

**GENDERED POWER RELATIONS ON KENYAN TELEVISION:  
A CASE OF SELECTED ADVERTISEMENTS ON CITIZEN TV**

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for the Master of Arts Degree in English Language and Linguistics of Egerton  
University**

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## DECLARATION AND RECOMMENDATION

### Declaration

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



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## **DEDICATION**

This work is dedicated to my loving parents Blassius Mayoyo and Beatrice Mora; my doting angels Denzel Mayoyo and Michelle Bonareri and my siblings Everlyne, Nancy, Marion, Felistas, Emmanuel, Sheila, Perpetua and Marygorret.

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## **ABSTRACT**

This study sought to systematically examine how power relations were portrayed, distributed and exercised among men and women in adverts. The objectives of this study were to find out the gender ideologies exhibited on Kenyan TV adverts, describe the strategies used to display them and establish how these gender ideologies in the ads revealed gendered power relations. The study was guided by Fairclough's Critical Discourse Analysis theory which provided the framework within which an analysis was made to determine how power relations continued to circulate in adverts. The study adopted a descriptive research design approach to provide in depth information about the trends and effects of language used in adverts. Data for the research was drawn from a corpus of fourteen adverts sourced from one mainstream media station, Citizen TV. The adverts were purposively sampled, then using observation as the main tool of data collection were observed by the researcher, transcribed into data then coded. Findings were analyzed thematically using techniques of content analysis. The findings of this study indicated that power relations in Kenyan TV ads are presented in subtle and flagrant ways by predictably patterning men and women using linguistic and discursive strategies that consequently characterize men as wielding more power than women. The findings of the research can be useful to the Media Council of Kenya and Communications Authority to regulate ad creators on the type of content presented on Kenyan TV by ensuring fairness and accuracy in presentation of actors. Further, the findings of the research can be used for future researches as it forms a framework within which data from different platforms can be used to analyze other social issues. Lastly, the findings add to the existing stock of knowledge in the field of DA which can be used to inform language policies.

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## **LIST OF ABBREVIATIONS AND ACRONYMS**

DA-Discourse Analysis

TV- Television

GBV- Gender Based Violence

ADS- Advertisements

CDA-Critical Discourse Analysis

SDG-Sustainable Development Goals

## CHAPTER ONE

### 1.1 Background to the study

The study of gender and language has greatly developed since the 1970s. Significant to note is that researches into the many possible intersections of gender and language are sundry. Prominent scholars who have delved into the subject include Deborah Tannen, Janet Holmes, Deborah Cameron and Jane Sunderland among others. Previously, language researchers believed that power was dissociated from language. Modern day researchers however, consider power embedded in the language structures. For instance, the norms of appropriate ways of talking for different genders are an example of the concept of power in language. Gendered power relations are therefore revealed in a myriad of situations; not only in serious discourses like political and educational but they also occur subtly on popular culture discourses; ‘red top’ tabloid magazines like *The Nairobian*, TV soaps, commercials and thrillers which people ordinarily enjoy listening, reading and watching, oblivious of their pernicious effects on social order. Since the notion of gender is not innate but learnt through family, schools, peers and media; this study utilizes gender as the main social paradigm in understanding language use, social practices, social interactions, gender ideologies and power relations.

TV constitutes one of the platforms of mass communication and is an inescapable component of modern culture that we depend on for news, entertainment, education, culture, weather sports and music. Moreover, as a discourse platform, it plays a pivotal role in the socialization of the 20<sup>th</sup> and 21<sup>st</sup> centuries as its viewers develop mutual preference for novel values that they watch. TV allows observational learning which according to Bandura entails encoding lasting behavioural scripts and cognitions simply as a consequence of observing others (Bandura, 1977). Influenced also by the work of Postman (1985) who stresses that TV is a curriculum, a specially constructed information system that uses language to influence, teach, train and cultivate the mind and character of the youth, inherent is that people learn behavior by observing others’ behavior as seen in adverts which mirror social values and shape them.

Advertising messages occur in multifarious forms; billboards, posters, print media, TV and radio. TV genres have advantages over other means of advertising because they utilize both verbal and visual modes of signification that best articulate their intended messages. Curran (2002) defines advertising as “a paid, mediated form of non-personal (selected group of persons e.g., the youth and children) communication presented through the various media and designed to persuade / convince an audience to do something or to take some action about products, services or ideas. Therefore, adverts use linguistic elements and discursive strategies

to inform, persuade, influence and perhaps change opinions, emotions and attitudes (Cook, 2001). Besides, ads transmit cultural ideas about gender, influence how people think about their own genders and hence contribute to the ongoing social stratification of genders in society. Manca and Manca (1994) further argue that ‘advertising is a bellwether of our cultural trends, a mirror of social values and a powerful usually malevolent force that shapes those values’. Since advertising discourse mainly ventures into the domain of persuasion, the structure of language used acts as a tool through which gender perceptions are subliminally constructed. Patriarchal norms embedded malignantly in these linguistic resources and discursive strategies used in the advertising content are evident.

TV ads are all similar and share characteristics evident in all commercials. They use language to mimic the surrounding culture, art and practices. Most viewers pay less conscious attention to deeper meanings that stem out of ads. This is due to the fact that ads are endowed with colourful language and portrayals that create lasting images because of their unquestioned repetitive nature which rationalizes the values they propel and rubs them in till these values remain natural, normal and unquestioned (Kundu & Wambui, 1993). As such, ads influence the mind and attitudes of its viewers thus perpetuating and reinforcing popular social norms which consequently reify shared cultural gender ideologies. This affirms Cook’s (2001) assertion that advertising, as one of the TV genres, is a prominent discourse type in virtually all contemporary societies and it forms the most influential and ideological institution of socialization in modern era.

Further, the problem of gender inequality in Kenya still prevails in most facets of life despite the many efforts by the government to achieve gender parity. Chapter 4 article 27 of the promulgated, 2010 Kenyan constitution envisions a situation where women and men participate equally and competitively in national development while they share equally in enjoyment of national opportunities and resources. However, discrimination alongside other vices supported by retrogressive, suppressive cultures and traditions continue to hinder the achievement of the SDG on gender equality. Vices like gender-based violence (GBV), women discrimination and sexual harassment of women attributed to cultural beliefs continue to pose serious threats to the attainment of gender equality. Evident is that women are defined by patriarchal standards and in effect they are oppressed and kept in a subordinate position. The representations of gender relations actually reflect the social, cultural, political and economic values of the society (Dines & Humez, 1994; Gauntlett, 2002).

In terms of women representation in top echelon of society, Kenya’s performance in terms of women representation still remains dismal. Therefore, much as there are many efforts

to attain equality and freedom from discrimination, emancipation of women still looks far-fetched. Deduced from the various assertions is that society's patriarchal standards are the bare foot of this study's dilemma. Gendered power relations in Kenya's Citizen TV therefore, still remains a relevant area of study as it unravels, confirms and reconstructs issues of gender that have continued dogging women for generations.

## **1.2 Statement of the problem**

The overriding concern that this study addresses is that Kenyan television ads exhibit patterns of gender inequality by distinctly presenting actors in ways that conform with traditional identities. Advertising language uses creative symbols, conventions, verbal and semiotic modes of signification to create lasting images, construct and reinforce gender ideologies that dominant cultures support. TV ads therefore, provide a mode of popular culture discourse communication upon which ideologies circulate and can be investigated. While it is acknowledged that within gender and language research there has been a vast number of documented studies by various scholars from across the globe, it is also worth to note that however, this wealth of studies has not focused on how gender power relations are linguistically and discursively constructed in Kenya's Citizen TV ads. This study thus, sets out to investigate how linguistic and discursive practices in Kenya's Citizen TV adverts aid in sustaining ideologies that rank male actors in higher social status and positions of power hence privileging them over their female co-actors.

## **1.3 Objectives**

The overall objective of the study is to establish the gendered power relations on Kenyan, Citizen TV adverts. The specific objectives are:

- i) To find out gender ideologies exhibited in Kenyan, Citizen TV adverts.
- ii) To describe the linguistic and discursive strategies used to display the gender ideologies on Kenyan, Citizen TV adverts.
- iii) To establish how the ideologies in Kenyan, Citizen TV adverts reveal gendered power relations.

## **1.4 Research questions**

- i) Which gender ideologies do Kenya's, Citizen TV adverts display?
- ii) Which linguistic and discursive strategies are used to display the gender ideologies in Kenya's, Citizen TV adverts?

- iii) How do the ideologies in Kenya's, Citizen TV adverts reveal gendered power relations?

### **1.5 Justification of the study**

This study critically explored how linguistic structures, social processes and maneuvers result to gender ideologies that affect how meaning is made out of Kenyan TV ads thereby sustaining gendered power relations. Findings of this study would be a source of reference to the intelligentsia like linguists, media researchers and educationists in constructing a corpus of knowledge concerning masculinity and femininity that would offer insights into issues of gender, power and language. Further, the research findings are to add to the stock of knowledge in the field of DA and hence form a framework upon which further future researches would be conducted to investigate and analyse other popular culture discourses. Lastly, the study would be of significance to the field of CDA by stirring its viewership to making a critical analysis of the often taken for granted messaging in ads consequently, sensitizing and cultivating an androgynous culture to help curb biased gender power relations in society.

### **1.6 Scope**

First, the study focused on TV viewership ads excluding other forms like radio and newspapers. Fourteen out of sixty-five prime time Kenyan TV commercial adverts were analyzed ignoring non-commercial ones. Outside prime time ads were closed out because it was practically not possible to capture all commercials aired over the rest of 20 hours during the day. Further, more ads were aired during prime time compared to other times during the day. As a result, adverts featured during the prime time only (7:00 pm to 10:00 pm) were coded and analyzed.

Further, ads running in one Kenyan TV channel- Citizen were extracted as it is the most accessible and commonly viewed network. Citizen TV was preferred to other TV stations because of its high viewership that attracted many advertisers to prefer to air their ads where they could be viewed by a larger audience especially during prime time when more ads were flashed (Kantar-GeoPoll Media Measurement, 2020). Further, during piloting, it was discovered that ads aired in other stations were essentially the same as those aired in Citizen TV. Consequently, to attain saturation, repetitive representations from other TV stations were avoided as they did not yield to additional information (Clarke & Braun, 2013) and thus ads from Citizen TV were considered adequate and a representative sample. Lastly, only fourteen ads were used for the research because according to Gay and Airasian (2000), in qualitative research a small number is representative and appropriate to provide sufficient data required

by the researcher to answer their objectives. The study was limited to investigating only the question of gendered power relations as linguistically and discursively revealed in Kenyan TV adverts.

### **1.7 Limitations of the study**

Ads contain a near infinite amount of content; thus, settling on the sample size posed a challenge. However, the researcher classified the ads into commercial and non-commercial ads and guided by Clarke and Braun's (2013) scholarly information that a sample should be sufficient enough to address research objectives at hand alongside fulfilling the researcher's phenomenon of interest, ads which did not meet that threshold were eliminated and a corpus of fourteen purposively sampled ads was drawn as a representative of others.

### **1.8 Definition of terms**

**Archetype:** Is a universally understood pattern of behavior traditionally associated with each gender like presentations of men as heads of homes and women as caretakers in ads, a prototype upon which others are copied.

**Discursive strategies:** Are acts, activities or stances based on certain prejudiced ideologies that index gender indirectly in a manner that portrays men as powerful and women as less powerful.

**Dominance:** Is the tendency of men being seen as the superior group in ads whose difference in style of language use, acts and activities partaken result from supremacy and the effect of patriarchy.

**Gender ideologies:** Patterns of inequality of presenting men and women in adverts in terms of themes, products, settings and characterizations that associate them with their socially assigned roles and status thus maintaining inequitable social power relations.

**Gendered power relations:** Division of power between males and females in ads, whereby males hold the position of power and the females hold the subservient position both by virtue of their gender.

**Gender stratification:** Refers to the ranking of male and female actors in adverts in such a way that they are indexed gender wise in terms of the language, activities or stances they subscribe to.

**Hegemony:** Is the presentation of men in adverts as holding positions of power and women holding subservient positions in a manner that is natural, unchallengeable thus supporting the conservative patriarchal ideology.

**Ideology:** Is the ad creators' tendency of associating men and women with themes, products, settings and characterizations that conform to their traditionally assigned roles and status.

**Lexical style:** Refers to the choice of the presence or absence of some large range of structural and lexical features in advertising texts that neatly differentiate the male and female actors as the powerful and the less powerful.

**Power relations:** Is the ability of one gender to control dimensions of discourse in ads in terms of participant, topic, style and interaction.

**Reify:** Reification refers to lulling of consumers of ads into an uncritical, undemanding passivity making them less likely to challenge positions given to men and women in ads, bringing it into being normal.

**Stereotype:** Is the direct or indirect association of male and females with activities, acts and stances that conform to the cultural norms of any traditional society.

**Gender norms:** Acceptable and appropriate social interactions defined for men and women in ads embedded in linguistic resources, activities or acts of various actors.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.1 Television as a medium of socialization**

This chapter focuses on building a case for the research on gendered power relations as manifested in Kenyan TV adverts. It reviews literature related to the analysis of portrayal of men and women in television advertising by looking at previous studies and other literature that addresses the current area of study. It gives an overview of empirical studies that have been carried in other parts of the world and locally to provide a picture of the trends across the world and the gaps that exist in relation to the current study. The literature review is divided into four main sections; a review on television as a socialization medium, discourse and ideologies, an analysis of the linguistic and discursive strategies used in TV ads and finally Fairclough's CDA as the theoretical framework for this study.

Following the liberalization of airwaves, liberalization of ownership and advancement in technology, Kenya has seen a surge in number of television stations. Currently Kenya has over 80 licensed television broadcasters of which seven (KBC, KTN, NTV, Citizen, K24, Kiss TV and Inooro) are operationally prominent. The established most watched TV stations are KBC, Citizen, NTV, KTN, K24 and Kiss TV. There are also a dozen vernacular TV stations with significant audiences. This means increased interaction between masses and the media consequently more flow of information to larger audiences.

Television content includes both sound and visuals; this audio-visual characteristic makes television images more memorable than other types of mass media as it is a magic medium that creates vivid impressions that remain imprinted in our minds. Thus, television features among the most influential and trusted source of information because of its 'see and show' evidence that makes it captivating and relevant.

Kenya's TV content is often an entertainment bonanza with all genres covered from comedy, advertisements to horror. Thus, since the introduction of digital broadcasting, all corners of the country can access this bonanza. As such TV according to Postman (1985) is a medium with the greatest socialization effect surpassing all other media by far in its influence as it has proliferated through our culture very aggressively changing the principal ways of entertainment and receiving information. Since TV ranks among the most influential and ideological institution of socialization, TV portrayals are easily rationalized.

According to the March, 2020 Kenya media assessment survey on access to media, TV viewership among those aged between 25-33 and 35+ is rated the third highest at 81% after radio and internet which stand at 87% and 83% respectively (Kantar-GeoPoll media

measurement, 2020). TV as a mass media was therefore, preferred to other modes for this study because it reaches a wider audience as most people have access to television regardless of their income or better still can watch television that is streamed for free. Hence, cultural experiences and values transmitted through TV can easily find their way to society and influence how people behave, think or view gender power relations since some programs have positive messages while others have manipulative memorandum.

## **2.2 Discourse and ideology**

Gender ideologies emerged as a factor in men's domination of women in the political theory of women's movement in the late sixties and seventies and the concept was later adopted by feminist anthropologists in cross cultural research. These scholars documented women's resistance to power structures that construed them negatively and excluded them from public sphere in specific ideologically laden genres of discourse, leading to a more general documentation of diversity in gender ideologies and how these are ordered into relations of domination and subordination. In contemporary society, the mass media TV particularly plays a crucial role in keeping viewers abreast with the social activities of the world. However, in the process of circulating information, TV shapes the public perception by keeping intact its vested interests; using language to communicate appropriate roles, rights and responsibilities of women and men in society. Ideologies direct the use of language since it is the dominant ideology that determines what issues or ideas are given prominence; which ones are downplayed as well as the meaning associated with the linguistic choices employed to express the ideas (Dijk, 2008).

In a CDA outlook, language is manipulated to express the interests of the dominant group by representing its ideas as natural and emanating from common sense (Fairclough, 2010). Television therefore, is an efficient conveyor of ideologies because it manipulates language to reach its vast audience. As such, it ends up propagating distinct ideologies in the name of providing unprejudiced information to the public. Different cultural, social, economic and political values and structures influence the mass media and in turn are influenced by it. Fairclough (1995) asserts that the media industry is under the control of certain institutions that hold political, cultural and economic power. Tolson (1996) further affirms that sometimes the informational content on the media output is ideologically shaped. The purpose behind this ideologically driven information is to reproduce and strengthen social relations of oppression and exploitation. Moreover, dominant ideologies are told to us repeatedly by important social institutions like the church, school, government and media that we often never question them

because they are naturalized and have become common sense to do. Thus Fairclough (1995) reiterates that since media is capable of being manipulated by various institutions in society, it can never be said to represent a “reality” but merely the “representation of reality”.

According to sociologists, an important aspect of CDA is an ideology—a worldview, system of values, attitudes and beliefs which an individual group or society holds to be true, important; shared by a culture or society about how a society should function— which is a significant facet of establishing and maintaining unequal power relations (Fairclough, 1995). Fairclough (2006) further recapitulates that media discourse should be regarded as having complex and contradictory ideological constructions that are not always fixed but vary in their constructions. Other scholars view ideologies as representations of aspects of the world which can be shown to contribute to establishing, maintaining and changing social relations of power domination and exploitation (Thompson, 1984).

Ideologies come from common people’s lived experiences like culture’s way of seeing, doing and believing (Gramsci, 1971). Institutions like church, family, education and media uphold these beliefs; these institutions and the beliefs that dominant cultures support are so powerful that they get hold of people when they are so young consequently, alternative ways of envisioning reality are hard to imagine. Further, because of the legitimacy and responsibility bestowed on these institutions of communication in society, we do not question the beliefs they propagate to society but accept them as ‘natural’. An ideology thus locks up society because of the way ideas are transmitted by language.

In comparison with previous studies, a deeper review on the considerable related body of literature on the archetypal stereotypical (gender display) invested meanings pertaining advertising discourse was done to have a clear inquiry on the matters of ideology and power. Consequently, this study drew upon a wealth of researches conducted in Kenya and across the globe. The first review conducted on a substantial earlier study by Bretl and Cantor (1988), “The Portrayal of Men and Women in U.S. Television Commercials: A Recent Content Analysis and Trends over 15 years” offers insight to the study of ideologies. Their findings indicated that although there was equal representations of men and women in the commercials, women were still depicted in gender stereotypical roles and setting a reflection of the prevailing gender situations in most researches. From these observations it is evident that the researchers dwelt on the gender displays but did not delve further to find out the effect of such portrayals and this is the additional perspective that the current study concerns itself with.

Further, a research by Neto and Pinto (1988), “Gender Stereotypes in Portuguese Television Advertisements” found out that men and women were portrayed in conformity with

traditional gender stereotypes similar to those found in studies carried in other countries. Women were represented in domestic settings as dependent on others, youthful and attractive. These findings are informative to the current study as they prompt further interrogation of the link between linguistic and discursive factors in bringing forth these portrayals.

In yet another research akin to the current study is one conducted by Mazella *et al.* (1992), “Sex Role Stereotyping in Australian Television Advertisements”, whose findings show that men and women were portrayed differently. Men were overrepresented in the ads as authorities that provided objective knowledgeable reasons for purchasing products; they were depicted in traditionally masculine settings; took independent roles; were concerned with practical consequences of buying products and they emphasized social career advancement as reward for purchasing products. Women on the other hand featured as consumers of inexpensive, food and body products and took domestic roles. Whereas the study offers some understanding of determining ideologies, it does not address itself in regard to how gendered power relations permeate in ads through such portrayals, a contribution that the current study seeks to make.

More studies by scholars like Mwangi (1996) titled, “Gender roles portrayed in Kenyan television commercials”, illuminate the current study by providing scholarly information to make reference to. She used content analysis to analyze 105 television advertisements aired on Kenya's television networks (KBC and KTN) and coding the commercials according to the sex of the central character, the nature of products/services presented, setting, and occupation of the central character, Mwangi sought to investigate the roles assigned to men and women in ads. Her findings revealed that there were no significant differences in the proportion of women and men serving as central characters in commercials however, both men and women were depicted in traditional roles. Significant gender differences were apparent in relation to the products and services presented, preferred spokesperson, commercial settings, and occupational cues. Mwangi's study is related to this study in that her coding of commercials in terms of setting, occupation and nature of products presented informed the current study in determining the patterns of inequality that result to gender ideologies. On the other hand, the studies differ in that they were conducted at different times and this is significant in research to compare if trends have changed over time; the objectives of each of the studies also differ. It is important to note that even though Mwangi's study interrogated the role portrayals in TV ads, the study did not commit to address how language is used to create ideologies that reproduce power relations in society; a reason that necessitates this study.

Further, Ganahl *et al.* (1998) in their study “A Content Analysis of Prime-Time Commercials: A Conceptual Framework of Gender Representation” sought to find out how men and women were presented in adverts. Their results revealed that men made up more of the population portrayed in ads. In addition, sex stereotypes were still present in TV commercials and their existence led to perpetuation of such stereotyping in society. These scholars concluded that TV ads perpetuate traditional gender ideologies by reinforcing power and control issues between men and women. To validate their claim, they recorded a sample of 1,337 Prime Time Commercials from three major TV networks ABC, CBS and NBC. Ganahl *et al.*'s study relates with this study in that in both we used TV ads as data for analysis. Also, both studies used content analysis to analyze the ads. On the other hand, the studies differed in that they were done in two different geographical locations; U.S.A and Kenya and two different time spans; 2020 and 1998. The difference in time aids the researcher to investigate how the media currently casts their female and male characters that is if it is still as was done in past years. The objectives of each of the studies differ; whereas Ganahl *et al.*'s study was investigating roles played by men and women in ads, the current study investigated discursive and linguistic strategies used in advertising discourse, how they result to ideologies and whether or not they revealed gendered power relations. The gender representation in Ganahl *et al.*'s study is one of the significant parameters used in the current study to analyze the ideological perspectives presented in Kenyan TV ads and to question whose world view is represented and which group is underrepresented.

A research by Fox (1999) “Sex Stereotypes in advertisements” investigated how ads portray men and women. His findings were that adverts provided gender stereotypes and one of the ways they did so was by representing women in depreciatory roles. He stated in his article that advertising is swept up in major controversy over the way it reflects and allegedly distorts the vocational roles of women. Further, Fox notes that such images may be accepted as true to life by many men, women and children. Thus, TV adverts neglect their sole responsibility of portraying the true picture of society and instead are unfair, inaccurate and untruthful in the representation of men and women. Fox's literature was significant to this study as it aided to identify and describe the gender ideologies used to represent women and men hence formed a framework for the analysis of whether or not gendered power relations were evident in Kenyan TV ads. In so far as Fox investigated the role portrayals in adverts, he did not address himself to the linguistic features and discourse strategies that construct ideologies that paint characters as more or less powerful as witnessed in Kenyan TV adverts, a gap that the current study focuses on.

In yet another study on sex role stereotyping, Furnham and Twigg (1999) did a review and comparison of fourteen studies done on five continents over twenty-five years. In their article “Sex role stereotyping in TV commercials: A review and comparison of fourteen studies done on five continents over 25 years”, their findings revealed that despite the difference in time periods, type of data and content categories; there were clear patterns which attested to the universality of sex-role stereotyping in television commercials. Findings of this study are significant to the current study because they helped to analyze how hegemonic masculinities are legitimized by unequal patterning revealed in Kenyan TV ads thereby adding to the stock of knowledge in the discourse field.

Further, Mandillah’s (2006) study “Gender Perspectives in Advertising: The Case of Adverts in Print and Electronic Media in Kenya” interrogates the gender perspectives in the language of ads in print and electronic media. Her findings revealed an obvious gender perspective difference whereby men predominated attributes like leadership, power to act skillful while women were given contrary attributes. Mandillah only explores the sociolinguistic orientation of both genders in print and electronic media and does not interrogate the gender ideologies; a gap that this present study seeks to fill. Mandillah’s study informs the present one in interrogating how patterns of inequality are employed to construct gender ideologies that entrench and perpetuate popular myths of male dominance and female subordination in Kenyan TV adverts.

