it discusses the conceptual framework and ethical considerations that informed and guided the study. Specifically, the chapter is organised into the following sections: research design, study location, target population, sampling procedures, data collection methods, data analysis and presentation, conceptual framework and ethical considerations.

#### **3.2 Research Design**

The study used a qualitative descriptive research design. Qualitative analysis allows researchers to organise data and interpret it (Dörnyei, 2007). In this approach, researchers are not limited in what counts as data, since any aspect related to the topic can be considered relevant (Richards, 2005, as cited in Dörnyei, 2007). This view aligns with multimodality, which recognises that any element considered a mode can communicate meaning. These meanings can be understood within social events, like TV talk shows. Therefore, qualitative research design and methods allowed for Multimodal Discourse Analysis and Frame Analysis, which are effective analytical approaches to social interactions. Dörnyei also suggests that to uncover meanings from the collected data, researchers should use “multiple strategies in multiple directions at multiple levels.” This iterative approach of qualitative research supported a back-and-forth process of engaging with data on various levels, hence it was useful during the analysis of the talk show.

#### **3.3 Location of the Study**

The study employed library research, drawing data from Citizen TV’s YouTube channel. Conducting research using internet data is generally easier and less costly (Birnbaum, 2004; Fox *et al.*, 2003, as cited in Dörnyei, 2007). Another advantage of web-based research is its accessibility to specialised populations (Dörnyei, 2007).

### **3.4 Population of the Study**

The population of this study comprised all episodes of the *JK Live* talk show aired on Citizen TV, Kenya, from January 2024 to January 2025. The show is broadcast every Wednesday as the second segment of the broader *JK Live* talk show programme, following the 9:00 p.m. prime-time news bulletin. In total, 57 episodes aired during this period. These episodes can be openly accessed on Citizen TV Kenya's official YouTube channel (Citizen TV Kenya, n.d.).

### **3.5 Sample and Sampling Procedure**

The researcher purposively selected four (4) out of fifty-seven (57) episodes for detailed analysis. The episodes touched on politics, the state of the economy, law and governance as current issues. The four episodes provided a total of 5 hours and 35 minutes of dataset for analysis. This sample size was supported by the view that studies that are linguistic in nature do not require large sets of data since smaller samples can still offer data that accurately reflect broader perspectives (Cheshire, 1982; Mesthrie *et al.*, 2000; Trudgill, 1974, as cited in Mwai, 2018).

### **3.6 Data Collection Tools and Instruments**

The researcher used a laptop to download episodes of the show from Citizen TV's official YouTube channel (Citizen TV Kenya, n.d.). Focus group discussions and observations were used as instruments for data collection. The focus group was composed of participants who were selected for their familiarity with talk shows and cinematography. The downloaded episodes allowed for repeated review of the content, hence ensuring a systematic examination of verbal, non-verbal and visual interactions (Hutchby, 1996, as cited in Mwai, 2018).

### **3.7 Data Collection Procedure**

The researcher began by sampling all episodes of the *JK Live* talk show aired between January 2024 and January 2025 on Citizen TV Kenya's official YouTube channel. Four episodes focusing on politics, the economy, law and governance were then selected and downloaded. Transcripts of the verbal interactions were extracted from the YouTube page and subsequently refined. The researcher then pre-coded the data by identifying the semiotic modes present, such as language, image acts and other visual elements. Following initial observations, the researcher repeatedly watched the episodes and held focus group discussions. During these discussions, the group analysed the different modes in the show and focused on how they

interacted to create meaning. Their input helped guide the multimodal coding process and analysis. The YouTube episodes made it possible to access and review the data analytically and repeatedly, allowing for a more detailed analysis beyond the live broadcasts, as suggested by Bezemer and Jewitt (2010) and Hine (2000, as cited in Henriksen, 2020).

### **3.8 Data Analysis and Presentation**

Data analysis involved qualitative content analysis. The researcher watched the selected episodes and pre-coded the data by identifying verbal, non-verbal and visual modes (Bezemer and Jewitt, 2010). Multimodal discourse analysis and frame analysis were then applied to interpret how these modes interacted and the meanings they produced. Focus group discussions provided additional insights into the actions of the modes, their interactions and their contribution to meaning-making. The analysed data is presented descriptively in this study through thematically labelled sections and visual representations. This approach allowed for iterative interpretation and ensured a comprehensive understanding of the multimodal and framing dynamics within the *JK Live* talk show.

### **3.9 Conceptual Framework**

A conceptual framework that integrated multimodal discourse analysis and frame analysis guided this study. The framework accounts for how meanings are created through the interaction of different modes within certain frames in *JK Live* talk show. Multimodal discourse analysis was the main analytical tool that looked at how language, visuals, sound, space and symbolic elements worked together to make meaning. Each mode has a specific role: language structures the discourse; visuals shape engagement; space organises interactions; and symbols, like the fire extinguisher, reinforce meaning. Frame analysis complemented the approach by showing how the host, guests and audience use different frames such as politics, economy and conflict. In this way, meaning on *JK Live* show emerged from how the modes interacted within certain frames. This dual framework helped guide the analysis by showing which modes to look for, how they work together, and how participants frame events to construct meaning in the show.

### **3.10 Ethical Considerations**

Ethical considerations were central to this study, given that it analysed televised talk show content featuring identifiable participants. The researcher obtained formal ethical approval

from the Egerton University Ethics Review Committee (EUREC), clearance from the Graduate School at Egerton University and a research licence from the National Commission for Science, Technology and Innovation (NACOSTI). These steps ensured that the study adhered to established guidelines for responsible research conduct.

Due to the public availability of data on Citizen TV's official YouTube channel (Citizen TV Kenya, n.d.), no formal permission was sought to use JK Live talk show episodes. The researcher ensured respect for participants' privacy and confidentiality. To achieve this, pseudonyms were used to protect the identities of participants, with individuals referred to as G1, G2, G3, G4, G5 and G6. This allowed the analysis of their contributions without revealing their identity. Additionally, all sources used in the thesis were properly cited to maintain academic integrity and avoid plagiarism.

## CHAPTER FOUR

### RESULTS AND DISCUSSIONS

#### **4.1 Introduction**

This chapter focuses on the findings of the study. It is divided into three main sections, each comprising relevant subsections. The first section identifies and describes the semiotic modes in the *JK Live* talk show and their respective actions. The second section examines how these modes interrelate within the show's discourse and the relationships formed. The third section explores the kinds of meanings that emerge from the interaction of the modes in the show.

#### **4.2 Modes and their Actions in *JK Live* Talk Show**

Ilie (2006) argues that talk shows display a “hybrid broadcast discourse” with “communicative and social behaviour” forms that can be related to more than one type of discourse through connection with other forms of media. While Ilie perceives this hybridity as a challenge when defining the concept of a talk show, multimodality embraces it. The integration of varied semiotic modes is important as it enriches the show's communicative experience. The use of modes such as images, speech, sound and digital platforms in multimodality creates a more engaging environment. This multimodal approach not only widens the scope of communication but also enhances audience participation and interpretation of the events, especially in a communicative event like a TV talk show.

Kress (2010) opines that several modes work together in a communicative event. The *JK Live* talk show, as a communicative event, features diverse modes that serve different purposes depending on the social situation. Although these modes vary in their semiotic roles, Norris (2004) observes that they are closely interconnected and depend on one another. The way these modes function within the environment of others creates a web of interactions that influences the overall organisation of the text. The modes in *JK Live* talk show and their respective actions are discussed as follows.

##### **4.2.1 The *JK Live* Talk Show Space**

De Saint-Georges (2004) argues that no discourse separates itself from any kind of space, whether social, historical or physical. Space is an important element in any form of social interaction as it enables the recognition of meanings and specific types of interaction (Allen, 2012). According to van Leeuwen (2008), space can occur naturally or be created. In either

case, it includes participants and objects. Space influences how participants interact and their relations in the interaction (De Saint-Georges, 2004). In media interactions, elements of space vary depending on the set design. Observation hints that interaction in *JK Live* talk show starts with a smooth transition from the news broadcast area to *The Bench*, which is the designated space for the talk show. *The Bench* features a unique set design that includes both physical and virtual spaces. The two rather connected spaces act as sites for participants' interaction as discussed in the following sub-section.

#### 4.2.1.1 The Physical Space

The *JK Live* talk show space consists of three main physical areas: the main Citizen TV studio, the broadcast area and *The Bench*. *The Bench* is a temporary space created specifically for the show on Wednesdays which serves more than just a seating arrangement. *The Bench* acts as a link of the transition from the news part to the talk show. The host's movement from the broadcast space to *The Bench* sets anticipations for interaction. Interaction on *JK Live* talk show is presented to the out-of-studio audience through the screen. As Allen (2012) observes, the screen reflects the space for interaction as it captures both the environment and the interaction of the participants. The figure below displays the *JK Live* talk show space.



**Figure 4.1:** An Establishing Shot of *The Bench* (JK Live talk show, 2024, November 27, Part 1)

Figure 4.1 captures an establishing shot that covers the entire talk show space. The space includes both human and non-human participants. The human participants are seated on the sofas, while others, such as the production team, are not visible in the shot but work behind the

scenes. The production team ensures that the interaction is recorded as it appears to viewers. The main human participants on *The Bench* are the host and the guests, as they are directly involved in the ongoing interaction.

The physical space also includes non-human participants such as the wooden sofas and pillows customized with the show's brand name. The arrangement of the sofas can accommodate up to five participants on the show. While the sofas and pillows create a calm and comforting effect on *The Bench*, the branded pillows communicate the show's identity. Other visible objects include a fire extinguisher and a coat hanger positioned near the host's seat. This proximity is linked to their communicative functions. The fire extinguisher is symbolically employed by the host to "cool down" heated debates, which are common on the show. The coat hanger, on the other hand, signifies the managerial aspects of the show. Its presence can be interpreted in two ways: first, as a reflection of the show's masculine identity, given that it is hosted by a male presenter; and second, as a practical symbol suggesting the host's readiness to engage in intense discussions, possibly requiring the removal of his coat to signal full engagement.

#### **4.2.1.2 The Virtual Space**

The *JK Live* talk show virtual space is created using the *magic walls*—a set of screens on the walls of the Citizen TV studio (see Figure 4.1 and others). While these walls are part of the broader Citizen TV scenic design as well as *JK Live* talk show physical space, they can be viewed as a different semiotic resource because of their unique task—creating a virtual interaction. The magic walls occasionally display the show's brand name at specific points of the show indicating a virtual interaction. The interaction is made possible through the engagement between the host and viewers and sometimes the guests. The virtual space allows the out-of-studio participants to participate in the show. Their participation is enabled by social media platforms, especially X. The inclusion of participants through social media underscores the significance of communication technologies in creating what Allen (2012) describes as a "double space". This space allows the host to engage with participants in both the physical and virtual spaces.

The absence of an audience in the *JK Live* talk show distinguishes it from what O'Keeffe (2006) terms a "shared space" in the participation framework. Despite this separation, audience participation is activated through the magic walls, allowing viewers to engage with the show

and creating a sense of shared space. Typically, this participation is brief and occurs at specific moments, usually after commercial breaks, when the host interacts with the magic walls. Although other platforms for audience participation exist, such as Facebook, X is the most preferred, especially by the host, as illustrated below.

#### **Excerpt 1**

**H:** ...*Keep tweeting. What are your thoughts? @KoinangeJeff, @CitizenTVKenya, the hashtag (#) is JKLive. JK Live talk show takes a break, we'll be back, plenty more and of course the magic wall, in a moment ((Sound track)).*

(JK Live talk show, 2024, November 27, Part 1)

In the excerpt above, the host verbally urges the audience to continue participating in the *JK Live* talk show through the X platform. He hints that the show is about to take a break, after which the interaction moves to the virtual space. This statement demonstrates how the host uses linguistic and technological modes to sustain audience engagement beyond the physical studio. Through the verbal prompt “keep tweeting” and the mention of the X handle and hashtag, the host activates an interactive frame that positions the audience as co-participants rather than passive viewers. The integration of virtual interaction through the magic wall thus reconstructs the participation framework, creating a mediated “shared space” that aligns with O’Keeffe’s (2006) notion of common participation.

#### **4.2.2 Language**

Ilie (2006) suggests that, in addition to discursive features, talk shows also exhibit linguistic characteristics. This implies that talk shows can be examined for their linguistic features as displayed by linguistic modes. Language operates as a mode in different material forms, extending beyond speech and writing (Kress, 2015). Although it is one of the most salient modes in *JK Live* talk show, Kress (2012) urges that linguistic modes should not be automatically prioritised in multimodality. As a mode, language is often realised in two forms, i.e., speech and writing; however, the former is more salient than the latter in *JK Live* talk show since the show takes the form of talk interaction. This study explored the communicative functions of the two forms of language as well as the use of sign language in the show. The three forms are discussed as follows:

#### 4.2.2.1 Speech

Much as this study examined *JK Live* talk show as a performance, the eclectic nature of multimodality allowed it to also look at the show as a genre. The show takes place within an institutionalised framework which is created by studio and *JK Live* talk show spaces. The show aligns with how genres are typically structured, with beginnings, middles and ends (Mwai, 2018; O’Keeffe, 2006; Timberg, 2002). Speech as a mode, herein regarded as verbal acts, helps to organise the talk through genre structures, sustain the flow of the talk and create relationships among participants.

Kidwell (2013) asserts that participants must always find a way to mark the beginning of an interaction. In the *JK Live* talk show, verbal acts are used at the start of the talk to initiate interaction. However, there are noticeable differences in how these beginnings are constructed as a way of initiating conversation. These differences are influenced by the host’s selection of linguistic items, as shown in the following excerpts. The excerpts serve as the opening rituals of the show.

##### **Excerpt 2**

**H:** *Time for The Bench. My guests have been sitting patiently because it's a hot topic, folks. G1 and G2. Folks karibu sana*

##### **Translation:**

*Time for The Bench. My guests have been sitting patiently because it's a hot topic, folks. G1 and G2. Much welcome, folks).*

(JK Live, 2024, January 17, Part 1)

##### **Excerpt 3**

**H:** *Live here at Citizen Television on The Bench today, the man who keeps The Bench SMO::KING, G3 in the house. He's been very quiet the last couple of years. Where has he been? He's been even more quiet during the doctor's strike.*

(JK Live, 2024, April 10, Part 1)

In Excerpt 2, the host says “Time for The Bench” to indicate the start of the talk show segment. He further sets the atmosphere by stating, “It is a hot topic.” In Excerpt 3, the host again references *The Bench* as a way of entering the talk show space and establishes the mood by

noting that the guest keeps it “smoking”. These verbal openings work alongside visual strategies such as camera focus, camera shifts and the soundtrack to communicate the start of interaction. The opening statements are also used to activate specific interpretive frames. For instance, they separate the talk show segment from the news one. In doing so, they position the guests and audience within a talk show frame and set expectations for the interaction. According to Mwai (2018), the opening of a talk show includes essential elements such as the programme’s name, an introduction of the guests, an invitation to the wider audience and the provision of contact information. Unlike many TV programmes that start with greetings, Excerpts 2 and 3 indicate that the *JK Live* talk show mostly begins without greetings. Although Tolson (2006) argues that greetings are not necessary, their absence in the show likely results from the transition from the news segment—which is a separate event—to the talk show, where greetings are typically given at the start of the news.

In the show, verbal acts also serve to mark the middles of episodes. The middles are typically indicated by commercial breaks, which are verbally initiated by the host. By announcing the beginning of a break, the host provides a temporal and structural clue to the audience, indicating both a pause in the discussion and the upcoming topic. This function is illustrated in the following excerpts:

**Excerpt 4**

**H:** *I want to take a break right now, come back and talk about Luhya unity or lack thereof. You once said you will unite all of Luhya.*

(JK Live, 2024, April 10, Part 1)

In Excerpt 4, the host hints at the beginning of a commercial break, which marks the middle of the episode. Here, speech as a mode informs the audience that the discussion will pause briefly. In addition, the mode also serves as a structural marker that divides the episode into segments. By previewing the topic of discussion after the break, that is, Luhya unity, the host sets audience expectations and guides their attention to the upcoming segment. The ends of the breaks are also verbally initiated, as seen in the excerpt below. In Excerpt 5, the host marks the end of a commercial break by welcoming the audience back. In doing so, he signals that the episode is resuming and the discussion will continue. The host’s reintroduction of the guests helps viewers to realign with the show.

### **Excerpt 5**

**H:** *And welcome back to Jeff Koinange Live here at Citizen Television, here with two brilliant lawyers...*

(JK Live, 2024, January 17, Part 2)

The host, being the designated manager of the talk, has the responsibility of terminating the interaction at the appropriate time. This is done through expressions of appreciation for both the guests and the audience. However, it is carried out carefully to ensure that all participants are aware of the conclusion, thus preventing abrupt endings. The following excerpt serves as an example.

### **Excerpt 6**

**H:** *Thank you. My goodness, what a show! It's close to midnight, you know, we were waxing lyrical all evening long, thanks to G3. What do you think? Keep tweeting @JeffKoinangeLive, @CitizenTVKenya, the #JKLive. You know, if it's Wednesday, it's all about those three letters on the keyboard that follow each other: J, K, L. Thanks so much for being a part of the show... God bless you all, God bless Kenya. Thank you, G3.*

(JK Live, 2024, April 10, Part 2)

In the above excerpt, the host indicates the end of the show by thanking his guest and inviting the audience to make final remarks through the X platform. However, unlike the openings and middles, which are uncontested, endings can be sites for potential contestation due to time constraints and the increasingly argumentative nature of discussions. As seen in the excerpt, the host uses verbal emphasis and shifts in attention to manage the audience, frame the conclusion and indicate closure of the episode.

The organisation of talk in the show is managed through the use of pragmatic markers. O'Keeffe (2006) categorises pragmatic markers into response tokens and discourse markers. Words such as *absolutely*, *certainly*, *definitely* and *great* are considered response tokens. On the other hand, discourse markers include words like *well*, *yeah*, *okay*, *anyway* and *right*. These linguistic markers play a crucial role in organising and guiding the conversation. See the excerpt below.

### **Excerpt 7**

**G5:** *Do I respond, G6?*

**G6:** *Yeah, yeah, yeah, absolutely and—*

**G5:** *Okay.*

**G6:** *Yeah.*

**G5:** *So let me respond to that.*

**H:** *NO, WAIT.*

**G5:** *Okay.*

**H:** *Let Wanjira speak.*

**G6:** *Yeah, I don't think we need to be talking about Raila now.*

(JK Live, 2025, January 22, Part 1)

Excerpt 7 shows how pragmatic markers are useful for managing turn-taking, interruptions and topic control. In the excerpt, response tokens such as *absolutely* and *yeah* indicate agreement between or among speakers and demonstrate their attentiveness. This allows speakers to acknowledge each other's contributions while taking turns appropriately. Discourse markers such as *okay* and repeated *yeah* not only provide feedback but also indicate readiness to take a turn while preventing unnecessary interruption. For example, G5's response using the word "Okay" to H's "NO WAIT" shows the guest's understanding of who is in charge of the talk. H's directive "Let Wanjira speak" and G6's confirming "Yeah" further demonstrates the host's control. Overall, these markers facilitate a coherent flow of the talk.