Another useful review is found in the work of Ahlstrand’s (2007) study on “Gender Stereotyping in Television Advertisements” which examined sex-role portrayals in Austrian television adverts. The findings indicated that gender stereotypes existed whereby women were underrepresented as central characters and narrating voice overs whereas men played dominant roles and promoted traditionally associated masculine products. His coding scheme entailed the product category, voice over, setting, sex, age and role and it provided a basis for the current study’s coding scheme which was a modified version, excluding and adding some variables. While Ahlstrand’s study significantly informed the current study in establishing a coding scheme and identifying the unequal patterns, it did not single out the linguistic and discursive strategies used to generate ideologies that lay foundation for gender power relations a gap that the current study seeks to fill.

Hentges *et al*’s (2007) study on ‘Gender Representation in Commercials as a Function of Target Audience Age’ also forms a basis of review in terms of works that correspond to the current study. The study examined gender stereotyping in commercials targeting pre-school aged, adolescents and adult viewers. Commercials were coded for gender representation

including the presence of males/females whether characters were product users or product authorities and emphasis on beauty. Overall results indicated that the nature of gender representation varied with the age of the target audience but females were more portrayed as product users, and featured least as voice overs while men featured most as voiceovers and product authorities. Their coding scheme centred on whether physical attractiveness was emphasized and how characters were portrayed whether as users or authorities and this is one of the categories borrowed to show how ideologies were built in the current study. Hentges *et al* concentrated on simply addressing gender representations but did not go further to establish issues like how language played a role in instituting, manipulating and naturalizing social hierarchies an issue that the current study concerns itself to address.

In other replicated studies carried in South Africa by Holtzhausen *et al.* (2011), ‘The Portrayal of women in South African Television Commercials’, findings of the study indicated that men featured most in the commercials with women featuring most as users of personal care, food and household products. They were seldom involved in consumer –decision making for high involvement products like electronics and motor vehicle. These finds provide a gap to the current study to find out how these portrayals are linguistically and discursively constructed to enhance ideologies that propel gendered power relations.

Women were not only stereotypically represented in advertising discourse but also in political discourse. In a study titled “Powerful Women in Powerless Language: Media Misrepresentation of African Women in Politics (the case of Liberia)” by Anderson *et al.* (2011), the study sought to establish how the media represented women leaders. Using her excellency Ellen Sirleaf Johnson and her then opponent George Weah, they found out just like in adverts, the media constructed women in politics stereotypically. Sirleaf a prototype of women was regarded as atypical- a trespasser in male domains and was painted in conformity to the traditional stereotypes as a mother, passive, emotional, gentle. Her professional accomplishment was backgrounded and irrelevant focus was on all feminine qualities surrounding women. Therefore, the concept of female leaders still remain an exotic theme and media continues to fail to portray women in terms of their actual potential and political experience. This study forms a basis to question how hegemonic ideologies of gender are reinforced thereby presenting asymmetrical power relations in Kenyan TV ads.

Komu in his (2013) study, “Portrayal of women in Kenyan Television Advertisements” found out that women were stereotypically portrayed in conformity with traditional gender stereotypes as users of household, personal products; belonged to home settings as mothers, wives; were depicted as passive and decorative sexual objects. The semblance of Komu’s study

in finding out the gender inequalities prevalent on Kenyan TV ads forms a basis for the current study to examine how these patterns of inequality are used to institute and naturalize social hierarchies that result to gendered power relations.

Another influential work reviewed to see how normative identities are created through various discourse platforms was Kappelé's (2015) study, 'A Study of Advertising: The Role of Gender Representations on Craft Beer Labels'. Findings from his study indicated that craft beer labels at the International Tap House represented femininity through a combination of harmful stereotypes and the representation correlated with the sexist encounters experienced by females while working in the beer industry. His work provides an impetus for considering a research in gender power relations in Kenyan Television in order to do an audit to previous researches if ideologies continue to be reproduced through text and if sexism still exists in the advertising industry.

Shaikh *et al*'s. (2015) study is very much related with the current study save for the Geographical location that draws them apart. Their study titled 'The Representation of Men and Women in Advertisements: A Critical Discourse Analysis' used CDA and semiotics to examine social values, choices and ideologies that are produced and reinforced in and through advertisements. Based on 12 ads aired on Pakistan TV channels and internet, the study focused on how male and females are represented differently through ads in order to serve gender inequality and power relations. Findings indicated that gender inequality is maintained and reinforced through linguistic features and semiotics of advertisements. Though closely similar in aims and approaches used to analyze the researchers' concerns, the studies differ in many aspects; the study settings, sample size, period when the studies were done and the sources of data differ. Therefore, because of these differences, findings may vary to make the studies different or if they are similar to confirm that across the globe portrayals in ads are the same. Further, since both studies are done in a sociocultural context, due to the difference in geographical locations and the view that culture is not universal, it is possible that our beliefs, values differ and therefore may affect the portrayals and interpretation of the ads which will completely be based on each study's culture.

Lastly, another significant work that provides a point of entry to question ideologies in Kenyan TV is one by Matthes *et al*, "Gender-Role Portrayals in Television Advertising Across the Globe". In their study Matthes *et al*. (2016) were careful to note that majority of voiceovers comprised of men, whereas men and women were portrayed in traditionally masculine and feminine roles and properties, for example even if men were characterized as fathers, they were seldom depicted in supportive or nurturing role with children whereas women took role of

mothers with greater emphasis on womanly quality of nurturance. Observed was that TV continue to project sexist stereotypes of women as natural housewives, mothers or flawless, frail beautiful young women and men as tough, confident, hardy and knowledgeable thereby confirming the traditional role signification that legitimizes patriarchal ideologies. Their study also informed the current study in designing a coding scheme as noted many studies focused on product category, setting, gender and age of primary character and voice over. Lacking in their work however, was how ideologies imbued in Kenyan TV adverts use discursive practices and linguistic devices to construct structural inequality between male and female actors a lacuna that the current study seeks to fill.

Noted from the above analyses is that one of the most common enterprises used for individuals' orientation to their milieu are stereotypes, which can be a result of our own observations or an influence from the significant others, such as family, friends and media. Thus, the manner in which people act and interact with others in society reflects how they have been socialized and how their responses have been shaped based on their interpretation of the world around them. From the above analyses, it is evident that there is a wealthy body of literature on how TV is a powerful medium permeated with ideas, representations and concepts that create false constructions (stereotypes) about men and women. However, little has been documented on how the conservative portrayals of men and women in Kenyan TV ads linguistically serve to encode popular underlying ideologies that are pivotal in constructing gender power relations.

### **2.3 Linguistic and discursive strategies**

Under this umbrella, the bodies of literature addressing the subject of language as a means of social control were reviewed. Language is majorly used as a tool for communication but it can further be used to sustain social order in society. This is because the choices people make when they speak or write are not randomly chosen but ideologically patterned; as such language can be used to index gender by ranking speakers in various positions and status. Language therefore, plays a pivotal role in constructing femininities and masculinities in various discourse contexts, similarly, various discursive practices privilege the status and positions of one group of people over others. Thus, a systematic review of the earlier studies indexing language and discursive strategies as powerful tools of indexing power and social inequalities in society were done.

Among the scholarly works reviewed was Leech's (1966) work which stands out as one of the earliest works in the advertising genre. In his study, "English Advertising: Linguistic Study

of Advertising in Great Britain”, he looked at the type of linguistic devices used by British writers and designers of display advertising. Leech was concerned with analyzing the specialized grammar of advertising; noting the disjunctive nature of advertising language, he detailed its most salient features among them the frequency of function words like articles, auxiliaries and pronouns; a preference for nouns, verbs and adjectives and heavy nominalizations over predicative constructions. Leech’s work continues to provide a useful link to continue studying the linguistic manifestations of this discourse type. For instance, some of the outstanding features he noted like nouns, verbs and adjectives help the current study to expose the often taken for granted meanings which are a component of the overall message communicated by adverts.

Still of significant value to the current study is Geis’ (1982) work “The Language of Television Advertising” which analyzes the linguistic devices favoured by producers of TV commercials. He reviewed how advertisers used some linguistic features like similes, noun compounds, comparatives, count nouns and comparatives and how consumers were expected to interpret them. What Geis offers is a pragmatic theory of communication that merely describes the language of advertising itself but he does not touch upon how these features are linguistically and discursively used to position actors in the ads differently and this is an area that the current study gives further attention to.

Further, Vestergaard and Schroder (1985) expand the linguistic formulations of the discourse of advertising through their work “The Language of Advertising” which provides a foundation through which analysis of advertising language can be done further. The aim of their study was to expose what they called individualized collective deceit of advertising; that is to reveal the insidious ideological processes which characterize the language of advertising. They explored on features like cohesion and coherence in text; given and new information; presuppositions; sign as a signifier and signify; icon versus symbol and how they were used by advertisers to process meaning. Noted was that these features were to be critically analyzed in order to define the existence of deeper meanings like culturally behaviours that may not have covertly communicated by the advertisers. Therefore, they concluded that texts had to be interpreted in relation to adjacent text or features like images in order to get overall meaning. This work forms a good basis for the current work to use CDA to unravel underlying ideologies embedded in linguistic features to perpetuate gendered power relations.

Tanaka (1994) in her work “Advertising Language: A Pragmatic Approach to Advertisements in Britain and Japan” argues that understanding advertising messages does not entail only a semiotic decoding but must take into account various contextual factors that

semiosis does not accommodate. In the first part of her work, she analyzes semiotic approaches to advertising but argues that semiotic accounts of analysis only are inadequate as for instance they cannot explain why some connotations in advertising signs are activated and others are not. Using Sperber and Wilson's Relevance theory to analyze her selection of data from British and Japan's press, she analyzes two linguistic features metaphors and puns and how they are used by advertisers. She notes that puns are used to create puzzles to challenge viewers intellectually therefore capture their attention; metaphors on the other hand are used to encourage covert communication. She further goes on to assess how lexical choices are used to portray women and her findings reveal that the selected choice of words denote the traditional Japanese virtues associated with women. Whereas Tanaka's work forms a basis for uncovering the elements of advertising language it also stimulates discussion in various fields that Tanaka has not touched on; for example, applying CDA to analyze language of adverts a challenge that the current study takes up.

Significant to this study also is Yieke's (2002) study, "Language and discrimination: A study of gender and discourse in workplaces in Kenya". The question of how language factor alongside discursive practices ensure that women are discriminated against and never rise beyond a certain level (the glass ceiling) was looked into. Her analysis of interruptions, questions and topic organization as interactional resources within the turn taking process are relevant in this study to confirm or dispute whether similar use of language in Kenyan TV ads positions men and women differently. In a similar study, "Language, gender and power: The use of questions as control strategy in workplaces in Kenya", Yieke assessed how language reflects and helps to create the social structures and systems that control us and her deductions were that women more than men are excluded from power. The current study explores deeper on how gendered power relations are discursively constructed using other established norms of verbal and non-verbal behaviour other than questions, interruptions and topic organizations.

Along similar lines, Owiti's (2005) study on "Response of secondary school girls to the language of TV ads" informed this study in that findings of her research revealed that TV ads use special verbal and non-verbal stylistic devices like repetition, advert claim, figurative language, facial expressions and gestures. According to her study, the verbal and non-verbal features of ads were used for various purposes like for emphasis, convincing, breeding familiarity and forcing viewers to attend to connotations; consequently, it influenced the response of teen girls to the adverts. This is a significant pointer that prevailing gender ideologies are reinforced by societal institutions through language; this conforms with Dijk (2006) and Fairclough's (2001) proposition that ideologies can be expressed using both verbal

and nonverbal communication. Owiti's study thus relates to this study in that it helps to examine how the linguistic expressions accompanied with nonverbal discursive practices unconsciously communicate hidden beliefs about men and women consequently discriminating one group in terms of their capacity and status. It is important to note that the studies differ in that whereas Owiti was interested in investigating the language of TV ads and how it influenced teen girls in Kenyan urban schools through their responses, the current study investigates how discourse structures in TV ads mirror gender perspectives consequently revealing how society positions its men and women in terms of the gender power relations matrix. The theories used differ; whereas she used Austin's speech Acts theory and Gumperz's theory of interactional Sociolinguistics, the current study used CDA as its theoretical framework. The language of ads in Owiti's study informed the current study in describing the discourse strategies used in Kenyan TV ads and whether or not they reveal any gendered power relations.

Another researcher who examines how linguistic features are used to portray women is Ndambuki (2010). His study titled, 'Discursive representation of women's interests and needs by politicians in Makueni District-Kenya' reveals that linguistic features such as pronouns and modality were used to construct identity whereas passive voice was used to construct their agency as uncertain, not in control, powerless and ignorant of own issues. Ndambuki's study is done on a socio-cultural context and this is what invariably imbues the current study to find out how ideologies that result from cultural beliefs and attitudes affect language use to perpetuate gender power relations. While Ndambuki made an insightful interpretation of how linguistic features like pronouns and passive voice position women, he did not address other linguistic and discursive strategies like turn taking, presuppositions and lexical choices employed in adverts to encode ideological meanings that result to gendered power relations, and this is the supplemental knowledge that this study seeks to add.

Further, Manka's (2011) study on "Interpretations of HIV and AIDS TV ads amongst selected urban teen girls" is also important to this study. Her study sought to interrogate the language of ads and how the youth interpreted them. Findings of her study indicated that ads employed both verbal and non-verbal features and viewers inferred multiple interpretations besides those intended by ad creators. The studies are similar in that both used TV ads as data for their study and they investigated the language of ads. However, the studies differ in that objectives of both studies differ. Whereas Manka sought to evaluate the role of TV ads in disseminating HIV and AIDS information to the youth, the current study sought to establish whether or not TV ads' language features reveal gendered power relations. The theories used in both studies also differed. Manka's study informed the current study in describing how

various features of language used in a particular context result to ideologies that prompt gendered power relations.

Khaemba's (2013) study on construction of hegemonic masculinities in selected Bukusu rituals is also significant to this study. The intentions of her study were to identify discursive strategies employed in construction of social gendered roles. Her findings were that Bukusu ritual discourse plays a role in construction of hegemonic masculinities. The patterns exhibited in the discourse perpetuate masculine ideologies which subordinate the status of women. Khaemba's study is relevant to the current study as it aided to establish how linguistic and discursive strategies employed in advertising discourse promote unequal social order that consequently propel gendered power relations in society. Whereas Khaemba used Bukusu rituals to expose hegemonic tendencies and its effects on gendered roles, the current study used adverts to investigate how linguistic and discursive strategies embedded in the structure of social institutions result to ideologies that end up in discriminatory power relations against the feminine gender.

Lastly, Matei's (2014) study on 'Discourse, Gender Identity and Gender Power relations in fiction: A Critical Discourse Analysis and Systemic Functional Grammar Reading of Wamitila's 'Unaitwa Nani?', informs this study in various ways. Using a CDA rubric to examine how discursive strategies were employed to legitimize and contest gender power relations, her study revealed that transitivity, mood, modality and lexical choices played a role in giving participants identities of actor and goal. Since context invariably affects how power is conceived and exercised, while Matei used excerpts from a Swahili text called 'Unaitwa Nani?', the current study used data from a different discourse context (adverts from Kenyan Citizen TV) to see whether or not gendered power relations are manifested in them. Matei's discursive strategies; transitivity patterns, mood and modality structures and lexical choices are among the strategies that were used in the current study to find out the ideologies brought forth to generate gender power relations. Lastly while she used CDA and Systemic Functional Linguistics as an adjunct theory for her analysis, the current study did a content analysis using guidelines of CDA to find out gendered power relations in Kenyan TV adverts. From the reviewed literature, it can be deduced that there has been a considerable investigation on linguistic features of advertising language whereas comparatively little attention has been paid to investigate how these features intersect with discursive practices to construct ideologies that reveal gendered power relations. It is in this regard that this current study seeks to fill this gap.

## 2.4 Theoretical framework

Fairclough's approach to Critical Discourse Analysis (CDA) offered this study the framework to investigate how gendered power relations are established and reinforced through language use in Kenyan TV adverts. Scholars working within this strand of CDA view language as a form of social practice. Questioning the often taken-for granted use of language in Kenyan TV ads, Fairclough's early work that offered an amalgamation of linguistic and social practice (non-linguistic) provided an opportunity to examine how linguistic and discursive strategies resulting to ideologies sustained gendered power relations. Language interfaces with society through being the primary domain of ideologies and through being both a site of, a stake in struggles for power. Therefore, we recognize that language is a part of society, that is linguistic phenomenon are a particular type of social phenomenon and social phenomena are partly linguistic.

CDA informed the social and linguistic analyses of advertising discourse at micro, meso and macro levels. Fairclough introduced the concepts of social practice, common sense, discourse, ideology and power now regarded as vital in CDA. He argues that language should be analyzed as a social practice through the lens of discourse in both speaking and writing. He conceptualized a threefold dimensional framework of CDA for studying discourse whereby he used the term discourse to refer to the whole process of social interaction while identifying a discursive event as simultaneously a piece of text, an instance of social practice (Fairclough, 1989). At the micro level he considers various aspects of linguistic analysis, the meso level better regarded as discursive practice focuses on issues of production while at macro level, the analyst takes into account how societal currents, attitudes reinforced through popular, everyday discourse transform to ideologies thereby affecting the text being studied.

These conceptualizations complemented Fairclough's further understanding of CDA as the analysis of the dialectical relationships between semiosis (including language) and other elements of social practices. His socio-cultural change and change in discourse approach to CDA oscillates between a focus on structure and a focus on action. According to him, CDA by all means should pursue emancipatory objectives and should be focused upon the problems confronting what can loosely be referred to as 'losers' within particular forms of social life. Therefore, CDA should work in opposition with those groups and institutions that abuse their power and be in solidarity with dominated groups by discovering, denouncing discursive dominance and by cooperating in the empowerment of the dominated.

Still drawing on a Faircloughian approach to CDA, theorization of discourse and ideology is a necessary area to consider as Fairclough (1999) recognizes repressive power,

ideology and domination. He notes that power can be exercised through coercion and through manufacture of consent whereby those in power can exercise it through coercing others to go along with them (Fairclough, 2001). As he further posits, Critical Discourse Analysis is a discourse analytic method whose main focus is on the way in which social power, dominance and inequality are enacted, reproduced and resisted in text and talk in the social and political contexts where they occur (Fairclough, 2006). Fairclough's interest in the role of language in producing, maintaining and perpetuating unequal power relations has no doubt influenced the choice of this theory for this study. Scholars working under this CDA rubric generally focus on investigating how societal issues of power, ideology and domination are established and reinforced in discourses through language use.

Analyzing language as a form of social, instrumental and symbolic power, the approach was instrumental in the study as it helped to unveil and expose the ideological social inequalities that legitimize existing social and power relations within society as evidenced and presented in Kenyan TV adverts. CDA also aims at uncovering the ideologies which are encoded in language and which make the unequal distribution of power seem natural and given (Harrison & Young, 2004). By uncovering these ideologies, CDA makes them unnatural so that people can see and probably challenge or even reject them (Lazar, 2005). The central concerns of CDA as used as a theory in this study are to establish the relationship between language, power and ideology.

TV being an important site for the operation of discourse as a form of social practice, CDA will be the most appropriate approach to understanding advertising messages because of its concern with hidden agenda of discourse- its ideological dimension. This is because CDA looks for ideological significance of choices that speakers and writers make. CDA's claim that the ways certain realities get talked/written about are not just random, but ideologically patterned helped to unravel how linguistic features and discursive strategies used in Kenyan TV ads do much work of naturalizing particular social arrangements which serve particular interests. Fairclough's model to CDA is therefore appropriate for this study because language being the major locus of power; the study critically encompasses both language and social processes within which individuals or groups create meanings in their interaction with texts thereby answering the objectives of this study.

The roles of CDA have been summarized into the tenets proposed by Fairclough and Wodak. (Fairclough & Wodak, 1997). Guided by the objectives of this study, the following three tenets backed this study. First, discourse constitutes society and culture; the language used in ads espoused social representations, relations and identities that were as a result of

acculturation. Since discourse constitutes society and culture; language use through advertising discourse was therefore a real reflection of what our societies are like. This tenet was used to interrogate how linguistic structures and discursive practices were culturally associated with each gender and how through discourse structures like thematic concerns, lexical choices and rhetorical figures they were persuasively used to manipulate mental models of social events to bring out power relations.

Secondly, the tenet which states that CDA does ideological work interrogated how language and discursive practices are linked to ideological and power structures in many spheres of life. This tenet was therefore used to examine how domination and unequal relations of power were falsely constructed in advertising discourse using ungrounded representations that reflect society's way of thinking.

Thirdly, CDA as a form of social action was utilized to establish how gendered power relations in ads were obscured using linguistic images and discursive practices. The study thus adopted a CDA approach because of its aim to make agents aware of hidden coercion thereby emancipating them from that indoctrination. Therefore, as a CDA analyst, it was the researcher's aim to explore, unveil, expose and ultimately resist reified, uneven, ideological and social inequalities evidenced and presented on Kenyan TV ads that mirror existing social and power relations within society. Given the view that TV plays a dynamic role in construction of ideological structures to perpetuate a given perspective, this explorative study sought to explicate how Kenyan TV ads are capable of creating ideologies using language that operates through selective use of linguistic structures and discursive practices to result into gendered power relations

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Research design**

This chapter examines the research design and methodology. The sampling procedures, data collection tools and instruments and data collection procedures and analysis were also critically explored.

Adverts are verbal behaviors which are best analyzed qualitatively. The study thus adopted a descriptive research design and case study approaches to establish the trends exhibited in Kenya's Citizen TV ads. This is because qualitative data collected through a descriptive approach according to Mugenda and Mugenda (2003) is more varied, flexible, thorough and elaborate in addition to enabling a concrete, contextual, in-depth information about a phenomenon to be documented in order to establish trends, patterns and relationships (Baxter & Jack, 2008; Dornyei, 2010).

#### **3.2 Target population**

The target population was 65 commercial ads, running on one mainstream Kenyan TV channel, Citizen TV. Out of the total average of 65 ads flashed during prime time, the researcher sampled fourteen ads based on those that could answer the objectives of the study. Fourteen was considered adequate because samples in qualitative research ought to be representative in order to support the depth of case-oriented analysis that is fundamental to the mode of study. On the other hand, one TV station was arrived at based on the principle of saturation as more TV stations revealed no new properties; ads were basically the same.

#### **3.3 Sampling procedures**

The technique used to select both the ads and TV station from the entire population for the study was purposive sampling by virtue of its capacity to provide richly textured information relevant to the phenomenon under investigation. The choice of sampling method was guided by the scope of study, nature of topic, quality of data and study design used in the current study. Thus, purposive sampling was preferred because it allowed selection of only information rich data relevant for the study.

##### **3.3.1 Sampling TV stations**

Citizen TV was selected as a representative of all other media houses to identify linguistic and discursive strategies used in ads to produce ideologies that perpetuate gendered

power relations. Guided by (Kantar-Geopoll Media Measurement, 2020) survey on TV policy, Citizen TV station was preferred because of its highest viewership. The highest viewership is important to this study because effects of repetitive representations are of major concern. TV is one popular form of socialization and a source which is widely consumed (Postman, 1985). Therefore, it is likely to influence a larger audience's perception. Consequent propagation of power relations in society is evident just as McLuhan (1964) affirms that mass media affects people's lives by shaping their opinions, attitudes and beliefs thereby legitimizing intergroup behaviours.

Lastly, the highest viewership is significant because many advertisers prefer where their ads are viewed by a larger audience, therefore especially during prime-time news (7 pm-10 pm). According to Kantar-Geopoll Media Measurement (2020), Citizen TV flashes more ads, (an average of 65) and more frequently compared to other media houses, so enough data revealing properties required for the study was gathered from this particular one media station.

### **3.3.2 Sampling adverts**

Ads were first watched on Citizen TV, and those with data required for the study were sampled guided by scholarly information about data collection. Fourteen ads running on Citizen TV were sampled using purposive sampling method. Purposive sampling was preferred because it allows researchers to use their judgment to select a sample, they believe based on prior information would yield results favorable to the objectives of their study (Fraenkel *et al.*, 2012).

Further, Clarke and Braun's (2013) proposition that the goal of a qualitative research is to attain saturation guided this study. According to these scholars, saturation is attained when adding more participants does not result in additional perspective. During observation of the ads from TV, it was recorded that during prime time (7 pm- 10 pm) about 65 ads were flashed; among these were averagely 7 non-commercial ads that were not relevant to the research. Noted also was that majority of the ads from major companies were repeated up to a tune of ten times within those hours. So, averagely, leaving the non-commercials out and the repeated ads, about 24-25 commercial ads were flashed within those prime hours. Adding the number of adverts flashed each day in the 14 days that observation was done, averagely resulted to 25 ads being flashed in a day during prime time.

Three criterions were used to arrive at the 14 sampled number from the total recorded 25 ads. First, the years when the ads were produced in order to assess whether the mindset of advert producers has moved over the years in terms of how they characterized men and women

on TV. During piloting, an online search revealed that adverts being flashed on TV currently, spanned between 2007 to 2019 in terms of the time they were created and each lasted between 34 seconds to 1 minute. The researcher used their judgment to select a span of ten years as they believed based on prior information this would yield results favorable to the objectives of their study. Ads produced between 2009 to 2018 were thus picked, majority fell within that time span but any that fell out of that time span was left out.

Another parameter used was products advertised so that the researcher could sample ads with products traditionally associated with men and those traditionally associated with women (domestic and non-domestic) to examine how men and women were characterized. Ads with products not traditionally associated with any gender like ENO, Skiza tune and Viu Sasa were insignificant to the research and therefore, they were left out. Thirdly, gender of the main actor used in the advert was another guideline used to contrast what difference it made when men talked and women did. Ads that did not feature an actor linked to either gender like Safaricom Storo kibao, Okoa Sasa were also left out.

Using the above criteria coupled with the scholarly information about data collection by Clarke and Braun (2013) and Fraenkel *et al.* (2012) that a sample size should be adequate enough to sufficiently describe the phenomenon of interest and address research questions at hand, from the total recorded 25 ads, the researcher scaled them down to 14 ads. Clarke and Braun (2013) further assert that a large size has repetitive data while Gay and Airasian (2000) add that a small number is representative and appropriate to provide sufficient data required by the researcher to answer their objectives. Thus, the fourteen ads that were sampled were later downloaded from You Tube and saved in the laptop to be observed over and over again for analysis. They were deemed an adequate representative for the scale of this study and sufficient enough to describe how ideologies presented using linguistic and discursive strategies propel gendered power relations in Kenyan TV adverts.

### **3.4 Methods of data collection**

The main methods of data collection were observation and content analysis. Selected ads were captured from TV and kept in a flash disk to be observed on the laptop over and over again. They were then transcribed, coded and analyzed by the researcher to show how power relations are patterned and portrayed among men and women.

### **3.4.1 Observation**

Data sourced from TV was extracted and kept in a flash disk to preserve it for observation and later content analysis. Observation was used as a method of collecting data by first watching the ads on TV in order to select those that could answer objectives of the study. Further, ads were watched over and over again on the laptop in order to observe and extract major themes, patterns, key words or linguistic features from the ads as this research aims to identify communication trends of ads in regard to portrayal of power relations. Observation was therefore preferred because according to Krippendorff (2004), it is an appropriate way to interpret and make inferences of textual materials in order to establish societal trends, perceptions and behaviour.

### **3.4.2 Content analysis**

Berelson (1952) defines content analysis as a research technique for the objective, systematic and qualitative description of the manifest content of communication. It is a research tool used to determine the presence of certain words or concepts within texts or sets of texts, analyse their meanings and relationships and then make inferences about the messages within the text. Data sourced from TV was thus analysed in terms of their content by focusing on the themes, characteristics of language concepts and other discursive strategies used then analysing if they revealed power relations or not.

A coding system was developed based on the work of Bailey (2007) who states that coding begins with labelling all items then later putting those with similar labels into the same pile for easier analysis. She further states that fewer codes and hierarchical framing make it easier to group different words and phrases under one code to avoid ambiguous results and overlapping themes. In coding she emphasizes, it is important to capture positive and negative codes which contrast for easier tracking of positive and negative elements. Based on that scholarly information and guided by coding schemes from a composite of earlier studies, a coding framework was arrived at since scientific requirement for deduction should be based on past researches, theories and bodies of evidence (Ahlstrand, 2007; Furnham & Twiggy, 1999; Ganahl *et al.*, 1998; Hentges *et al.*, 2007; Matthes *et al.*, 2016; and Mwangi, 1996). Previous studies on portrayal of women in television advertisements have seen collected data coded based on the following variables; the sex of central character, setting, occupation, role, credibility, help, rewards offered, advice, voice over, and product user. Guided by the objectives of this study, coding frame was data driven using what Deaux and Lewis (1984)

termed as component trait descriptions that comprised of socially expected traits, behaviours, roles and characteristics of male and female actors.

The researcher thus adopted the following four coding orientations that best helped to analyze the ideologizations that shaped discriminatory attributions for male and females thereby placing one at a privileged position than the other; themes, characterization, product type and target location and they were labelled as A, B, C, and D respectively. In terms of thematic concerns, coding categories of good times and fun, domesticity and assertiveness viz a viz material success were considered; product type variable considered household or non-household; target location focused on home or outdoor settings and characterization consolidated traits/qualities/attributes, roles and credibility as the parameters used for content analysis.

### **3.5 Validity and reliability of research instruments**

Validity is defined as the extent to which research instruments accurately measure what they assert to measure whereas reliability refers to the measurement that supplies consistent results with equal values (Blumberg *et al.*, 2005). In this study, validity and reliability threats were protected against by first choosing the appropriate methodology for this nature of study. Secondly, intensive, long-term involvement with the research data was adhered to. Apart from the two weeks observation schedule used to initially sample ads, observed and sampled ads on TV were further downloaded from you tube and saved in the laptop to be observed over and over again in order to make inferences of the trends and potential meanings. Thirdly, validity and reliability were improved by triangulation whereby multiple ads were observed to ensure that collected results did not apply for one sampled ad. Lastly, validity and reliability of content analysis was also guarded by the researcher being consistent and coherent in their codes through iterations of piloting and testing to ensure resource intensive results.

### **3.6 Data analysis and presentation**

The proponents of content analysis proposed that content analysis could be used in many fields of inquiry like media studies, cultural studies, gender and age issues, sociology and marketing among many other fields (Berelson, 1952). Content analysis was suitable for this study because the research aimed at identifying patterns in communication content of ads in regard to portrayal of power relations. The framework for content analysis followed one by one step which involved the following: coding text data into explicit categories, identification of ideological patterns and sequences and then by focusing on the characteristics of language

concepts and discursive strategies of advertising discourse analyzing it if it revealed power relations or not. A critical discourse analysis of the thematic concerns of domesticity, good times and fun assertiveness alongside assertiveness and material success aided in bringing out the ideological communicative patterns and trends thereby answering the question who took part in the ads, which products were promoted, where were the ads located, who said what and which qualities were associated with each gender.

Secondly, using Dijk's (2008) model, the analysis concentrated upon the linguistic markers and discursive strategies that vary as a function of social power like lexical styles, topic choices, presuppositions, syntactic structures, rhetorical figures, turn taking, non-verbal cues, celebrity endorsement, argumentation, predicational, passivization and attributional strategies to find out how they are used by advertising industry to reify society's actions and beliefs and thus promote gender power relations in Kenyan TV ads. Lastly adopting Fairclough's (1995) three-dimensional framework, a conceptual analysis of how language used in ads manipulates content of Kenyan TV ads thereby contributing to cultural discrimination, social norms and expectations that lock out women from positions of power was done. CDA was used to dig out the deeply hidden feats discuss the results and make inferences about effects of language used in ads, pertinent features of communication like intentions, biases, ideologies, prejudices and oversights of ad creators that portray differential power relations.

### **3.7 Ethical considerations**

Parton (1990) defines ethics in research as a set of guidelines which define the researcher's behaviour and conduct before, during and after conducting a study. Ethical issues are adhered to in any research activity for purposes of promoting important social values like confidentiality of information, integrity, mutual respect and fairness of authorship to individuals, groups or organizations and their property involved in research (NESH, 2019). In this study, the researcher was cognizant of ethical procedures regarding confidentiality of information and obtaining informed consent from all relevant authorities. First, permission was sought from the University to commence the collection of data; an authorization letter from the Director, Board of Postgraduate studies, Egerton University was granted. Secondly, considering that this is a qualitative research that involved use of adverts sourced from a particular TV station, the researcher sought consent from Citizen TV management to use their ads and ensured that the ads were utilized for purposes of research and not any other. Lastly, upon acquiring the above authorization, the researcher sought permission from National

Commission for Science and Technology and Innovation (NACOSTI); a research license lasting one year from the time of issuance was granted.

## CHAPTER FOUR

### RESULTS AND DISCUSSION

#### 4.1 Data analysis and presentation

Data analysis in this research was guided by the CDA theory presented at micro and macro levels based on Fairclough's (1995) three-tier dimensional framework to show a conception of discourse as text, discourse practice and socio-cultural practice. Using a content analysis approach, analysis of selected data included interpretation of how media ads were presented by investigating the communicative patterns, trends and correlations and whether they were inclined to gender perspectives or not.

#### 4.2 Gender ideologies exhibited on Kenya's Citizen TV adverts

In the context of this study, ideologies consisted of patterned clusters of normatively imbued ideas and concepts of inequality (cultural beliefs, principles or doctrines that justify particular social arrangements) that were linguistically and discursively constructed to maintain inequitable social power relations over non dominant groups. A textual analysis done to find out the ideologies promulgated through Kenyan, Citizen TV ads analyzed issues such as who took part in the ads, which products were promoted, where were the ads located, who said what, which attributes were associated with each gender and which recurring themes, words, patterns and sequences were recurring in the adverts. Therefore, noted was that gender ideologies permeated the orientations of ad creators through the characterization, product categories, locales from which ads took place, roles and attributes associated with each gender and the lexical items used to refer to each gender. All these features served as significant indicators of the traditional gender ideologies prevailing in Kenyan, Citizen TV ads. Ads followed a particular trend with an ideological reality about society's beliefs where women mainly featured in domestic products only as either mothers, family cooks, domestic workers, housewives, male accompaniments or home caretakers with distinctive attributes of love, frailty, nurturance, ignorance and cleanliness whereas men featured in both domestic and non-domestic products as lead family members, experts, financial providers, problem solvers with distinct qualities of assertiveness, authority, sturdiness and adeptness.

Characterization consolidated the traits, roles and products attributed to participants of either gender to find out the kind of ideologies manifested in Kenyan TV ads as seen below.

##### **Advert 1: Kimbo**

***Daughter:** Mum, why do you use Kimbo to cook everything?*

***Mum:** Because the real reason I use Kimbo is because **my mother** used it.*

*And as we know, mothers are always right.*

**Voice over:***(Male) At the heart of every family, there is a **mother** and the heart of every meal there is Kimbo.*

In the ad above, the female actor is associated with *Kimbo*, a brand of cooking oil used in the domestic duty of cooking. She is equally prescribed a domestic role of nurturing as she is assigned the identity of a mother. The words *...I use Kimbo because my mother used it...* create the social concept that it is the norm for mothers to cook, and the role is passed on to their daughters. The attributes associated with her are love as affirmed from the words *...at the heart of every family, there is a mother ....* The voice over on the other hand apparently delivered by a male voice... *at the heart of every family, there is a mother .....* emphasizes the conservative ideology that men authoritatively acknowledge the value of women supporting their families physically through their distinctive duty of cooking. All these portrayals of women in a domestic aspect justify the gender ideologies circulating in ads.

Along similar lines, *Jik 101* uses ad reflects the prejudiced attitude of ad creators concerning how members of the society should behave thereby representing the characters ideologically.

**Advert 2: Jik 101 uses**

**Lady:***(Lady dancing, holding Jik in her hand, chants) **Does your husband's shirt need some whitening? Just use a little jik and some water, With Jik's 101 uses, all your **cleaning troubles** are over, is there a **dirty floor stain** that is frightening? Or a **merry messy left by your daughter**, is your **stove no longer so shiny? Or your fryer dirty as ever, just jik it, there are 101 uses, just jik it, now you know better, just jik it, it **makes cleaning a joy**, just jik it, Heeeehee..... You better go get it, just jik it.*****

Jik is a detergent preferred for an array of home cleaning purposes as alluded in the ad; cleaning the husband's shirt, floor, stove and fryer. The actors' (females) preoccupation with cleaning a task regarded as a 'light' domestic duty hints that cleanliness is the prerogative of women that they enjoy and not men's as affirmed by the words *...makes cleaning a joy*. These are clearly finite roles and characterization carved from cultural customs that support the traditional gender ideology of women being homemakers and workers.

Another ad that represents gendered norms based on product category, roles and attributes is *Dettol 24 hours* which identifies domestic goods with female gender exclusively thereby propelling gender ideologies in Kenyan, Citizen TV ads.

### **Advert 3: Dettol 24 hours**

***Mother:** In John's life, action runs nonstop. Now I can't be with him all the time, 24 hours a day. That is why I have given him Dettol soap, **NON-STOP PROTECTION** which gives him 24 hours **PROTECTION from germs**. In the morning when he faces germs(pause), in the afternoon when he is up to mischief, (pause)picture of son swinging down a staircase) playing in the evening (picture of boy playing with other boys in the field) **NON-STOP PROTECTION** keeps going on*

***Dr. Juma (as voice over)** Indeed, Dettol soap **NON-STOP PROTECTION** formula has the power of Dettol which gives **NON-STOP PROTECTION***

***Mother:** All day! All night!*

In the ad above, similarly the dominant ideology that seems naturalized is replicated. The female actor is associated with soap, a domestic product and takes the role of a mother out of choice. She is preoccupied with cleanliness in a bid to protect the son from germs, thus gives him Dettol. Embedded in the ad is a gendered perspective that purports to mirror the socially expected role of the female gender as caretakers of the family. The words.....*that is why I have given him Dettol soap.... which gives him protection from germs.....*illustrate this expectation that justify the ads creators' systems of inequality that it is the sole responsibility of mothers and not fathers to protect the babies against germs. The words also characterize the female actor as loving and protective. On the other hand, the voiceover emphasizing the quality of Dettol is a male doctor (Dr. Juma) and this justifies the patriarchal ideology that considers the male gender supreme thereby stereotypically assigning him remunerative work that requires special skill thereby considered of better status and power. Overall, noted was an overwhelming predominance of male voice overs whereby out of the fourteen sampled ads, twelve had male voice overs (*Kimbo, Dettol 24 hours, KCB home loan, Safeguard, Guinness, Soko ugali, Radio ramogi, Legend brandy, Fresh fry, Faiba new episode, Safaricom chattitude bundle and Go TV*). Since gender operates as a constitutive element of social interaction and relationships, male voice overs meant to emphasize the merits of advertised products granted authority to men. Thus, systems of cultural representation that propagated gender ideological constructions in Kenyan TV adverts were sustained.

Further, whereas women are presented in finite roles and aspirations, men are presented in roles regarded with greater social stature, vigour and ambition as seen in the ad below.

#### **Advert 4: KCB home loan**

***Mother-in-law:** (Peeping through the window sees son in-law and daughter alighting, turns to husband and says:) They are here.*

***Father -in-law:** (Says nothing, keeps on reading newspaper and shakes his head. Enters the son-in-law. Father In-law wears a serious face) So, you want to marry my daughter?*

***Son- in-law:** (Softly) I do sir, very much.*

***Father -in-law:** And why should that make me happy?*

***Son-in-law:** Well, I love her sir.*

***Father -in-law:** Love won't keep her dry in the rainy season, **how would you provide for her, for family?***

***Son-in law:** (Smiling) Well, I've got **a good job.***

***Father-in-law:** (Condescendingly) Yeah, Joyce says.....advertiser.*

***Son-in -law:** (Nervously) **And I have a small car.***

***Father -in-law:** (Sneering) Yeah, I heard it arriving, it won't last long.*

***Son-in-law:** And I have also arranged for **a KCB home loan.***

***Father -in-law:** (Smiling) Ahaaaa! KCB!*

***Son-in-law:** (More confidently now) Yes! **I bought a plot and now KCB is also lending me the money to build a house on it, a home for us! =***

***Father -in-law:** = Good rates?! =*

***Son -in- law:** =Very good!*

***Father -in-law:** And now you got the plans? =*

***Son-in-law:** =I do!*

***Voice over:** (Male) Need financing to buy a plot, build or buy a ready built home? Get KCB home loan.*

***Mother -in-law:** This is a nice boy!*

***Father-in-law:** I was xxxxxxxx about that car though.*

Noted in the above ad is that the son in-law is depicted as more financially empowered and favoured than the wife as it would be painted in any predominantly patriarchal society. The father in-law asks his son in-law how he would provide for his daughter and family as a whole as shown in the words.... *how would you provide for her, for the family.* The gender ideology hinged on cultural expectation of men as family providers is brought out. The son in-law's mention of his possession of a small job and car as confirmed in the words..... *I've got a good job... and I have a small car....* clearly assigns fathers and not mothers the duty of providing

for their families. In addition, possession a car and a plot allude that it is the prerogative of men to own material possessions. He crowns it all by confidently saying that he has acquired a KCB home loan to build a home for them. Therefore, a patriarchal ideology of accessing to funds and building a home being the preserve of men is constructed. The justification of the man as the family's provider and financier who is economically endowed is sustained by the son-in-law's words.....*Yes! I bought a plot and now KCB is also lending me the money to build a house on it, a home for us!..* The lady on the other hand is subtly backgrounded on these roles and privileges (financier, owner of material possessions and family significant breadwinner) therefore depicted as dependent on men for these provisions.

TV ads are a useful starting point in exploring how gender ideologies circulate in conservative attitudes communicated by ad creators where men are represented in more extensive and exciting activities than women as seen below.

#### **Advert 5: Guinness**

**Male narrator:** *Hundreds of men arrive in the city every hour, they come to make A NAME for themselves, my friend Sam made his NAME by making NAMES for others. He believes a man's NAME finds its meaning not in what he says but in what he does. Every man must find it within himself to keep everything he does, everything he's got. If he does that, he will make himself A NAME worth putting up new lights.*

**Voice over (Male):** *A NAME that is made of more.*

The worth of achievements in the male actors above is attributed to *Guinness* a brand of alcohol associated with boldness. The measure of worth illustrated by the determination and success in erecting a billboard invokes the theme of greatness in men. Besides, this brand of beer is made to appear to celebrate those with the confidence to carve their own paths as expressed in the words.... *to make a name for themselves.....* which is considered a bold choice that captures the belief that *Guinness* is a unique drink and, in every pint, there is shaping of a valiant character in men. Underneath is a cultural ideology pegged on conservative values of society that encourages men and not women to behave that way.

This kind of patterning indicated the advertisers' view that occupations are sex labelled; an ideological representation of the cultural consensus held by society that there are appropriate occupations and behaviours for one sex but not the other. Evident was a sexist division of labour which is heavily skewed in favour of men to the detriment of women whereby males are portrayed as assertive, confident and of better status and power than women who are excluded from these portrayals. Thus, a traditional gender ideology conservative of the

distinctive characters and responsibilities of men and women was evident in this kind of occupational and statuses patterning.

Although proportionately, there was equal featuring of men and women in both domestic and non-domestic products in Kenyan TV ads, the roles they played in each of the ads differed. For instance, where men were associated with domestic products; they were depicted as product authorities and not product users as analyzed below.

**Advert 6: Safeguard**

***Commentator:(Male):** It's gonna be a gold for Kenya! And a gold for David Rudisha! David Rudisha is the world 800 metres **CHAMPION!** (Pictures of Rudisha in a previous winning race flash the screens)*

***Rudisha:** Becoming A **CHAMPION** on the track for me started with being A **CHAMPION** on the playground. Play is important for children's healthy development, but while they play, they get exposed to harmful germs, when I heard from the Safeguard team that good hand washing could reduce illnesses, I decided to accept the invitation from Safeguard to join the work they are doing with our Kenyan playground **CHAMPIONS**. It takes a lot of effort to become A **CHAMPION**. Winning a race starts with taking the right step like hand washing with safeguard*

***Voice over (Male)** Safeguard, unbeatable protection for unbeatable champions!*

In the above ad, the male actor is associated with a domestic product; safeguard soap. However, the part he plays in the ad unlike the women's domestic role is that of a title holder judging from the words...*David Rudisha is the world 800 metres champion.....* The cleaning role associated with most soaps is suppressed and pronounced is the man's authority regarding the use of the product; washing hands to reduce illnesses so as to become a champion .....*when I heard from the Safeguard team that good hand washing could reduce illnesses, I decided to accept the invitation from Safeguard to join the work they are doing with our Kenyan playground champions.*

Besides, male character is depicted as fulfilling his family role through a significant income producing activity racing and thereby winning nothing other than the highly priced award gold. This is because men painted as being preoccupied with cleanliness are perhaps considered effeminate and thus fall short of traditional conception of virility like being soiled, clammy and sturdy from working to provide for their female counterparts. Therefore, infused in the portrayals are notions of assertiveness, material success and authority which distinctly unveil a patriarchal ideology centred on masculinity.

Female actors were also characterized based on sociocultural assumptions that they are the main caretakers and they do not seem to contest the norm but rather conform to it as seen in the ad below.

**Advert 7: Soko ugali**

**Woman:** *(In an apron, brings food to the table) Karibu*

**Man:** *Soko ugali, naakupenda na roho yaangu. Tangu mama akupike...sijaonja mwingine, nashindwa na uzuri wako eee nakupenda wee soko, nawe lala taabu, sijaonja mwingine, naakupenda wee soko. (I love you soko ugali, since my wife cooked you I haven't tasted any ugali, you amaze me with your sweetness, I love you soko)*

**Voice over(male):** *Try the irresistible soko maize meal that delivers, happiness in every pack.*

A patriarchal aspect where women are figured in terms of allegiance to the cult of the 'true African woman' is evident. The woman in this ad is traditionally prized for her submissiveness to her husband noting from how she serves the ugali to the husband first then welcomes him *...in an apron, brings food to the table) Karibu*. The female is adorned in an apron and thereby ideologically presented as a caring cook, mother and wife and this ultimately reinforces the gender ideologies entrenched in Kenyan, Citizen TV ads. The gendered pattern above validated by the actions of both actors transmits and confirms Kenyan, Citizen TV ads' cultural ideas about each gender. The woman is presented as submissive and the man as a traditional head of the family as he waits to be served then authoritatively approves the sweetness of Soko ugali by saying further that he has not tasted any other since the wife cooked the ugali.... *Tangu mama akupike...sijaonja mwingine, nashindwa na uzuri wako eee nakupenda wee soko.*

In addition, the male off camera voice over used to summarize virtues of the advertised product is another pattern of inequality recorded. The male judging from the voice over assertively assures the listener of the reliability of Soko maize meal assigning men the attribute of credibility as seen in the words...*try the irresistible Soko maize meal that delivers happiness in every pack*. Clearly, a conservative patriarchal ideology is evident in the portrayals and therefore, contributes to the social stratification of genders by defining appropriate roles and responsibilities for each gender.

Gendered social expectations were also communicated where emphasis is on actions and items that place one actor as having special rights and advantages over the other as seen in the *Radio Ramogi* ad below.

### **Advert 8: Radio Ramogi**

*(A man enters grooming himself and dancing, places a phone on the table, woman is seen also grooming the two then meet and dance. The man leaves the house and gets into the car on the driver's seat, then is later joined by the lady on the passenger's seat. A song is heard from the phone, a male voice). (Nyar jaduong nyathi josakwa, jaber in e magenie ngimana-Daughter of the old man from Sakwa, Beauty, I value you in my life)*

Displayed in the ad are valuable possessions indicating a state of spectacular opulence judging from the posh maisonnette in a neat wall fenced compound, wonderful interior designed house with a fleecy carpet, radio system, a Mercedes Benz car, a classic, luxury male wrist watch and two neatly dressed actors. The male actor elegantly dressed, displays his luxurious watch and dominates in displaying this elegance; cranks up the volume in the radio and car engine while at the driver's seat but the lady is cleverly excluded from these activities. Inferred from the depictions is a stark conservative ideology that women are represented as accompaniments to male success and this sexism is rather subtly constructed in this ad because both actors are depicted as working class but the dominance in activities is what distinguishes the two.

When men were featured in home setting as it is in the following ad, their portrayals seldom featured domestic activities as is done to women; they were associated with leisure activities like online gaming, interacting with technology, or simply relaxing and waiting to be cooked for.

### **Advert 9: Ilara fresh milk**

**Dad:** *(Walks into the room finds wife filling in a glass of milk for him, daughter and son are seated in the dining hall. Greets them). Good morning.*

**Daughter:** *(Looks at dad holding a packet of milk, as her brother watches then asks) Dad, vitamin B2 ni nini? (Dad, what is vitamin B2?)*

**Dad:** *Vitamin B2 zinapatikana kwa Ilara fresh milk, na unahitaji hizo vitamins kila siku kupata **energy**, yaani **mawowowo,mawowowo**, (Dancing around the house with the children) **mawowo** ya kucheza , **mawowo** ya kuruka,**mawowo** ya kuswim, **mawowo** ya kudank( Vitamin B2 is found in Ilara fresh milk, and you need those vitamins daily in order to get **energy**, that is **Mawowowow** . **Mawowowow** to play, to skip, swim and dank)*

*Silence\*\*\*\*\**

**Mum:** *(brings children's bags and gives them then dances with husband) Mawowowo, mawowowowow*

**Daughter:** *(voice over) Ilara fresh milk, jijaze na mawowowowo...*

In the above ad, the questions are directed to the father and not the mother. He answers them and goes further to demonstrate how energetic one becomes by jumping on the table and flexing his arms. All along the mother is backgrounded using silence. Silence is a powerful tool for contriving ideologies as it is used to keep women in subordinate position and in the context of the ad make the female actor seem less knowledgeable, less intelligent and not smart enough to answer the child compared to her spouse. These kinds of portrayals affirm that gender ideologies are socially constructed through cultural stereotyping.