TV talk shows are designed to create a sense of intimacy (Timberg, 2002). O'Keeffe (2006) claims that such TV relationships are created and sustained through linguistic markers. Verbal acts help establish participants' relationships and, in some instances, shift these relationships through code-switching. Based on the pre-allocated roles, the host is the manager of the talk. They engage the guests and the audience from this position while creating and sustaining a pseudo-intimate relationship. The relationship between participants in an event influences their interactions, as seen in the excerpt below.

### **Excerpt 8**

**G3:** *Mtoto wa shangazi yako anakuacha bure. (h) Anasema ye anaangalianga tu television. Let me advise him to invite Jeff Koinange. Jeff Koinange ni mtoto wa dada*

*yake (h) ata kama ameretire anakaa huko Narok. (h) He should call you. (h) That is free advice to President Uhuru Kenyatta. May God bless him.*

### **Translation**

*G3: Your aunt's child leaves you with nothing. He says nowadays he just watches television. Let me advise him to invite Jeff Koinange. Jeff Koinange is his sister's child. Even if he retired and is now staying in Narok, he should call you. That is free advice to President Uhuru Kenyatta. May God bless him.*

(JK Live, 2024, November 27, Part 2)

G3 is a frequent guest on *The Bench*, which suggests a level of familiarity and a relatively close relationship with the host. This familiarity allows G3 to shift comfortably between formal and informal strips of interaction during the show, as illustrated in Excerpt 8. In the excerpt, G3 makes a humorous remark involving the host and his cousin, Uhuru Kenyatta—the former President of Kenya. While this shift in tone is enabled by code-switching from English to Swahili, the surrounding context also plays a significant role. Two contextual elements contribute to this shift. First, the topic under discussion pertains to Kenyan politics and specifically involves Uhuru Kenyatta, which gives the strip a high degree of formality. Introducing a joke in this setting serves to neutralize the seriousness of the subject, softening the tone and potentially reflecting the close relationship between the two.

#### **4.2.2.2 Writing**

Much as the on-screen texts (texts that appear and disappear on the TV screen) can be regarded as textual modes, this study looked at them under writing as a form of language as a mode. Writing in the *JK Live* talk show is realised on the TV screen and the magic walls. Though the screen reflects the performance of the talk, there appears on-screen texts. In *JK Live* talk show and other TV formats, the texts mostly contain linguistic items such as phrases that are very significant in topical framing of the episodes of the show. To understand how writing acts as mode, we will focus on Figure 4.2.



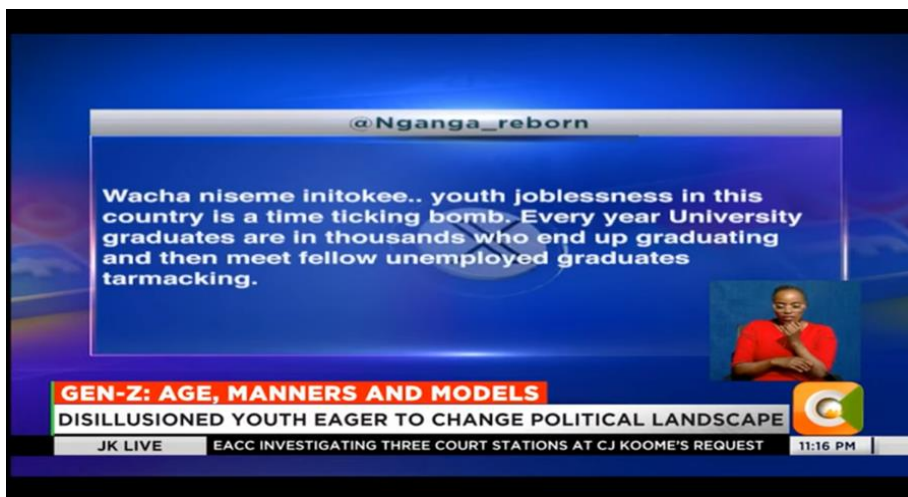
**Figure 4.2:** On-Screen Texts (JK Live, 2025, January 22, Part 1)

Though the snapshot is dominated by images and other graphics, the focus is on the written texts. Typographically, some texts are relatively in larger fonts than others. Also, the texts are in different colours and in different background strips. The most striking text reads: GEN-Z: AGE, MANNERS AND MODELS. Among the written texts, this one dominates in terms of font size and the background colour in which it appears. The text itself is in white colour and in a red background strip for ease of readability. Positionally, the text appears top of the others. Below it, another text appears: GEN-Z USING SOCIAL MEDIA PLATFORMS TO CRITICISE GOVT. The text appears below the main topic text and it captures key aspects of the talk. Additionally, it is in black colour and a white background strip, and in a relatively smaller font size than the text above it. In terms of its semiotic functions, the texts frame the current issue being discussed in the episode.

Other texts which can also be seen as linguistic items also feature on the screen. For instance, the text *JK LIVE*, which represents the brand name of the show which is coined from JK (Jeff Koinange) and LIVE (the Live airing of the show). The text identifies the talk show from other Citizen programmes and other talk shows in the Kenyan media landscape. As the show airs, other unrelated events that are a summary of the news part of the *JK Live* show program flash on the screen for instance, PRESIDENT RUTO SAYS FORMER DP GACHAGUA WAS INCOMPETENT, CORRUPT. Though capitalised like other texts, it is written in white colour and in a black background strip. Its featuring on the screen earmarks it as, perhaps, one of the significant news items in the news segment. In other snapshots, the acronym SMS is also featured as part of the on-screen texts. The text is accompanied with a number 22422. This

invites the audience in general, not just *JK Live* talk show's audience, to participate in the different Citizen TV's programmes. Other elements include time, to indicate the time progression as the performance progresses.

Writing is also realised on the magic wall, as shown in Figure 4.3. Unlike the written texts on the other screen, which are produced by participants within the Citizen TV studio, the texts on the magic wall originate from X users who participate virtually. These tweets, selected and read by the host, give the audience an opportunity to participate in the show. However, this form of participation reveals underlying power dynamics. The selective display of tweets privileges certain voices while marginalising others, thereby shaping whose opinions are amplified in the socio-political discourse of the show. In this way, the magic wall becomes both a space for inclusion and a site where media gatekeeping and control over representation are exercised.



**Figure 4.3:** A Tweet on the Magic Wall (JK Live, 2025, January 22, Part 2)

At this point, it is important to emphasise two key points. First, while this subsection has primarily focused on writing as a mode and its realisation, colour as a mode and its various forms, such as the text colours, fonts and background strips seen in majority of the figures have frequently been mentioned due to their distinctive aesthetic features. This shows how texts and colours co-occur in certain environments. Second, the textual elements displayed on the screen frequently flash and change, leading to different elements throughout the episodes of the show. This is also evident on the magical wall, where different items can be displayed. In our case, these includes tweets from various X users who are part of the audience.

### **4.2.2.3 Sign Language**

Although not with much knowledge of sign language interpretation, the researcher interacted with the use of sign language in the performance of the talk on show. From the four episodes, each episode has its own sign language interpreter who acts as an assistant host in the talk show. The use of sign language is to cater for the hearing and speaking impaired audience. Much as the signing itself can be treated as an image act, sign language supports speech in the talk show. The incorporation of the aspect of sign language in the talk show makes it a unique blend of performance that is inclusive of both the non-speech impaired and the speech impaired.

### **4.2.3 Visual Acts**

Visual acts in *JK Live* talk show are realised in terms of camera work and participants' images. Regarding camera work, different angles heights and focus are evident in the show and they create what Royce (2007) calls power positions. For instance, Kress and van Leeuwen (2021) opine that a high angle suggests superiority of the viewer, a low angle is suggestive of the viewer's inferiority while an eye-level angle is indicative of equality between the viewer and participant(s). Figure 4.1 provides an example of a shot in a high angle. In the figure, participants are depicted as being looked down upon by the viewers. In this state, they are positioned as inferior to the viewers. This is however a temporary position since as the camera pans different shots are created hence power exchange between the participants.

Notably, the production team plays a significant role in how the participants are presented to viewers in the form of moving images. The participants perform movements such as walking, pointing and sitting, which determine the action processes that take place. Kress and van Leeuwen (2021) argue that actors in moving images create both transactional images (those involving both actors and goals) and non-transactional images (those involving actors only). The actions in the images are realised through gestures, posture, gaze and movement, as discussed.

#### **4.2.3.1 Gestures**

Gestures refer to bodily movements (Bull, 1987). Different gestures are realised during the participants' interactions in the show. The following figure provides an example of a gesture.

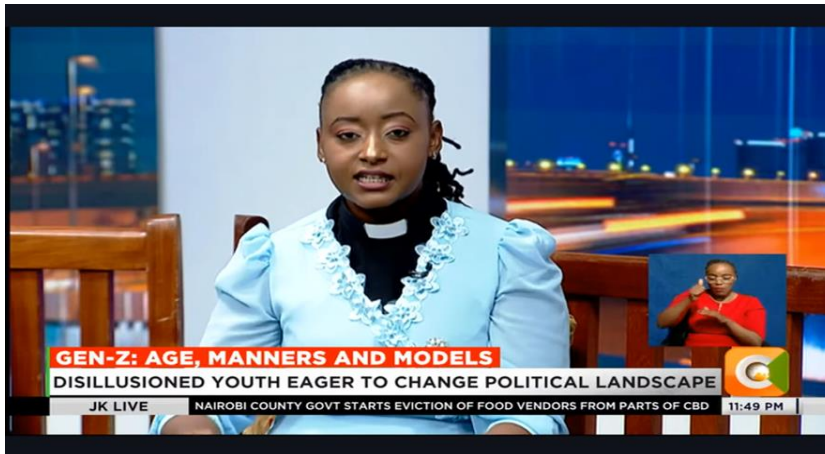


**Figure 4.4:** G3 and H on *The Bench* (JK Live, 2024, November 27, Part 1)

The image in Figure 4.4 features two key participants, G3 and H, with a focus on their roles in a transactional process. According to Kress and van Leeuwen (2021), gestural movements mark actions in such processes, positioning G3 as the actor and H as the goal. While addressing H, G3 asserts that he can single-handedly remove certain politicians from the Kenyan parliament, demonstrating his political capital. Kress and van Leeuwen further note that images involve represented and interactive participants, with represented participants' movements, such as walking, pointing, or sitting, determining transactional or non-transactional processes. Non-transactional processes resemble intransitive verbs, whereas transactional processes function like transitive verbs, providing a linguistic framework for interpreting visual actions and communicative dynamics in the *JK Live* talk show.

#### **4.2.3.2 Gaze**

Gaze refers to how a person looks at the viewer. A person can look out at the viewer or not, look downwards or upwards (Machin and Mayr, 2012). Kidwell (2013) observes that gaze is an important element in communicating participant's orientation and their engagement in an interaction. As a mode, Kress and van Leeuwen (2021) opine that the gaze at the viewer has two associated functions: creating a visual form of direct address and constituting an image act. In Figure 4.5, G4 is depicted in a direct address with the viewers.



**Figure 4.5:** The G4 Addressing Viewers (JK Live, 2025, January 22, Part 2)

Tolson (2006) asserts that one assumes a direct address by looking into the camera directly and engages in a one-to-one talk with the viewers while on TV. G4, in the image above, has shifted her focus from fellow participants on *The Bench* to the viewers. This shift is necessitated by the camera shift and focus. The camera has shifted to her and positioned her as the focus, hence the key subject in the frame. G4 is also depicted in direct eye contact with the camera. In this position, she is rendered the most significant participant at the point of the talk. While in direct address with the viewers, two modes, i.e., gaze and speech, emerge. The two are revealed as working together in the direct address.

Just like speech acts, images can also function in terms of “offer” and “demand” (Kress and van Leeuwen, 2021). According to Kress and van Leeuwen, offer and demand acts are used to create engagement with some viewers and detachment from others. Demand occurs when a participant in an image looks directly at the viewer(s). In the image, G4’s gaze demands that viewers enter into an imaginary relationship with her. The engagement can be interpreted as political based on speech (see Excerpt 9) and religious based on the clerical collar, which complements her attire (see Figure 4.5). G4’s appearance on the show as a Reverend therefore communicates her religious position. Thus, gaze in the image above occurs alongside speech and dressing as semiotic modes. Generally, G4’s gaze demands attention from the viewers, especially the Gen Z audience who are being addressed, as seen in the excerpt below.

**Excerpt 9**

**G4:** *...First is to say that we should continue to redefine our national values. Let us base them on integrity, on morality, on accountability. Let us also do public awareness*

*and do civic engagement and civic education. Young people, go get your IDs, your voter's cards, all that. It is very important for us to be counted in the next election. Number three is that we should be able to—for the next few—let's continue to call out injustices boldly, visibly and most importantly, respectfully. And now, because I'm a Reverend, sir, I want to, to, to read something for you from the Bible, because you quote, uh, our President really quotes the Bible for us and I'll read from Acts Chapter 5.*

(JK Live, 2025, January 22, Part 2)

In Excerpt 9, G4 addresses the Gen Z audience, urging young people to obtain ID cards and voter cards in preparation for the 2027 general elections. At the same time, she emphasises the need to hold the government accountable. At the end of the turn, G4 reads a verse from the Bible. This action links her political message in the excerpt to a religious plea. As this happens, speech and gaze as modes interact. G4's gaze in Figure 4.5 can be understood as engaging viewers on both political and spiritual levels. This draws audience attention to her dual participation in the episode—as a religious leader and a political activist.

In moving images such as those in the show, demand and offer tend to occur simultaneously. An offer gaze occurs when a participant in an image looks away from the viewer(s). For instance, in the image below, H directs his gaze towards the host, shifting the demand gaze away from the viewers. This constitutes an offer as an image act. This gaze act indicates engagement with another participant within the interaction, prompting the audience to observe the exchange between H and the guest rather than being directly addressed or positioned as participants in the interaction.



**Figure 4.6:** H Looking at His Guest (JK Live, 2024, April 10, Part 1)

In the image, H has offered himself out of direct involvement with the viewers, albeit momentarily. This provides the viewers an opportunity to observe the interaction between the host and the guest(s) as they engage directly with one another. Although the image constitutes an offer, H's gaze simultaneously demands attention and responses from the guest. This is made possible through moving images and camera movements, as opposed to still images. The demand act from the host in a talk show is complemented by speech through the use of verbal directives such as "Let us talk about..." and "Tell me about...". Thus, in a one-on-one talk, offer and demand acts tend to occur simultaneously.

In other instances, guests on the *JK Live* also direct their communicative focus toward the host, effectively engaging with them rather than the viewers, as illustrated in Figure 4.7. This is primarily realised through the gaze they adopt. For example, in the figure, G1 looks away from the viewers and directs her gaze toward the host, signalling a demand for attention to her explanation. This visual act is reinforced by linguistic markers such as "Let me finish..." and "Let me tell you...", which form part of the verbal mode. Together, gaze and speech coordinate the interaction, signalling both the speaker's intent to manage the turn and the host's role as the primary recipient, while positioning the viewers as observers of the interaction rather than direct participants.



**Figure 4.7:** G1 Looking at the Host (JK Live, 2024, January 17, Part 1)

#### 4.2.3.3 Posture

Skach and Healey (2019) argue that shifts in posture can involve the entire body or half of it. Postures, realised in form of different body orientations, communicate different attitudes in a communicative event like the *JK Live* talk show talk. Bull (1987), for instance, claims that forward and backwards leans communicate a positive attitude during interaction, while a sideways lean communicates varied attitudes as indicated by the absence of a sideways lean or its presence but with varied degrees. Bull further argues that body openness, which can be realised by the absence of folded arms or closed leg positions, communicates a positive attitude. In the show, participants display different body orientations. Figure 4.8 provides an instance of the orientations while the talk is underway.



**Figure 4.8:** G4, G5, G6 and H in Different Postures (JK Live, 2025, January 22, Part 2)

In Figure 4.8, G5 and H display a similar posture. They have their heads slightly turned, legs slightly stretched out and hands joined at the abdomen but resting on their knees. Such bodily orientation suggests relaxed involvement, confidence and openness to the ongoing interaction. In contrast, G4's posture—head straight, arms joined at the abdomen, legs crossed and body slightly tilted—communicates both attentiveness and reservation. G6's posture can be summarised as follows: head straight, legs crossed and arms resting around her abdomen. Her posture communicates both attentiveness and self-containment as she participates in the talk. Collectively, these postures not only reveal personal alignment at specific points in the show but also indicate each participant's level of involvement.

Besides initiating the end of the talk show verbally, as seen earlier, body orientations are also used to mark the conclusion of the show. When participants stand at the end, posture emerges as an image act. In Figure 4.9, participants are depicted standing immediately after the host's closing remarks. By virtue of his role as the manager of the talk, the host delivers the final statement. The posture of standing functions as a visual cue of readiness to disengage, thereby marking a clear transition from active discussion to the ending ritual.



**Figure 4.9:** Participants at the End of the Show (JK Live, 2025, January 22, Part 2)

This change in posture, together with other multimodal resources such as leaving the stage, exchanging farewells and the camera's shift away from the stage, visually and symbolically communicates the end of the show. These elements collectively organise the show's closing moments. The integration of posture, gesture and visual framing demonstrates how the *JK Live*

talk show employs multimodal strategies to maintain clarity in organisation and coherence throughout the televised interaction.

#### 4.2.3.4 Movement

Movement is an important element in the coordination and management of an interaction (Kidwell, 2013). In the show, there are three main instances of movement: movement to *The Bench*, to the magic wall and off *The Bench*. The movement to *The Bench* involves the host moving from the broadcast space to the talk show space as seen in Figure 4.10.



**Figure 4.10:** H Moving to *The Bench* (JK Live, 2024, January 17, Part 1)

Kidwell (2013) argues that the way one approaches another can initiate engagement. For example, in Figure 4.10, the host is seen approaching the guests already seated on *The Bench*. As this happens, the camera shifts to frame *The Bench* and its occupants, creating a coordinated action between movement and camera pan. These movements, by both the host and the camera, signal to the audience that the interaction is about to start. Figure 4.11 illustrates another instance in which movement is used as a communicative resource. In the figure, the host moves to the magic wall to sample tweets from viewers, thereby shifting the focus of interaction to the audience. This movement enables the audience to participate actively in the show, albeit temporarily. Through this multimodal strategy, the host not only manages the flow of the programme but also creates a sense of inclusion and engagement, bridging the gap between the studio participants and the viewers at home. This instance of movement is part of the set routine, as the host routinely moves to the magic wall to read viewers' tweets, thereby

incorporating the audience into the conversation. In this particular instance, movement as an image act co-occurs with speech, as seen in the following excerpt.

**Excerpt 11**

**H:** *We need to go to the magic wall because there's so much reaction from Gen Zs out there, so much reactions, uh. Let's get to the magic wall...*

(JK Live, 2025, January 22, Part 2)



**Figure 4.11:** H Moving to the Magic Wall (JK Live, 2025, January 22, Part 2)

In Excerpt 11, the host verbally invites both the guests and viewers to move with him to the magic wall to sample reactions from the audience. This creates a shift from the physical encounter in the studio to a virtual interaction with the audience. Although movement coincides with speech, the visual shot in the figure shows how this particular instance of movement affects the posture of the guests on *The Bench*. As seen, G4, G5 and G6 turn their heads toward the magic wall, signalling their attentiveness and eagerness to hear viewer reactions. This co-occurrence of movement, gaze and speech exemplifies how multimodal resources coordinate interaction, manage focus and sustain audience engagement in the *JK Live* talk show.