In yet another ad featuring only male actors, mirrored expectations of men as breadwinners in the family were dominant.

#### **Advert 10-Legend Brandy**

**Son:** *My **father** isn't a doctor or a lawyer or a professor, he's never had a corner office or a sleekly appearing car. He has spent his time on the farm, his hands are rough, but they **have to** live with calves, tend to the crops and **nurture the family**. It is because of **him** that I am who I am today, and I salute him as **a legend**. **Legend** brandy is a **perfect** blended brandy to be shared by **legends**. Anyone can be **a legend**.*

The actor regards the father as a legend by highlighting the tough duties the father undertakes to nurture the family... *He has spent his time on the farm, his hands are rough, but they have to live with calves, tend to the crops and nurture the family.* Evident are conventional TV representations of male gender life routine as phenomenal in providing for the family... *a legend...* thus structuring the dominant patriarchal ideology envisioned in Kenyan, Citizen TV ads.

Repetition of same ideological pattern perpetuated by roles, qualities and product type existed within other advertising texts as seen in *Fresh fry* ad.

#### **Advert 11: Fresh fry**

**Man:** *(Man dancing with wife who uses Fresh Fri to cook) When my doctor told me to take better care of myself, my wife said we should start salsa dancing I said no way! She insisted -and you know how that goes.... She also **started cooking with Fresh Fri** cooking oil..... \*\*\*\*\*now I feel great and hey **I look pretty good too!** Oh, thanks to **my darling wife** and Fresh Fri cooking oil..... (wife seen cooking in the kitchen).*

Just as analyzed in the previous ads, Kenyan, Citizen TV ads contribute to construction of a traditional ideology centred on the theme of domesticity. The female actor above is

depicted as conforming to ideological structuring of women being cooks (*wife seen cooking in the kitchen*) ...and because of repeated prevalence, TV images promote acceptance of current social arrangements, no matter how skewed the images are (Coltrane & Messineo, 2000). The man though the central figure in advertising this home-based product is seldom featured as a user but an authority in regard to its use as he further affirms that he looks pretty good too courtesy of his wife and fresh fry cooking oil.... *She also started cooking with Fresh Fri cooking oil..... \*\*\*\*\*now I feel great and hey I look pretty good too! Oh, thanks to my darling wife and Fresh Fri cooking oil.....* The patriarchal notion of women as caretakers of their husbands' well-being and men as authority figures is implicitly brought out.

Men were also associated with non-domestic products and thrilling activities that required physical and cognitive adroitness such as sporting and online gaming.

#### **Advert 12: Faiba new episode**

**Junior:** (*Addressing a lady who is quiet and seated*) *And baby you are the mega of my byte, I will cross the deepest ocean travel to the ends of the earth, to the moon and back nothing can ever come between us I just wanna say I love you and I gonna love. Faiba all the way.*

The romantic words used by the male actor towards his girlfriend are the 'creatives' by ad creators of sending gender messages subtly. Beneath, is a concept of the male actor's assertiveness of doing everything for the sake of their love...*I will cross the deepest ocean travel to the ends of the earth, to the moon and back nothing can ever come between us* and his genius skill in playing the online video game. The lady is passively presented, perhaps contented with the love message and thus cleverly excluded from the dexterity of online gaming. Explicit is a conservative ideology of sidelining female gender from such qualities and thrilling activities that require skill. Implication of presence of dexterity in the male gender is evident.

Ideological perspectives were also highlighted by exploring the advertisers' creatives. Cultural meanings and practices encoded in men and women's characterizations were explored.

#### **Advert 13: Safaricom chattitude bundles**

**Man:** *What do you do for fun? mi nado job kwa gym, kulainisha hizo mabiceps.....*  
(*I work in the gym exercising the biceps.*)

**Lady:** *Sorry let me reply to this Whatsapp*

**Man:** *So what do you like doing for fun?*

**Lady:** *Ah, Oh Facebooking....*

**Man 1:** *So where do you live?*

*Lady: Heaveeeen.....*

*Man 1: So are you single ama?*

The central figure in the ad is a male actor associated with a non-domestic product. He is characterized as full of energy .... *I work in the gym exercising the biceps*. The co-female actor is contrasted as a lanky, frail being preoccupied with face booking, a past time activity done for enjoyment requiring neither expertise nor lots of energy to perform. What these distinct associations profess is a male dominant ideology centred on masculinity by assigning the property of sturdiness to males and frailty to women.

Further, in other ads where both men and women featured in the same advert, men performed the executive roles which required cognitive prowess while women took passive roles in what Goffman (1979) termed as function ranking.

#### **Advert 14: Go TV**

*Man :( Holding a Go TV slim card and flashes is to the wife) Go, Go, Go, Go,TV uuuh! Go, Go, Go TV Go! Look, we've got it! Go TV new Go card.*

*Wife: (seated on the couch reading, she nods) Mmmmmh hhhh.....*

*Man: Look how slim it is, it slides into the back of mmmhh ..... (hesitates after he realizes that their TV is incompatible hence can't take the card) .....of the Tv. (Snapping his fingers) **It's time for an upgrade.** (The accompanying female character supposedly his wife says nothing but just marvels as she follows the proceedings).*

Observed from the above patterning was that the male actor took the lead role of adopting to technological changes.... *It's time for an upgrade....* while his female counterpart is unaware of that. Throughout, the man is regarded as more technologically proficient than the passive female companion who just nods and remains quiet as the events unfold. Outright is a difference in terms of positioning the lead and subordinate actors. The roles, attributes assigned to each actor seem so innate and accepted as a norm yet they symbolize subordination of women and superiority of men playing roles of experts associated with power in society. This imbalance in categorization of each actor and portraying them differently plays a major role in creating and sustaining gender ideologies that help to sustain different social status assigned to both men and women in Kenyan TV ads.

Another significant determinant of gender ideologies is the variety of locales where actors promoted their products from. Noted was that majority of the ads (ten in number) set at home locus featured women as users of the products and men as authority figures in regard to the use of the products; *Kimbo, Jik 101 uses, Soko ugali, Dettol 24 hours, Radio Ramogi, Ilara milk, Fresh fry, Faiba new episode and Go TV* while 4 ads that based their actions in outdoor

setting featured men only as sturdy, successful and assertive beings; *Safaricom chattitude bundle, Legend Brandy, Guinness and Safeguard*. So, men and women both featured in home settings but women seldom featured in outdoor settings.

Deduced was that men are associated with a wide range of settings whereas women are limited to finite settings that mirrored the prevailing values and norms in society. These portrayals served to encode popular patriarchal ideologies whereby men were linked to settings (athletic field, farm, hotel, bar) that associate them with qualities and occupations of high stature thus elevate them in status while women were excluded from such high-profile settings and rather linked to settings (home, laundry, kitchen) that comply with traditionally assigned norms that relegate them to the rear.

Further, traditional gender ideologies were structured and expressed through the axes of language manipulated through choice of words. The vocabulary, phrases and other linguistic devices that justified and legitimized the domination or exclusion of participants of either gender were analyzed. Dominating in ads featuring men as the main character were lexical items which were codified to centre on physical strength, authority, aggressiveness and material success consequently, constructing a dominant model of masculinity. Lexical choices like ‘...**unbeatable** protection for unbeatable **champions**..., ...there is a drop of **greatness** associated in every man..., he **believes** a man’s name..., ...every man **must**..., ...a **name** worth putting on lights., ...KCB is lending me money to build **a home for us**..., ...**mawowo** ya kuruka..., ...I salute him as a **legend**..., ...a man **has to try**.....**I will** cross the deepest ocean....’ were repeated in successive clauses in the *Safeguard, Guinness, KCB Home Loan, Ilara milk* and *Legend Brandy* ads that featured men as the main characters. Conversely, lexical style affiliated with fragility, family service and chores that are believed not to require a lot of mental or physical strain were associated with women, for example ‘...**tangu** mama akupike., ...**is there a dirty floor stain that is frightening**., ...**I look pretty good thanks to my darling wife and fresh fry**...’ in the ads *Soko ugali, facebooking*.... The lexical choices used in the above ads were constructed by social interactions thus were loaded with cultural meanings that condition us to think, act in particular ways and not able to think well in other ways.

Lastly, as noted by Chandler (2014), semiotic features offered different affordances to analyze symbols and settings that contributed to the gender ideologies in the communicative tasks of Kenyan TV ads. As further noted by Kress (2010) semiotic analysis can dig deeper into communicative activity by disclosing discourses that are otherwise hidden in casual viewing. Observed was that visual presentation was one way in which semiotic aspects interacted with data in a way that they communicated meaning of some unspoken actions thus

assigning or denying power to either gender. For example, the pictures presented women dressed in aprons or casual wear stationed at home or when with men were at the background of activities which required skill. This gave an impression that they were primarily domestic workers (*Soko ugali, Jik 1012 uses, Fresh fry, Dettol 24 hours* or passive accompaniments, dependent on men (*Faiba new episode, safaricom chattitude,*) whereas men were dressed in expensive shoes, executive watch or formal tucked in shirts (*Soko ugali, KCB home loan, Radio ramogi, Fresh fry, Kimbo*) to show their superior status. Carney et al. (2005) notes that physical appearance like executive formal suits, luxury watches and expensive shoes are major status symbols that connote power. In terms of voice, women were presented in soft, frail voice characteristic of the traditional view of feminine gender whereas men were presented in booming, strong voice equally characteristic of traditional view of men as seen in *Safaricom chattitude bundle* and *Guinness* ads.

The setting of the ads was also a semiotic feature that ideologically patterned men and women in Kenyan TV ads differently. As noted earlier, men featured more in outdoor settings (bar, open field, athletic field, garden) than women did as witnessed in the *Guinness, Safeguard, Safaricom chattitude* and *Legend Brandy* ads, while the women majored in home settings particularly in the kitchen and where chores associated with them revolved; *Fresh fry, Dettol 24 hours, Soko ugali and Kimbo* ads. In *Radio Ramogi* ad, the man took the driver's seat position while the lady took the passenger position clearly reinforcing the ideological position of men's superiority as displayed by Kenyan TV ads. This conservative ranking of men and women is important to the current study in analyzing underlying ideologies that pervade in Kenyan TV ads. Women's facial expressions showed surprise at things they had no knowledge about (*Go TV, Faiba new episode*) while men's face was characterized with expressiveness, direct gazes, direct eye contact which are perceived as dominant and powerful facial indicators associated with power (Dunbar & Burgoon, 2005).

It is notable in this analysis that writers make choices regarding process types depending on what kind of reality they wish to portray. In what Fairclough (1989) posits that language rests upon 'common sense' assumptions, the presumptions made about men and women portrayals were ideologically shaped; implicit in conventions to which actors in Kenyan TV ads interacted linguistically and of which most people are not consciously aware of. It is these assumptions that we regard as ideologies linked to power because the nature of those conventions themselves depends on power relations which underlie those conventions. Hence, ideologies were a means of legitimizing existing social relationships and differences of power simply through recurrence of ordinary familiar ways of behaving which take these

relations of power differences for granted. Ideologies are closely linked to language because using language is the commonest form of social behavior and the social behaviour, we rely on most are common sense assumptions. Thus, the exercise of modern power in this study was achieved through ideology- the ideological workings of language- which need not manifest itself in form of physical violence but through ‘manufacture of consent’ in what Gramsci simply refers to as hegemony.

CDA aims to critically investigate discourse and its functions in society and especially how forms of social inequality are expressed, signaled, constituted and legitimized by language use in text and talk. From the above observed patterns, evidence of ideologies associated with roles, traits, activities were documented. Advert creators overtly presented men and women in ideological inclinations and just as Wodak and Meyer (2001) proclaim that CDA is fundamentally concerned with analyzing opaque as well as transparent structural relationships of dominance, discrimination, power and control as manifested in language; this study sought to expose the dominant gender ideologies that were discursively sustained through manipulation and creation of a manifest reified world characterized by predictable textual patterning. Patriarchal ideologies were kept alive using strategies of suppression and exclusion which were linguistically realized as seen in the above ideological patterning in what Fairclough (1989) asserts that there is a link between language and ideology whereby meanings are foregrounded or backgrounded.

Cultural ideological factors influence the way a process is expressed in a particular text. This endorses Habermas’ (1977) claim that “language is also a medium of domination and social force. It serves to legitimize relations of organized power. In so far as the legitimizations of power relations are not articulated language is also ideological.” As a matter of fact, societies’ tendency of legitimizing dominant structures using ideologies of powerful groups becomes a threat to the fabric of who we are. CDA examines patterns of access and control over contexts, genres (language use associated with a particular social activity), text and talk (written/spoken language produced in a discursive event) and their properties as well as the discursive strategies of mind control.

### **4.3 Linguistic and discursive strategies used to display gender ideologies on Kenya’s Citizen TV ads**

Since language plays a significant role in instituting, manipulating and naturalizing social hierarchies, an analysis of discursive strategies and linguistic maneuvers that encode gender ideologies in Kenyan, Citizen TV was done. Adopting Dijk’s (2008) guideline in

analyzing how power is exercised in discourse, an analysis of the following linguistic markers and discursive strategies that vary as a function of social power was done: turn taking, lexical styles, topic choices, presuppositions and connotative devices, syntactic structures, rhetorical figures, non-verbal cues, passivization, attributional, argumentation and predicational strategies.

#### 4.3.1 Turn taking

Unbalanced turn taking was witnessed in ads with more than two participants of a mixed gender. The turn taking system provided a basis framework for the organization of talk-in-interaction in adverts since it allowed participants to interact rather than to act individually. Realized was that longer turns, dominant and lead roles were taken by men. Power was exercised more effectively using the predicational and passivization discursive strategies whereby the less powerful are allotted a subordinate position and by extension the more powerful make them to interpret the world from their point of view as seen in the ad below.

##### **Advert 4: KCB home loan**

***Mother-in-law:** (Peeping through the window sees son in-law and daughter alighting, turns to husband and says:) They are here.*

***Father -in-law:** (Says nothing, keeps on reading newspaper and shakes his head. Enters the son-in-law. Father In-law wears a serious face) So, you want to marry my daughter?*

***Son- in-law:** (Softly) I do sir, very much.*

***Father -in-law:** And why should that make me happy?*

***Son-in-law:** Well, I love her sir.*

***Father -in-law:** Love won't keep her dry in the rainy season, how would you provide for her, for a family?*

***Son-in law:** (Smiling) Well, I've got a good job.*

***Father-in-law:** (Condescendingly) Yeah, Joyce says.....advertiser.*

***Son-in -law:** (Nervously) And I have a small car.*

***Father -in-law:** (Sneering) Yeah, I heard it arriving, it won't last long.*

***Son-in-law:** And I have also arranged for a KCB home loan.*

***Father -in-law:** (Smiling) Ahaaaa! KCB!*

***Son-in-law:** (More confidently now) Yes! I bought a plot and now KCB is also lending me the money to build a house on it, a home for us! =*

***Father -in-law:** = Good rates?! =*

**Son -in- law:** =Very good!

**Father -in-law:** And now you got the plans? =

**Son-in-law:** =I do!

**Voice over:** (Male) Need financing to buy a plot, build or buy a ready built home? Get KCB home loan.

**Mother -in-law:** This is a nice boy!

**Father-in-law:** I was xxxxxxxx about that car though.

A notable observation in the above ad was that the male participants took dominant and longer turns. Their female co-actors took passive, subordinate and shorter turns. Cameron (2001) notes that lead speakers are obliged to state their opinion on the topic under discussion, whereas the second or passive speakers in most cases are forced to develop the topic in line to what the first speaker had said. Therefore, the fact that the male actors in the above advert happened to be the lead participants, took longer turns; the unbalanced turns as such excluded the female interlocutors from the self-image of financial muscle. They instantiated and reproduced a patriarchal ideology that perpetuated social inequalities in Kenya's Citizen TV ads.

More ads revealed similar trends of normative masculinity where men used more talk time compared to female co-actors as shown in the following advert.

#### **Advert 12: Ilara fresh milk**

**Dad:** (Walks into the room finds wife filling in a glass of milk for him, daughter and son are seated in the dining hall. Greets them). Good morning.

**Daughter:** (Looks at dad holding a packet of milk, as her brother watches then asks) Dad, vitamin B2 ni nini? (Dad, what is vitamin B2?)

**Dad:** Vitamin B2 zinapatikana kwa Ilara fresh milk, na unahitaji hizo vitamins kila siku kupata **energy**, yaani **mawowowo,mawowowo**, (Dancing around the house with the children) **mawowo** ya kucheza , **mawowo** ya kuruka,**mawowo** ya kuswim, **mawowo** ya kudank( Vitamin B2 is found in Ilara fresh milk, and you need those vitamins daily in order to get **energy**, that is **Mawowowow**. **Mawowowow** to play, to skip, swim and dank)

Silence\*\*\*\*\*

**Mum:** (brings children's bags and gives them then dances with husband) Mawowowo, mawowowowow

**Daughter:**(voice over) Ilara fresh milk, jijaze na mawowowowo...

Just like in the previously analyzed advert, the male actor in this ad also took an active role and a longer turn. His female co-actors (daughter and mother) took shorter turns and passively participated in the ad respectively. A longer turn and active role placed him and not his wife at an advantaged position to display his cognitive prowess in explaining importance of vitamin B2. He goes further to practically display his physical strength. The shorter turn characterized with passivity paints the woman as passive, dependent thus places her at a subordinate position. This portrayal is integrated with an ideology of backgrounding women in events requiring vitality for physical and mental activity an indicator of suppression on their part. Present domination of the male actors in the conversation was an implicit tool of manipulating patriarchal power. This discursive tool confirms the structural inequality embedded in ads that men are more knowledgeable than women and hence acts as an invisible tool of discrimination against women.

Kress and Fowler (1979) further note that communicative relationships are generally asymmetrical in the sense that one participant has more authority than the other.

**Advert 12: Faiba new episode**

*Junior: (Addressing a lady who is quiet and seated) And baby you are the mega of my byte, I will cross the deepest ocean travel to the ends of the earth, to the moon and back nothing can ever come between us I just wanna say I love you and I gonna love. Faiba all the way.*

Discourse is all about action and not merely a representation. Therefore, attended to in the analysis of this ad is what is accomplished by the active participant's turn and the passive co-participants turn. Deduced was that the ideas of an active participant subdue the ideas of a passive co-participant, making them be considered as topic moderators and more authority figures. In the context of the ad above, Junior is foregrounded as a strong agent who is equally smart in gaming. He thus, places constraints on discourse options available for his passive co-actor who is excluded from the exceptional skill of online gaming. Implicit is a cultural ideology that justifies systems of inequality in society.

Further, Holmes (2005) posits that discursive practices such as turn taking process and topic control place constraints on the discourse options available to actors and speakers in a specific communicative event as seen below.

**Advert 13: Safaricom chattitude bundles**

*Man: What do you do for fun? mi nado job kwa gym, kulainisha hizo mabiceps.....*

*(I work in the gym exercising the biceps.)*

*Lady: Sorry let me reply to this Whatsapp*

**Man:** *So what do you like doing for fun?*

**Lady:** *Ah, Oh Facebooking....*

**Man 1:** *So where do you live?*

**Lady:** *Heaveeeen.....*

**Man 1:** *So are you single ama?*

The male interlocutor in the ad above discursively enacted control and power by taking lead turn. He was able to select the topic, had the prerogative of directing and controlling the communicative event in a way so structurally designed that information that was not palatable with his perception was not introduced. This is what Dijk (2008) termed as control of knowledge that sustains a patriarchal ideology of men and not women as wielders of knowledge.

In the next ad, turn taking was equally used as a tool for constructing ideological beliefs of the powerful and less powerful depending on who took the longer and lead turn.

#### **Advert 14: GO TV**

**Man :** *(Holding a GOtv slim card and flashes it to the wife) GO, GO GO GOtv uuuh! GO, GO, GO TV GO! Look, we've got it! GOtv new Go card.*

**Wife:** *(Nodding)Mmmmmh hhhh.....*

**Man:** *Look how slim it is, it slides into the back of mmmhh ..... (hesitates after realizes their TV is incompatible hence can't take the card) .....of the Tv. (Snapping his fingers) It's time for an upgrade. (The accompanying female character supposedly his wife says nothing but just stares and follows the proceedings)*

**Voice over: (Male)** *Introducing the latest and digital technology, the GOtv go card, a mini decoder that is simply slotted into the back of a compatible flat screen TV.*

In the above advert, the lead actor declares himself as an expert in the technological field use of a mini slim card GO TV decoder. He is typically characterized as knowledgeable, in charge of giving leadership and direction to the wife and holds the floor longer compared to the wife who keeps quiet and just nods. This characterization reiterates O' Donnell and O' Donnell's (2006) view that floor holding and topic control are closely related with power. Thus, though not blatantly asserted, implicit meanings associated with societal underlying beliefs of men being more proficient in technology than women are portrayed through such discursive strategies of predication, passivization and men claiming longer and active turns. A dominant ideology in favour of men used for social control is therefore blatantly advanced.

In yet another ad with two actors of different genders, the same uneven pattern of turn taking was evident.

### **Advert 7: Soko ugali**

*Woman: (In an apron, brings food to the table) Karibu*

*Man: Soko ugali, naakupenda na roho yaangu. Tangu mama akupike...sijaonja mwingine, nashindwa na uzuri wako eee nakupenda wee soko, nawe lala taabu, sijaonja mwingine, naakupenda wee soko. (I love you soko ugali, since my wife cooked you I haven't tasted any ugali, you amaze me with your sweetness, I love you soko)*

*Voice over(male): Try the irresistible soko maize meal that delivers, happiness in every pack.*

Predication and passivization in turn taking are discursive practices used to exercise power in discourse. Though advertising a domestic product, the male actor is at the forefront of marketing the credibility of the maize meal and acknowledging the role of mothers as cooks hence is given a longer turn to sell his ideas. As a result, his ideas were emphasized while implicitly the idea of belittling female co-actors as cooks is implied. Turn taking therefore, contributes to gender ideologies that bring about dominance because actors are never regarded equal.

### **4.3.2 Lexical style**

Gender ideologies were indexed and perpetuated through the linguistic choices employed in the selected ads. One major way of analyzing vocabulary was by focusing on the wordings of the ads and critically analyzing their ideological significance. Fairclough (1989) asserts that lexical choices name activities or processes, people and things associated with these activities in ways that are culturally salient as seen in the following ads. Choice of lexical style implied negative and positive evaluations that revealed traditional ideologies that created hierarchies among participants in ads as discussed below.

#### **Advert 1: Kimbo**

*Daughter: Mum, why do you use Kimbo to cook everything?*

*Mum: Because the real reason I use Kimbo is because **my mother** used it. And as we know, mothers are always right.*

*Voice over:(Male) At the heart of every family, there is **a mother** and the heart of every meal there is Kimbo.*

Attributional discursive strategy is evident where linguistic elements used in the advert .... *my mother used it...* and.... *at the heart of every family there is a mother.....* denote society's belief that the social role of mothers is to take care of the family by preparing meals for them and as further seen, the roles are presumably passed over from one generation to the

other. This is a hegemonic ideology since the idea of mothers being cooks has been rubbed in so hard that it looks so normal and cannot be contested.

In advert 2, a similar trend was realized.

**Advert 2: Jik 101 uses**

*Does your husband's shirt need some whitening... is your stove no longer shiny... is there a dirty floor stain that is frightening...with jik 101 uses, your cleaning troubles are over?*

The lexical items used similarly associate women with home cleaning chores regarded as not arduous and do not require much effort....*husband's shirt need some whitening, your stove no longer so shiny,..a dirty floor stain... cleaning troubles*. Home cleaning attribute is traditionally considered normal for the feminine gender. Similarly, such values and perceptions in society seem to have been manipulated to become cultural ideologies used purposely for social control.

In ad 3, hegemonic definition of what is seen as 'reality' in society is modelled using the attributional discursive strategy.

**Advert 3: Dettol 24 hours**

*Mother: In John's life, action runs nonstop. Now I can't be with him all the time, 24 hours a day. That is why I have given him Dettol soap non protection.*

Family service and chores that do not require a lot of mental or physical strain are assigned to women as seen in the ad above. This representation upholds the ideological underpinnings of women as domestic workers.

Further repetition of lexical structures naturalizes ideologies so that they seem common sense and unquestioned as in the Soko ugali ad below.

**Advert 7: Soko ugali**

*Man: Soko ugali, naakupenda na roho yaangu. Tangu mama akupike.... tangu mama akupike.*

Repeated use of lexical choices that denote women as cooks.... *tangu mama akupike...* is a clever attributional strategy of naturalizing concepts and according to Fairclough (1995), it allows the meanings of the terms to pass undefined and escape interrogation. But cleverly built are traditional gender ideologies that are discursively constructed to justify women's occupation of that position.

Similarly, a polarized model of gender ideologies encoded in the linguistic elements used were evident in portrayals represented in ads.

**Advert 11: Fresh fry**

*Man: ..... She also started cooking with Fresh Fri cooking oil..... \*\*\*\*\*now I feel great and hey I look pretty good too! Oh, thanks to my darling wife and Fresh Fri cooking oil... (wife seen cooking in the kitchen)*

Cooking and taking care of the family are ideological inclinations denoted by the lexemes. ... *She also started cooking with Fresh Fri cooking oil...* Since CDA views language as a social activity with social factors that influence language users to use specific forms of language, it was deduced that a repertoire of images was painted with which we visualized a complete picture of societal reality. Terms denoting women performing tasks generally regarded as less challenging in society were used thus, they were cleverly excluded from challenging tasks associated with power. The advertisers carefully selected lexical features that signified and reaffirmed women's traditional roles and norms as home keepers consequently, naturalizing underlying gender ideologies that pervade in Kenyan TV ads.

Dijk (2006) notes that careful choice of words in discourse genres is for ideological expression and persuasion; consequently, Kenyan TV advertisers carefully chose words to overtly rank various actors as seen in the ad below.

**Advert 4: KCB Home loan**

*Son in-law: Well, I got a good job*

*Son in-law: And I have a small car*

*Son in-law: And I have also arranged for a KCB home loan*

*Son in-law: Yes! I bought a plot and now KCB is also lending me the money to build a house on it, a home for us!*

Entrenching the notion of hegemonic masculinity is the son in-law's possession of a small car, good job, ability to buy a plot and getting financing from KCB loan to build a home. Alluded in the discourse is a responsible, economically stable male. Indeed, these portrayals rank him above his female counterpart who is predicated, justify his dominant position in society thereby affirming the ideological belief of men as financial bearers of the family. Women on the other hand are excluded from this achievement and therefore considered dependent, unable to scale the heights to such kind of success experienced in men. Evidently, this is a conservative ideology that generalizes men as go getters.

Further, lexical choices were used to contribute to the structuring of ideologies in society as seen below.

**Advert 5: Guinness**

*Hundreds of men arrive in the city to make a name for themselves.... He **believes** a man's **NAME** finds its meaning not in what he says but in what he does. Every man **must** find it within himself to keep everything he does, everything he's got.*

In the context of CDA, the language used in a society mirror gender perspectives and can influence how a society positions its men and women. The lexical choices 'believes' and *must* point to the fact that the male gender is self-assured and confident about themselves. It indicates an obligation that they know must be fulfilled thereby alluding the theme of assertiveness in the male gender. Therefore, *making a name for oneself*, and *a man's name finding meaning in what he does...* are considered epic. Men are given power over women through use of judgements made on groups of society in what Lipmann (1922) refers to as stereotypes. The men in the above ad are associated with a patriarchal ideology of affiliating men to heroism, toughness and sturdiness.

The choice of lexical categories below similarly points to the exclusive assertiveness and material success of the male gender.

#### **Advert 6: Safeguard**

***Commentator (Male)** It's gonna be a gold for Kenya.... David Rudisha is the world 800 metres **CHAMPION**.*

***Rudisha:** Becoming a **CHAMPION** on the track for me started with being a **CHAMPION**.....I decided to accept the invitation from safeguard to join the work they are doing with our Kenyan playground **CHAMPIONS**.....It takes a lot of effort to become a **CHAMPION**.....*

The word 'Champion' used in reference to Rudisha; a celebrity, overtly, means someone who has surpassed his rivals and emerged the winner. and winning a race associated with success that requires a lot of physical strength to achieve. However, in a CDA perspective, the term aggrandizes the male gender by the fact that a celebrity is generally admired and has a secret appeal to viewers. He is thus considered powerful, sturdy and as such was used to propel gendered ideologies in Kenyan TV ads. This communicates society's beliefs of the societal affiliations of each gender.

Legend brandy ad similarly used lexical choices that brought out patriarchal ideologies.

#### **Advert 10: Legend Brandy**

*My father isn't a doctor or lawyer or a professor..... It is because of him that I am who I am today, and I salute him as **a legend**. Legend brandy is **a perfect** blended brandy to be shared by **legends**....*

The linguistic choices in the above advert... *'it is because of him that I am who I am today and I salute him as a legend'* are inclined to prestigious ideological dimensions. The father's ability to provide for the family is associated with toughness, heroism and greatness (a legend). The repetitive use of this pool of vocabulary in Kenyan TV adverts allowed construction of a traditional male identity in terms of aggressiveness and toughness towards a more sensitive male.

### 4.3.3 Syntactic structures

Syntactic structures were manipulated to bring out power differences and dominance in advertising text. Basing on Cameron's (2006) claims that women's speech is less direct and assertive than men's. In this study women used modals constructions, tag questions, polite forms, indirect requests and subjunctive statements to indicate uncertainty, a suggestion or a wish. Men on the other hand used questions, imperatives and declaratives to indicate certainty and authority. Power interactional resources were also embedded in questions that placed constraints on discourse options available to speakers as seen in the adverts below.

A question forms the first turn of an adjacency pair and it does not merely require an answer; it also constrains what will count as a relevant or appropriate answer. The power and superiority role in the adverts below was shown by the dominant role carried by the speaker's questions.

#### **Advert 4: KCB Home loan**

**Father -in-law:** *(Says nothing, keeps on reading newspaper and shakes his head. Enters the son-in-law. Father In-law wears a serious face) So, you want to marry my daughter?*

**Son- in-law:** *(Softly) I do sir, very much.*

**Father -in-law:** *And why should that make me happy?*

**Son-in-law:** *Well, I love her sir.*

**Father -in-law:** *.....how would you provide for her, for a family?*

**Son-in law:** *(Smiling) Well, I've got a good job.*

**Father -in-law:** *= Good rates?! =*

**Son -in- law:** *=Very good!*

**Father -in-law:** *And now you got the plans? =*

The father-in-law used questions in advert 4 which according to Fairclough (1989) when used in a conversation, whether they are meant to ask for information or initiate action, generally place the speaker in a position of power. This is because, using questions empowers

speakers to shift topic in line with what is in tune with the point of view they want to advance in the conversation as illustrated in advert 4 above. The father in-law used questions which obliged the respondent to respond rather than just remaining silent. Authority in this context is linked with the distance imposed by the questioners who carry a command function that does not allow their interlocutors to ask back any question but rather respond.

In their article “Discourse functions of questions”, Athanasiadou and Tabakowska (2010) opine that using questions in discourse is a significant feature found in spoken interaction. Men’s discourse styles are therefore institutionalized as ways of speaking with authority, power and dominance while women’s styles distance them from power thus positioning men and women in the gender power relations matrix as seen in the ad below.

**Advert 13: Safaricom Chattitude**

*Man: What do you do for fun? mi nado job kwa gym, kulainisha hizo mabiceps.....*

*(I work in the gym exercising the biceps)*

*Lady: Sorry let me reply to this WhatsApp.*

*Man: So, what do you like doing for fun?*

*Lady: Ah, Oh Facebooking, do you know what Facebook is? Yeah, I don’t think you do.*

*Man 1: So where do you live?*

*Lady: Heaveeeen.....*

*Man 1: So are you single ama?*

*Lady: I really need to do this ....*

The man in advert 13 similarly used questions to not only create rapport with the lady and advance his agenda but also carve a speaker position for himself. The use of questions in the above advert indicated the social status of the speaker. Apart from asking for information, questioning disposed the man at an advantaged position. It implied authority of the speaker requiring an appropriate answer from the respondent. The man was thus presumed to be in a dominant position whereas the lady was at a disadvantage since addressee(s) do not exercise power as they are assumed to receive direction from the one questioning and their responses conditioned by the addresser’s point of view. Questioning also characterized the roles each speaker took for instance in advert 13 illustrated above, the man took the traditional role of taking the initiative to strike friendship with the lady and since dominance is closely linked to status and hierarchy, these patterning visualized a complete picture of societal reality institutionalized by ideologies in Kenyan TV ads.

More assertive and aggressive communication strategies were used by male actors to manifest their assertiveness, authority and certainty as seen in the adverts below.

**Advert 4: KCB Home loan.**

**Son in-law:** *Yes, I bought a plot and now KCB is also lending me the money to build a house on it, a home for us! .*

Men wielded economic power in the sense that they directed their interaction through the use of declarative syntactic structures. This is clearly a patriarchal ideology that uses these devices to resist the changing role of women.

In the same vein, the ad below followed the same trend of asserting and justifying a patriarchal ideology using declaratives.

**Advert 5: Guinness**

*Hundreds of men arrive in the city to make a name for themselves.... He believes a man's **NAME** finds its meaning not in what he says but in what he does. Every man must find it within himself to keep everything he does, everything he's got.*

The assertions above indicate a male identity that recognizes men's speech as being direct, forceful and confident. An aspect of authority is insinuated by the use of declaratives just as opined by Holmes (2005) that their communication styles are not mere cultural differences between sexes but a manifestation of male dominance over females. Thus, syntactic structures are significant devices used to construct traditional identities.

#### 4.3.4 Presuppositions and connotative devices

Social meanings were achieved through stereotypical categorization of products; for instance, cooking products, cosmetics and toiletries were primarily associated with the female gender as witnessed in the following ads. *...the reason I use Kimbo is because my mother used it...Soko ugali, nakupenda....tangu mama akupike... (since my wife cooked you)... Dettol 24 hours.....a mother's weapon with nonstop protection...She also started cooking with Fresh Fri cooking oil.....*In the ads above, the linguistic devices used encode ideological presuppositions to convey cultural meanings. Cultural role portrayals of women as mothers, wives, cooks and caretakers are associations that presuppose culturally defined behavioral attributes like love, care and nurturing which are associated with female characters.

Similarly, cultural ideologies were hinted in the following presuppositions.

**Advert 2: Lady:** *Does your husband's shirt need some whitening...is your stove no longer shiny...*

The ladies in the ad are at home and are featured in cleaning activities (cleaning the cooker, floor and clothes) while the two males featured one is shown having used a dryer and left it dirty while the other has a horse pipe and in yellow overall watering plants. Much as both are at home, there is clear demarcation of work that presupposes there are distinct duties for men and women. Home setting especially in the kitchen, discriminate women to be stationed in work places that are culturally considered inferior.

Further, connotations and presuppositions in the adverts were hinted at subliminally and they were not explicitly offensive. In their use, cultural aspects related to values, roles and traditions were expressed as seen in the ads below.

#### **Advert 4: KCB home loan**

*.... how would you provide for her? I got a small car, a good job... Yes! I bought a plot and now KCB is also lending me the money to build a house on it, a home for us!*

In the above ad, the mother is not involved in negotiating with the son in-law about how he has prepared to take care of their daughter but the father is. The mother only informs the husband of the visitors' arrival and afterwards is excluded in the entire conversation only to join after the conclusion by complimenting the son in-law. Implied is that women are cleverly backgrounded and excluded from family decision making. From the son in-law's explanation, it is also evident that women are also excluded from financial matters like acquiring a loan to build a home, hence, female dependence is construed as natural. Apart from the time of arrival, and perhaps after departure, the mother and her daughter are not featured in the discussions at all. What this portrayal presupposes is that it is the prerogative of men and not women to provide family decisions and financial support to the family. This is a stark conservative ideology that confirms male authority in the family hierarchy and goes unquestioned in most of our societies finally spiraling its way into Kenya's Citizen TV ads to propel gender power relations.

Traditional identities associated with the role of head of family as well as breadwinners and occupants of positions of power were presupposed in male actors.

#### **Advert 12: Faiba new episode**

*Junior: (Addressing a lady who is quiet and seated) And baby you are the mega of my byte, I will cross the deepest ocean travel to the ends of the earth, to the moon and back nothing can ever come between us I just wanna say I love you and I gonna love. Faiba all the way.*

A system of inequality is connoted in the above portrayal. It is presupposed that the behaviour of men taking risks, being aggressive was part of culture and it rested within their domain not women's who are passively presented. In addition, symbolic linguistic forms were used to characterize the male actor as aggressive as he further promises to undertake herculean tasks....*I will cross the deepest ocean travel to the ends of the earth, to the moon and back nothing can ever come between us. ...* to prove his love for her. He then proceeds to online gaming to display his tact. Present in the ad above are semantic manifestations used to denote success, authority, strength and assertiveness thus manipulate or naturalize social hierarchies. Given that CDA aims to unravel hidden power relations, underneath the patterns of inequality are presupposed masculine ideologies that sustain the social arrangements of the interlocutor's manliness of being an expert in performing the activity that requires skill.

Advertisements main agenda is to persuade people to buy their products; therefore, advertisers make indirect assertions through presuppositions.

#### **Advert 6: Safeguard**

*It's gonnabe a gold for Kenya.....David Rudisha is the world 800 metres champion...*

The advertisers' message is that using *Safeguard* makes one a champion as depicted by Rudisha winning a race. Winning such a race is not a mean feat though; the activity requires physical energy. Thus, presupposed was that the besides the soap killing germs it made one energetic, but backgrounded is that aggressiveness and physical strength solely rest with male gender who are depicted as so to provide for the family through such an instrumental activity.

When interlocutors engage in any kind of discourse, they are not only communicating but also mapping out for themselves a position that mirrors cultural beliefs and practices in society. In adverts where there were two actors, the addressee(s) did not hold much power because their responses were conditioned by the addresser's point of view as seen below.

#### **Advert 13: Safaricom chattitude bundles**

**Man:** *What do you do for fun? mi nado job kwa gym, kulainishahizo mabiceps.....*

*(I work in the gym exercising the biceps.)*

**Lady:** *Sorry let me reply to this Whatsapp*

**Man:** *So what do you like doing for fun?*

**Lady:** *Ah, Oh Facebooking....*

**Man 1:** *So where do you live? Lady: Heaveeen.....*

Actors were ideologically constructed using questions as linguistic markers to assign addressers more interactional power than the respondents. In the above advert, the addresser used questions to carve out for himself a powerful position in the discourse. The addressee (the lady) was compelled to respond in line with what was conforming with the addresser's topic and point of view. This social representation in discourse allows domination and therefore propels a conservative ideology that assigns distinctive roles to men and women.

Further evidence on presupposition and connotation was witnessed where women took either passive or shorter turns as seen in the adverts below.

### **Advert 8: Radio Ramogi**

*(A man enters grooming himself and dancing, places a phone on the table)*

*(Song from the phone) Nyar jaduong nyathi josakwaa jaber in e magenie ngimana  
(Daughter of the old man from Sakwa, Beauty, I value you in my life)*

*Honey yoo tamiyo ngimana tee (Honey, I have given you all my life)*

*Tokendo in echunya oberaa (And beauty you are my heart)*

The female actor in the above ad is presupposed to have taken a passive role the fact that she was featured after the man who dominated in the events of the ad. Further depictions of her taking the passenger seat after the man taking the driver's seat is a blatant ideological display of inherent differences between men and women. In the above advert, a direct gaze is interpreted as a salient social cue that plays an important role in social interaction and communication. Staring directly presupposes a demand from the actor expecting a response. It is also a significant social cue of exuding confidence. Analyzing the man's facial expressions, it was concluded that he exuded confidence, communicated his ideas and feelings of being attracted to the lady thus was perceived to wield power over the woman without necessarily saying it in words.

In this ad, presuppositions construct social relations in a hierarchy whereby some identities seem superior and others inferior.

### **Advert 9: Ilara fresh milk**

*Dad: (Walks into the room finds wife filling in a glass of milk for him, daughter and son are seated in the dining hall. Greets them). Good morning.*

*Daughter: (Looks at dad holding a packet of milk, as her brother watches then asks)*

*Dad, vitamin B2 ni nini? (Dad, what is vitamin B2?)*

**Dad:** *Vitamin B2 zinapatikana kwa Ilara fresh milk, na unahitaji hizo vitamins kila siku kupata energy, yaani mawowowo,mawowowo, (Dancing around the house with the children) mawowo ya kucheza , mawowo ya kuruka,mawowo ya kuswim, mawowo ya kudank( Vitamin B2 is found in Ilara fresh milk, and you need those vitamins daily in order to get energy, that is Mawowowow . Mawowowow to play, to skip, swim and dank)*

*Silence\*\*\*\*\**

**Mum:** *(brings children's bags and gives them then dances with husband) Mawowowo, mawowowowow*

**Daughter:***(voice over) Ilara fresh milk, jijaze na mawowowowo...*

The concept of drinking milk to get energy to do 'anything' presupposes the male actor as energetic. Further he is presumed to be more knowledgeable than the wife as he is able to provide answers to the daughter's question as to what Vitamin B2 is. The mother on the other hand who is present all along before the husband gets into the sitting room is suppressed by being presented passively. She quietly serves the husband with a glass of milk, brings school bags for the children then joins the husband in the last bit to say mawowowow as if in consent. This heterogeneous presentation professes a biased ideology of men being in superior positions than women thus contributing to social ranking in Kenya's Citizen TV ads.

Using presuppositions and connotations, patterns of inequality were also replicated by associating some interlocutors with modern technology while dissociating others as seen in the following ads.

#### **Advert 14: Go TV**

**Man :***( Holding a GOtv slim card and flashes it to the wife) GO, GO GO GOtv uuuh! GO, GO, GO tv GO! Look, we've got it! GOtv new Go card.*

**Wife:** *(Nodding)Mmmmmh hhhh.....*

**Man:** *Look how slim it is, it slides into the back of mmmh h ..... (hesitates after realizes their TV is incompatible hence can't take the card) .....of the Tv. (Snapping his fingers) It's time for an upgrade. (The accompanying female character supposedly his wife says nothing but just stares and follows the proceedings)*

The ad is presented with the male participant only being active. The female participant is displayed as unconcerned and is comfortable on a couch reading something. When the man fails to get the slot for a digital card in the analogue TV, he thinks of an upgrade, and finally slots the card to the back of the TV. The facial expressions on the female participant show marvel, surprise meaning she is unknowledgeable in digital matters. What this implies is that

men and not women are tacitly superior in their technological prowess and personality as noted in the above advert. Proficiency with modern technology is connoted as a preserve of the male and not the female gender as the woman is presented as passive participant who marvels at the knowledge of his partner. The man takes the lead role to catch up with changes in technology. He is conversant with the upgrade, whereas his lady is painted as oblivious to the upgrading. Clearly, evident is a patriarchal ideological demarcation between the actors. Such depictions presume that men are creative geniuses than women who are presumed to be dependent on men and as Chand and Chaudhary (2012) assert, semiotics leads to the creation of social relationship systems of knowledge and thus cultural identity. Thompson (1990) further affirms that such images construct an ideological position of men's superiority over women.

The home and outdoor settings in the above adverts acted as hidden narratives which formed part of the presuppositions in advertising discourse. While the males worked outside the home (*Safeguard, Legend brandy, Guinness and Safaricom chattitude*), the females were confined in the home particularly in the kitchen (*Kimbo, Jik 101 uses, Dettol 24 hours, Fresh fry and Soko ugali*). Events of these ads revolve around home in a kitchen and they depict girls and mothers only in the kitchen while the sons and dads join them at the dining table. What this implicitly presupposes is that the kitchen is exclusively preserved for women and not men and this is a cultural traditional ideology that delineates roles for either gender.

**Advert 3: Dr Juma:** *Dettol 24 hours.....a mother's weapon with nonstop protection! Dettol be 100% sure (mother's role to take care of baby and the expert doctor is 100% sure it will protect.*

The mother is featured at home in her son's bedroom in the morning and evening. She remains at home whole day till son comes back from school and this makes one to assume she is a housewife Dr. Juma however is not featured at home, and the difference in occupation presupposes that men ought to work harder, achieve and be great. Connotatively, this is a negative portrayal of women that however harmless it seemed on the surface; it relegated them to a subordinate position.

Since CDA is a powerful tool that goes beyond surface level examination of discourse, deeper relations of power and inequality were unravelled by engaging the text critically.

### **Advert 5: Guinness**

*Hundreds of men arrive in the city to make a name for themselves.... He believes a man's **NAME** finds its meaning not in what he says but in what he does. Every man must find it within himself to keep everything he does, everything he's got.*

In advert 5 above, the wordings implied that men were great as there was something great about men creating names for themselves. When words suggest more than what was intended by ad creators, they result to ideologies and that is what this study aims to explain.

In advertising, presuppositions are an important component of the overall message, as the name implies, a presupposition is a necessary precondition for the processing of any communication. Manifestations of gendered power relations in discourse in the ads above were embedded in the linguistic choice preferred by the ad creators.

### **Advert 10: Legend Brandy**

*Son: My **father** isn't a doctor or a lawyer or a professor, he's never had a corner office or a sleekly appearing car. He has spent his time on the farm, his hands are rough, but they **have to** live with calves, tend to the crops and **nurture the family**. It is because of **him** that I am who I am today, and I salute him as **a legend**. Legend brandy is a **perfect** blended brandy to be shared by **legends**. Anyone can be **a legend** \*\*\*\*\**

The terms 'legend, champion and perfect, the deepest ocean...' to make a name for themselves...Yes! I bought a plot and now KCB is also lending me the money to build a house on it, a home for us! Noted from the findings of this study was that cultural values were seldom brought up explicitly but were implicitly embedded in the ads. Thus, presuppositions and connotative devices were identified as part of the discursive strategies that were used in several ads to implicitly structure social hierarchies that mirrored masculine ideology.

### **4.3.5 Topic choices**

Guiding this were themes utilized in presenting men and women in ads. In the selected ads, themes ranged from domesticity, assertiveness and material success, beauty and good times and fun. Men talked about, or took up reputable and arduous occupations like banking, building and construction, repairing cars, playing sports, and leisure. They promoted alcoholic beverages, banking services, technology and cars. On the contrary, female characters took up roles like housewives, caretakers which are deemed less challenging by society. They mostly promoted house hold commodities like cooking oil, detergents and beauty products. Qualities associated with female actors were like endearment, care and parenting. On the other hand, men's predominant attributes were ability to act aptly and authoritatively, power to protect and

provide for the family. This characterization is a powerful means of defining women's place in society and it legitimizes the subordination of women at text level.

Implicitly, these media representations were loaded with cultural meaning of men as providers and women caretakers in the home thereby suggesting that since men occupied positions of power, they ought to take risks and be aggressive while women need to be submissive and gentle. Evidently, there was a power difference and this trend of topic choice in ads perpetuated the popular societal myths of female subordination that results to gendered power relations in society.

Power is not exercised in obviously abusive acts of dominant group members but may be enacted in a myriad of often taken for granted actions of everyday life as is typically the case in the many forms of everyday sexism and racism (Essed, 1991). In relation to this, advertisers used the theme of good times and fun to appeal to the viewers, but subtly ended up constructing a dominant masculine ideology. Visual aids like attractive pictorials, song, rhythm and dance were effects used to present good times and fun.

#### **Advert 5: Guinness**

***Man:** Hundreds of men arrive in the city to make a name for themselves.... He believes a man's **NAME** finds its meaning not in what he says but in what he does. Every man must find it within himself to keep everything he does, everything he's got.*

The men in the above advert were shown erecting a billboard and at the background taking alcohol. Portrayed was that even in the process of having fun (taking alcohol), men needed to be strong and economically empowered by ensuring they 'made names for themselves'. The assigned theme, occupation, alongside the linguistic choices used in the above ad, tacitly assumed men to be hardy, certain, tough and aggressive. This image portrayal presented a picture of gendered ideologies in a world with sexist division of labour which is smartly coated by the theme of good times and fun.

In yet other ads below, gender ideologies were disguised using the theme of good times and fun. The main actors in both adverts are men who enjoying good food courtesy of their wives' cooking... *Soko ugali, naakupenda wee Soko, tangu mama akupike... sijaonja mwingine, nashindwa..... She also started cooking with Fresh Fri cooking oil..... now I feel great and hey I look pretty good too!*. Much as the men advertised domestic products, they are portrayed as product authorities while their women re portrayed as users through their role of cooking. A masculine ideology perpetuated by the role behaviours serve to construct this

structured inequality of social positions embedded in the good times and fun theme displayed above.

In another advert below, patriarchal ideologies were constructed using the topic of good times and fun.