The final instance of movement occurs when the participants leave *The Bench* to mark the end of the show. This departure is preceded by verbal and postural farewells, as illustrated in Excerpt 39 and Figure 4.15, respectively. The combination of speech and bodily orientation functions as a multimodal cue, signalling closure to both the studio participants and the viewers. Through this coordinated movement, the show reinforces its structural and social

conventions, providing a clear and culturally familiar indication that the programme has formally ended.

#### **4.2.3.5 The Sign Language Interpreter**

In most of the snapshots herein, the image of the sign language interpreter performs the functions of an image participant. Notably, the sign language interpreters vary on each day of the show. Using Figure 4.11 as an example, the image of the sign language interpreter, who in this case is an assistant host, occupies a smaller frame on the right side of the screen. This, however, does not render the assistant host insignificant, as might be assumed with small-sized frames compared to large-sized frames. The sign language interpreter, through signing, assists the main host in conveying the interaction to viewers with hearing and speech impairments. Unlike the main host, who addresses the viewers verbally and visually, the sign language interpreter addresses the viewers visually only, using image acts such as gaze and gesture, through signing.

Overall, Barthes (1967, as cited in Kress and van Leeuwen, 2021) observes that while images have the potential to communicate multiple meanings, language helps to establish a more definite interpretation. This perspective underscores the semiotic dependence and interdependence between images and other modes of communication, as illustrated in various examples in this subsection and further elaborated in Section 4.3. The interplay between visual and linguistic resources demonstrates how meaning is constructed in multimodal texts, with language guiding interpretation while images enrich and complement the communicative effect.

#### **4.2.4 Participants' Dressing**

Dressing is realised as part of visual modes in the show. Roach-Higgins and Eicher (1992) argue that dressing refers not only to the body supplements but also to the modifications based on an individual. Body supplements include clothes and their attachments, jewellery and objects held. On the other hand, body modifications refer to transformations of things such as hair, skin, nails, teeth, breath, etc. Dressing can communicate about someone's age, gender, class, religion and profession. Johnson and Lennon (2015) opine that for dressing to perform its communicative function, meaning must be assigned.

Dressing as a mode depends on the individual who enacts it. Participants on the show exhibit varied dressing styles, influenced by factors such as gender, professional affiliation and religious orientation. The host commonly appears in three-piece designer suits complemented by formal shoes. Other notable elements of his appearance include make-up, a curled hairstyle, a lapel microphone and a metallic wristwatch worn on the right hand. While the hairstyle and wristwatch may reflect personal fashion preferences, features such as make-up, the lapel microphone, mobile phones and spectacles constitute functional paraphernalia for the show. The lapel microphone and mobile phones are used for on-set communication. The host's attire further communicates the level of seriousness and formality associated with the talk show, rendering the *JK Live* talk a more formal social event.

Besides the host, guests also communicate different aspects of their lives through their dressing. Their dress styles vary in ways that express individuality, social identity and socio-economic standing. Turning to other participants' dressing, focus is drawn to G3. Insights into his attire can be drawn from his response to a question from the audience in one of the episodes, as seen in the excerpt below:

**Expert 12**

**G3:** *...This fabric I normally... most of them get them from Nigeria, but this, this particular one was designed by my grandson and he lives in US and he worked it from US and he brought me several of these ones, uh, after seeing what, uh, uh, my tailor in Nigeria is called Mr Okoli, is the one who works for me on this type of, uh, my—*

**H:** *[And the shirts you wear, those shirts, those linen shirts?]*

**G3:** *Those—those ones are tailored from Geneva in a factory and they have my initials here.*

(JK Live, 2024, November 27, Part 2).

G3 explains that his customised suits are made in Nigeria, his linen shirts tailored in Geneva and other designs sourced from the United States. In the two episodes he appeared in, his suits followed similar designs but varied in colour, while his footwear was formal in one episode and casual in the other. His choice of dressing, which conveys elegance and diverse taste, communicates economic status. Dress supplements such as the necklace, wristwatch, bracelet, rings and pens further reinforce this identity in terms of fashion taste.

Modesty in terms of dressing is another aspect displayed by some other participants. G1 and G2 exhibit a modest sense of style. G1 wore a white top covered with a black blazer, grey trousers and a pair of flat shoes. A necklace, lapel microphone, black wristwatch, rings, chain bracelet and a small red purse supplemented her dressing. G2, on the other hand, wore a striped shirt, a pair of grey trousers and black official shoes. Rings and a wristwatch complemented his dressing. Their appearance reveals gendered dressing norms as well as a modest degree of dressing appropriate for appearance on TV.

Finally, G4, G5 and G6, as Gen Zs on *The Bench*, display distinct dressing styles. G4 wore a purple dress with a black top underneath, a white clerical collar and a pair of black shoes. The collar distinctly marked her religious affiliation. Her other notable features included plaited hair, earrings, make-up and a tablet on her lap, among others. G5, on the other hand, wore a black suit, white shirt and brown shoes. His outfit was accessorised with a matching necktie and pocket square, a wristwatch on the right hand and a lapel microphone. G6 wore a red dress paired with a black long-sleeved top and a pair of white shoes. Her look was complemented by hanging locks, facial make-up, lipstick, a lapel microphone and dangling earrings matching the red of her dress and lipstick. Like the other participants, their dressing choices appear designed to enhance on-screen appeal and visual harmony. Additionally, the clothing styles reflect generational identity, particularly the youthful expressiveness of Gen Zs, while G4's attire simultaneously projects religious identity and professional modesty.

It is worth noting that camera angles, heights and focus enhanced the observation of the participants' dressing. For example, an establishing shot provided a full view of the participants' attire, allowing examination of the complete dressing from a distance. Close and medium shots, on the other hand, presented the participants closer to the viewers, enhancing detailed analysis of specific body modifications, such as make-up and supplements such as lapel microphones, which are crucial paraphernalia for appearance on TV.

#### **4.2.5 Colour Acts**

Much as this study appreciates the semiotic tasks of colour as a mode, it does not get into the complexities of colour semiotics as seen in other studies on the deep semiotics of colour, for instance, Kress and van Leeuwen (2021) and Henriksen (2020). Colour like other modes may be fully fledged as a mode or not. Kress and van Leeuwen (2001) imply that colour may fail to

be a full mode, in some instances. Therefore, colour can be realised as an ancillary mode in certain environments of *JK Live* talk show space and as a full mode in others. Kress and van Leeuwen (2001) claim that for colour to be realised as mode it has to be in the form in which meaning can be made.

Kauppinen-Räsänen and Jauffret (2018) observe that the type of meaning that colour communicates as a sign depends on the object. Colour in *JK Live* talk show influences the set design of the stage for the performance and other elements directly or indirectly relating to the show. To discuss the affordance of colour as a semiotic resource, we will make reference to the snapshots featured herein. The snapshots display different colour schemes with some appearing more dominant than others. For instance, in Figure 4.1, where we have an establishing shot of *The Bench*, the bluish colour on the magic walls dominates over other colours. One can quickly appreciate the aesthetic functions of the bluish colour on the walls and the sofas. Other colours are seen on the pillows which are part of the set design. The pillows' colours vary depending on the aesthetic beauty and the mood intended to be achieved by the designers of the stage. Generally, the colours give the studio and the stage a calm and comforting effect.

The screen, which reflects the performance, acts as a display of colour interactions. The colours are embedded in texts and their backgrounds. The text colours include black texts against a white background; black texts against a grey background; white texts against a red background and white texts against a red background. This conspicuous difference in colour selection emphasises the fact that colour plays a key role in distinguishing texts and elements of a text as seen in the figure below. The text elements in this case refer to the on-screen texts bearing the show's topical information.



**Figure 12:** Screen as a Display of Different Colours (JK Live, 2024, November 27, Part 2)

Other salient colours appear on the Citizen TV logo, which is displayed on the screen alongside the brand name JK LIVE occasionally shown on the magic wall. The Citizen TV logo (seen on the far right of Figure 4.12) has undergone several transformations and this study focuses on the most recent version, specifically the impression that excludes textual elements. As illustrated in the figure, the logo comprises four colours—orange, tangerine, white and android green. The orange and tangerine shades dominate the design, while the android green extends from the margin towards the centre. At the centre, a world map appears in orange and white tones. Although each colour carries its own semiotic significance, together they are emblematic of the Citizen TV brand. Thus, in conjunction with the logo, these colours collectively reinforce the station’s visual identity.

#### **4.2.6 Ancillary Modes: Soundtrack, Fire Extinguisher and Coat Hanger**

Though less salient than other modes, elements such as the soundtrack, the coat hanger and the fire extinguisher also contribute to the semiotic actions in the *JK Live* talk show. The soundtrack functions as the show’s signature music and also serves as a framing device. The music is ritually played at the beginning of each episode, after commercial breaks and at the end of the show. O’Keeffe (2006) notes that signature music acts as a standard programme-opening ritual that highlights the familiarity of the event. When the soundtrack plays, the phrase JK LIVE appears on screen while the camera focuses on *The Bench*. This interaction of music, visuals and movement in the *JK Live* talk show frames the viewers into the start of the event.

On the other hand, the coat hanger signals the activation of a particular frame. As the host moves from the news stage to the talk show stage, he often hangs his coat. This gesture marks the transition from the news space to the talk show. The act of hanging the coat signals the host's readiness and his alignment with the talk show's space right from the news stage. The act also reflects managerial aspects of the show. First, the show is managed by a male host, hence the masculine mannerisms attributed to it. Secondly, the show is characteristically known for its heated conversations, thus the need for the coat hang to allow the host to engage comfortably in such discussions.

Finally, the fire extinguisher is yet another ancillary mode in the show. As a semiotic resource, its usage depends on the show host, who is the designated user by virtue of his role. Baldry and Thibault (2006) argue that, as a physical object, a fire extinguisher is used in specific situations. The scholars suggest that fire extinguishers are used by designated users in certain contexts, such as firefighters in situations of fire. In the *JK Live* show, the fire extinguisher is used during fiery discussions to symbolically put out the fire. Thus, its use is influenced by the heated nature of the performance. Notably, the fire extinguisher is intentionally placed close to the host's seating area. This deliberate proximity allows the host to access and use it whenever necessary.

Overall, this section (4.2) has examined the modes and their affordances in the *JK Live* show. These modes have generally been highlighted as spatial, linguistic, visual, gestural and aural. The section has also presented, in part, the interactions among these semiotic modes within the talk show. The following section extends this discussion by focusing on the interactions and relationships that emerge as a result of modes operating in the environment of others.

### **4.3 Modal Interactions and Interrelationships in the *JK Live* Talk Show**

Modes of communication are often closely interconnected (Norris, 2004). Modes in the *JK Live* talk show tend to occur both in their own environment and in that of others, thereby creating specific relationships. This occurrence of the modes plays a vital role in determining how they interact and the types of meaning constructed. Different modes are capable of performing distinct tasks depending on the communicative situation and the social context. As demonstrated so far, certain modes appear more salient than others—for instance, the linguistic and visual modes. Despite this implied salience, all modes possess the potential to contribute equally to the overall organisation of the talk show as a multimodal text, based on the specific

semiotic tasks they perform. While the previous section alluded to the interaction between and among modes to illustrate their functions, the following subsection focuses on the relationships that emerge as a result of such interactions. Saliency, dependence and interdependence are identified as the most dominant relational patterns.

#### **4.3.1 Modal Saliency**

In multimodal terms, saliency refers to the ability of a particular mode to be more noticeable than others in a multimodal text. As observed so far, the performance of the talk in the *JK Live* talk show features nearly all the major categories of modes: spatial, linguistic, visual, gestural and aural. Though some of these modes are more immediately noticeable than others, most are used simultaneously in the show. Among the categories, speech, as the material form of the linguistic mode, appears to be more salient than the others. Even so, Bateman *et al.* (2017, as cited in Bezemer, 2023) observe that language is effective for some purposes, while other meanings are often better conveyed through different semiotic resources. This argument perhaps accounts for the concurrent orchestration of the different modes by the participants in the show. For instance, the host uses speech, a salient mode, alongside image acts such as gaze, which can be regarded as less salient in certain environments.

As noted earlier, the screen mediates the performance of the *JK Live* talk show, allowing viewers to appreciate the prominence of visual modes throughout the talk. From the beginning to the end of the show, audiences engage with different sequences of events, facilitated by camera angles, heights and other cinematographic techniques. The saliency of visual modes enables viewers to notice other modes, such as gaze, which might otherwise be overlooked in a communicative event. In contrast, modes such as the soundtrack, the fire extinguisher and the coat hanger are less salient. While some of these modes gain significance at specific moments, their saliency is generally short-lived. For instance, although the fire extinguisher forms part of the *JK Live* talk show space, it is not used in every episode, as observed across the four episodes included in this study. Its communicative function is therefore realised only when used by the host, as illustrated in Figure 4.12.

Overall, the saliency of a mode defines its dominance in relation to others in a communicative environment. This implies that modes are more noticeable to viewers in certain contexts. This, however, is not fixed in the *JK Live* show, as saliency shifts depending on how the interaction

unfolds and the participants' actions. Apparently, salient modes often support less salient modes, while less salient modes may rely on the presence of dominant modes to contribute to the overall communicative effect. These forms of dependence, however, create room for other relationships, discussed as follows.

### 4.3.2 Modal Dependence

Multimodality recognises that some modes are more effective than others in certain situations (Kress, 2010). According to Kress, a mode cannot always convey its intended meaning fully without relying on other modes to fulfil it. On the *JK Live* talk show, how the modes interact shows a high level of interdependence for performing certain functions. For example, gesture often depends on speech to communicate its meaning, thus demonstrating how one mode can rely on another to ensure effective communication. Barthes (1967, as cited in Kress and van Leeuwen, 2021) similarly argues that an image can be supported by language to convey its meaning.

On the *JK Live* talk show, modes often depend on one another to convey meaning effectively. A clear example of this is when speech supports an image act, as shown in Figure 4.13. In the figure, G6 raises her arms to recreate a scene from the Gen Z protests on 25 June 2024, demonstrating how protesters displayed their placards. Although this gesture is accompanied by gaze, it does not convey the intended meaning on its own. The accompanying speech in Excerpt 13, where G6 explains how the protesters demanded the rejection of the Finance Bill, clarifies the gesture's purpose and situates it within its socio-political context.



**Figure 4.13:** G6 Gesturing (JK Live, 2025, January 22, Part 1)

### Excerpt 13

**G6:** ...Honestly, H, what people were saying is we reject the Finance Bill and how that ended was in young people being dumped, was in women being dismembered and damped in quarry in Mukuru, was in a very dark face came through the country because we said ((arms up)) “Reject the Finance Bill.”

(JK Live, 2025, January 22, Part 2)

This interaction in Figure 4.13 and Excerpt 13 provides an example of how a mode relies on another. Gesture and gaze, as forms of visual modes, depend on speech to complete their intended functions. The gesture on its own merely represents an action. However, when combined with speech, the gesture acquires its meaning, expressing what was then Gen Zs’ collective call. This relationship shows how language clarifies meaning for certain image acts. Certain image acts tend to occur alongside other image forms. For instance, in Figure 4.14, participants have assumed different postures that communicate distinct meanings in the show. Among them, the host’s gesture stands out. His posture co-occurs with gesture and gaze. Interestingly, to understand the gesture, posture and gaze must be considered together. The gesture involves the host pointing at his ear while addressing the audience. As this happens, he shifts his gaze from the participants to the viewers.



**Figure 4.14:** H Addressing Viewers (JK Live, 2025, January 22, Part 2)

In the reading of gesture, meaning is not yet fully conveyed, even with the inclusion of gaze. However, when speech is brought in, as shown in the excerpt below, the intended meaning becomes fully expressed.

**Excerpt 14**

**H:** *So Gen Zs, take a listen.*

**G5:** *Thank you.*

**H:** *The future is yours and it's now and it's so bright, it's blinding my eyes.*

(JK Live, 2025, January 22, Part 2)

The host addresses the viewers directly, particularly Gen Z participants, in Excerpt 14. He emphasises that the future of politics and governance belongs to the Gen Zs. When all three modes—gesture, gaze and speech—are considered together, the gesture can be interpreted as reinforcing the verbal message. In its full meaning, it directs Gen Zs' attention and engagement through the implied call, "Gen Zs, take a listen." This complex interaction demonstrates the critical role that speech plays in supporting less salient modes, allowing the full meaning of a communicative event to be realised.

**4.3.3 Modal Interdependence**

While modes may rely on others for meaning communication, some also complement each other. Unlike cases where one mode depends on another for interpretation, modal interdependence occurs when two or more modes enhance each other's contribution, with meaning arising from their interaction. For instance, McNeill (2013) notes that gesture and speech can be co-expressive, each reinforcing and complementing the other. Figure 4.4 illustrates this kind of interaction. The action process depicted in the figure involves both modes, alongside other less salient ones. In the figure, the Sayer is G3 and the gesture is prompted by the intensity of his Utterance captured in Excerpt 15. This example demonstrates how modes combine to convey meaning without one being entirely dependent on the other.

**Excerpt 15**

**G3:** *You make noise like those—some of them who are making noise.*

**H:** *Yes.*

**G3:** *When I put down my foot here like this, I push you out of parliament.*

**H:** *Yeah.*

**G3:** *I can do it.*

**H:** *YOU?*

**G3:** *I::: CAN.*

**H:** *NO.*

**G3:** *I SWEAR I CAN SINGLE-HANDEDLY. For the 57 years I've been working in this country and in public life, representing workers, protecting workers' interest, protecting my general secretaries who are hardworking in their various areas, protecting our employers as well, protecting our government as well, as a nationalist—what are you telling me? WHAT ARE YOU TELLING ME, JEFF?*

(JK Live, 2024, November 27, Part 2)

To understand the co-expressive nature of the two modes—gesture and speech—Excerpt 15 should be read alongside the image in Figure 4.4. In the excerpt, G3 speaks of his political power even when outside the actual political scene, swearing that he can easily push some politicians out of parliament. However, H contests G3's allegation, and in a dramatic twist, G3 swears again while assuming a specific posture and gesture. This introduces posture as another mode that complements speech and gesture. In this posture, his legs are spread, one arm rests on his left knee while the other arm is raised with one finger pointing up. The raised arm and finger form a gesture, which culturally signifies swearing, while the overall posture communicates confidence in his claim. In contrast, the host's posture—with legs spread but knees together and arms folded—presents him in a somewhat powerless position, emphasising the guest's power in this strip. Within the same environment, the host's posture and gaze serve as a reaction to G3's speech and gesture, as shown in the figure.

Notably, there is also a strong complementary relationship between linguistic modes and visual modes, as deployed in the show. Here, speech functions as a form of language. As implied so far, the performance of the talk heavily relies on speech. At the same time, visual forms such as camera angles, heights and focus work to display the performance to the viewers. This can be accounted for by the audio-visual nature of TV as a medium. A clear example of this relationship is evident when the host introduces his guests on *The Bench*. As this happens, the focus is usually on the guest, with a close or medium shot making them significant in that moment. Thus, speech and camera focus work together to introduce the guest, albeit differently—verbally and visually.

In a nutshell, because the modes are in constant interaction, relationships between them emerge throughout nearly every segment of the conversation. Modal interaction in *JK Live* talk show contributes to diverse meanings that arise from the participants' engagement. Some of these

meanings are intentionally constructed by the participants, while others emerge subconsciously during the course of the interaction.