**Advert 8: Radio Ramogi**

*(A man enters grooming himself and dancing, places a phone on the table)*

*(Song from the phone) Nyar jaduong nyathi josakwaa jaber in e magenie ngimana (Daughter of the old man from Sakwa, Beauty, I value you in my life) Nyar jaduong nyathi josakwaa jaber in e magenie ngimana (Daughter of the old man from Sakwa, Beauty, I value you in my life)*

The theme of good times and fun was enacted as the man and woman enjoyed and danced to the music as they were preparing to go to work. Obscure ideological patterning is evident analyzing from the man's action of taking up the driver's seat opposed to the lady who took the passenger's seat. Ordinarily, most viewers would concentrate on the romantic message in the song, rather than the deeper message implied by the actions of the actors. This means that potentially harmful hidden meanings of power relations can be revealed using discursive strategies other than language.

Lastly, *Ilara fresh milk* ad also revealed the same trend as discussed below.

**Advert 9: Ilara fresh Milk**

**Dad:** *Vitamin B2 zinapatikana kwa Ilara fresh milk, na unahitaji hizo vitamins kila siku kupata energy; yaani mawowowo, mawowowo, (Dancing around the house with the children) mawowo ya kucheza , mawowo ya kuruka, mawowo ya kuswim, mawowo ya kudank( Vitamin B2 is found in Ilara fresh milk, and you need those vitamins daily in order to get energy; that is Mawowowow . Mawowowow to play, to skip, swim and dank)*

*Silence\*\*\*\*\**

**Mum:** *(Dancing) Mawowowo*

In the above advert, an image of men possessing physical strength is embedded in the dancing and use of linguistic item 'mawowowo' that generally translates to energy. The passiveness of the lady communicates society's unmitigated truth about the image of women's subordination. Men are subtly elevated to a commanding and authoritative position by means of their characterization that is aligned to their cultural associations. The associations represent

a concept of masculine ideology that centres on qualities that portray them as superior than women.

In the selected ads, men and not women took part in ads associated with authority, assertiveness and material success. These media presentations contributed to a mindset of masculinity which encouraged men to take risks and be aggressive. Consequently, power and dominance in mind control were effected and as asserted by Nesler *et al.* (1993), recipients tend to accept beliefs, knowledge and opinions from what they see as authoritative, trustworthy or credible sources like scholars, professionals or reliable media.

The following ad perpetuated a patriarchal ideology pattern that encouraged achievement in men.

**Advert 5: Guinness**

*Hundreds of men arrive in the city to make a name for themselves.... He believes a man's **NAME** finds its meaning not in what he says but in what he does. Every man must find it within himself to keep everything he does, everything he's got.*

In advert 5, the action of erecting a billboard, light associated men with physical strength, power and achievement, therefore encouraging them to work hard to achieve that. This is patriarchal ideology emphasizing the social expectation of what men ought to achieve clearly pegged on masculinity.

A celebrity is used to construct the theme of assertiveness and material success as seen in the ad below.

**Advert 6: Safeguard**

*It's gonnabe a gold for Kenya.....David Rudisha is the world 800 metres champion 800 metres champion material success*

In advert 6, the use of a male celebrity associated with the prized gold medal indeed associates him with the theme of material success, assertiveness and this justifies their patriarchal dominance in society.

Similarly, noted in this study was that women were rarely associated with wealth acquisition, power and stature. They took part in activities regarded by society as undemanding.

**Advert 8: Radio Ramogi**

*(A man enters grooming himself and dancing, places a phone on the table) (Song from the phone) Nyar jaduong nyathi josakwaa jaber in e magenie ngimana (Daughter of the old man from Sakwa, Beauty, I value you in my life)*

The male actor is dominantly associated with ownership of a prestigious car, an expensive house, a luxurious watch and these are ideological attachments of material possession and success associated with authority intertwined in the discursive strategy of topic choice.

Socio-cultural ideologies are also intertwined in topic choice as seen below and the portrayals painted a picture of the societal expectations of each gender.

#### **Advert 10: Legend Brandy**

***Son:** My **father** isn't a doctor or a lawyer or a professor, he's never had a corner office or a sleekly appearing car. He has spent his time on the farm, his hands are rough, but they **have to** live with calves, tend to the crops and **nurture the family**. It is because of **him** that I am who I am today, and I salute him as **a legend**. Legend brandy is a **perfect** blended brandy to be shared by **legends**. Anyone can be **a legend** \*\*\*\*\**

In advert 10, the narrator associates his father with a legend by his power to provide and protect his family. The actors' actions are in tandem with what is socially accepted; every action reveals the social relations, social identities and cultural values. The image of men as institutional leaders and protectors of the family is emphasized, curving out an ideology that conformed to society's view of what a typical successful family ought to be.

In the advert below, a similar theme of assertiveness and material success was used to bring out gender ideological perspectives in ads.

#### **Advert 4: KCB home loan**

***Father -in-law:** So, you want to marry my daughter?*

***Son- in-law:** (Softly) I do sir, very much.*

***Father -in-law:** And why should that make me happy?*

***Son-in-law:** Well, I love her sir.*

***Father -in-law:** Love won't keep her dry in the rainy season, how would you provide for her, for a family?*

***Son-in law:** (Smiling) Well, I've got a good job. (Nervously), a small car and I have also arranged for a KCB home loan.*

***Father -in-law:** (Smiling) Ahaaaa! KCB!*

***Son-in-law:** (More confidently now) Yes! I bought a plot and now KCB is also lending me the money to build a house on it, a home for us! =*

Inferred from the above advert was that initially, the father- in-law condescendingly regards his son in-law because he thinks he cannot manage to take care of his daughter. When the son in-law hints his economic prosperity, he lightens up. The shift in attitude of the father

in-law towards the son in-law was instigated by proof of material possessions, (a car and a plot and KCB home loan) implicitly loaded with cultural meaning that men and not women are privileged to access to the valued social resources. This makes the son in-law the institutional financial provider hence more powerful compared to the woman who occupies the subservient position as to wait to be shown direction and be provided for. This stereotypical representation reproduces a male dominance and female subordination ideology that distances the women from attaining financial success consequently, relegating them to a position of dependence over men for such material respects. Such implied meanings contribute to existing ideologies that are related to underlying societal beliefs which legitimize the subordination of women.

Material success and assertiveness was an attribute cleverly suppressed in association with women but was pronounced when associated with men.

**Advert 9: Dad: Ilara milk**

*Vitamin B2 zinapatikana kwa Ilara fresh milk, na unahitaji hizo vitamins kila siku kupata energy; yaani mawowowo, mawowowo, (Dancing around the house with the children) mawowo ya kucheza , mawowo ya kuruka, mawowo ya kuswim, mawowo ya kudank( Vitamin B2 is found in Ilara fresh milk, and you need those vitamins daily in order to get energy; that is Mawowowow . Mawowowow to play, to skip, swim and dank)*

**Mum:** *Silence\*\*\*\*\* (Dancing) Mawowowo*

In the ad above, females are subtly excluded from the theme of assertiveness as they are dissociated from physical strength(mawowowow) and cleverness. Men on the other hand are included in these portrayals. This is cleverly done by giving the man prominence to explain the importance of vitamin B2 while the mother is suppressed using other markers like silence. A negative concept of ideology used to obscure the truth in order to elevate men and grant them power to manipulate and control the other gender is evident through such portrayals.

Further, as Courtney and Whipple (1974) assert, women are rarely depicted as authority figures. In advertising, they are usually presented as weak, subordinate and compressive.

**Advert 14: Go TV**

**Man:** *(Holding a Go TV slim card and flashes it to the wife) Go, Go Go Go TV uuuh! Go, Go, Go TV GO! Look, we've got it! Go TV new Go card.*

**Wife:** *(Nodding) Mmmmmh hhhh.....*

**Man:** *Look how slim it is, it slides into the back of mmmhh ..... (hesitates after realizes their TV is incompatible hence can't take the card) .....of the TV. (Snapping his fingers) It's time for an upgrade. (The accompanying female character supposedly his wife says nothing but just stares and follows the proceedings)*

In the context of the above adverts, stereotypical inferiority of women was displayed. Women were dissociated from tasks and domains requiring technological knowledge whereas men were associated with such qualities. The women were passivized thus communicating a gendered ideology that clearly spells out what society expects of them. The analysis from the above advert points out that whereas women were predicated as receivers of man's material success, whereas men were depicted as authority figures and elevated to powerful positions of commanding, providing leadership and material success in the family. Ideological displays are inherent and they serve to subdue the female gender.

The other pattern analyzed revealed that women usually advertised domestic products like cooking products and detergents thereby underpinning their role of nurturing-caretaking. They were attributed as individuals who took service provision as indispensable in mothering. The trend was that in a family, mothers were the ones responsible for choosing domestic products, preparing food for the family and ensuring cleanliness and protection for their family. This opinion tends to shape the ideological hegemony that guides the presentation of men and women in Kenyan TV adverts.

**Advert 1:** *the reason I use Kimbo is because my mother used it....*

The central character who is a woman in advert 1 is being asked questions by her daughter as to why she always uses the product. She confirms that the real reason she uses it is because her mother used it and this response is an argumentation discursive strategy that tacitly encourages mothers to take up the cooking roles because after all it has been done so since time immemorial and that society expects them to pass that role to their future generations-daughters. This is a concept that has been drilled into the mind of women till it now appears normal thereby resulting to a dominant ideology that justifies this unequal social positioning.

In advert 2 and 3, the same pattern of domesticity replicates itself as the central characters who are mothers are responsible for the hygiene of their houses and children respectively as seen below.

**Advert 2: Jik 101 uses** *(Lady dancing, holding Jik in her hand, chants) Does your husband's shirt need some whitening? Just use a little jik and some water, With Jik's 101 uses, all your cleaning troubles are over, is there a dirty floor stain that is*

*frightening? Or a merry messy left by your daughter, is your stove no longer so shiny?  
Or your fryer dirty as ever.....*

Found out from the advert above was that women were denied access to occupations that depict them as strong, rather they are associated with themes(domesticity) that suggest triviality on their part as is done above where their work centres cleaning. Underlying is a cultural ideology that serves to maintain systems of inequality in society.

Observed further was that ad creators construct different activities traditionally associated with men and women deviating from the objective of equality thereby resulting to gendered power relations.

### **Advert 3: Dettol 24 hours**

*Dr Juma: Dettol 24 hours.....a mother's weapon with nonstop protection! Dettol be 100% sure*

In advert 3 for instance, using predicational discursive strategy, the mother depicted as the care taker of the baby and the expert male doctor assures her that Dettol will 100% protect her son. A blatant patriarchal ideology manipulates this ranking that conforms to CDA's view that people's ways of doing things may be in relation to their cultural beliefs, assumptions and values. Evident was a predicational biased depiction of the female gender in terms of what Deaux and Lewis (1984) refer to as the independent component trait descriptors; self-assertion and concern for others, physical characteristics, role behaviours and occupational status.

In adverts 7 and 11, attributional discursive strategy was utilized where women were similarly perceived as cooks, responsible for their family's cleaning and feeding.

### **Advert 7: Soko ugali**

*Soko ugali,nakupenda wee Soko, tangu mama akupike...(since my wife cooked you).....*

In advert 7, the wife has chosen the sweetest flour- *Soko Ugali* and this has elated the husband to a point of praising the flour by doing a jig. Though the man advertises the product, he does not use it but is portrayed as an authority regarding the quality of the flour while the wife cooks using the flour. A dominant ideology perpetuated by the attribution of traditional characteristics to women as cooks and men as authorities in regard to the product credibility seem to have been inculcated to a point that it is common sense now.

Domesticity theme replicates itself in the *Fresh fry* advert below.

### **Advert 11: Fresh fry**

*(A man dancing with wife who uses Fresh Fri to cook) When my doctor told me to take better care of myself, my wife said we should start salsa dancing I said no way! She insisted -and you know how that goes. ....She also **started cooking with Fresh Fri cooking oil**..... \*\*\*\*\*now I feel great and hey **I look pretty good too! Oh, thanks to my darling wife and Fresh Fri cooking oil**.....*

This is an argumentation strategy that justifies the lady as responsible for cooking sweet meals for the husband using *Fresh Fri*. The argument wins the women to continue accepting their domestic theme that presents them naturally as cooks meaning that gender ideology is hegemonic as alluded by Lazar (2000) since it appears consensual and acceptable to majority of the population therefore integrated in the norms and habits of a society.

### **4.3.6 Rhetorical tools**

Hyperboles, anaphora and songs were also powerful rhetorical tools used in the adverts for purposes of conveying deeper meaning beyond ordinary one. The techniques are directed to the unconscious region of the human mind; hence they deepen the viewers' 'subliminal understanding of the adverts they are describing. The features influence the viewer's perception; stimulate curiosity in order to maintain interest at the expense of unravelling underlying meaning. The following analyzed ads utilized songs but underneath were gender messages. In the advert below, through song, unequal distribution of power was easily naturalized.

**Advert 2:** *(Lady dancing, holding Jik in her hand, chants) Does your husband's shirt need some whitening? Just use a little jik and some water, With Jik's 101 uses, all your cleaning troubles are over, is there a dirty floor stain that is frightening? Or a merry messy left by your daughter, is your stove no longer so shiny? Or your fryer dirty as ever, just jik it, there are 101 uses, just jik it, now you know better, just jik it, it makes cleaning a joy, just jik it, Heehe.....You better go get it, just jik it.*

The lady actors dance and sing beautifully, therefore the ad remains implanted in the viewers' mind longer because of its pictorials, rhythm and dance. The repertoire of language elements utilized in the song enable a discourse analyst to visualize the power relations encoded in the ad. The chore listings, *does your husband's shirt need some whitening.....a dirty floor stain that is frightening...is your stove no longer so shiny...* are practically cleaning activities that maintain status quo in the family; through the song, women are shown to be enjoying the

chores meaning they have taken them willingly. Clearly, this is proof of hegemonic ideology that has been so naturalized, beautifully cushioned in a song.

In *Radio Ramogi* ad, power relations are similarly discursively presented using stereotypical social values that define men as superior to women.

**Advert 8: Radio Ramogi**

*(A man enters grooming himself and dancing, places a phone on the table)*

*(Song from the phone) Nyar jaduong nyathi josakwaa jaber in e magenie ngimana*

*(Daughter of the old man from Sakwa, Beauty, I value you in my life)*

*Nyar jaduong nyathi josakwaa jaber in e magenie ngimana (Daughter of the old man from Sakwa, Beauty, I value you in my life)*

Once again, a song is rendered as the actors dance along. The man is assigned the role of actor and he is the first to make a direct eye contact with his goal. He is also assigned the pivotal traditional identity of taking the driver's seat, and proposing to the girl. Note the words in the background song are supposedly being sung by a man; they are romantic meant to act as an emotional arousal cue to seduce his goal into accepting him. .... *jaber in e magenie ngimana, (beauty, I value you in my life, honey, yoo tamiyo ngimana tee..... (honey I have given you all my life)*. The camera shots focus on the man and the glamorous possessions supposedly owned by him; house, TV, carpet, expensive shoes and watch all symbols that define a luxurious lifestyle that give one power and status. The song then serves as a means to obscure the patriarchal ideology as viewers enjoy the music at the expense of the gendered message advanced. The man is the centre of focus as he dominates in the actions that elicit power thus conforming with the underlying societal beliefs of how a typical African family ought to be.

Following same trend is the advert below where power relations are presented as natural through institutionalized practices and discourse.

**Advert 7:** *Soko uгаа-aalii, naakuupenda na roho yaaangu, tangu mama akupike, sijaonja mwingine, nashindwa na uzuri wako wee, naa-kuupenda wee sooko. Nawe radha tamu, sijaonja mwingine, naakupenda wee soooo-ko.* "(Soko ugali I love you with all my heart, you are so sweet, I have not found another like you, I love you with my heart, I love you soko'.

The advertiser uses a song that is meant to make the advert entertaining thus capturing the attention of the viewers and hindering them from noticing or questioning the reified implicatures. Viewers are lulled by the popular 'Malaika' borrowed tune and the jig from the

man. From his song implications and assumptions of a society's accounts are suggested; the ugali has been cooked by the wife, meaning the role solely rests upon the female gender. The song creates a lasting image and subtly implants the idea of a mother cooking to be socially acceptable; a sexist division of labour favouring men.

Anaphora was also another rhetorical figure used for manipulation; it involved the repetition of successive clauses. Dijk (2001) calls the use of stylistic devices like repetition, anaphora, metaphors and similes 'semantic rhetoric'. He notes that semantic rhetoric is used to make information which is negative or positive about a particular group more prominent. In reference to this study a patriarchal ideology pegged on the notion of success, strength and power in men was repeated in various portrayals thereby reproducing the ideology of male superiority whereas female subordination was made prominent by using attributional discursive strategies to repeat women's socially constructed traits and roles as shown in the ad below.

#### **Advert 5: Guinness**

*Man: Hundreds of men arrive in the city every hour, they come to make **A NAME** for themselves, and my friend Sam made his **NAME** by making **NAMES** for others. He believes a man's **NAME** finds its meaning not in what he says but in what he does. ....If he does that, he will make himself **A NAME** worth putting up new lights. **A NAME** that is made of more.*

The phrase to 'make a name' is repeated in successive clauses and it denotes success in the part of men. This is clearly a patriarchal ideology that serves to encourage men to succeed and thus justify their dominance in society.

Anaphora also played part in the following ad to produce a patriarchal ideology that placed men at a superior position in society.

#### **Advert 6: Safeguard**

*Voice over (Male): It's gonna be a gold for Kenya! And a gold for David Rudisha! David Rudisha is the world 800 metres **CHAMPION!***

*Rudisha: Becoming **A CHAMPION** on the track for me started with being **A CHAMPION** on the playground. ....when I heard from the Safeguard team that good hand washing could reduce illnesses, I decided to accept the invitation from Safeguard to join the work they are doing with our Kenyan playground **CHAMPIONS**. It takes a lot of effort to become **A CHAMPION**.*

Similarly, a patriarchal ideology is encoded in the word ‘champion’ to denote victory on the part of men again. Rudisha being the titlist has won the best prize known ‘gold’ and this emphasizes that success falls in the domain of men. The choice of the word ‘champion’ is not just random but is ideologically shaped to institute and justify assertiveness and material success in the ‘conquerors’- men.

A similar pattern of inequality is realized in the following ad where anaphora is used to create a patriarchal ideology.

#### **Advert 10: Legend Brandy**

*My **father** isn't a doctor or a lawyer or a professor, he's never had a corner office or a sleekly appearing car. ....It is because of **him** that I am who I am today, and I salute him as **a legend**. Legend brandy is a **perfect** blended brandy to be shared by **legends**. Anyone can be **a legend** \*\*\*\*\**

The words ‘*perfect, legend,*’ were repeated and they emphasized qualities associated with power. ‘*Perfection*’ for instance refers to a quality of being without blemish; precisely meaning accurate whereas ‘*a legend*’ is a person who is famous and admired by many people. In the context of the above adverts, deduced was that the recurring lexical items were attributional strategies used metaphorically to bring what Fairclough (1989) calls cohesion that creates a gender- biased reality which elevates men thus sustains the gender ideologies. Vocabulary from a common semantic field or words and phrases are repeated to bring out a mental picture of the world with ideological significance.

#### **4.3.7 Non-verbal cues**

Paralinguistic features like gazes, gestures, posture, physical appearance, facial expressions and silence are a rich source of constructing dominant ideologies in advertising discourse (Carney *et al.*, 2005). Overall facial expressiveness, active roles, direct eye contact, mesomorphic body structure, height, scornful sneer, formal latest fashion were major status symbols that were ideologically distributed to connote power. Actors who possessed the features were perceived as dominant and powerful. Lower power actors kept direct eye contact less, dressed trendily or in uniforms associated with lowly regarded occupations, took passive roles of being respondents or accompaniments.

In the *radio ramogi*, and *Go TV* adverts, there were two actors of different genders and they were depicted differently to subtly map social positions for each.

### **Advert 8: Radio Ramogi**

*(A man enters grooming himself and dancing, places a phone on the table)*

*(Song from phone) Nyar jaduong nyathi josakwaa jaber in e magenie ngimana*

*(Daughter of the old man from Sakwa, Beauty, I value you in my life)*

*Honey yoo tamiyo ngimana tee (Honey, I have given you all my life)*

In advert 8 above, the lady character is quiet unlike the male character who takes the lead role. The female character takes the passenger seat while the man takes the driver's seat. The man makes a longer and more mutual gaze which according to Carney *et al.* (2005) is associated with individuals who wield more power. The man is formally dressed in expensive shoes, watch, he is tall; no doubt he is perceived as a high executive worker in some high working office. The non-verbal expressions thus served as a rich source of power messages that ensured the female actor was put on a predicate position benefitting from the material possession of the man, hence unequal social relationships were maintained.

Facial expressions and invading personal space also served to create unfair social relationships as seen in the ad below (Carney *et al.*, 2005).

### **Advert 14: Man: Go TV**

*(Holding a Go TV slim card and flashes it to the wife) GO, GO GO GOtv uuuh! GO, GO, GO tv GO! Look, we've got it! Go TV new Go card.*

*Wife: (Nodding)Mmmmmhshhhh.....*

*Man: Look how slim it is, it slides into the back of mmmhh ..... (Hesitates after realizes their TV is incompatible hence can't take the card) .....of the TV. (Snapping his fingers) It's time for an upgrade. (The accompanying female character supposedly his wife says nothing but just stares and follows the proceedings).*

In advert 14, the man is equally portrayed as more facially expressive thus self-assured and has in-depth knowledge of the product he is advertising (*Go TV decoder*). He also has access to more space and further invades his partner's space when he fixes the problem by sitting close to her in the couch to raise her awareness of his proficiency. Construed is a belief that men are superior in technological matters and thus presumed to wield more interactional power compared to his passive female counterpart who is passivized and follows the unfolding events with silence, marvel and surprise because she is excluded from possessing that technological knowhow. This is a patriarchal ideology that places men to be in charge while women are regarded secondary, consequently it justifies the unequal social arrangements.

In the *Faiba* episode, *Ilara fresh milk* and *Soko ugali*, non-verbal cues are used to characterize the women and men differently and these portrayals equally construct social hierarchies that create a dominant ideology.

#### **Advert 7: Soko ugali**

**Man:**(Dancing) *Soko ugaa-aalii, naakuupenda na roho yaaangu, tangu mama akupike, sijaonja mwingine, nashindwa na uzuri wako wee, naa-kuupenda wee sooko. Nawe radha tamuu,sijaonja mwingine, naakupenda wee soooo-ko.*”(Soko ugali I love you with all my heart, you are so sweet, I have not found another like you, I love you with my heart, I love you soko’

In *Soko ugali* advert, although the man is in the house, he is neatly and formally dressed, his shirt tucked while the wife adorns an apron an obvious indicator that she is the cook. An argumentation strategy that okays and convinces women to continue being cooks is evident. The man is tall in physique and the height aspect is associated with power. Ideological hegemony is evident in this kind of structuring.

Manner of dressing and silence were non-verbal aspects witnessed in the ad below to construct a dominant ideology that naturalized the actors’ social positions in adverts.

#### **Advert 9: Ilara fresh milk**

**Daughter:** *Dad, Vitamin B2 ni nini?*

**Dad:** *Vitamin B2 zinapatikana kwa Ilara fresh milk, na unahitaji hizo vitamins kila siku kupata energy; yaani mawowowo, mawowowo, (Dancing around the house with the children) mawowo ya kucheza , mawowo ya kuruka,mawowo ya kuswim, mawowo ya kudank( Vitamin B2 is found in Ilara fresh milk, and you need those vitamins daily in order to get energy; that is Mawowowow . Mawowowowto play, to skip and dank)*

In *Ilara fresh milk*, the male actor is formally dressed an indication that he is ready to set out for work. The lady counterpart is casually dressed an indicator that she is not leaving the house. The tasks she performs hint her role as a housewife; she prepares breakfast for the family and brings the bags for the children to set out for school. Clearly there are no indicators of her leaving the house to attend some work outside. Her silence also on the subject enquired by her daughter is also interpreted as a deliberate passivization strategy used by the advertiser to exclude her from the subject in question and pronounce the father as the one knowledgeable. Note the father goes as far as demonstrating the mawowowow simply translated as energy. The stunts he performs are indicators of the energy he is explaining best associated with power.

In the advert below, men's posture, visual indicators expressed through their hands as well as their expressiveness on the face have something to offer in terms of dominance. They convey competence in the activities the actors were involved in as illustrated below.

**Advert 12: Junior: Faiba new episode**

*(Addressing a lady who is quiet and seated) And baby you are the mega of my byte, I will cross the deepest ocean travel to the end of the earth, to the moon and back nothing can ever come between us I just wanna say I love you and I gonna love Faiba all the way,*

**Junior's uncle:** *Faiba all the way, Merry X-mas Junior (Hands him a play station)*

*Silence\*\*\*\*\**

Junior in advert 12 plays the video game with tact while his female counterpart sits there passively marveling at his skill. Women characters on the other hand mostly manifested silence, a form of a discourse marker that can be used to impose power relations among participants (Foucault, 2008). In the context of the above adverts, silence was used as a key element in the application of power relations as its presence implied passiveness and thus subservience. A dominant ideology was therefore perceived through manifest behaviours of men and women indicated by the non-verbal indicators that revealed particular ideological investments traditionally associated with each gender as outlined above. Attributive discursive strategies that implicitly signalled strength or weakness were emphasized using non-verbal features hence clearly bringing out gendered power relations in Kenya's, Citizen TV ads.

**4.3.8 Celebrity endorsement**

The star power is another discursive strategy used by advertisers to link a product with a person. When a product takes characteristics of these celebrity associations, image transfer occurs affecting the viewers' beliefs, attitudes that reinforce power relations. Cute, cool or powerful celebrities are used to promote products and services. Since they are presented in a world of glamour, viewers are conditioned into believing that it is possible for them to live like them when they use the advertised products.

**Advert 7: Safeguard**

**Voice over (Male):** *It's gonna be a gold for Kenya! And a gold for David Rudisha! David Rudisha is the world 800 metres **CHAMPION!** (Pictures of Rudisha in a previous winning race flash the screens)*

*Rudisha: Becoming A CHAMPION on the track for me started with being A CHAMPION on the playground. Play is important for children's healthy development, but while e they play they get exposed to harmful germs, when I heard from the Safeguard team that good hand washing could reduce illnesses, I decided to accept the invitation from Safeguard to join the work they are doing with our Kenyan playground CHAMPIONS. It takes a lot of effort to become A CHAMPION. Winning a race starts with taking the right step like hand washing with safeguard*

Viewers rarely notice or question any power relations aspects in ads where celebrities feature. Rudisha is considered a celebrity because of being the 800M champion. Celebrity appeal notion and image transfer occurs when viewers associate the product with the character. Note, Rudisha is advertising soap; a domestic product but what stands out is the fact that he is able to fight illnesses and win gold but not caretaking of the babies. Therefore, power relations and hidden beneath this portrayal, unlike where women advertise soap and are regarded as caretakers, cleaners, Rudisha is regarded as a champion and physically shown as so in the field leading. He is regarded as a champion winning nothing other than gold, the best award. Implicitly, Rudisha is linked to power and as such power relations are reified using him as a celebrity.

#### **4.4 Ideologies and how they reveal gendered power relations**

A content analysis of the content of adverts was done to see which identities, norms, values, group relations and resources were associated with either gender to distinguish the powerful and powerless. In the context of this study, findings indicated that various forms of language and social processes were used by advertisers to index gender ideologies that spelt out distinctive roles, rights, responsibilities and fundamental natures of men and women. Fairclough and Wodak (1997) view language as having two versions of power; power in discourse and power behind discourse. Power in discourse in this study entailed unravelling the power encoded in lexical and syntactic structures used to mirror social values.

Cook (2001) affirms this assertion by noting that a participant is identified by his or her language. Gramsci (1971) also acknowledges that beliefs about dominant groups are reinforced by language since language is an integral part of society. Thus, the patterns, linguistic and discursive devices that advertisers chose to use in depicting male and female actors on Kenyan TV adverts are an example of how language is said to affect society on how we view men and women. For example, names given to people or events served to assign actors ideological status and identities that depicted them as either powerful or less powerful. Recurring linguistic

elements used by advertisers such as ...*tangu mama akupike, the real reason I use kimbo is because my mother used it, she also started cooking using fresh fry....* in *Soko Ugali, Kimbo and Fresh fry* ads reveal gender norms that justify women's place in the kitchen.

More lexical choices like...*Rudisha is the world champion, my dad is a legend, men come to make names for themselves* in *Safeguard, Legend Brandy and Guinness* ads associated men with success and assertiveness. Further lexical items like *kulainisha hizo mabiceps, build a home for us* in *Safaricom and KCB Home loan* ads ideologically connoted men as successful and creative geniuses. Success, assertiveness, strength and greatness are inspirational attributes we all aspire to reach every day. Associating these qualities with men while dissociating them with women allows us to celebrate all that is great and unique in every man. Therefore, the choice of linguistic elements creates a gender ideology that reflects the cultural expectations of men and women thereby legitimating men's domination and women's subordination. These associations profess a sexist ideology that verbally excludes women from success, strength, greatness and positions of power thus contributing to a conservative gender ideology that results to gendered power relations.

Language used in ads also indexed gender indirectly through stereotypical labelling that gave salience to sorting of actors on the basis of gender. Resulting were ideologies that consequently constructed gendered power relations. Gender stereotype refers to roles centred on masculinity and femininity ascribed to genders based on their perceived or actual sexes (Alters & Schiff, 2009). In the context of this study, stereotypes were subliminally kept alive by separating activities for men and women. For example, in terms of allocation of activities, the world of strenuous work was purely delineated as a man's territory whereby men took up prestigious, challenging products and activities associated with power, status and achievement like sports, manual work (*Safeguard, Guinness*), taking loans (*KCB home loan*), body building (*Safaricom chattitude bundle*), technology (*Go TV and Faiba*), drinking and having fun (*Legend Brandy and Guinness*). They promoted alcoholic beverages, banking services, and technology as illustrated above. Further men were depicted as authority figures; they tended to look, talk with authority and power, their predominant attributes being muscularity, vigour, strength and sturdiness (*Safeguard, Guinness, Legend Brandy, Faiba, Safaricom chattitude, Ilara fresh milk and Go TV*).

Women on the other hand were confined to the home locus; thrown into a whirlpool of subordination, predominantly took mothering, housekeeping and child-minding roles. Depictions of women as household product users of the advertised products were also prevalent. They were also presented in low wage occupations, and they advertised in settings

culturally reserved for women (home, kitchen). Further, in regard to the current study, this research revealed that women in Kenya were presented as submissive, soft hence less powerful. Inferred was that in majority of the studied ads, Kenyan TV adverts linked women to consumer decision-making for food products rather than for high-involvement products, as women were rarely represented in categories that required high-involvement, such as electronics and motor vehicles. Men on the other hand were presented as people having in-depth knowledge of the products and services they advertise, were strong hence wielded more power compared to their female counterparts. As noted by Wodak and Meyer (2001), gender stereotypes are linguistically generated and they interrelate with other processes of social thinking to shape a social construction of gender; as such, some groups may be misrepresented.

Evident was a power difference and this is an ideological opinion which tends to shape the presentation of men and women. It is a powerful way of showing how our society is painted like thus defining women's place in society. Milner and Higgs (2004) note that caring, concern for appearance, emotional excesses have all in the past be seen as markers of femininity. This trend perpetuates the popular myths of female subservience as perceived by society hence gendered power relations in adverts. The underlying semantic meanings of these representations was that women were denigrated while men were privileged as a social group; thus, some meanings in the adverts were found to be fore grounded while others were back grounded in packed gender ideologies that helped to sustain unequal power relations.

The other concept "power behind discourse" according to Fairclough and Wodak (1997) entails the whole social order of discourse put together and held together as a hidden effect of power. Fairclough (1992) believes that ideologies are most effective when most invisible. Invisibility is achieved when meanings are brought to discourse implicitly using for instance connotations and presuppositions leading the interpreter to "textualize" the world in a particular way. Machin and Mayr (2012) hold a similar view that ideological presuppositions are hidden underneath the surface structure of language choices in a text.

Findings indicated that in Kenyan, Citizen TV advertising discourse, gender ideologies were often produced through backgrounding, passivation, or foregrounding linguistic structures and discursive practices that encourage men and women to adhere to culturally defined standards for male and female behaviour. For instance, prominence was given to elements that kept the patriarchal ideology vibrant like painting men as heads of families, providers, risk takers, experts and achievers of material success. They were thus, associated with the theme of assertiveness, authority and success as seen in *Guinness*, *KCB home loan*,

*Legend brandy, Go TV and Faiba ads using the linguistic elements to make a name for himself, my father is a legend, KCB has given me a loan to build a home for us.*

On the contrary, these same elements were omitted when presenting women and instead, images of women in the domestic sphere as nurturers and home makers were foregrounded as seen in *Kimbo, Fresh fri, Soko ugali, Dettol 24 hours, Jik 101 uses adverts.....using the linguistic choices ....the reason I use Kimbo is because my mother used it.....Soko ugali, nakupenda na roho yangu... tangu mama akupike.....a mother's weapon with non-stop protection, does your husband's shirt need some whitening.* This ideological patterning reified the unequal gender power relations reflected and embedded in ads thus confirming the structural power inequality present in our society. Backgrounding, suppression and structure of passivation contribute to existing masculine ideologies which suggest that especially or exclusively men and no women are family providers and possessors of material wealth. Clearly, this is a starkly conservative social representation that constructs gender ideologies which consequently propel gendered power relation.

Further, findings indicated that ad creators employed creative visual strategies like music, repetition, cute pictorials, star power, non-verbal cues, and sound effect to hide power relations in the ads. Consequently, concepts of subliminal messaging, hegemony (consensus, acceptance and management of the mind) and reification were prevalent. For example, in advertising *Soko Ugali maize flour, Jik, Ilara Fresh Milk and Radio Ramogi*, the advertisers used songs to capture the attention of the viewers, and to make the ads interesting but resulting was hiding the actual underlying presentations in the ads. The actual message is concealed by the entertainment value and unconscious beliefs, assumptions embedded in the structure of utterances are conveyed. *Soko ugali* ad for instance adopts a popular tune 'Malaika'; viewers can easily join in the singing as the tune is familiar.

On the other hand, the song in *Radio Ramogi* advert is an extract from the reigning kings of local rhumba Luo music, John Junior's popular hit song "Herana" which means 'My love'. *Nyar jaduong nyathi josakwaa jaber in e magenie ngimana (Daughter of the old man from Sakwa, Beauty, I value you in my life) Honey.* "Herana" is a love song and love being a sweet thing uses linguistic expressions that have a lasting impression to the old and young alike. Explicit in this ad was the romantic message while unarticulated are the conservative nuances of a man behaving as per the prevailing norms of his society by being the one to profess his love for his loved one, owner of probably an expensive Rolex watch, owner of the Mercedes Benz and the provider in the house smeared with opulence. Likewise, the dancing women in *Jik* advert and the dancing Mawowow father in *Ilara Fresh milk* ad passed culturally

constructed gender ideologies that women are responsible for all cleaning activities and that the father is more knowledgeable than mother and has more energy respectively.

Conveyed are gender power relations messages which viewers are unconsciously aware of. Inferred was that music is an effective component that hides ideologies through subliminal attachment to products without the cognitive involvement of the viewers. Thus, apart from the entertainment value, music is a significant carrier of ideologies that presents normative beliefs as invisible, unspeakable and underlying content. Woven together with pictures, music contributes to connotation carrying subtle nuances, consequently, subliminal messaging and obscure differential power that propel gendered power relations are evident. Since CDA is a form of social action, it assists to unearth the opaque cultural messages that justify systems of inequality.

Hegemony was another aspect that legitimated gender ideologies that resulted to gendered power relations in ads. In some excerpts, the range of words and phrases used with female actors ..... *a mother's weapon, ....my mother used it, .... she started cooking, does your husband's shirt need some whitening, .... tangu mama akupike.....* were all semantically related. The semantic meaning conveyed by the choice of words was that of domesticity because chores done by the various actors seldom revolved outside the home, they revolved around the home setting. From a CDA point of view what this implies is that women consented to the social roles ascribed to them. Normative beliefs about proper roles and fundamental natures of men and women were naturalized.

Use of non-verbal cues was also one way in which cultural heterogeneity that led to construction of gender ideologies in ads manifested itself. Gendered power relations were thus communicated using a variety of non-verbal signals like appearance, clothing, expressiveness, direct gazes, precedence and access to more space. Those in subservient positions exhibited less expressivity, thin voices, limited access to space and contracted postures whereas those in power were ideologically depicted in erect postures, muscular size, bulky weight, physical strength and vocal maturity as indicators of potency. In *Radio Ramogi, Go TV, Safaricom Chattitude bundle* ads the ladies in the ads are depicted as less expressive hence deemed less techno savvy and less knowledgeable in online gaming.

On the contrary, the male counterparts are displayed more facially expressive and knowledgeable in online gaming and technology. In *Radio Ramogi* the male actor takes precedence and has more access to space than the female counterpart; he is more aligned to other visible indicators of status and power like possession of valued commodities that every society designates as status symbols; expensive watch, a Mercedes Benz and an expansive well

gated mansion. Generally, those in subservient positions exhibited non-verbal signals of submission and powerlessness due to a host of inhibitory and avoidant tendencies associated with the position of vulnerability whereas in contrast men exhibited non-verbal behaviour of power and dominance.

The intentions of the ad creators may not necessarily have been sexist, but they invited conclusions about the linked categories that assigned gender identities to each of them. Consequent to this conditioning, men were portrayed in traditional concepts of manliness such as virile, brawny and perhaps clammy from working to provide for their families in *KCB home loan, Guinness, Legend Brandy, Ilara fresh milk,, Go TV, Faiba new episode, Safeguard, radio ramogi* ads whereas women were portrayed as “soft” creatures preoccupied with light duties like face booking, cooking and cleaning (*Safaricom chattitude bundle, faiba new episode, fresh fry, soko ugali, kimbo, Dettol 24 hours and Jik 101 uses*). Female dependence over males is constructed as natural and male hierarchy in the family is confirmed; the female gender is subscribed to the traditional role signification and their subservient position institutionalized.

Therefore, how we communicate is constrained by the structures and forces of those social institutions within which we live and function (Fairclough, 1989). Hence, key focus in this kind of portrayals was that there is a link between language and social processes. Choice of vocabulary in Kenyan TV ads play a role in the ideological gendering that make actors to be perceived as either powerful or less powerful thus revealing their institutionalized power in society. Fairclough (1999) asserts that there is reproduction of ideologies in language and ideologies in discourse are encoded into linguistic elements. Therefore, every instance of language use makes a contribution to reproducing culture and society, power relations included.

Findings of this study are congruent and conform with the pessimist school of thought who have a view that ads still perpetuate traditional stereotypes despite changes in women’s roles (Ganahl *et al.*,2003; Mazzella *et al.*,1992; Milner & Higgs, 2004; Mwangi,1996). They however, dispute findings of scholars who belong to the optimist school of thought that holds contrary views and claims that gender stereotyping has declined and advertisement has become more sophisticated since its audience is more knowing than those of the 1950s (Furnham & Mak, 1999; Gunter,1995; Williamson, 2002). Present findings suggest that there are consistencies with other previous researches which recognize the fact that advertisers deviate from the objective of equality thus stereotypical representations. This is supported by the overwhelming usage of lexical terms, presuppositions, topic choices and other discursive devices that assign participants identities of either being powerful or powerless.

Since CDA views language as a social activity in which social factors influence language users to use specific forms of language; behind the patterning, linguistic and discursive features witnessed in advertising discourse are connotative meanings of society's beliefs. As demonstrated in various Kenyan TV adverts, the names given to people or events serve to assign particular status (power) and specific aspects of identities by emphasizing certain qualities and de-emphasizing others in what CDA analysts refer to as exclusion and inclusion. Inclusion involves one gender being presented more in a particular aspect like women are presented in all adverts as either cooks or cleaners while men are excluded; no depiction as cooks or caretakers meaning men are seldom presented domestically. These paintings reflect cultural expectations of each gender.

Whereas there are numerous studies on identifying language of advertising and sex role stereotyping in adverts (Geis,1982; Guy, 2001; Mazzella *et al.*, 1992; Milner & Higgs, 2004; Owiti, 2005) the current study has expanded to the existing stock of knowledge. Apart from the stereotyping and knowledge that cultural factors interface with language, findings in the present study indicate that CDA is a powerful tool that can be used to indicate how language is a cultural tool that mediates the correlation of privilege and power in social interactions. This indicates that advertising language is a reflection of society's values and this conforms with Holbrook's (1987) assertion that advertising reflects values that already exist. Thus, deduced from this is that there still exists a biased depiction of males and females in Kenyan TV ads that results to gendered power relations. It is therefore important to note that gendered power relations on Kenyan TV have implicitly been naturalized through polarized ideologies.

## CHAPTER FIVE

### SUMMARY, CONCLUSION AND RECOMMENDATIONS

#### 5.1 Summary of the findings

This section summarizes the key findings of the study based on the research objectives, concludes the research and gives recommendations for further research. The main aim of this study was to investigate how social factors like language and discursive practices differentiate masculine and feminine gender subconsciously resulting to ideologies that determine the position of a person in society. Noted was that gender norms influenced by social factors manifested as reified patterns of inequality. Men and women featured equally in the ads with both of them equally appearing in domestic products; however, they differed in terms of roles, attributes, settings and lexical items used to refer to each.

Whereas male actors were generally portrayed as lead family heads, breadwinners, problem solvers, wielders of material possessions who were therefore considered as authoritative, techno-savvy, powerful, autonomous, intelligent, energetic, sturdy, self-assured, economically endowed and of better status than women, women were relegated to a subordinate position by being assigned light domestic tasks like nurturing, cooking and cleaning as family cooks, mothers, domestic workers, male companions and housewives who were considered as fragile, ignorant, caring and dependent on men.

Pervasive in the ads was therefore, that women were predominantly associated with domesticity, depicted as domestic product users in domestic roles whereas even if associated with domestic products; men took non domestic centre, lead, superior and executive roles and other characteristics preserved in their realm to portray them as of superior than women. These role behaviours justified the normative beliefs about the fundamental natures of men and women in society and was instrumental in exposing the gender ideologies that exist in Kenyan, Citizen TV ads.

Secondly, ideologies reinforced by traditional identities and embedded in linguistic and discursive practices circulated in Kenyan TV ads revealing a polarized model of events that systematically depicted men as an advantaged social group while it subordinated women. Just as Fowler *et al.* (1979) note that language not only embodies social power but is also an instrument of control; control in Kenyan TV adverts was realized through explicit and implicit manipulation and creation of an apparent 'reified world' in which dominant ideologies were presented. In the process of meaning making, Kenyan TV ads drew upon linguistic and discursive strategies like denotations, topic choice, presuppositions, syntactic structures, turn taking and celebrity endorsement to implicitly and explicitly structure traditional gender

ideologies. Interlocutors acted out and restructured their socially ascribed roles and relations by using these strategies that allowed them to be perceived and positioned according to their cultural ideological affiliations. Therefore, the choices the ad creators made subtly or overtly reinforced ideological positions indicating men's superiority over women.

Lastly, using a CDA rubric to unravel the authors' intentions, it was revealed that biases and prejudices existed in the ads whereby some were presumed to be oversights, while others were blatant portrayals that ended up revealing unequal power relations. Actors in different adverts were perceived to possess various degrees of power accruing from their ascribed social positions assigned by their role behaviour, degree of assertion, physical appearance, and occupation status. The strategies associated with power encouraged assertiveness, strength and success while those associated with less power were displayed through dependence, frailty, passiveness and exclusion.

Advertising discourse therefore, proved to be a powerful means of positioning men and women in the power matrix by prioritizing and elevating cultural activities, domination and aspirations of men while those of women were marginalized to justify their insubordination to men. The patriarchal ideology which governs gender relations was therefore, kept alive and sustained was gendered power relations in Kenyan TV ads that accrued from the institutional roles and ideals assigned to each gender using the selected discursive and linguistic features.

## **5.2 Conclusions**

From the findings of this study, it was concluded that family is a major site of dominance and advertisement discourse plays a significant role in perpetuating these dominant ideologies. Thus, the fundamental natures of men and women in terms of their role behaviour, activities, qualities were presented in line with normative beliefs that resulted to stereotypical gender ideologies manifested in Kenyan TV ads. Consequent to these social representations was a revelation of underlying societal beliefs, values and norms that though not openly, directly, completely or precisely asserted, legitimized and ideologically constructed the actors' positions.

Secondly, to ensure adverts are memorable and appealing, marketing practitioners cleverly packaged characters, events using implicit and explicit discursive strategies like passivization, predication, argumentation and attributional strategies to model men and women as per societal expectations. This intelligent crafting of discursive and linguistic strategies misrepresented actors in terms of their traditional associations, attributes, roles through institutionalized practices and discourses ending up with subliminal stereotypes and ideologies.

Lastly, in the context of this study it was inferred that power is hegemonic; traditional gender identities exist with Kenyan, Citizen TV ads still being sexist in the way they portray the feminine and masculine gender. Therefore, a CDA unpacked the hidden power relations associated with traditional role signification, traits and activities embedded in patriarchal dominant ideologies that are cleverly manufactured by linguistic and discursive strategies.

### **5.3 Recommendations for further research**

The current study sought to investigate gendered power relations on Kenyan TV advertising discourse. Evident in the findings was that the manner in which men and women were presented was not reflective of their current societal expectations which are no longer specific as it was in the past. Women actors in the ads were repeatedly associated with themes, characterization, product type and target locations that presented them in a traditional view of being subservient. Men on the other hand were associated with themes, characterization, product type and target locations that traditionally presented them as dominant and powerful.

Due to rapid changes in family structures, nowadays men can assume roles and engage in acts traditionally associated with women while women can assume professional roles and engage in activities traditionally preserved for men. Therefore, to keep pace with current societal changes, avoid misrepresentation and gender discrimination, findings of this study prompt valuable recommendations as follows:

i) The Media Council of Kenya and Communications Authority to regulate the type of content presented on Kenyan TV by ensuring that ad creators accurately and impartially present men and women in ways that are reflective of the current multiple societal realities.

Further, being that adverts present a fraction of the discourse platforms that data for analysis can be sourced from, data sourced from other forums can have different issues other than gender relations investigated. Different sources of data like jokes, stickers can be used to study gender issues to confirm or dispute current study's findings. This thus leaves many areas unexplored and infusing critical discourse analysis, the researcher further recommends studies in the following:

- ii) A study in non-product advertising.
- iii) A study on the discourse of social media platform Kenyan jokes.

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## APPENDICES

### APPENDIX I

#### CONTENT ANALYSIS CODING SCHEME

Guided by composite coding schemes from earlier studies ;( Ahlstrand, 2007; Furnham, 1999 Ganahl *et al.*, 1998; Hentges *et al.*, 2007; Matthes *et al.*, 2016; and Mwangi, 1996), the study adopted the following coding scheme for content analysis.

- A. Theme:
  - i) Domesticity,
  - ii) Assertiveness and material success
  - iii) Good times and fun
- B. Characterization:
  - i) Traits/qualities/attributes (strong/fragile, passive/active
  - ii) Roles (mother, financial provider, expert etc.)
  - iii) Credibility (product user/ authority)
- C. Product type
  - i) Domestic
  - ii) Non domestic
- D. Target location
  - i) Home
  - ii) Outdoor

**APPENDIX II**  
**OBSERVATION SCHEDULE**

Adverts were observed on Citizen TV for a period of two weeks during prime-time hours between 7 pm to 10 pm. Below is an observation schedule that enabled sampling of the fourteen adverts from the total population of an average of 65.

DAY	M	T	W	T	F	S	S	M	T	W	T	F	S	S
TIME	7-10	7-10	7-10	7-10	7-10	7-10	7-10	7-10	7-10	7-10	7-10	7-10	7-10	7-10
TOTAL ADS OBSERVED	63	65	64	64	64	65	66	65	63	64	64	65	65	65
REPEATED ADS	33	34	32	32	33	34	35	33	33	34	33	33	34	35
COMMERCIAL	24	25	25	25	25	24	24	25	24	24	25	25	24	24
NON-COMMERCIAL	06	06	07	07	06	07	07	07	06	06	06	07	07	06
<b>TOTAL ADS SELECTED</b>	<b>24</b>	<b>25</b>	<b>25</b>	<b>25</b>	<b>25</b>	<b>24</b>	<b>24</b>	<b>25</b>	<b>24</b>	<b>24</b>	<b>25</b>	<b>25</b>	<b>24</b>	<b>24</b>

**APPENDIX III**  
**TRANSCRIBED ADVERTS**

**1.Advert 1-KIMBO (Central Character-Female, accompanying characters- Male, voice over- Male) Duration: 00:53 Seconds**

**Daughter:** Mum, why do you use Kimbo to cook everything?

**Mum:** I could say it's because Kimbo contains 0% cholesterol, or I could say it is because it is made from pure refined vegetable oil. And it is fortified with vitamin A, D and E. Or I could say it is because Kimbo brings out the natural taste of food.