#### **4.4 Meanings in the *JK Live* Talk Show**

Kress (2010) argues that meanings are realised in social life, social action and social interaction. The scholar further claims that meanings are usually fixed based on aspects such as choice of modes, discourse, or genre. Along similar lines, Adami and Kress (2014) argue that meanings are brought into being in particular sites by those who make them. In *JK Live* talk show, participants' use of semiotic modes influences the kinds of meanings made. To uncover and categorise these meanings, this study adopted Kress and van Leeuwen's (2021) approach to meaning. According to them, meaning in a multimodal text can be categorised as compositional, representational, or interactive, as discussed in the following subsections

##### **4.4.1 Compositional Meaning: *JK Live* Talk Show as a Frame**

According to Allen (2012), what is framed depends on the object and its position in a given space. Actions in *JK Live* talk show occur within the larger Citizen TV studio. However, there are other spaces for different media activities within the same studio, such as the broadcast and the talk show spaces. These spaces are considered separate. Most of the time, each space is visually presented to the viewers individually, unless during a moment of transition from one space to another, as seen in Figure 4.10. In the figure, the host is seen moving from the broadcast space to the talk show space.

The *JK Live* talk show frame is shaped by both its spatial arrangement, as discussed in Section 4.2.1 and camera work, including pans, focus, angles and heights, each functioning as elements of the visual mode. The interplay between spatial and visual modes is central to how the show is framed and perceived. For example, a high camera angle is used to create an establishing shot, as shown in Figure 4.1, which frames the entire stage, including the happenings. This shot positions the participants at what Hall (1966, as cited in Kress and van Leeuwen, 2021) describes as a "far social distance". It enables viewers to perceive the full scope of the *JK Live* talk show set, including the host, the guests, the magic walls, sofas with multicoloured pillows, a fire extinguisher and a coat hanger. The far social distance functions to establish the interaction as a public event rather than an intimate exchange.

The *JK Live* talk show frame is first displayed in the establishing shot (Figure 4.1). It is further explained through speech, especially in Excerpts 2 and 3, where the host starts the show. In these excerpts, the host refers to The Bench. By saying “Time for The Bench”, he signals the start of the segment. The audience receives background information before the guests appear. The camera work and speech together set up the stage for the interaction. These opening alignments, such as “Welcome back to Jeff Koinange Live...” and “Time for The Bench...”, clearly demarcate the talk show from the news segment. This background information helps orient viewers to the shifts from one event to another.

The talk show space is completely distinct from the broadcast space in two ways. The show concerns itself with the performance of talk. Additionally, its set is designed differently to cater for the performance of the talk, since it is an inclusive public event. During the show, different camera movements, angles, heights and focus are deployed to capture various aspects of the performance. For instance, the camera focuses on The Bench, excluding every other happening in the studio, as seen in Figures 4.1 and 4.14. Regarding the participants’ interaction, there are often shifts between medium and long camera shots. These shots allow the focus to be on participants’ actions, especially their body language.

Overall, the *JK Live* talk show space creates a primary frame in which participant interaction takes place. Spatial, linguistic and visual elements work together to create this unique visual frame that influences discourse on the show. Within this frame, other frames appear. These frames illustrate how different modes combine to represent social issues, as discussed below. The next subsection examines these issue-based frames as meanings created through multimodal interaction.

#### **4.4.2 Representational Meaning: Issues Framed on the Show**

Framing helps in the understanding of meanings that emerge from participants’ interactions on the show. In multimodal discourse analysis, framing involves examining both verbal and visual modes. Issues discussed by participants on the show are categorised, in this study, under representational meaning. This category of meaning, as defined by Kress and van Leeuwen (2021), relates to how people, actions and events are portrayed.

Framing shapes how viewers perceive and respond to public matters, especially in TV talk shows (Chong and Druckman, 2007). As Abuhahirah (2025) notes, framing highlights certain aspects of an issue while downplaying others, influencing how the audience interprets it. On the show, topics such as politics, law and governance are presented within distinct frames that guide viewers' understanding. Van Gorp (2010) explains that each frame is a "package" of framing and reasoning devices that work together to emphasise particular meanings. The subsections that follow examine how some of the most prominent issues on the show are framed.

#### **4.4.2.1 The Political Frame**

Politics act as important framing sites within the *JK Live* talk show. Chong and Druckman (2007) argue that framing links politicians and other political actors to the public through the media. The media, therefore, plays a significant role in shaping how political issues are represented and interpreted. In the talk show, the political frame is jointly constructed by the participants and the editorial team. Guests who part of the participants use the platform to express their political affiliations, experiences and influence. For instance, G3 aligns himself with different Kenyan governments since independence. Having interacted with successive administrations, both past and present, he positions himself as having a broad understanding of Kenya's political landscape. He remarks:

##### **Excerpt 16**

**G3:** *..I've seen all those successive governments in this Republic of Kenya...*  
(JK Live, 2024, April 10, Part 1)

Kenya has had five presidents over a period of about sixty years. G3, in the excerpt above, claims to have witnessed each government. His claim gives him assumed authority over certain politicians. Although he does not hold an elective political position, G3 portrays himself as an influential figure in the Kenyan political scene. He further suggests that his experience and networks grant him considerable political power, as shown in the following excerpts.

##### **Excerpt 17**

**G3:** *When I put down my foot here like this, I push you out of parliament.*

**H:** *Yeah.*

**G3:** *I can do it.*

**H:** *YOU?*

**G3:** *I::: CAN.*

**H:** *NO.*

**G3:** *I SWEAR I CAN. SINGLE-HANDEDLY...*

(JK Live, 2024, November 27, Part 2)

In the Excerpt 17, G3 claims that he can, without any help, remove certain members of parliament from office. His suggested political power, however, is questioned by both the host and the audience, who challenge him to engage in active politics. In response, G3 indicates that he prefers to exercise his political influence outside the formal political arena. This is illustrated in the following excerpt.

**Excerpt 18**

**H:** *Yeah, but you would never run for office—that's your problem. You wouldn't run for higher office.*

**G3:** *Why should I? The influence I have outside Parliament, outside mainstream political lines, is more than any other known Kenyan in any position—the influence I have in this republic of Kenya and across the world, including Africa...*

(JK Live, 2024, November 27, Part 1)

In the excerpt above, G3 implies that influence extends beyond the political scene. He claims that his influence reaches across Kenya and even internationally. In addition to the suggested political power, G3 argues that power in politics also comes from the ability to mobilise large crowds. He positions himself as one of the few people capable of attracting crowds large enough to fill Uhuru Park, one of the largest grounds in Kenya. He makes this point in the following excerpt:

**Excerpt 19**

**H:** *You once said only four more people can fill Uhuru Park today.*

**G3:** *Absolutely.*

**H:** *You said.*

**G3:** *Yeah.*

**H:** *Uhuru Kenyatta.*

**G3:** *Yeah. [Now Ruto]*

**H:** *[William Ruto]*

**H:** *Raila Odinga.*

**G3:** *Yeah.*

**H:** *And G3.*

**G3:** *Absolutely.*

(JK Live talk show, 2024, November 27, Part 1)

In this Excerpt 19, G3 positions himself as one of the few individuals capable of attracting massive crowds, alongside well-known political figures such as Uhuru Kenyatta, Raila Odinga and William Ruto. This claim was made during an earlier appearance on the show and is reiterated in the current episode. By emphasising his ability to draw large audiences, G3 constructs an image of political influence and popularity.

The political frame, further invoked by the participants, indicates that betrayal is a recurring feature of Kenyan politics. Events of betrayal appear repeatedly in the episodes under study. In one episode, the *host presents G3 as guilty of political betrayal for leaving Raila Odinga's camp to join the Kenya Kwanza Government*. G3 had previously positioned himself as a strong supporter of Rt. Hon. Raila Odinga, who was endorsed by former President Uhuru Kenyatta in the 2022 presidential election. This change is perceived as a breach of loyalty and trust, as shown in the following excerpt:

**Excerpt 20**

**H:** *But some people call you kigeugeu. (Translation: One with no stand) Because before that you were such a big Uhuru supporter and Raila supporter.*

**G3:** *Let me tell you.*

**H:** *And then you switched.*

**G3:** *Let me tell you.*

**H:** *Hiyo ni kigeugeu. (Translation: That is having no stand.)*

(JK Live, 2024, November 27, Part 1)

Here, the host highlights a public perception that G3 lacks a firm political stance. He points out G3's shift from being a strong supporter of Uhuru Kenyatta and Raila Odinga to backing William Ruto. The excerpt emphasises the scrutiny public figures face regarding political allegiance and consistency. G3's repeated interjections—"Let me tell you"—signal his attempt to manage his image and clarify his position. This illustrates how speech functions as a key mode in constructing public perception.

Citizens, particularly Gen Zs, also expressed a sense of betrayal by the then-opposition leader and long-serving politician, Raila Odinga. During protests that challenged the government, especially the Executive, Gen Zs hoped the opposition would either maintain neutrality or support their push for a new political alternative. Instead, they felt abandoned when the opposition appeared to align with the government. On *The Bench*, the Gen Z participants accused Raila Odinga of nominating his political allies to join the so-called “Broad-Based” government, as seen in the following excerpt:

**Excerpt 21**

**G6:** *He betrayed us.*

**H:** *Okay hold on, G6 do you feel betrayed?*

**G6:** *Yeah, absolutely....*

(JK Live, 2025, January 22, Part 1)

In the excerpt, G6 claims that Raila Odinga betrayed the Gen Zs’ cause. The host, in the same episode, complicates this allegation by reframing the issue, guiding the discussion in a way that exposes the betrayal. This is illustrated in the following excerpt:

**Excerpt 22**

**H:** *...a lot of Gen Zs, they see that Raila has sold out.*

**G5:** *Yes.*

**H:** *Because of what he did recently — I mean, he had a handshake with Uhuru in 17, now he has a handshake with Ruto.*

(JK Live, 2025, January 22, Part 1)

In the excerpt, the host suggests that Odinga’s handshake with Ruto amounted to betrayal. More often, a handshake symbolises goodwill and cooperation. However, in Kenyan politics, it has come to signify collusion and political compromise, which can undermine public trust. The opposition, usually seen as a check on the government, is often perceived as weakened through such agreements, leaving many citizens disappointed. Historically, Raila Odinga made handshake agreements with every Kenyan president except Mzee Jomo Kenyatta, Kenya’s first president. Recently, these political gestures have frequently led to significant shifts in alliances and outcomes. The host highlights this recurring pattern in the following excerpt:

### **Excerpt 23**

**H:** *Why is it that whenever Raila Odinga makes a deal with the government, there are casualties? Why is that?*

(JK Live, 2024, November 27, Part 1)

In this Excerpt 23, the host frames Raila Odinga's political handshakes as events that frequently lead to political casualties. By raising this question, the host highlights the consequences of such agreements. This framing is further clarified and intensified in the subsequent excerpt:

### **Excerpt 24**

**H:** *The last time he made a handshake with Uhuru Kenyatta=*

**G3:** *[Yeah]*

**H:** *=The casualty was William Ruto.*

**H:** *Yeah.*

**G3:** *This time he's made a handshake with William Ruto, the casualty was Rigathi Gachagua–*

**G3:** *You know also-*

**H:** *This man is like a whirlwind.*

(JK Live, 2024, November 27, Part 1)

In the excerpt, the host implies that the 2017 handshake between Uhuru Kenyatta and Raila Odinga resulted in William Ruto, then Deputy President, being the main casualty. Ruto was increasingly sidelined to the point that Kenyatta endorsed Odinga's 2022 presidential bid. This was contrary to public expectations that he would support his deputy. Similarly, the 2024 handshake between President Ruto and Odinga also had casualties. As suggested in the excerpt, one such casualty was Kenya's second Deputy President, Rigathi Gachagua, who was impeached on 18 October 2024, approximately two months after the Gen Z protests. This was seen as a direct outcome of the Ruto-Odinga handshake. By framing the effects of the handshakes as casualties, the host highlights the damaging consequences of political handshakes in an environment marked by betrayal.

The political frame is also influenced by the Gen Zs' engagement in Kenyan politics, particularly in relation to the 25 June 2024 protests. Since the protests, *JK Live* talk show has, on several occasions, featured a "Gen Z Bench". In one such episode, G4, G5 and G6

represented the Gen Zs, advocating for a new political alternative in Kenyan politics. The Gen Zs expressed dissatisfaction with the recurring pattern of recycled politicians, a phenomenon metaphorically framed as “a game of musical chairs”. In the following excerpt, G4 compares the political actions of the *Kenya Kwanza* government to this game.

**Excerpt 25**

*G4: But I I think the government is playing musical chairs, you know the game for the kids, where we remove one seat we return it. We we we put the same same players and that is what the Gen Z or rather that is what Kenyans are tired of you're doing-when we tell you we don't want this, you bring bring it in another form.*

(JK Live, 2025, January 22, Part 1)

In the Excerpt 25, G4 criticises the *Kenya Kwanza* government for recycling politicians. She uses the metaphor of “a game of musical chairs” to describe the government’s response to the Gen Zs’ protest. During the formation of the first cabinet, President William Ruto allegedly appointed his political allies, which was seen as the inclusion of participants in this metaphorical game. Two years later, many Kenyans, particularly the Gen Zs featured on the show, expressed disappointment. They argued that the government no longer served the interests of the common people and voiced concerns over rising unemployment, corruption and the misappropriation of public funds.

In fact, the Gen Zs were angered by the passing of the 2024 Finance Bill. In response, they invoked Article 1(2) of Kenya’s 2010 Constitution, which states: “Sovereign power belongs to the people and can be expressed either directly or indirectly through democratically elected representatives.” Opting for the first option, the Gen Zs organised nationwide protests. This briefly halted what they called the “musical chairs game” in government by pushing for a cabinet reshuffle. The reshuffle, however, did not last long: some original members were removed, others replaced and the game continued. Under the banner of a “Broad-Based Government,” President Ruto reassigned certain cabinet roles and appointed some opposition politicians to new positions. Even with these changes, the Gen Zs argued that their voices remained unrepresented in the new cabinet. To them, the reshuffle was simply a recycling of familiar political figures—a point emphasised by both the host and the guests in the excerpt.

### **Excerpt 26**

**H:** *Are you guys sicken tired of the recycled leaders we keep seeing? When—look at G6, look, you ((G6 looking up, the host pointing at G6)) look at you.*

**G6:** *Ye::s, like oh my gosh, it's so tiring, so ah my gosh. Kenya has brilliant young people; Kenya has amazing people who could take this country forward, like absolutely. Have you seen our young people, Jeff? They are amazing, they're brilliant, they're being hired by outside people to do their intellectual work. So we have an amazing young population in Kenya that, time and time again, are denied a position to serve. Like recently, we had billionaire Kabogo being elected for ICT Minister.*

(JK Live talk show, 2025, January 22, Part 1)

In the Excerpt 26, G6 claims that the government was busy with political recycling, yet Gen Z's knowledge and skills were being appreciated elsewhere. He asserts that their brilliance and intellect were being exported to other countries. Gen Z's overarching attitude was that their voices were unheard, especially while excluded from the political space despite being the majority. Though attempts were made to voice their concerns through unconstitutional means, such as *kusalimia*, as suggested in the following excerpt, they implied a need for their own space in Kenyan politics. According to the host, political positions come with power—the power to have one's voice heard through active engagement in politics. Although Gen Zs form a majority, their influence has not yet been strongly felt in the political arena. In Excerpt 27, the host reminds G3 that Gen Zs have a voice in political matters precisely because they constitute a majority. In the same exchange, the host asks G3 whether he has been criticised by the very Gen Zs he is discussing.

### **Excerpt 27**

**H:** *But you forget about the Gen Zs and the Gen Zs have a say because they are quite a majority. In fact, wewe ulisalimiwa na hawa, sio?*

### **Translation**

**H:** *But you forget about the Gen Zs and the Gen Zs have a say because they are quite a majority. In fact, did they attack you?*

(JK Live, 2024, 27 November, Part 1)

#### 4.4.2.2 The Conflict Frame

This frame highlights the conflicts portrayed in JK Live talk show, as observed across the four episodes analysed in this study. It is shaped by references to the arms of government, whether made directly or indirectly and is primarily invoked by the host, guests and behind-the-scenes team. The frame first emerged in an episode titled *The Sword or the Constitution*, which centred on a conflict of choice. In this episode, G2 argued that the issue should not be framed as a choice between the sword, symbolising the powers vested in the president and the constitution, which the president is sworn to uphold, but rather as a combination of both: the sword and the constitution. Presented in this way, the episode depicted President William Ruto in a dilemma about whether to exercise his presidential powers or to adhere to the constitution, following judicial interventions that had blocked certain presidential projects, particularly the housing levy.

The way in which the host frames questions on the show determines whether this frame is present. In the same episode discussed above, the host further suggests that there is conflict involving the three arms of the Kenyan government: the Legislature, the Executive and the Judiciary. The manner in which the host frames his questions to the guests allows the audience to perceive tension and disagreement among these institutions. By highlighting the conflict, the host draws attention to issues of constitutional expectation and institutional harmony. This framing influences the viewers' understanding of the relationship among the three arms of government.

##### **Excerpt 28**

**H:** *This seeming civil war between the Judiciary, the Executive, the Legislature, what's going on? Is this what the constitution anticipated?*

(JK Live, 2024, January 17, Part 1)

The three arms of government are expected to work together to ensure the smooth running of state affairs, despite the fact that they are constitutionally independent in their composition and functions. In the excerpt above, the host suggests that there is a conflict among the three arms. In so doing, he raises concerns about the position of the Kenyan Constitution in such situations. The host frames the tensions as intense, using the metaphor of “war”. G2, however, interprets the issue differently. He argues that the conflict is essentially an internal dispute within the Executive aimed at the Judiciary. He further notes that the Executive failed to follow proper

procedures in expressing its concerns. This strip illustrates how participants' verbal contributions can either support or challenge the frame established by the host.

**Excerpt 29**

**G2:** ...*The process of what's happening is a process essentially of witch-hunting and trying to cause disaffection, not even against an individual judge but against the institution of the Judiciary...*

(JK Live, 2024, January 17, Part 1)

In this Excerpt 29, G2 positions the Judiciary as being targeted by the Executive. In doing so, the two arms of government are in direct conflict. This accusation constructs a confrontational frame while highlighting the guest's role as a defender of judicial integrity. His diction reinforces the seriousness of the allegation. The accompanying gaze further strengthens this critical stance, making the message more convincing for viewers. Through this combination of speech and gaze, G2 shapes audience perception of institutional tension.

The Executive itself is also not safe from the conflict, at least as framed by the participants on the show. Although the Executive has been accused of targeting the Judiciary, internal rifts are made visible to the audience. The Legislature, through Members of Parliament, passed the controversial June 2024 Finance Bill and forwarded it to the President for assent. The passing of the bill led to widespread anti-Finance Bill protests led by Gen Z. This, in turn, exposed growing rifts within the Executive. President William Ruto and his first Deputy President, Rigathi Gachagua, publicly expressed different positions, most notably when they addressed the media separately just after the protests. These tensions eventually led to the deputy president's impeachment and a subsequent reshuffle of the cabinet.

Suggested tensions between the *Kenya Kwanza* Government and Gen Z also contribute to this frame. On the show, Gen Z guests accused the government of overtaxation, unemployment, lack of transparency, insufficient accountability and poor implementation of policies, which they perceived as injustices against ordinary citizens. They argued that these factors contributed to the harsh economic conditions at the time. G6, one of the Gen Z guests on *The Bench*, emphasises in the following excerpt that the youth have a duty to hold government leaders accountable.

### **Excerpt 30**

**G6:** *We have to hold you accountable because the constitution says you are our employee.*

**H:** *Yeah.*

**G6:** *And we are your employer, ukifanya kazi vibaya tunakuambia hapa unakosea na ubadilike ama utoke.*

**H:** *Ama uende home.*

**G6:** *Eeh, uchague, unaenda home ama unachange.*

**G6:** *We have to hold you accountable because the constitution says you are our employee.*

**H:** *Yeah.*

### **Translation**

**G6:** *We have to hold you accountable because the constitution says you are our employee.*

**H:** *Yeah.*

**G6:** *And we are your employer and when you fail to perform, we tell you are doing wrong and you have to change or leave.*

**H:** *Or you go home.*

**G6:** *Yes, you choose to change or go home.*

(JK Live, 2025, January 22, Part 2)

Guided by the Kenyan Constitution, Gen Zs considered the President, who is the head of the Executive, as Kenyans' employee. They argue that he is supposed to deliver on his manifesto to citizens, as stipulated by the Constitution of Kenya, or relinquish power. In response, the government accused Gen Zs of being undisciplined and generally lacking in manners, as the host observes: "There are critics of Gen Zs who say that you people are very undisciplined." The government regarded Gen Zs' actions on social media as character assassination. In their defence, Gen Zs assert, through G4, as seen in the following excerpt:

### **Excerpt 31**

**G4:** *They're assassinating themselves ( ) if it's about character assassination, they are doing that themselves, like we don't even have to do anything. They doing it and so when we point it out, that is when it becomes a problem. I think it is truly sad that when*

*the system is not working for you, now it is character assassination and cyber-attack. We talking about character assassination and this administration is putting children in real coffins. So which one is better: real coffins or character assassination?*

(JK Live, 2025, January 22, Part 2)

In the excerpt above, Gen Zs claim that the government enabled the assassination of their own character. G4, for instance, argues that the government's actions against Gen Zs go far beyond the alleged character assassination. Gen Zs protested online through art and creative expression, particularly using AI-generated images of the president in a coffin. These actions provoked a strong response from the government, which again accused them of character assassination. In what Gen Zs described as a counter-attack, they allegedly faced insecurity, especially among the most vocal members. They reported instances of abduction, torture and, in some cases, even death, as part of efforts to silence them. The conflict, as framed, therefore resulted in real casualties.

#### **4.4.2.3 The Economic Frame**

The economy is a crucial sector in any country's development, yet it is heavily influenced by politics and policies. On The Bench, this frame, shaped by the participants, draws viewers into the realities of Kenya's economic situation. Despite the country having experienced some economic stability, the discussions on the show suggest ongoing instability. Key sectors, such as healthcare, continue to feel the economic pressure, as seen in the episode that focuses on the doctors' strike. The strike aimed to push for the negotiation and implementation of Collective Bargaining Agreements (CBAs). This reflected their frustration with the economic pressures they faced. However, there appeared to be limited willingness from the government to respond to the doctors' demands. As G3 notes in the episode, the Executive cited a lack of funds. The host, however, questions this justification by pointing out that resources are available but are being directed towards other priorities, such as renovations at State House and the Deputy President's residence. This discussion shows how the government continues to pursue projects that reveal contrasting priorities, as shown in the excerpt below.

#### **Excerpt 32**

**H:** *There's money to re to, uh, refurbish State House, right? There's 900 million.*

**G3:** *But let me tell you—*

**H:** *There's money to refurbish the Deputy President's house.*

**G3:** *But calculate, if you had a pen and everything and you calculate, is that amount, 900 million, can it pay all doctors in Kenya?*

**H:** *It's a start.*

**G3:** *No, no.*

**H:** *It's a start, G3.*

(JK Live talk show, 2024, April 10, Part 1)

In Excerpt 32, the host frames the government's actions through language, specifically speech. The excerpt frames the availability of funds, but for high-profile projects. While the striking doctors' demands remain unmet, projects such as renovating State House and the Deputy President's residence are prioritised. This is achieved through contrastive statements. The host emphasises government expenditures using statements such as "There's money to refurbish State House..." and "There's 900 million" and contrasts these with the insufficient resources for the doctors, as supported by G3's calculations. Words such as "refurbish" and "start" carry evaluative meaning, suggesting luxury spending and downplaying the sufficiency of funds for essential services. Overall, the government's response to the strike is framed as inadequate.

A country's economy is also influenced by taxation measures, among other things. Although taxation is intended to support development, Kenyans perceive some taxation measures as punitive, particularly when tax rates are high and social amenities, such as roads, do not reflect these rates. On the show, G2 suggests that certain taxation measures lack a legal basis, as illustrated in the following excerpt:

**Excerpt 33**

**G2:** *Look at the affordable housing, uh, scheme for example. The, uh, the Bill was passed in Parliament, despite our objections, it became law. It was signed the same day, with the consequence that citizens were being made and are still being made, to pay money—they're being taxed without a legal basis. Now look at that, if you are a judge and you're faced with that, where people are being taxed...*

(JK Live, 2024, January 17, Part 2)

In the excerpt above, G2 asserts that the housing levy was rejected by both the public and a section of members of the National Assembly. Despite this, the bill was still passed into law. Such concerns, among others, contributed to widespread opposition to the 2024 Finance Bill.

Many Kenyans believed that the bill imposed additional taxes, thereby worsening the already harsh economic conditions. Despite the public outcry, the government proceeded to pass the bill into law, prompting nationwide protests. The Gen Z-led protest on 25 June 2024, dubbed “Occupy Parliament”, marked the climax of the outcry. This culminated in an attack on the Kenyan Parliament. Although the President declined to assent to the bill, the economic crisis became a unifying call for a new political alternative that prioritises the youth’s concerns.

#### 4.3.2.4 Gen Zs Vs Discipline Frame

The tension between the *Kenya Kwanza* Government and Gen Zs is crucial in interpreting the “discipline frame”. On the show, the youth are accused of lacking discipline following protests against the 2024 Finance Bill. In response, Gen Zs turn the argument around, accusing the government of its own kind of indiscipline, especially among political leaders. The Gen Zs are seen as confrontational, with critics pointing to their use of social media to criticise and mock government officials. Many of these actions take creative forms, such as art. These creative forms of art were interpreted as personal attacks and open defiance against the state. One notable form of this resistance is *kusalimia*—a term used to describe organised online attacks on individuals allied to President William Ruto’s administration. For instance, on the show, G3 shares that he was personally targeted by Gen Zs and that similar attacks were aimed at organisations like COTU. Despite these tensions, he insists that Gen Zs are not inherently “bad” but simply need direction and guidance. He remarks:

##### **Excerpt 34**

**G3:** *So let's think twice. So Gen Zs are not bad. Gen Z—they are seeing some things that some of us also cannot be able to see, but we need to guide them and mould them and support them and tell them that any time they want to come up, let them have a structure of leadership, you see.*

(JK Live, 2024, November 27, Part 1)

In the excerpt, G3 admits that although Gen Z may at times appear undisciplined, they can also be resourceful in certain situations. He stresses the need for establishing a clear leadership structure among the Gen Zs to improve coordination and communication. He further suggests that some of their methods for addressing social and political issues operate outside constitutional boundaries, hence the need for guidance. Additionally, he expresses concern about what he perceives as a growing lack of respect from Gen Zs towards the older generation.

However, the Gen Z participants seem to interpret discipline differently. G5, for instance, argues that Gen Zs are, in fact, disciplined and that the government's accusations of indiscipline amount to a form of moral manipulation intended to make them feel guilty. He explains.

**Excerpt 35**

**G5:** *...Today we are talking about young people are undisciplined. I refuse to have that notion about indiscipline because it is not right and it is weaponising morals to, uh, entrench a hegemony and a dictatorship. That is unacceptable.*

(JK Live, 2025, January 22, Part 1)

In this excerpt, G5 challenges the claim that young people are undisciplined. He argues that such narratives are politically utilised to maintain hegemony and justify authoritarian control. By framing morality as a tool used by the political class to discredit Gen Zs, G5 highlights the selective application of ethical standards and exposes political hypocrisy. This verbal act positions him as a defender of the Gen Zs. Excerpt 35 thus illustrates how speech in the *JK Live* talk show is used strategically to contest dominant narratives and construct counter-frames that challenge existing power structures.

Building on this point, G4 argues that discipline should operate in both directions. According to her, discipline does not mean that Gen Zs uncritically advance the government's agenda. Instead, it should be considered a case of indiscipline when the government is held accountable, as illustrated in the following excerpt.

**Excerpt 36**

**G4:** *Just to come in on the indiscipline part. I just want to understand something. So when we are cheering for them, when we are very excited to see them, when we are pushing the agendas and whatever they have placed in us, we are disciplined. But when we say, really, this is wrong and we need accountability for this, that becomes indiscipline? Then we will continue to be undisciplined because we cannot be removing the blocks when it comes, comes to, to such issues. Because what then is, is discipline? And then what again is indiscipline? Because if, if discipline is that, let's be undisciplined.*

(JK Live, 2025, January 22, Part 2)

Through verbal framing, G4 challenges the common understanding of discipline as obedience to authority. Her questioning frames accountability as an act of responsibility. The repetition

of the terms “discipline” and “indiscipline” in the excerpt functions as a framing device that exposes contradictions in how political order is constructed. By redefining what counts as discipline, G4 shifts the moral frame from compliance to critical engagement. This verbal framing positions her as an assertive participant who subverts conventional meanings through rhetorical questioning.

In Excerpt 37 below, G5 accuses politicians of being undisciplined, particularly in their management of government agencies. He highlights corruption and the misappropriation of resources as concrete examples of this indiscipline, portraying the political class as failing in both ethical and administrative responsibilities.

**Excerpt 37**

**G5:** *The discipline that I think we should be talking about in this country is from the political class. Look at how the political class are conducting the affairs of this country: look at the corruption, look at the mismanagement, look at how the cost of running government has skyrocketed in the two years we have had this administration in office. So I think, for me, if about discipline, that is where discipline should have started. We should have seen fiscal discipline in the management of the affairs of this country. Look at the, the, the, the funding that is now in yesterday's newspaper that is now going to the office of the Deputy President. Look at the entertainment budget for State House—it is crazy.*

(JK Live, 2025, January 22, Part 1)

In the above excerpt, G5 presents himself as a critic and advocate for accountability. Through his remarks, he exposes weaknesses within existing systems. His tone, diction and gaze enhance the seriousness of his message. This demonstrates how verbal and non-verbal elements on the *JK Live* talk show work together to build political critique, influence audience perception and reveal tensions between public morality and political conduct.

Overall, this subsection has focused on the meanings expressed as frames on *JK Live* talk show. The analysis identifies recurring frames across the four episodes. These frames illustrate how participants and the media collaboratively construct, negotiate and reinforce particular issues. The subsection highlights the relationship between speech, visual cues, spatial positioning and interactional strategies in shaping political and social discourse. By showing how both the

media and participants contribute to framing, the study emphasises that meaning-making on the *JK Live* talk show is a multimodal and collaborative process.

#### **4.4.3 Interactive Meanings: Power, Social Relations and Identity**

Participants' interaction on the *JK Live* talk show influence how different modes operate and complement one another. This determines the kinds of meanings that emerge within the talk show. For instance, the use of both camera angles and heights by the production team shapes how power relations are visually represented. Similarly, image acts such as gaze play a role in constructing these meanings. Collectively, these elements form what can be described as interactive meanings. They involve aspects of power, social relationships and identity. These aspects are explored further in the following subsections.

##### **4.4.3.1 Power Display**

Power refers to the ability to influence or control others in specific social events (Khaemba, 2024). In TV talk shows, these power relations are often contested in various ways. Fairclough (1989) observes that power in media discourse is not always immediately visible, meaning it requires careful interpretation to understand how it operates. The roles that different participants assume in media interactions determine who holds power and how it is expressed. In a TV talk show, for example, power may be exercised by the host, the guests, or even the production team working behind the scenes, including editors and directors.

On the *JK Live* talk show, the host assumes the role of discourse manager, coordinating both the organisation and direction of interaction. He acts as the principal questioner, exercising what O'Keeffe (2006) terms a "high level of managerial control" over the talk. This control extends to guiding the performance's transitions, which Haarman (2000) describes as managing the flow of the discussion. The excerpt below illustrates how this control is enacted on the show.

##### **Excerpt 38**

**H:** *What do you guys think of those guys? Could they be potential leaders of your movement? WAI::::::T, let us take a break...*

(JK Live, 2025, January 22, Part 1)

In the Excerpt 38, the host asks a question but decides when the answer should be provided—after the break. He also uses the question to frame the issue for discussion, in this case the leadership of the Gen Z movement. The phrase “those guys” in the excerpt refers to politicians such as Kalonzo Musyoka and Eugene Wamalwa, who supported the Gen Z movement. In addition to setting the direction of the conversation, the host determines who responds first when multiple guests are present, as illustrated in Excerpt 7. These examples demonstrate how the host exercises managerial power to shape both the flow and content of the interaction.

Image producers determine how participants are visually represented on the show. They influence aspects such as spatial arrangement and the distance between participants and viewers (Kress and van Leeuwen, 2021). For instance, the production team decides how elements such as images, on-screen text and background visuals appear, ensuring that these elements align with the show’s editorial direction.

Camera angles and heights play a significant role in shaping how power is perceived. As Kress and van Leeuwen (1990, as cited in Royce, 2007) explain, high-angle shots make viewers feel superior, low-angle shots create a sense of viewer inferiority and eye-level angles imply equality. Kress and van Leeuwen (2021) add that people shown from a high angle tend to appear small and hence less significant, whereas those filmed from a low angle seem more dominant and authoritative. In Figure 4.1, both the host and guest are viewed from a high angle, making them appear relatively insignificant. This example demonstrates how the image producer uses camera perspective to construct visual power.

#### **4.4.3.2 Social Relations**

As noted earlier in this chapter, television talk shows establish unique forms of relationships between participants and audiences. O’Keeffe (2006) points out that these relationships are primarily negotiated through language, whereas Kress and van Leeuwen (1990, as cited in Royce, 2007) suggest that they are also shaped through visual representations of social distance. According to their framework, these dimensions involve the relationships among represented participants, interactive participants and the links between the two. Kress and van Leeuwen (2021) explain that these relationships are not real but imagined, since talk show interactions are staged and mediated.

The relationships among participants on the show tend to be temporal for several reasons. The guests, for instance, are not regular, although some, like G3, feature more often than others. Notably, appearing frequently on TV can shift a relationship from one of complete unfamiliarity to a sense of partial familiarity; however, the interactions remain short-lived. As Kress and van Leeuwen (2021) note, frequency of appearance on TV does not influence how participants are represented through camera shots. Additionally, the institutional roles assigned to participants are often temporary. Guests, hosts and viewers assume roles that are specific to the show, which are suspended once the episode concludes. For instance, G1 holds positions outside the show, such as County Woman Representative and Deputy Speaker of the National Assembly, while the host may also be a parent, radio host or TV host. Therefore, roles enacted during the show are depend on certain contexts.

The behind-the-scenes team on the JK Live talk show, such as the camera crew, employ a variety of shots, including close, medium and long shots, depicting participants in different frame sizes. These shots can be interpreted as more or less intimate depending on the size of the frame occupied by the participant. However, their interpretation is contextually determined. In other words, the segment of the event in which the participants appear defines how the shot will be presented to the viewers, such as during moments when the host introduces the guests.

Participants and viewers on the show occupy two separate spaces divided by the screen. The screen acts as an imagined boundary. Participants in the studio share a common physical setting, whereas viewers experience the interaction virtually. This boundary is sometimes crossed, giving audiences a chance to take part indirectly, for example through the use of the magic wall mentioned earlier in this chapter. Even with such moments of virtual involvement, participants and viewers remain essentially strangers to one another. By contrast, The Bench adds another layer of spatial distance, separating not only the host and guests on screen but also the production team working behind the scenes. This layered spatial arrangement shapes how interactions are perceived and how engagement is mediated between those in the studio and the audience at home.

Relationships in the JK Live physical space are further influenced by its arrangement. The proximity of the sofas creates a feeling of closeness and a shared focus. This arrangement allows participants to read each other's moods and attitudes through body language. Even so,

the overall formality of their talk often highlights the professional boundaries that define their relationships. These relationships draw on both linguistic and visual modes, as shown in the following image and excerpt.

**Excerpt 39**

**H:** *We'll see you in another 6 months—maybe 6, 7 months?*

**G3:** *Yeah, uh, from now maybe 6, 7 months or 8 months, or when you need me. You, as a brother, whenever you need me.*

**H:** *Thank you.*

**G3:** *I come here because I know we suffered together...*

(JK Live, 2024, November 27, Part 2)



**Figure 4.15:** H and G3 Hugging at the End of the Show (JK Live, 2024, November 27, Part 2)

The excerpt above, together with Figure 4.15, illustrates the close relationship between the host and G3. G3 is a frequent guest on *The Bench and* due to their personal relationship, interactions are often more familiar. Moreover, his prominent position within Kenya's political landscape lends him credibility as a commentator on political matters. This familiarity occasionally allows the interaction to shift from serious discourse to a lighter, more playful exchange, as evidenced in the excerpt. Their closeness is further reflected through body language at the end of the show, as depicted in Figure 4.1.

#### 4.4.3.3 Social Identity

Media interactions take place in a shared communicative space that brings together the host, the guests and the viewers (O’Keeffe, 2006). On the *JK Live* show, these interactions occur across two interconnected spaces: the Citizen TV studio and, within it, the *JK Live* talk show space. The latter incorporates both physical and virtual settings. This identity, created by space as a mode, sets the programme apart from other Citizen TV programmes and talk shows. The show’s spatial identity is marked by its distinctive studio design, while its virtual presence is displayed through social media platforms such as X (formerly Twitter), where handles like @CitizenTVKenya, @JeffKoinangeLive and #JKLive reinforce its online identity.

The show’s host presents multiple identities through different modes. The programme’s name, *Jeff Koinange Live*, links it to his personal and professional brand. His deep, commanding voice, with a slight American accent, also contributes to this personality. Koinange (2014) explains that his way of speaking was influenced by the music he listened to while growing up, giving his voice a distinctive quality. This recognisable voice has become memorable enough to be imitated in other media, such as *The XYZ* show, where the parody character Keff Joinange mimics his voice and style. In addition, his dress and hairstyle serve as visual markers of identity, conveying his sense of fashion, professionalism and self-presentation. His fondness for his hairstyle is evident in one episode (as shown in Excerpt 40), where he draws attention to it while addressing his guest and the audience, using both verbal and visual modes to reinforce his identity. Collectively, these elements demonstrate how the host constructs and communicates a recognisable multimodal identities on the show.

#### **Excerpt 40**

**H:** *Atakuwa na nywele kama yangu?*

**G3:** *Kabisa tena ukimuona unasema huyu Jeff ametoka wapi.*

#### **Translation**

**H:** *Will the hair be like mine?*

**G3:** *Of course and when you see him you wonder where Jeff has come from).*

(JK Live, 2024, April 10, Part 1)

In the excerpt above, G3 suggests that, with the advent of artificial intelligence, human beings could be cloned. He provides an example of a person being cloned to resemble the host. In

response, the host continues the joke by asking whether the clone would also have hair like his. This exchange demonstrates the use of humour and playful language to engage both the guest and the audience. It highlights how talk shows create light-hearted interactions while simultaneously showcasing the personalities of the participants.