**Daughter:** So why don't you?

**Mum:** Because the real reason I use Kimbo is because **my mother** used it. And as we all know, **mothers** are always right.

**Voice over (Male):** At the heart of every family, there is **a mother** and the heart of every meal there is Kimbo.

**Daughter:** So, dad, is **mummy** always right?

**Dad:** Of course, she is, except when she is wrong!

**Voice over: (Male)** Kimbo, the heart of every meal, pika kwa Kimbo!

**2. Advert 2-Jik 101 uses (Central characters- two ladies, voice over- man) Duration: 00:44 Seconds**

*(Lady dancing, holding Jik in her hand, chants)* Does your husband's shirt need some whitening? Just use a little jik and some water, With Jik's 101 uses, all your cleaning troubles are over, is there a dirty floor stain that is frightening? Or a merry messy left by your daughter, is your stove no longer so shiny? Or your fryer dirty as ever, just jik it, there are 101 uses, just jik it, now you know better, just jik it, it makes cleaning a joy, just jik it, Heehe.....You better go get it, just jik it

**3. Advert 3-Dettol 24 hours Duration: 00:44 Seconds**

**Mother:** In John's life, action runs nonstop. Now I can't be with him all the time, 24 hours a day. That is why I have given him Dettol soap, **NON-STOP PROTECTION** which gives him 24 hours **PROTECTION** from germs. In the morning when he faces germs(pause), in the afternoon when he is up to mischief, (pause)picture of son swinging down a staircase) playing in the evening (picture of boy playing with other boys in the field) **NON-STOP PROTECTION** keeps going.

**Dr. Juma:** Indeed, Dettol soap **NON-STOP PROTECTION** formula has the power of Dettol which gives **NON-STOP PROTECTION**.

**Mother:** All day! All night!

**Voice over-Male:** A mother's weapon with **NON-STOP PROTECTION!** Dettol, be 100% sure.

**4. Advert 4-KCB Home loan (Central characters- Male, accompanying Characters- Female, voice over- Male) Duration:1:08 Mins**

**Mother-in-law:** (*Peeping through the window turns to husband and says:*) They are here.

**Father -in-law:** (*Says nothing, keeps on reading newspaper and shakes his head. Enters the son-in-law. Father In-law wears a serious face*) So, you want to marry my daughter?

**Son- in-law:** (*Softly*) I do sir, very much.

**Father -in-law:** And why should that make me happy?

**Son-in-law:** Well, I love her sir.

**Father -in-law:** Love won't keep her dry in the rainy season, how would you provide for her, for a family?

**Son-in law:** (*Smiling*) Well, I've got a good job.

**Father-in-law:** (*Condescendingly*) Yeah, Joyce says.....advertiser.

**Son-in -law:** (*Nervously*) And I have a small car.

**Father -in-law:** (*Sneering*) Yeah, I heard it arriving, it won't last long.

**Son-in-law:** And I have also arranged for a KCB home loan.

**Father -in-law:** (*Smiling*) Ahaaaa! KCB!

**Son-in-law:** (*More confidently now*) Yes! I bought a plot and now KCB is also lending me the money to build a house on it, a home for us! =

**Father -in-law:** = Good rates?! =

**Son -in- law:** =Very good!

**Father -in-law:** And now you got the plans? =

**Son-in-law:** =I do!

**Voice over:** (Male) Need financing to buy a plot, build or buy a ready built home? Get KCB home loan.

**Mother -in-law:** This is a nice boy!

**Father-in-law:** I was xxxxxxxx about that car though.

**Voice over (Male):** Need financing to buy a plot build or buy a ready built home? Get KCB home loan

**Mother:** this is a nice boy

**Father:** I was skeptical about that car though

**5. Advert 5-Guinness (Central character- Male, voice over male) Duration:1:08 Mins**

**Male narrator:** Hundreds of men arrive in the city every hour, they come to make **A NAME** for themselves, my friend Sam made his **NAME** by making **NAMES** for others. He believes a man's **NAME** finds its meaning not in what he says but in what he does. Every man must find it within himself to keep everything he does, everything he's got. If he does that, he will make himself **A NAME** worth putting up new lights.

**Voice over (Male):** **A NAME** that is made of more.

**6. Advert 6-Safeguard (Central character- Male, accompanying characters-boys playing, girls washing hands, voice over- Male) Duration: 00:46 Seconds**

**Voice over (Male):** It's gonna be a gold for Kenya! And a gold for David Rudisha! David Rudisha is the world 800 metres **CHAMPION!** (*Pictures of Rudisha in a previous winning race flash the screens*)

**Rudisha:** Becoming **A CHAMPION** on the track for me started with being **A CHAMPION** on the playground. Play is important for children's healthy development, but while they play, they get exposed to harmful germs, when I heard from the Safeguard team that good hand washing could reduce illnesses, I decided to accept the invitation from Safeguard to join the work they are doing with our Kenyan playground **CHAMPIONS**. It takes a lot of effort to become **A CHAMPION**. Winning a race starts with taking the right step like hand washing with safeguard

**Voice over (Male):** Safeguard, unbeatable protection for unbeatable champions!

**7. Advert 7-Soko ugali (Central character- Male, accompanying character- female, voice over- Male) Duration: 00:50 Seconds**

**Wife:** (*Enters with ugali in a plate, places it in front of the husband who is seated with children in the dining room, then welcomes husband*) Karibu.

**Husband:** (*Elated he rises up and starts singing*) Soko ugaaalii, naakuupenda na roho yaaangu, tangu mama akupike, sijaonja mwingine, nashindwa na uzuri wako wee, nakuupenda wee sooko. Wewe radha tamu, sijaonja mwingine, naakuupenda wee sooko.

**Translation:** (I love you soko ugali with all my heart, since my wife cooked you, I have not tasted any other, I am perturbed by your good flavour, how I love you soko ugali!)

**Voice over (Male):** Try the irresistible Soko maize meal that delivers every time. Soko maize meal- happiness in every pack

**8. Advert 8-Radio Ramogi (Central character- Male, accompanying character- Female, voice over male) Duration: 00:50 Seconds**

*(A man enters grooming himself and dancing, places a phone on the table)*

*(Song from phone)* Nyar jaduong nyathi josakwaa jaber in e magenie ngimana (Daughter of the old man from Sakwa, Beauty, I value you in my life)

Honey yoo tamiyo ngimana tee (Honey, I have given you all my life)

Tokeno in echunya oheraa (And beauty you are my heart)

**Voice over (Male):** Radio Ramogi, kar chuny Jaluo

**9. Advert 9-Ilara fresh Milk (Central character- Male, accompanying Characters- Children (boy and girl), woman, Voice over-male) Duration:00:38 Seconds**

**Dad:** *(Walking into the room, daughter and son are seated in the Dining hall. Greets them)* Good morning

**Daughter:** *(Looks at dad holding a packet of milk, as her brother watches then asks)*

Dad, vitamin B2 ni nini? (Dad, what is vitamin B2?)

**Dad:** Vitamin B2 zinapatikana kwa Ilara fresh milk, na unahitaji hizo vitamins kila siku kupata energy, yaani mawowowo,mawowowo, *(Dancing around the house with the children)* mawowo ya kucheza , mawowo ya kuruka,mawowo ya kuswim, mawowo ya kudank( Vitamin B2 is found in Ilara fresh milk, and you need those vitamins daily in order to get energy,that is Mawowowow . Mawowowow to play, to skip, swim and dank)

Silence\*\*\*\*\*

**Mum:** *(Dancing)* Mawowowo

**Voice over (Female):** Ilara fresh milk jijaze na mawowowo. (Ilara Fresh milk, fill yourself with mawowowo)

**10. Advert 10-Legend Brandy (Central Character-Male, voice over- Male) Duration: 00:35 Seconds**

My **father** isn't a doctor or a lawyer or a professor, he's never had a corner office or a sleekly appearing car. He has spent his time on the farm, his hands are rough, but they **have to** live with calves, tend to the crops and **nurture the family**. It is because of **him** that I am who I am today, and I salute him as **a legend**. **Legend** brandy is a **perfect** blended brandy to be shared by **legends**. Anyone can be **a legend** \*\*\*\*\*

**Voice over (Male):** A product of Africa Spirits Limited. Excessive consumption of alcohol is harmful to your health, strictly not for sale to persons under 18 years.

**11. Advert 11-Fresh Fri. (Central character- Male, voice over –Male, accompanying character- Female) Duration:01:00 Minutes**

**Male narrator:** *(Man dancing with wife who uses Fresh Fri to cook)* When my doctor told me to take better care of myself, my wife said we should start salsa dancing I said no way! She insisted -and you know how that goes. I was useless! She also **started cooking with Fresh Fri** cooking oil, it is cholesterol free which is good for my heart and it is triple refined which makes food taste delicious. Perfect for meat dishes, fish, vegetables, curries, stews, shallow fry, deep fry. We even started trying new recipes and I had a new\*\*\*\*now I feel great and hey **I look pretty good too! Oh, thanks to my darling wife** and Fresh Fri cooking oil,

**Voice over (Male):** Life is full of flavour!

**12. Advert 12- Faiba New Episode (Central character- man, accompanying character- female, voice over, male) Duration: 01:02 Minutes**

**Junior:** *(Addressing a lady who is quiet and seated)* And baby you are the mega of my byte, I will cross the deepest ocean travel to the ends of the earth, to the moon and back nothing can ever come between us I just wanna say I love you and I gonna love Faiba all the way,

**Junior's uncle:** Faiba all the way, Merry X-mas Junior (Hands him a play station)

**Junior:** (Shouts)Haaaaaaaaa..... (Calling a friend) Budda budda the games are heeeeere.....

**Junior's friend:** Junior am already online nakungoja,

**Junior:** Twende twende, love you....

**Voice over (Male):** Enjoy online gaming like never before, with speeds of up to 100 megabytes per second.

**13. Advert 13-Safaricom Chattitude bundle (Central character-man, accompanying character-female) Duration:00:56 Seconds**

**Man:** What do you do for fun? mi nado job kwa gym, kulainisha hizo mabiceps.....  
*(I work in the gym exercising the biceps)*

**Lady:** Sorry let me reply to this Whatsapp

**Man:** So, what do you like doing for fun?

**Lady:** Ah,Oh Facebooking, do you know what Facebook is? Yeah, I don't think you do

**Man 1:** Huyu huyu huyu demu ananicheki fala nini! *(This lady thinks I am a fool?)*

**Man 1:** So where do you live?

**Lady:** Heaveeeen.....

**Man 1:** So, are you single ama?

**Lady:** I really need to do this

**Man 2:** You seem quite preoccupied with your daily masgwembe

**Lady:** With who?

**Man 2:** The guy you were on date with

**Lady:** It is just this new service from Safaricom chattitude bundle, lets me chat on Facebook, twitter and WhatsApp.....for just 10 bob per day.

**Man 1:** Where do you go to school?

**Lady:** Aaah, Lemmi.....

**Man 1:** Ooooohh.... Demu alikuwa juu ya facebook, matwitter sijui Whatsapp time yote  
*(The girl is on Facebook, twitter, Whatsapp all the time)*

**Man 2:** Would you like to see her again?

**Man1:** Eeeeeee, mwanaumme ni kujaribu tu *(A man has to try)*

**Voice over (Male):** Enjoy chatting on Facebook, WhatsApp and twitter with the chattitude bundle at only 10 bob from Safaricom

**14. Advert 14-GOtv Cam decoder Duration:00:45 Minutes**

**Man :** *( Holding a GOtv slim card and flashes is to the wife)* GO, GO GO GOtv uuuh!  
GO, GO, GO tv GO! Look, we've got it! GOtv's new Go card.

**Wife:** *(Nodding)*Mmmmmh hhhh.....

**Man:** Look how slim it is, it slides into the back of mmmhh ..... *(Hesitates after realizes their TV is incompatible hence can't take the card) .....of the Tv. (Snapping his fingers)* It's time for an upgrade. *(The accompanying female character supposedly his wife says nothing but just stares and follows the proceedings)*

**Voice over (Male):** Introducing the latest and digital technology, the Go TV-go card, a mini decoder that is simply slotted into the back of a compatible flat screen TV. Get all the great GO TV entertainment digital quality picture and sound with a GO TV-go card. Simply ask your local stockist and join the digital revolution today, GO TV consistently bringing you the best and digital television. Entertaining Africa.

**N/B:** The sampled audio-visual recorded ads were transcribed into text. Focus was on the characteristics of spoken discourse, which are surprisingly obscure to most people, familiar as they may seem with the written form.

#### APPENDIX IV

##### REQUEST LETTER TO CITIZEN TV TO USE ADVERTS FOR RESEARCH

Egerton University- Njoro Campus,

P.O Box 536- 20115, NJORO.

2<sup>nd</sup> November 2019.

The Managing Director-Royal Media Services Limited,

P.O Box 7468-00300, NAIROBI.

Dear Sir,

##### **RE: REQUEST FOR PERMISSION TO USE CITIZEN TV ADS FOR RESEARCH.**

I am a Masters of English student, Registration number AM13/2993/11 at Egerton University. I am doing a research which will lead to the production of a thesis and other publications on the subject '*Gendered Power Relations in Kenyan Television: A Case of Citizen TV Advertisements.*' The objectives of the study are: 1. To identify and describe inherent gendered ideologies exhibited on Kenya's Citizen TV adverts. 2. To describe the strategies used to display the gendered ideologies in Kenya's, Citizen TV adverts 3. To establish how gender ideologies in Kenya's Citizen TV adverts reveal gendered power relations.

I am thereby writing to seek your consent to use Citizen TV adverts for research. Be assured that the ads will be treated in the strictest ethics and will only be used for the purpose of research and not any other. Should you require any further information, please do not hesitate to contact me or my supervisors. Our contact details are: Edna Mayoyo- **Tel. no. 0722-441908**, Dr. Josephine Khaemba – **Tel. no. 0722-265757**, Dr. Fred Simiyu Wanjala- **Tel. no. 0726-335079**.

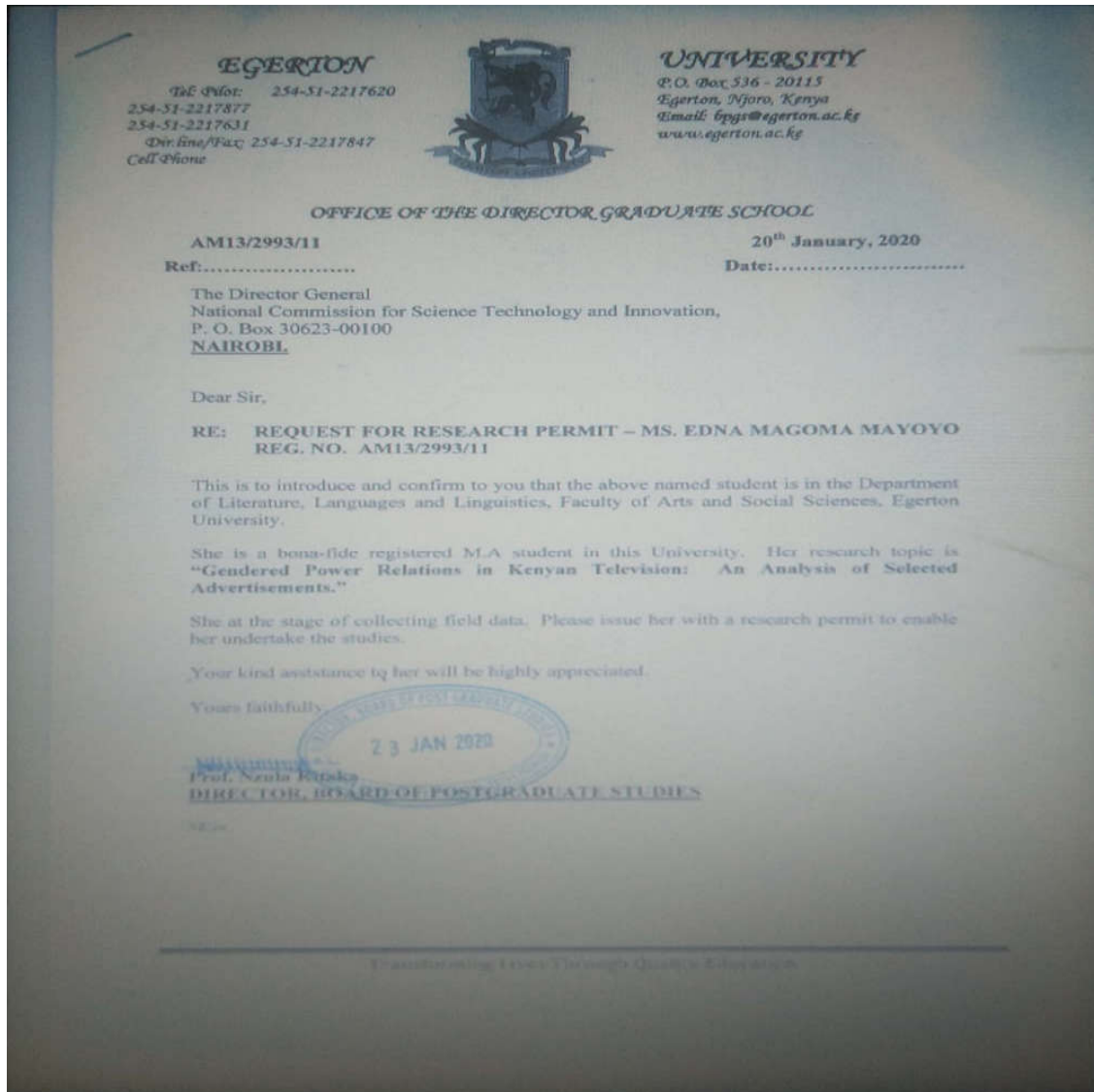
Attached to this letter are copies of the University ethical clearance certificate and research instruments which I intend to use in my research. Upon completion of the study, I undertake to provide you with a bound copy of the thesis containing the findings of the research. Your permission to use your TV ads as data for this study will greatly be appreciated.

Yours sincerely,

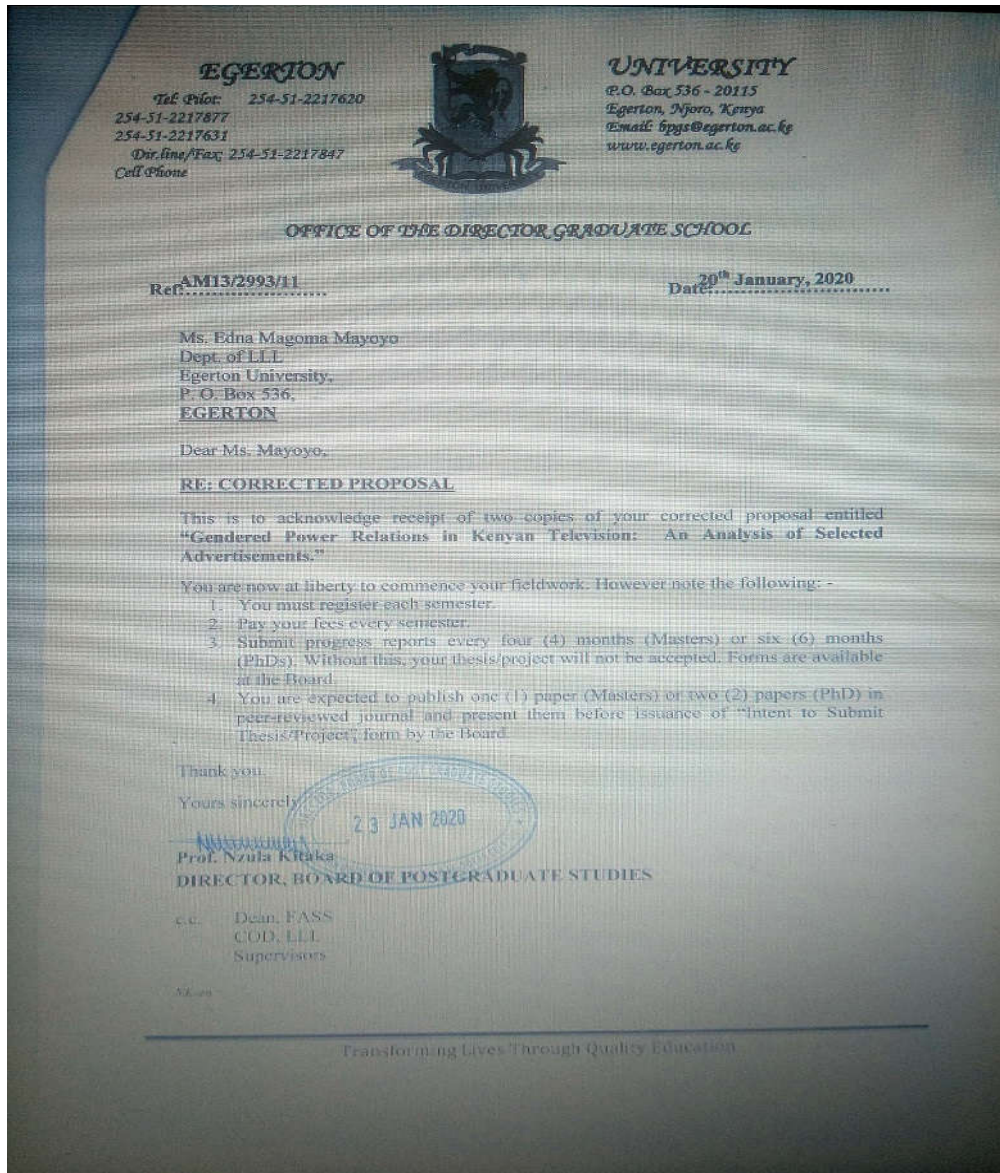


Edna Magoma Mayoyo.

**APPENDIX V**  
**INTRODUCTORY LETTER TO NACOSTI**



**APPENDIX VI**  
**LETTER FROM GRADUATE SCHOOL AUTHORIZING RESEARCH**



**APPENDIX VII**  
**RESEARCH LICENSE FROM NACOSTI**

  
**NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY & INNOVATION**

Date of Issue: 16/March/2021

**RESEARCH LICENSE**



**This is to Certify that Ms. EDNA MAGOMA MAYOYO of Egerton University, has been licensed to conduct research in Kisii on the topic: GENDERED POWER RELATIONS IN KENYAN TELEVISION: AN ANALYSIS OF SELECTED ADVERTISEMENTS for the period ending : 16/March/2021.**

License No: NACOSTIP/20/4074

241302  
Applicant Identification Number

Director General  
NATIONAL COMMISSION FOR  
SCIENCE, TECHNOLOGY &  
INNOVATION

Verification QR Code



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**APPENDIX VIII**  
**PUBLISHED PAPER**



EAST AFRICAN  
NATURE  
& SCIENCE

ORGANIZATION

*Original Article*

**A Critical Discourse Analysis of Linguistic and Discursive Strategies  
Used in Kenya's Citizen Television Advertisements to Display Gender  
Ideologies**

*Edna Magoma Mayoyo<sup>1</sup>, Dr. Josephine Khaemba<sup>1</sup> & Dr. Fred Wanjala Simiyu<sup>2\*</sup>*

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Strategies,  
Linguistic  
Devices, Gender  
Ideologies,  
Advertisements,  
Citizen Television.*

mainstream media station, Citizen TV were purposively sampled, observed by the researcher, transcribed into data, coded, then thematically analysed using techniques of content analysis. Guided by Fairclough's Critical Discourse Analysis theory which provided the framework for analysis, the study adopted a qualitative, case study research design. The research design provided in-depth information about the phenomenon in order to establish the discursive and linguistic strategies used in the TV ads and how they mirror society's system of values, attitudes and beliefs about men and women. The findings of this study indicated that gender ideologies that affect how meaning is made out of Kenyan TV ads were embedded in linguistic structures, social processes and manoeuvres.

**ABSTRACT**

The present study sought to examine how linguistic devices and discursive strategies used in Kenya's Citizen TV ads which pattern men and women differently according to gender well-being. This thereby results in unconscious rationalisations of social constructions. Using observation as the main tool of data collection, a corpus of fourteen adverts sourced from one

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#### **HARVARD CITATION**

Mayoyo, E., Khaemba, J. and Simiyu, F. (2020) "A Critical Discourse Analysis of Linguistic and Discursive Strategies Used in Kenya's Citizen Television Advertisements to Display Gender Ideologies", *East African Journal of Arts and Social Sciences*,2(1), pp. 154-170. doi: 10.37284/eajass.2.1.223.

#### **IEEE CITATION**

E. Mayoyo, J. Khaemba, and F. Simiyu, "A Critical Discourse Analysis of Linguistic and Discursive Strategies Used in Kenya's Citizen Television Advertisements to Display Gender Ideologies", *EAJASS*, vol. 2, no. 1, pp. 154-170, Oct. 2020.

#### **MLA CITATION**

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