The guests also assert, display and negotiate their identities on the show. Although nearly all the guests in the episodes examined in this study are politicians or have political interests, their identities are clearly distinguished. G1 and G2, for instance, negotiate their political identities primarily through language. G1, who serves as the Deputy Speaker of Parliament and as a Member of Parliament, positions herself—through her stance in the episode in which she appears—as belonging to the right side of parliament. G2, on the other hand, is also a Member of Parliament but aligns with the left side. In addition to their political roles, both G1 and G2 negotiate their professional identities as advocates, although G2 holds the title of Senior Counsel and therefore occupies a higher professional status than G1.

G3's appearances on the show portray him as a man with a keen sense of fashion and sophistication. In the two episodes in which he appears, G3 refers to COTU, the organisation where he serves as Secretary General. This allows him to negotiate his identity as a leader within both the national and international trade union movements. Additionally, he constructs his political identity through narrations. As Kierman (2018) observes, narratives enable individuals to position themselves within specific social and temporal contexts. In his narrations on the show, G3 situates himself among Kenya's political elites.

Finally, G4, G5 and G6 display their identities through a combination of speech and dress. While they identify as Gen Zs, each presents a distinctive personal style and professional outlook that sets them apart from one another. G4, for instance, summarises her identity as follows:

**Excerpt 41**

**G4:** ...I am G4. I am an Anglican Minister in the Diocese of Thika, uh, under the Right Reverend Professor Julius Wanyoike. Um, I am a theologian, uh, I am also really interested in, uh, uh, climate justice and the political part of things and policies implementation also.

(JK Live, 2025, January 22, Part 1)

During the introduction, G4 presents herself in multiple ways. She states her name, mentions her service in the Anglican Church and identifies as a theologian. Additionally, she expresses her interests in climate justice and political engagement. Through this introduction, she combines her personal, professional and civic roles. Her speech and on-screen appearance convey both her individual identity and her religious affiliation.

G5 follows a similar approach when introducing himself. He begins by stating his name and then provides details about his roles, including serving as a convenor of the Interparty Youth Forum, acting as secretary of a political party and practising law. He further mentions his interests in policy formulation, critique and politics. Notably, he uses the definite article “the” before his name (“I am the G5”), giving his statement a performative quality and suggesting that he views himself as unique or set apart from others. Through this style of self-introduction, he presents himself as a distinct and confident figure within the Gen Z socio-political space. The layered nature of this self-presentation is illustrated in the excerpt below.

**Excerpt 42**

**G5:** *I am the G5, convenor, Interparties Youth Forum. I read law at the University of Nairobi. After University of Nairobi, I have been intimately engaged in matters of policy formulation, policy critique. I have worked with political—in the political processes. Currently, I serve as a Secretary, Policy and Legislative Affairs in the grand old party, KANU.*

(JK Live, 2025, January 22, Part 1)

G5 further negotiates his other identities, as seen in Excerpt 42. Unlike his professional and political identities, which are not contested, the host challenges his claim of being a mechanic, thereby creating a strip for negotiation in the interaction, as illustrated below.

**Excerpt 43**

**G5:** *...When I am not doing matters law, matters policy, I write The Mandate every Monday on The Standard, where we tell the whole world the feelings of the young people of this country. When I am not doing any of that, I run Masterwave Motors. I'm a mechanic—*

**H:** *You are a mechanic?*

**G5:** *If I'm not in a suit, I run Masterwave Motors along Ndemi Road.*

**H:** *With overalls?*

**G5:** *With overalls.*

**H:** *Wonderful.*

(JK Live, 2025, January 22, Part 1)

In the excerpt above, G5's claim of being a mechanic immediately draws the host's attention and leads to a few follow-up questions for clarity. G5 had earlier introduced himself as a lawyer, but his mention of working as a mechanic brings out another side of his professional life. This prompts the host to seek clarification. As in the excerpt, the suit can be symbolic of the legal field, while the overalls stand for mechanical work. This difference in terms of dressing sets the two roles apart. The excerpt shows how G5 moves between these professional identities in the same conversation and how these identities are expressed through both speech and appearance. In the excerpt, verbal and visual elements, such as dress, are seen working together in constructing meaning.

G6, however, introduces herself differently, as shown in Excerpt 44. She begins by mentioning her place of birth, Mathare, where she schooled before continuing her education in Nairobi. She then talks about her current work, which involves running a social justice centre and engaging in business. She also refers to her professional background, describing herself as both a seller of sea moss and a diplomat.

**Excerpt 44**

**G6:** *I was born and brought up in Mathare. I went to school in Mathare before I—I got, uh, lucky to go to boarding school, which helped me. And now I run a community centre in Mathare alongside my comrade Gacheke Gachihi, The Mathare Social Justice Centre. I studied, uh, International—International Relations and Diplomacy at the University of Nairobi and I'm also into entrepreneurship. I told you about sea moss the last time I was here.*

(JK Live, 2025, January 22, Part 1)

In the excerpt, G6 explains that although she studied International Relations and Diplomacy, she identifies as an entrepreneur. On *The Bench*, G6 appears as a Gen Z activist and politician. Through the introduction, she presents different aspects of herself in relation to her education, community work and business interests. These aspects position her within various social and professional spaces. By emphasising her roles as an entrepreneur, activist and graduate, G6

shapes an image that can connect with different audiences. Her speech, gestures and facial expressions on the show also contribute to how she builds this identity, revealing the different ways individuals perform and manage their roles in media contexts.

Although the participants display different identities at a personal level, they also share certain common identities. These shared identities are expressed and negotiated through the creation of a common space within the show. Such identities are primarily communicated through language and group affiliation. Language, in particular, provides a means for participants to negotiate identity through their choice of words and linguistic skill. O’Keeffe (2006) notes that features such as pronouns can help build a sense of shared space, while Kierman (2018) adds that pronouns can also be used to claim or mark identity. Through this, speakers are able to draw distinctions between themselves and others. Specifically, O’Keeffe (2006) notes that, within a socio-cultural context, pronouns such as *you* and *we* are considered inclusive, whereas *they*, *them* and *their* create a sense of otherness. In many instances on the show, participants employ these pronouns to signal their affiliations. For example, G2 uses such pronouns to indicate a shared identity with G1, with whom they appear together on the show, as illustrated in the following excerpt.

**Excerpt 45**

**G2:** ...*We have that mandate under Article 94. The judiciary overlooks both us and the Executive under Article 165. For us, they determine whether any law we have passed is constitutional or not, okay. They can't make law, but they determine for the Executive—they decide whether any executive action is within the Constitution and the law or not. So it's perfectly in order for them.*

(JK Live talk show, 2024, January 17, Part 1)

In the excerpt above, G2 employs the pronouns *we* and *us* to refer to the legislature, an arm of government to which both speakers belong. In contrast, *they* and *them* are used to denote the judiciary, an institution to which neither speaker belongs. Although G1 and G2 represent different sides of parliament and hold divergent views regarding the discussion in the episode, the use of *we* and *us* signals a shared institutional identity, emphasising their common membership in the legislative body. Beyond signalling membership, these pronouns also position the speakers in relation to the judiciary, highlighting institutional roles and boundaries.

Knowledge of a language enables participants to position themselves within a shared communicative space. The main language of interaction on the show is English, although Swahili is occasionally used, as seen in some of the excerpts. In addition, G4, G5 and G6 negotiate their course of action using Sheng'. As members of Gen Z, they advocate for a new political alternative within the Kenyan political landscape. In the episode in which they appear, code-mixing between English and Swahili is predominantly used to express their grievances. For instance, G6 states:

**Excerpt 46**

*G6: Please anaota bwana. Yeye ako in deep slumber bwana. Aai no no. Nani anamdanganya hivi? Wacheni kudanganya Ruto. Ruto is going home, he's lucky he survived last year and he knows this is the truth.*

**Translation**

*Please, he is dreaming. He is in deep slumber. No, no. Who is lying to him this way? Stop lying to Ruto. Ruto is going home, he survived last year and he knows this is the truth.*

(JK Live, 2025, January 22, Part 2)

In the excerpt above, G6 refers to the Gen Zs' determined course of action. According to her argument, their initial aim was to challenge the *Kenya Kwanza* government, led by President William Ruto, to yield to their demands and relinquish power. By declaring that they would send Ruto home after the previous attempt in 2024 had failed, G6 constructs a collective identity for the Gen Zs.

## CHAPTER FIVE

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 5.1 Summary

This study explored how different semiotic modes acted and interacted in the *JK Live* talk show and the meanings that emerged from these interactions. Drawing on Kress's (2010) argument that all semiotic modes have equal potential for meaning-making, the analysis examined how meaning was shaped through the interplay of these modes in the show. Viewing the talk show as a communicative event rich in semiotic resources, the research found that television discourse not only involves verbal and audio-visual elements but also integrates other resources, such as colour, which contribute to meaning in distinctive ways. The study employed an interdisciplinary framework that combined Multimodal Discourse Analysis (MDA) and Frame Analysis. This approach made it possible to examine the talk show as a social event and to understand how meanings were produced within it. MDA was used to identify the modes, their actions and interrelationships, while Frame Analysis provided insights into how participants' interactions were structured around roles, space, topics and audience engagement.

The findings show that the performance of talk on the *JK Live* talk show depends largely on the interaction of elements such as spatial arrangements, participant engagement and the interplay of various semiotic modes. A distinctive feature of the show is its double space which comprises both physical and virtual settings. This design allows interaction to take place simultaneously across the two spaces within a single communicative event. The dual-space structure enhances audience involvement by enabling viewers to participate through digital platforms such as X, thereby extending the show's communicative reach and inclusivity. Beyond space, other semiotic modes identified in the analysis include speech, writing, gaze, gesture, posture, movement, camera angles, participant attire and soundtrack. Each mode contributes to meaning-making, although their prominence varies across different episodes. These findings suggest that the significance of modes is shaped by context, and that meaning is produced through the combined use of multiple resources rather than a single mode.

A key contribution of this study is the identification of three main relationships among the modes: salience, dependence and interdependence. These relationships are central to meaning-making in the talk show. Modal salience refers to the prominence of a mode in the presence of others, while modal dependence describes how a mode derives its communicative function

through its interaction with other modes. Modal interdependence, on the other hand, shows how different modes work together to reinforce each other in the production of meaning. For instance, symbolic objects such as a fire extinguisher and a coat hanger acquire significance largely through their use by the host, who is the primary user of these objects. Similarly, visual and gestural modes rely on camera height and angles for their expressive potential. These relationships demonstrate that multimodal affordances in television talk shows are shaped by context and by the interplay of the available semiotic resources.

The study applied a meta-functional framework to interpret meanings as compositional, representational and interactive (Kress and van Leeuwen, 2021). Compositional meanings emerged through speech, spatial and visual modes. Collectively, the modes framed the show as a distinct segment within the broader *JK Live* programme. Representational meanings were realised through the issues discussed on the show, which acted as thematic frames. Interactive meanings, expressed through power, social relationships and identity, arose from the ways participants engaged with one another. For example, the interaction between the host and guests, the framing of (and responding to) the questions and the alignment or resistance shown by participants all contributed to shifts in power, the formation of relationships and the negotiation of identities.

Cultural and social contexts strongly influence how meaning is made in the *JK Live* talk show. The topics discussed, the way participants interact and how the audience responds are all shaped by Kenyan social norms, politics and economic realities. These factors keep the show closely connected to its wider cultural environment. Bringing local knowledge together with social semiotic resources shows that media discourse goes beyond entertainment; it also mirrors and shapes social values, beliefs and power relations. Participant interaction, managed through camera angles, gaze, movement and gesture, draws the audience's attention and creates a sense of immediacy. In this way, multimodal resources are used to involve viewers emotionally and socially, highlighting the interactive nature of television talk.

This study contributes to multimodal discourse analysis by showing how a popular Kenyan talk show brings together different semiotic modes in contextually grounded ways. By examining how these modes interact and relate to one another, the research presents talk show discourse as a complex semiotic environment where meaning is built across modes and

coordinated through participants' actions. The findings move beyond the common approach of analysing individual modes in isolation, instead drawing attention to the relationships among modes, context and participant interaction in shaping meaning. They also underline the importance of understanding how modes work together and how context-specific semiotic tasks influence the organisation of discourse. Overall, the study provides both theoretical insight and practical guidance for analysing talk shows and other multimodal media texts that integrate multiple modes of communication.

## 5.2 Conclusions

The *JK Live* talk show, as an example of media discourse, demonstrates a complex integration of social semiotic resources. The interaction among these modes illustrates how spatial, verbal and non-verbal elements, together with participant interactions, work collaboratively in the meaning-making process. The conclusions presented below highlight the study's key contributions to multimodal discourse analysis while deepening the understanding of TV talk show discourse within Kenyan and broader African media contexts.

- i. The findings show that the use of semiotic modes across both physical and virtual spaces significantly shapes participant-viewer engagement and the construction of meaning. Different modes perform distinct yet complementary semiotic functions within the talk show. Linguistic modes organise the discourse, visual modes sustain viewer attention and symbolic objects—such as the fire extinguisher—extend the affordance of space as a mode by emphasising the tone and intensity of discussions on the show.
- ii. The study further reveals that the *JK Live* talk show operates within a “double space,” encompassing the physical studio and the virtual participants. This configuration creates an extended interaction between The Bench and the magic walls, enhancing multimodal engagement and encouraging participation across multiple platforms.
- iii. The research also shows that *JK Live* reflects both global patterns of multimodal interaction and local sociocultural contexts. This relationship positions Kenyan television discourse within a broader framework of multimodal studies while highlighting how global communicative practices are adapted to local realities.
- iv. The originality of this study lies in its examination of how semiotic modes are integrated within live television talk shows, particularly in a Kenyan context. The research extends multimodal discourse scholarship beyond commonly explored

contexts such as classrooms, film, advertising and news media. In doing so, it demonstrates that African broadcast media provide a rich site for exploring how multimodal resources interact to enhance communication and social meaning.

### **5.3 Recommendation for the Media Houses and Talk Show Hosts**

Based on the findings and conclusions of this study, as discussed above, the researcher proposes the following recommendations for media houses and talk show hosts:

- i. Media houses and hosts should consider the use of verbal, visual, gestural and symbolic modes to maximise participant–audience engagement and meaning-making, while appreciating that different semiotic modes perform different semiotic tasks.
- ii. Elements such as set design, spatial arrangements and symbolic objects should be carefully considered to create an engaging communicative event that supports multimodal interaction and reflects the nature of the event.
- iii. Talk shows should balance global trends in multimodal communication with attention paid to local cultural, social and political contexts. This is to ensure the discourse accommodates diverse audiences.
- iv. Hosts should actively manage interactions across both physical studio and virtual spaces. This dual interaction facilitates diverse participant interaction and audience engagement.
- v. Hosts should be dynamic in managing multilingual discourse (e.g., English, Swahili, Sheng, etc.) and interpreting co-participants’ gestures and body language. They should recognise that language is one of many semiotic resources used in communication.

### **5.4 Recommendation for Future Research**

While this study has enhanced understanding of how multiple semiotic modes work together to construct meaning in TV talk shows, some areas were beyond its scope. In light of these limitations, the study advances the following recommendations to guide future research:

- i. Future studies should examine modes not fully explored in this study, such as the semiotics of sign language, which require specialised skills to accurately analyse their communicative function within televised discourse.
- ii. Although this study drew insights from conversation analysis, regarded as a cornerstone methodological approach for examining verbal interaction (Wooffitt, 2005, p. 1) and from genre analysis, it consciously avoided engaging with their

theoretical complexities. Future research on TV talk shows should apply conversation analysis or other discourse-oriented methods to explore the organisation of verbal and multimodal interactions, including turn-taking, topic management and interactional strategies.

- iii. Further studies should explore how semiotic modes interact across various TV talk shows to enrich understanding of multimodal communication and the socio-cultural dynamics of African broadcast media.

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## APPENDICES

### Appendix 1: Sample *JK Live* Transcripts

#### Transcript 1: Topic- The Sword Or The Constitution

Aired on : 17 January 2024

((Music))

((Commercial Advert))

**H:** Time for The Bench. My guests have been sitting patiently because it's a hot topic, folks. G1 and G2. Folks, karibu sana.

**G1, G2:** Ahsante.

**H:** Good to see you guys. Let's get right to it, G1.

**G1:** Yes.

**H:** This seeming civil war between the Judiciary, the Executive, the Legislature, what's going on? Is this what the Constitution anticipated?

**G1:** Okay, first of all, Jeff, there's no civil war. Uh, I think various bodies of government are— are constantly, uhm, are constantly criticised. The legislature has been criticised several times; even us as politicians, we are criticised severally. So, if someone just criticises you, that isn't an attack and doesn't mean that there's a civil war and I think, uh, the judiciary should be able to embrace that. It should be a time for them to reflect and think that—You know, where are we going wrong? Do we change the way we do things? Are we serving the people in a manner that they are satisfied with or not? So, it should be a time of reflection. I don't think it's any criticism. Many times, uh, Cabinet Secretaries come to Parliament, we criticise them, they're questioned and they're given very hard questions by members of Parliament, but there's no time you've heard the Executive saying we've been attacked or there's a civil war between Parliament and the Executive. So I think—

**H:** G2, what are your thoughts?

**G2:** Well, uh, H, it's a pleasure to be here. As you said, uh, we were—I was on some self-imposed sabbatical—

**H:** [(h) Self-imposed]

**G2:** —For a number of reasons last year. First, uh, I was part of the bipartisan talk for some time, which I was chairing and it was not appropriate to engage on the very things we were discussing. And then I also became the captain of Bunge FC and G1 here and the team tasked us to practise so heavily. So—

**H:** So you're captain?

**G2:** Yes, of the—

**H:** What position do you play?

**G2:** I'm a defender, number five and I've followed all these games on AFCON.

**H:** Oh, you are okay?

**G2:** I'm quite saddened that Tanzania has lost so heavily because in most other games the underdogs have been winning.

**H:** Correct.

**G2:** But that aside, starting with the topic, Jeff, I think that topic is ill-phrased: The Sword or The Constitution? It should actually be both; it should not be either/or. The President swears by the Constitution internally to defend the Constitution and the people of Kenya. He's handed over the sword for external aggression, not to use on Kenyans, but to use on those who want to attack Kenyans. So, when the President says that, you know, “the sword is not for cutting mboga,” that's where it starts to miss the point. That sword is to protect us from others, not to be used on any Kenyan. For all Kenyans, it is the Constitution—that's number one. Number two, the way you phrased it—that this war between the Executive and the Judiciary—there's no war and it, uh, reminds me of... I've been watching, uhm, news a lot and the international media especially. I don't know whether I'm allowed to mention—

**H:** Yes, you can.

**G2:** But let's say, if you look at CNN, for example, reporting when it was between Russia and Ukraine, they clearly wrote “the Russian war on Ukraine.” Now, that is between Israel and Palestine, or Hamas; it's not “Israel war on Hamas.” They say “the Israel-Palestinian conflict.” But if you watch Al Jazeera, on the other hand, they say “the Israeli War on Hamas.” In our case, it is not a war between the Executive and the Judiciary; it is the Executive war on the Judiciary. The Judiciary has not opened any war on the Executive.

Lastly and this is where my point of departure from honourable G1: it is okay for governmental agencies—the principal arms of government—you know, we basically have four, okay, of state: the traditional Executive, Judiciary and the Legislature, but we also have independent commissions and offices, which it has been argued can actually stand as independent organs of state. But the point is this: among these bodies, there are some which are meant to check on others, but there are others that don't have the power to check on others. Let me explain: For us in the Legislature, we have a constitutional mandate to oversight the Executive. We oversight the Executive by determining the budget; we oversight them by deciding whether the actions of the—are reasonable or not. That's why even the President addresses us once a year.

So, we have that mandate under Article 94. The Judiciary oversees both us and the Executive under Article 165. For us, they determine whether any law we have passed is constitutional or not. Okay, they can't make law, but they determine for the Executive; they decide whether any executive action is within the Constitution and the law or not, so it's perfectly in order for them. The constitutional commissions and independent offices oversee all of us: the Legislature, the Judiciary and the Executive. However, the Executive is not given any constitutional mandate to oversee either the Legislature or the Judiciary.

**H:** Okay, I'm glad you mentioned, uhm, the Legislature and the Executive. G1, let me ask you this: Chief Justice Martha Koome, the other day, said that the Executive and the Legislature seem to be fused like joint at the hip. What do you say? Do you agree or disagree?

**G1:** No. I think, I think, in as much as each of the Arms of Government are independent, they are also interdependent because the Judiciary still—I mean, the laws that the Judiciary interprets are passed by Parliament, so they just work—they just work in separate areas. Each... so I think, I think you cannot have a situation where you say that the Judiciary and the Legislature are at loggerheads and so on. But in as much as the Judiciary—they have independence to make their decisions without any influence, without fear or favour—that is what we talk about when we talk about their independence. But it doesn't mean that they are beyond criticism or that people cannot make complaints when they have complaints against them. That is why we have the Judicial Service Commission, where people can take complaints to the Judicial Service Commission. If the Judicial Service Commission finds fault or that a judge has a case to answer, or a magistrate, then the Executive—that's the President—is the one who appoints the tribunal to look at them. And that is how the powers have been separated so they can each check each other. But in this case, like I've said, it is not a case where, uhm, anybody is interfering with the independence of the judges, or they're not trying to remove any judge from office. They're just calling them out that something is wrong, just the way we all are. Any member of, uhm, the Executive can be challenged when people are not appreciative of what they have done.

**G2:** You know, the explanation given by honourable G1 cannot be faulted on its own, but that's not what's happening, okay? The process of what's happening is a process essentially of witch-hunting and trying to cause disaffection, not even against an individual judge, but against the institution of the Judiciary. Look, there are mechanisms for checking the Judiciary, uh, I can outline like five very quickly...

**Transcript 2: Atwoli's Take on Doctors' Strike, Fake Fertilizer and Loss of Azimio**

**During 2022 Polls**

**Aired on: 10 April 2024**

**H:** Live here at Citizen Television on The Bench today the man who keeps The Bench SMO::KING, G3 in the house. He's been very quiet the last couple of years. Where has he been? He's been even more quiet during the doctor's strike.

**G3:** Never.

**H:** You—

**G3:** Never.

**H:** C'mon.

**G3:** Never.

**H:** C'mon. I haven't heard you say—

**G3:** I was the first person to issue a statement=

**H:** [What did you say?]

**G3:** =When when when they clobbered the general secretary=

**H:** [Yes, with with tear gas]

**G3:** =With with teargas, that was on 29<sup>th</sup>. The same day, the same evening I was on television before I left for Geneva.

**H:** What did you say?

**G3:** I said it was unfair and unprocedural and unlawful because he is a registered trade unionist=

**H:** [Mmh]

**G3:** =Elected.

**H:** But for the doctor strike in general, G3 you have, COTU has been very quiet.

**G3:** We have said about it even before I left here, I had written a letter and we had given out the road map to finish that strike. It's only that immediately I went to Geneva I don't know what happened because it was supposed to be overtaken by the right ministry. The right ministry is the Ministry of Labour=

**H:** [Mmmh]

**G3:** =Is the one that houses all experts on collective bargaining and organised on issues related to industrial relations practice in Kenya.

**H:** Yeah.

**G3:** But when I was in Geneva, I'm being told oh there is a certain committee has been-a very amorphous committee has been formed to look into such a strike with people without any experience in industrial relations practice in this country but we have enormous industrial relations machinery to resolve that.

**H:** And then the Ministry of Labour is most silent in this, they are non-existent.

**G3:** They are the people who are supposed to have taken over.

**H:** And why haven't they?

**G3:** Maybe somebody told them, because I understood, I don't know who was the chairman or what was happening, or people who came from other various, or in the ministerial, they formed an ( ) committee. People who don't have, some cannot be able to substantiate, to differentiate between a Cooperative Society or a SACCO and a trade union issue or trade union matters.

**H:** So you're saying they're clueless.

**G3:** There was a big problem and a lot of confusion in that particular area. Forget about what people are saying, there are some complications. People cannot... they can affordability is... for every employer there is inability to pay, can enter into an agreement to, uh, to improve terms and conditions of service of your members and then the employer doesn't have much to do that. And he has signed... what do you do? Do you resist the agreement?

**H:** Which you tried to do. KMPD has tried to do and the government is not listening.

**G3:** No, it's because, let me tell you; I don't want to go to that very much because as I came back, I arrived here on 3rd, on 4th I was in constant touch with the Minister for Health and we were trying to see and also with the Labour Commissioner, to see whether we can come up with a tripartite body to look into it. That tripartite body would have been representatives from the experts, the Federation of Kenya Employers, the Central Organization of Trade Unions and then the parent Ministry of Labour representing the government.

**H:** Yeah.

**G3:** So that... and if we have some inequalities, or if we are unable to move, we get people like Ephraim Ngare, who are Labour Commissioners, people who have worked in Geneva and so on, or Kariuki, the past Labour Commissioners, to chair and we come up with a way forward to present to the government to look into it. If there are some complications which require amendments of law, the doctors are called and they meet with the representative of the government.

**H:** [Okay]

\*\*\*

**H:** Welcome back to Jeff Koinange Live here at Citizen Television on this Eid Mubarak. Was speaking to G3 about everything from the doctor's strike to his relationship with both the president and the leader of the opposition. Now let's go to Western Kenya and Luhya politics, G3.

**G3:** Because you have, uh, mentioned Eid Mubarak, I recently was in the Gulf. In the Gulf, I'm telling you, the Muslims are organized there. If you book in a hotel—

**H:** [Yeah]

**G3:** —During Ramadhan period, you better go there during Ramadhan, they will not charge you for the evening Iftar—

**H:** [It's free?]

**G3:** —Free and fantastic food. You see, I had to add about, I don't know, how many kilos myself, very sweet food and so I wish all Muslims everywhere, they are good and happy Eid Mubarak.

**H:** Thank you, seems like you gained a little weight there.

**G3:** Yeah, in the Gulf.

**H:** The food was good.

**G3:** Go to Doha, go to Sanaa in Yemen, go to Riyadh. FO:::D.

**BOTH:** (h)

**H:** Luhya nation—

**G3:** [Yeah]

**H:** You are in trouble. You once promised to unite the Luhya nation. Look what's happening with Natembeya, Natembeya is lighting matches everywhere, he's burning down the house.

**G3:** How?

**H:** Look at Wetangula.

**G3:** How?

**H:** C'mon.

**G3:** How?

**H:** They're going after each other.

**G3:** Now let me tell you, Jeff, I want you to understand, Luhyas, just like Kikuyus, we are second to you. We are eight and a half million people.

**H:** Yes.

**G3:** Eight and a half.

**H:** That's a lot.

### **Transcript 3: Topic- Seasons Lakes and Mountains**

**Aired on: 27 November 2024**

**((Music))**

**H:** Alright, welcome back to Jeff Koinange Live. Just a reminder, Jeff Koinange Live is powered by Safaricom. ((Commercial advert run by Jeff)) G3, you see what happens when you come to the show—everybody wants to advertise.

**G3:** Yeah, I can see that because people can give me because they know I'm here. And everybody wants to listen to me, everybody wants to hear about me, everybody wants to hear what is Kenya, how Kenya is doing.

**H:** Yes.

**G3:** What politically, economically and the other thing.

**H:** Correct.

**G3:** Then he says this is the time for me now please try to advertise my ( ) no single said you people give me. SHENZI SANA. KUMBAF (h) driving on my back.

**H:** Yes.

**G3:** Driving on my shoulders.

**H:** Correct.

**G1:** Nothing I get from these all adverts.

**H:** (h) Shenzi.

**G1:** ( )

**H:** G3.

**G3:** Yeah.

**H:** Before the break, I was telling you about Baba.

**G3:** Yeah.

**H:** Why is it whenever Raila Odinga makes a deal with the Government there are casualties? Why is that?

**G3:** You know, uh, I have told you on several occasions on this bench, even immediately after the 2013 elections I told you...

**H:** Yeah.

**G3:** That, uh, it's not easy for us in Kenya to do without Raila. Raila has those people who are known as suicidal supporters—the really true supporters—and these are the majority in this country, silently.

**H:** Yeah.

**G3:** So, if you win elections in this country and you want quietness in the country, you must have Raila around you. You remember last year, immediately after the 22 elections, during Labour Day...

**H:** Yes.

**G3:** I did say, let's open up chances for Raila. If you can get a job at the African Union, let's set up an office for him. Let's get him doing something, let's keep him busy.

**H:** Keep him busy.

**G3:** I'm happy the President went in that direction because Raila is not just an ordinary politician. I saw another, uh, young upcoming politician in Western Province trying to argue after I had advised him that, please, for you to aspire to higher heights, you need to respect people like Raila—not only for their contribution or what they did for this country, but because of the support they have. And this is not support that will die tomorrow or after—it can Live for 50 years after Raila. His support. So, if you want a peaceful, cohesive society, somebody who has nearly—not really, but nearly—half of this country's supporters and with that as a head of state and Ruto also has more than half the supporters of this country, you come together, the country is quiet.

**H:** Yeah.

**G3:** Now casualties come in like this.

**H:** Yes.

**G3:** Because there must also be changes to suit his interest, to suit interest of his supporters and so on and it is on give and take basis. In that process of give and take basis, some are casualties, have got to exit so that, uh, uh, uniformity and people moving towards one direction in that dispensation or in that agreement is carried out without any noise.

**H:** The last time he made a handshake with the Uhuru Kenyatta=

**G3:** [Yeah]

**H:** =The casualty was William Ruto.

**H:** Yeah.

**G3:** This time he's made a handshake with William Ruto, casualty was Rigathi Gachagua-

**G3:** You know also-

**H:** This man is like a whirlwind.

**G3:** Absolutely and also he wouldn't have had any light spot for Rigathi because Rigathi all the time he was saying how he had, uh, uh, put... what did he say, that he had put, uh, some traps everywhere at the State House.

**H:** Yeah. Traps. Mitego.

**G3:** Mitego.

**H:** Yes.

**G3:** Yeah, so nobody will... Raila will never get access to State House. I say this man is dreaming cuz he doesn't have history, a political history of this kind, political history of Raila. You need to read more about Raila, you need to know who Raila is and you need to know, like, like right now people need to know who Ruto is, how shrewd he is politically, how fearless he is, how can he be able to face any situation head on. You need to know that before you raise up your head like... what I've been saying, that a senator is trying to plan to come up as a candidate in the forthcoming election.

**H:** You're the same man who said Ruto would never be president, you said that.

**G3:** I told you...

**H:** On this Bench.

**G3:** Yeah, but after that I told you... what... what did I tell you? I told you the man was shrewd and he moved faster than any other person in—on political scene during that year of 2022. I told you here.

**H:** Mmmh.

**G3:** And I admitted, I was the first person to admit that Ruto won the elections.

**H:** Yeah.

**G3:** Yeah and he's a president and for us to move as a nation, Kenya is bigger than any of us. Let's give him maximum support for the unity and peace of our people.

**H:** But some people call you kigeugeu because before that you were such a big Uhuru supporter and Raila supporter.

**G3:** Let me tell you.

**H:** And then you switched.

**G3:** Let me tell you.

**H:** Hiyo ni kigeugeu.

**G3:** It is not. I've told you here time and again that there is no weak government and I had told you about 20 minutes ago, I think you have forgotten.

**H:** (h)

**G3:** Any government is strong and any government in place—for you people to carry out your businesses—you must support that government. Two, I come from an organisation that works under tripartism arrangement, that is, government, employers and workers.

**H:** Mmh.

**G3:** And you cannot stand on your own. I come from a three-legged organised, uh, labour in this country, so you cannot afford to be on your own. And any delegation out of this country is led by government, the minister of labour leads us.

**H:** Mmh.

**G3:** How would you be able to work with that same government if you say, “oh, because we want...” ((pointing at the host)) Let me tell, I was the first person and you can ask Kalonzo Musyoka, after we had lost election in, as, as, as, uhm, as Azimio...

**H:** Yes.

**G3:** It's me who told, when we were in Raila's house trying to carry out post-mortem on what might have happened, it is me who told Kalonzo, now if you are saying you are a leader, Raila has done a lot, he has contributed—his contribution to both opposition and to government is immense. Please try to come up as a person who can be noticeable politically, whom Kenyans can say, “here we have a political supremo in the name of Kalonzo Musyoka” and take over the position in the presence of Uhuru and Raila. It is me who told him because of the contribution he has done.

**H:** Yeah.

**G3:** And that is to say that you are saying that there is no opposition in this country.

**H:** Yeah.

**G3:** Opposition is still there.

**H:** Where? Where?

**G3:** I've heard what-

**H:** Is it Kalonzo and Eugene?

**G3:** Yeah, of course, they might not be the same like Raila. Raila is an organiser, he's a mobiliser, he has support. I've told you, shrewd supporters who cannot change. He understands the political terrain of our country very well. He's a planner. When you are sitting with him, he's planning as per how and there's not any situation, there's not any corner you will put him and he can't come out.

**H:** You once said only four more people can fill Uhuru Park today.

**G3:** Absolutely.

**H:** You said.

**G3:** Yeah.

**H:** Uhuru Kenyatta.

**G3:** Yeah. [Now Ruto]

**H:** [William Ruto]

**H:** Raila Odinga.

**G3:** Yeah.

**H:** And G3.

**G3:** Absolutely.

**H:** Four people.

**G3:** Absolutely.

\*\*\*

**G3:** It doesn't matter in whichever way you are leading. People of Kenya must change that mentality and respect their leaders. You will hear them talking about oh G3 is old so so is old so but they don't mirror out. Look in US right away from the Senators, Members of Parliament up to the President himself how old is he, the outgoing President how old is he? Old is gold.

**H:** Yeah.

**G3:** Yeah and gold and all is ( ).

**H:** (h)

**G3:** You make noise like those some of them who are making noise-

**H:** Yes.

**G3:** When I put down my foot here like this, I push you out of parliament.

**H:** Yeah.

**G3:** I can do it.

**H:** YOU?

**G3:** I::: CAN.

**H:** NO.

**G3:** I SWEAR I CAN SINGLE-HANDEDLY. For the 57 years I've been working in this country and in public life representing workers, protecting workers' interest, protecting my general secretaries who are hardworking in their various areas, protecting our employers as well protecting our government as well, as a nationalist, what are you telling me? WHAT AREYOU TELLING ME JEFF?

**H:** Tell me.

**G3:** What what what are you saying? Because let me tell you one thing, you can't be impediment to development, you can't always be against those people who lead, you you see yeah, people are there who died who fought to bring about this freedom these young men are

enjoying, other people are enjoying, freedom of speech that was not there when we were growing correct freedom of political choices, we had no political parties until we had removed section 2A.

**H:** That's right.

**G3:** To make sure that Kenyans can now enjoy multiparty democracy and but please don't abuse it, let us move in one direction as Kenyans and this country will grow, let also churches and other social political organisations including civil societies, trade unions are like employers' organisations, come together together and say Kenya is bigger than anybody of us.

**H:** Mmmh.

**G3:** Let's move together, we are given good climatical condition, we can grow anything, we have lakes and rivers we have an ocean, we have we we we have international waters, we don't have cruise ship on those waters, we don't have cruise ship in Kisumu, we don't have a five star hotel in this country, how can this country grow, we have not opened up our skies for the international tourist to come in here what what are we doing, WHAT ARE WE DOING AS A NATION?

**H:** Are we-

**G3:** Sometimes it gives me sleepless nights when I think of retrogressive politics we are playing in this country.

**H:** Are we jokers?

**G3:** Big jokers. Anybody who is elected tomorrow. If you are elected tomorrow, people campaign for you today, they elect you tomorrow and they become your enemy the following day.

**H:** Mmmh.

**G3:** What type of people are these ones?

**H:** (h) So what happ-

**G3:** They celebrate you like what I'm seeing in the press now, people who are bashing out President William Ruto are the people who were celebrating of his election, people who are supporting him.

**H:** Yeah.

**G3:** Were they genuine? Are they? Ask them, are they genuine? If you are a genuine person and you are principled, I supported you become my member of parliament I must support you to the end, I have my member of parliament who is now a sitting member of parliament. I voted

for him, if you go my prime duty to go and advise him but not to fight him. I have my MCA from my own party, KANU=

**H:** [Yeah]

**G3:** =If he goes astray, it's my prime duty to call him and advise him.

**H:** But you would never-

**G3:** I have the Head of State whom I respect.

**H:** Yeah, but you would never run for office, that's your problem, you wouldn't run for higher office.

**G3:** Why should I, the influence I have outside parliament, outside mainstream political lines is more than any other known Kenyan in any position, the influence I have in this republic of Kenya and across the world including Africa. Last week I was chairing chairing continental trade union uh meeting in Accra Ghana where Raila addressed and told us of his bid to become the chairman of the commission the African Union.

**H:** Are you saying that you're a mini president?

**G3:** Not a mini president, influence does not say you are a mini, it is not only president who has influence, I can use my influence positively to support my president to achieve what is good for Kenyans.

**H:** Alright. I wanna take a break.

**G3:** SHE::NZI SANA

**H:** SHE. I think I better use this today ((firing the fire extinguisher)). ((sound track playing + laughter)). When I come back, you're talking about running for president, Okiya Omtata has announced that he wants to run.

**G3:** So many would be announcing ((both laughing)) it's not only Okiya Omtata ((both laughing)) so many will be announcing but I will tell you what will have to happen 2027.

**H:** And also, people are asking when are you going to retire.

**G3:** That's why I'm telling you that these people are fools because you see my position is an elective position that is what they must understand keep getting and two I'm not the only person who has been in this public position without without without ( ) of somebody you know saying you must go to time so many Kenyans.

**H:** Are you saying there's no one else who could be this?

**G3:** There are but they have respect for me and I'm deLivering and you will never see them. You see those people who are asking why am I not retiring.

**H:** Yeah.

**G3:** They are not members of our trade union; they don't know what a trade union is and they cannot differentiate a trade union with a cooperative society or any SACCO. Stupid people.

**H:** G3, Secretary General. Ni WASHE:::NZI

**G3:** Kabisa.

**H:** WASHE:::NZI

**H:** On that note-

**G3:** On top of that I've told you.

**H:** Yes.

**G3:** I've told you that my influence here, my influence not only in this country but in Africa and world over IS IMMENSE, IS IMMENSE, you travel with me anywhere. Today if we land with you in Sao Pao in Brazil you will see somebody coming saying G3 how is Kenya? Oh where are you going but if you go somebody here going to Sao Paulo or to any international Airport in the world nobody will notice, even in this country there are people who are here very rich but nobody knows them (( both laughing)). So you see somebody who can help you say when I retiring.

**H:** Yeah.

**G3:** I am a pillar of peace in this country, I'm a leader of immense knowledge in this country and I supp- you see me supporting somebody, he's a person of substance in that particular position. I have told you and if you are, let me give you.

**H:** Hold on, let let me take a break,

**G3:** Please don't take break ((pointing at each, both laughing))

**H:** G3 says he's a pillar of peace.

**G3:** Yeah.

**H:** In this country.

**G3:** Kabisa, completely.

**H:** Huh.

**G3:** Yeah.

**H:** And a known person around the continent.

**G3:** Absolutely.

**H:** Immense.

**G3:** Immense. Eish, kizungu nayo? Keep tweeting. What are your thoughts? @KoinangeJeff @CitizenTVKenya, the #JKLive, *JK Live* talk show takes a break, we'll be back, plenty more and of course the magic wall, in a moment ((Sound track))

## **Transcript 4: Topic – Gen Z: Age, Manners and Models**

**Aired on: 22 January 2025**

**H:** ( ) G5, we've got G6 in the house. Folks good to see you, thanks so much for your time. G4, let me start with you. What is your, you are 23 years old.

**G4:** You just told the whole world.

**H:** I just told the whole world you are 23 years old and you are a Reverend.

**G4:** Yes..

**H:** Go on.

**G4:** Well, um yes, I'm G4 um I am an Anglican Minister in the Diocese of Thika uh under the right Reverend Professor Julius Wanyoike, um I am a theologian, uh I am also really interested in uh uh climate justice and the political part of things and policies implementation also.

**H:** How long have you been a Reverend?

**G4:** How long have I? A few months now, however now we have the ministering part without being ordained and so that one I have done for 5 years and so yes.

**H:** So, when you entered college or university right you said this is what I want to do.

**G5:** Yes, I went to St Paul's University and pursued my Bachelor's in Divinity and then now I'm finishing my Masters in Theology.

**H:** And then there's another step.

**G4:** And then maybe we will think about the doctorate, yes

**H:** Wow G4

**G4:** Yes please

**H:** HELLO::: G5

**G5:** Yes

**H:** What is your story?

**G5:** Uh well I am the G5, convenor Interparties Youth Forum. I read law at the University of Nairobi, after University of Nairobi, I have been intimately engaged in matters policy formulation, policy critique. I have worked with political- in the political processes, currently I serve as a secretary policy and legislative affairs in the grand old party KANU.

**H:** Is that right?

**G5:** That is right and when I am not doing matters law matters policy, I write The Mandate every Monday on The Standard where we tell the whole world the feelings of the young people of this country. When I am not doing any of that I run Masterwave Motors, I'm a mechanic-

**H:** You are a mechanic?

**G5:** If I'm not in a suit, I run Masterwave Motors along Ndemi road.

**H:** With overalls?

**G5:** With overalls.

**H:** Wonderful.

**G5:** Yes

**H:** Are you any good?

**G5:** Good enough if if the-if the the 4x4 I saw as I was coming in has issues=

**H:** [Yes]

**G5:** And the people from CMC cannot come through very quickly-

**H:** I bring it to you.

**G5:** Reach out (h)

**H:** You will sort me out?

**G5:** Sure thing, sure thing, we have got fairly very good mechanics

**H:** Well done, well done.

**G5:** Yes

**H:** And the next MP from Mathira uh Mathare, (h)G6, I know you're going to do this, I know you're ambitious and you want to change Lives, don't you?

**G6:** I do Jeff.

**H:** Yes.

**G6:** Yes.

**H:** And you have, last time we spoke I mean it was last year, right?

**G6:** Yes.

**H:** And you're still determined you going to stand for office?

**G6:** I am because we need alternative political leadership in this country.

**H:** Yeah, where did G6 come from? Give us your background.

**G6:** I was born and brought up in Mathare. I went to school in Mathere before I- I got uh lucky to go to boarding school which helped me and now I run a community center in Mathare alongside my comrade Gacheke Gachihi, The Mathare Social Justice Center, I studied uh International- International Relations and Diplomacy at the University of Nairobi and I'm also into entrepreneurship, I told you about sea moss the last time I was here .

**H:** Yes.

**G6:** So looking to scale that up by the end of this year.

**H:** You don't want to be a a diplomat? I mean international relations is a great field.

**G6:** I wanna be home and change my country (h).

**H:** You like home?

**G6:** I love home.

**H:** The grass is not green on the other side au siyo?

**G6:** Absolutely not, tuko na weather poa sana hapa

**H:** I hear you; I hear you. Okay Reverend so um since June 25th last year

**G4:** Yes.

**H:** That is the the key date.

**G5:** Yes.

**G6:** Yeah.

**H:** Uh the demonstrations in the city that literally changed our country.

**G5:** Mmh.

**H:** We are 6 months down the line, we are almost at January 25th, right? It's almost 6 months down the line.

\*\*\*

**H:** Our conversation with the Gen Zs, here is G4 from ACK the Diocese, soon to be Reverend Doctor. One of these days I will see you.

**G4:** Thank you, thank you

**H:** G5 (h).

**G5:** Yes

**H:** And the next MP from Mathare. I hope your people in Mathare are watching.

**G6:** Yes.

**H:** I hope they're watching.

**G6:** Yes, yes. People are watching.

**H:** Au sio?

**G6:** I- so I asked you a question before the break, right? and and G5 you are very quick to to want to answer so let me go to you first. There are leaders aligning themselves to Gen Zs right now and it's you know leaders that we've known for years like you guys were saying earlier on. What do you all think of the Kalonzos, the Jimmy Wanjigis, the Okiya Omtatas and others who are aligning themselves with Gen Zs, what do you say?

**G5:** We are pragmatic to the sense that we must build a broad coalition and that broad coalition-

**H:** G5,G5 give me a real answer.

**G5:** Listen.

**H:** Give me, give me a real answer

**G6:** (h)

**G5:** I'm giving you a real answer that is first and foremost.

**H:** That's a BS answer.

**G5:** (h), Jeff first and foremost, as young people we must retain the purity of the movement and in retaining the purity of the movement, we must lamp both the wolf and the sheep dog together and push them out and then when the movement has gained a life of its own when it has been- it has been able to forge the viable alternative that we're talking about, when it is able to capture the aspiration and the imagination of the country then whoever would be joining would be joining a pure movement not one that they would come and dilute.

**H:** Mmh.

**G5:** Yes.

**H:** G6.

**G6:** Naam.

**H:** Ati naam (h). Your thoughts on those leaders that I just mentioned and there are others who are trying to really position themselves with Gen Zs, what what are your thoughts?

**G6:** Gen Z is a movement for alternative political leadership in the country, that's the goal of Gen Z-really alternative political leadership that will implement the constitution of Kenya 2010, that will implement article 43 of the Kenyan Constitution which is on social justice, that will will embody Chapter Six of the Constitution on leadership and integrity.

**H:** Ethics and integrity.

**G6:** And ethics yeah and bill of rights we want to which is something the previous guys have not been able to.

**H:** So G6 what you're saying is forget all these guys, right? That's what you're saying?

**G5:** We now have fresh breath air-

**H:** No no no no no, I didn't ask you G5. You had your turn (h). G6, what do you say ,we- you don't want these guys?

**G6:** What I am saying is uh let your track record speak for you. If people had looked into Ruto's track record Ruto would not be president today. If people had looked into the track record of um who uh we want to see we want to dig into who you are really before we trust you with our vote. Like honestly, I was surprised that Kenyans trusted Ruto with leadership with the history of ICC.

**H:** But he talked the talk.

**G6:** It's not enough to say all the right things, you can say all the right things but you can do all the wrong things and we we saw-in fact I was calling my friends on the eve of elections cuz I was in Mathare I and I was like guy Ruto is winning everyone is just bottom up, everyone is just Ruto and it saddened me so much because I was like how could people forget about ICC? How could people forget about Kiambaa church? How could people forget that he was the leader of the NO camp during the referenda in in constitution making processes? So, when we look at the history of someone we are able to make an informed decision about who is going to be our next leader but the goal for the Gen Z movement is not Kalonzo is not who is alternative political leadership that will respect and uphold the constitution of Kenya 2010 and implemented it especially article 43 of the Kenyan Constitution and Chapter 6 on on uh Leadership and Integrity and the Bill of Rights.

**H:** I don't know if you listened to the president yesterday, he was in Kakamega, right?

**G5:** Yes

**H:** And he said hawa watu tutawachapa asubuhi na mapema.

**G6:** Please anaota bwana. Yeye ako in deep slammer bwana. Aai no no. Nani anamdanganya hivi? Wacheni kudanganya Ruto.Ruto is going home, he's lucky he survived last year and he knows this is the truth.

**H:** Reverend, your thoughts.

**G4:** Well.

**H:** But first of all, are you going to stand for office even as you go for your doctorate?

**G4:** Well, I think I will say we never know. A lot can happen in the two years however I am not currently planning to run for office I think there's so much more we can do even outside being an MP, a governor there are people who make decisions and actually most of them are not the the flower girls that are seen um as for his remarks it's you know I've said that we we are in a country that we look like we are in a campaign period.

**H:** Yeah.

\*\*\*

**H:** Well put, G4 doctor soon to be, you get the last word.

**G4:** Thank you uh first for having us uh, first is to say that we should continue to redefine our national values. Let us base them on integrity, on morality, on accountability. Let us also do public awareness and do civic engagement and civic education. Young people go get your IDs, your voter's cards, all that it is very important for us to be counted in the next election, number three is that we should be able to for the next few- let's continue to call out injustices boldly

visible and most importantly respectfully and now because I'm a Reverend, sir I want to to to read something for you from the Bible because you quote uh our president really quotes the Bible for us and I'll read from Acts Chapter 5=

**H:** [Mmh uh verse]

**G4:** =Verse 38. It says: "Therefore in the present case I advise you: Leave these men alone, let them go for if their purpose or activity is of human origin, it will fail but if it is from God, you will not be able to stop these men; you will only find yourself fighting against God." Let us stop abduction. If the Gen Z movement is from God, if it is not from God it will just die a natural death=

**G6:** [It is from God]

**G4:** =But if it is from God and that is our belief it will continue to thrive on not only will you fight children, you will still be fighting against God. Also let us not be separated on the lines of our tribes, let us come together in unity because of our ideas, of our purpose because we are patriotic to our nation and we want the best for our country. Let us serve God and serve humanity wherever we are and let us understand that we-God wants us to become who he wants us to be, in our places of influence because all of us have influence so let us influence each other in the right way for the betterment of our country, Kenya because this is all we have. It is Kenya that we have, we are here today and we are not moving out and we want a country that is working where systems are above personalities and because systems will outgrow us but system personalities will go but the system will continue to remain.

**H:** Absolutely.

**G4:** Yeah.

**H:** Let me ask you, real quick; uh will Gen Zs form political party down the line? Real quick, just quick answer.

**G5:** Well, that might be a political- might be a reality but we will consider that when we get there. Right now what matters that we get out the- we mop up these numbers Jeff because it is about 19 million people, young people.

**G6:** H.

**H:** 19?

**G4:** Yes.

**H:** G6?

**G6:** Definitely, we are going to have to get organized that's- that's an eventuality, we cannot uh=

**H:** [There has to be a ()]

**G6:** =We going to have leadership, we going to have to get organized.

**H:** Well, you have two wo years in change guys .

**G6:** Yeah.

**H:** Two years in change.

**G4:** We have to.

**H:** G5.

**G4:** Yes.

**H:** G5.

**G5:** Yes.

**H:** G6.

**G6:** Naam (h).

**H:** You guys, thanks so much for your time.

**G6:** Ahsante for having us.

**H:** We appreciate it.

**G5:** Thank you.

**H:** Let's keep talking, you know I I love what you guys are saying.

**G5:** Thank you.

**H:** And I hope a lot of Kenyans are loving what you're saying.

**G5:** You're a great man as well you know, wonderful ( )

**H:** I'm not Gen Z man mimi ni mzae (h)

**G5:** Gen Z ( ).

**H:** But you know what? I feel you guys

**G5:** Thank you.

**H:** I was there once, I remember=

**G6:** [Ulipigana na Moi?]

**H:** 23. Ati tulifa baas izo siku (h)

**G5:** But Jeff we are very proud of what you have done with JKL. I started watching you when you were on K24=

**H:** Wow!

**G5:** With with Miguna Miguna when he had just left the office of the Prime Minister and see the wonderful work you're doing.

**H:** Yes.

**G5:** I mean, big respect ( ).

**H:** You must have been like 3 years old then.

**G4:** I think what we saying.

**H:** (h) I was a young a young AND little boy.

**G4:** I think what we are saying H is we are grateful for each and every person who is playing their part.

**G6:** Exactly.

**G4:** Even if you're not a Gen Z.

**G6:** Exactly and there are many and there are many.

**H:** You know what? Someone says we have no choice. We have no choice, we have to help each other because like you all are saying now, there's no other Kenya to go to.

**G6:** NO::::

**H:** Are you listening? There's no other Kenya to go to=

**G6:** [Yes]

**H:** =And I keep saying: Let's keep talking because the moment we stop talking is the moment we start fighting.

**G5:** Yes

**H:** And we don't want to go down that slippery slope

**G5:** Yeah

**H:** So Gen Zs take a listen

**G5:** Thank you

**H:** The future is yours and it's now and it's so bright, it's blinding my eyes.

**G6:** Oh wow, that's beautiful.

**H:** How about that? ( ) you like that, thank you very much, thank you, thank you.

**G6:** I like it?

**G5:** I mean, it is it is the JKL type of brilliant.

**G6:** I like it.

**H:** And remember if it's Wednesday it's all about those three letters on the keyboard that follow each other J, K,L. if you don't believe me check your keyboard, check your keyboard Reverend check your keyboard

**G5, G6:** JKL

**H:** Thanks so much for being a part of the show, good night, good luck and God bless our incredible amazing Gen Zs here in Kenya.

**G6:** (displaying a sign of love) to the Gen Zs.

**H:** HELLO!

**G6:** Yeah.

[Sound track]

**NOTE:** Full transcripts are available on the following link:

[https://docs.google.com/document/d/11oXIPRh1W8H21D-KULWwyuICc8D -  
2nhheDdMW-NZ6w/edit?usp=sharing](https://docs.google.com/document/d/11oXIPRh1W8H21D-KULWwyuICc8D-2nhheDdMW-NZ6w/edit?usp=sharing)

## Appendix 2: Ethical Approval

**EGERTON**

TEL: (051) 2217808  
FAX: 051-2217942



**UNIVERSITY**

P. O. BOX 536  
EGERTON

**EGERTON UNIVERSITY INSTITUTIONAL SCIENTIFIC AND ETHICS REVIEW  
COMMITTEE**

**EU/RE/DIR/009**

**Approval No. EUISERC/APP/411/2025**

**7<sup>th</sup> April 2025**

Timothy Nyongesa Wamalwa  
P.O.Box 43-30200,  
Kitale  
Telephone:0701763102  
E-mail:wntimothy01@gmail.com

Dear Timothy,

**RE: ETHICAL APPROVAL: MULTIMODAL DISCOURSE ANALYSIS OF JEFF  
KOINANGE'S TALK SHOW ON CITIZEN TV IN KENYA**

This is to inform you that the *Egerton University Institutional Scientific and Ethics Review Committee* has reviewed and approved your above research proposal. Your application approval number is *EUISERC/APP/411/2025*. The approval period is *7<sup>th</sup> April 2025 – 8<sup>th</sup> April 2026*

This approval is subject to compliance with the following requirements;

- i. Only approved documents including (informed consents, study instruments, MTA) will be used.
- ii. All changes including (amendments, deviations, and violations) are submitted for review and approval by *Egerton University Institutional Scientific and Ethics Review Committee*.
- iii. Death and life-threatening problems and serious adverse events or unexpected adverse events whether related or unrelated to the study must be reported to *Egerton University Institutional Scientific and Ethics Review Committee* within 72 hours of notification
- iv. Any changes, anticipated or otherwise that may increase the risks or affect safety or welfare of study participants and others or affect the integrity of the research must be reported to *Egerton University Institutional Scientific and Ethics Review Committee* within 72 hours.
- v. Clearance for Material Transfer of biological specimens must be obtained from relevant institutions.

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*"Transforming Lives through Quality Education"*

- vi. Submission of a request for renewal of approval at least 60 days prior to the expiry of the approval period. Attach a comprehensive progress report to support the renewal.
- vii. Submission of an executive summary report within 90 days upon completion of the study to *Egerton University Institutional Scientific and Ethics Review Committee*.

Prior to commencing your study, you will be expected to obtain a research license from National Commission for Science, Technology and Innovation (NACOSTI) <https://oris.nacosti.go.ke> and also obtain other clearances needed.

Yours sincerely,



Prof. Kennedy N. Ondimu PhD  
**CHAIRMAN, EUISERC**  
KNO/BK/



### Appendix 3: Research License

  
REPUBLIC OF KENYA

  
NATIONAL COMMISSION FOR  
SCIENCE, TECHNOLOGY & INNOVATION

Ref No: **482452** Date of Issue: **08/June/2025**

**RESEARCH LICENSE**



**This is to Certify that Mr.. Timothy Nyongesa Wamalwa of Egerton University, has been licensed to conduct research as per the provision of the Science, Technology and Innovation Act, 2013 (Rev.2014) in Transzoia on the topic: MULTIMODAL DISCOURSE ANALYSIS OF JEFF KOINANGE'S TALK SHOW ON CITIZEN TV IN KENYA for the period ending : 08/June/2026.**

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SCIENCE, TECHNOLOGY &  
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## Appendix 4: Publication Abstract

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ENSO

EAST AFRICAN  
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Original Article

### Multimodal Interaction in Media Discourse: Spatial, Verbal and Visual Acts in *JK Live* Talk Show

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**Keywords:**

Multimodal  
Discourse Analysis,  
Modal Interaction,  
Semiotic Modes,  
Talk Show,  
JK Live.

Technology has significantly transformed how texts are imagined and produced, leading to the emergence of multimodal texts such as films, TV talk shows, TV advertisements, social media platforms and books, among others. The communicative purposes of these texts highly depend on the integration of social semiotic modes. TV talk shows, as one form of such texts, showcase a complex interplay of these resources. This paper presents an analysis of the actions and interactions of semiotic modes in the Jeff Koinange's talk show—JK Live, a prime-time televised program hosted by Jeff Koinange on Citizen TV, Kenya. Four episodes of the show were purposively selected and downloaded from Citizen TV's YouTube channel for content analysis. Observation and focus group discussions were used as data collection instruments. Guided by Kress and van Leeuwen's Multimodal Discourse Analysis, the study investigated how the host, guests and production team, as the participants in the show, strategically orchestrate space, speech and visual acts as multimodal resources to fulfil communicative functions within the show's discourse. The findings of this study demonstrate how communication in the JK Live show is not merely verbal but depends on the interaction of other semiotic modes utilised by participants to shape the different. The findings contribute to the understanding of TV talk shows as highly interactive multimodal texts.

#### APA CITATION

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