

**A CRITICAL DISCOURSE ANALYSIS OF LINGUISTIC CHOICES THAT
PORTRAY WOMEN IN ADVERTISING IN KENYAN PARENTS
MAGAZINE**

**BY
NAFULAMERCYLINE**

**A Research Project Submitted In Partial Fulfillment of the Requirements for
the Award of Master of Arts Degree in Linguistics in the Department of
Linguistics and Language, University of Nairobi**

2015

DECLARATION

I declare that this research project is my original work and has not been submitted for the award of a degree in any other university.

Signed: Date:

NAFULAMERCYLINE

REG. NO.: C50/69831/2013

This research project has been submitted for examination with my approval as university supervisor.

Signed: Date:

PROF. JOHN HABWE

Signed.....Date.....

MR. MANYORA, H. B.

DEDICATION

This work is dedicated to:

1. My late father John Ouma who always believed that there was no difference between the boys and me.
2. My son Van Vivian may you realize that in deed there is no difference between the girls and you.

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TABLE OF CONTENTS

DECLARATION.....	ii
DEDICATION.....	iii
ACKNOWLEDGEMENTS	iv
ABSTRACT.....	ix
CHAPTER ONE: INTRODUCTION	1
1.0 Introduction.....	1
1.1 Background to the Study.....	1
1.2 Statement of the Problem.....	5
1.3 Objectives of the Study.....	6
1.4 Hypotheses.....	6
1.5 Justification of the Study	7
1.6 Scope and Limitation of the Study.....	8
1.7 Literature Review.....	9
1.7.1 Previous Studies on Women Portrayal in Print & Television Advertising.....	9
1.7.2 Conformity with the Traditional Gender Roles as an Indicator of Power Relation...	9
1.7.3 Products & Gender Roles Stereotyping Male Dominance	11
1.8 Theoretical Framework.....	16
1.8.0 Critical Discourse Analysis.....	16
1.8.1 Text	17
1.8.2 Discourse Practice.....	18
1.8.3 Sociocultural Practice	20

1.9 Methodology	21
1.9.1 Introduction	21
1.9.2 Data Collection	21
1.9.3 Sample Selection.....	21
CHAPTER TWO: GENDER DISCOURSE IN ADVERTISING.....	23
2.0 Introduction.....	23
2.1 Advertising.....	23
2.2 Types of Advertisements	25
2.3 Style of Advertising	27
2.4 The Role of Advertising.....	27
2.5 Visual Images and Language of Advertising.....	32
2.6 Advertising and Culture	37
2.7 Language and Gender	40
2.7.1 Meaning of Gender	40
2.7.2 The Socialization Process	42
2.7.3 Gender in Language.....	45
CHAPTER THREE: PRESENTATION OF WOMEN IN DOMESTIC ACTIVITIES	50
3.0 Introduction.....	50
3.1 The Woman as a Mother.....	52
3.2 Women as Wives	59

CHAPTER FOUR: WOMEN IDEOLOGY AND BEAUTY.....	72
4.0 Introduction.....	72
4.1 The Societal Standards of Beauty.....	72
4.2 Women and Beauty in Parents Magazine	75
CHAPTER FIVE: CONCLUSIONS, SUMMARY AND RECOMMENDATIONS.....	89
5.0 Introduction.....	89
5.1 Summary of the Findings.....	89
5.2 Conclusion	90
5.2.1 Advertising discourse uses language that promotes stereotypes about male dominance	90
5.2.2 The stereotypes promoted by advertisements reflect the ideologies of society about the relationship between men and women.	91
5.2.3 The discourse of advertising exhibits power contestation.....	94
5.3 Recommendations.....	95
REFERENCES.....	97

LIST OF FIGURES

Figure 1: 'Johnson Baby Oil' advertisement.....	54
Figure 2: Purity.....	56
Figure 3: Pampers Premium Care.....	57
Figure 4: Huggies.....	58
Figure 5: Cussons Baby.....	59
Figure 6: Dettol.....	60
Figure 7: Sosoft.....	61
Figure 8: Mild on skin. Tough on germs'.....	62
Figure 9: Jik.....	64
Figure 10: SAYE.....	66
Figure 11: Femiplan Male Condom.....	67
Figure 12: CIC Jipange Pension plan.....	69
Figure 13: Vaseline.....	76
Figure 14: Vaseline Cocoa Butter.....	78
Figure 15: Vaseline Total Moisture.....	79
Figure 16: Nivea roll on.....	80
Figure 18: New Gold Crown Fat Free.....	81
Figure 19: Nivea Visage Q10 Plus.....	82
Figure 20: Fair & Lovely.....	83
Figure 21: Milele DNA Hair.....	84
Figure 22: Safaricom M-pesa.....	87

ABSTRACT

This paper is an attempt to examine the way women are represented in advertising. It analyses the female stereotypes which the adverts in Kenya actualize and help to perpetuate, the linguistic choices which construe these stereotypes, and the ideological system that these stereotypes reflect. Using a monthly production of one of Kenyan magazine the analysis provides information about the power relation between men and women in the Kenyan society, since it reveals the traditional stereotypes by means of which women have for long been described, and are still associated with, helping to perpetuate the traditional social roles of women in the social structure and maintain the superiority of men over women. The analysis also reveals how women in Kenya are contesting these stereotypes using language and the struggle of advertising discourse to catch up with the trend and at the same time to reflect the societal established norms.

CHAPTER ONE: INTRODUCTION

1.0 Introduction

This chapter gives the background aspects to the study. Shedding light on the constraining issues that necessitated this study, this chapter defines the statement of the problem. It addresses the issue of advertising as a major contributor in using language and visual representation that create and shape the societal attitudes, values and norms in regard to the relationship between men and women. The chapter not only states the rationale and justification of this study as well as its scope and limitation, it also formulates the research questions that this study aims to answer.

1.1 Background to the Study

Language has the power and capacity to influence all aspects of life, people and their behaviour. Different uses of language in different contexts bring varieties distinct from each other. The words chosen, the mode of communication used, and the level of formality required for a particular use of language determines the field: one can tell if the use of certain linguistic choices reveals the field as linguistics, medicine, law, advertising, scientific, among others. The field of advertising like any other stylistic field has to make choices on how to use language because the linguistic choices they make affects the way their messages are composed and conveyed, and ultimately affects the attitudes, norms and values of the society in relation to that field. In all spheres of life, women are construed as a special gender, having certain social characteristics that distinguish them from men not necessarily through biology or hormonal influence but through social constructions of the society.

There are social constructs that the society has formed which indicate the differences between men and women. These social constructions bring varied ideologies that are constructed and legitimized by the use of language. Language being the basic tool that constructs these ideologies equally constructs identities of social groups that are gender related, (Marco 2011:3). Social and economic institutions such as advertising use the constructs given by the society to achieve their ultimate function of making profits and enhancing the ideology of capitalism. Women being the major consumers of the advertised commodities play a significant role in both promotion of these ideologies and advancement of the advertising industry. The way they are portrayed in advertising in relation to the power they possess in comparison to men is therefore a crucial aspect to be studied. Linguists and feminists have shown that there exists a sexist discourse, that the discourse used to talk about women encodes meanings which construct them as a special group with specific social features, (Marco 2011:53).

Research on portrayal of women in advertising in Kenya carried out by Mwangi (1996) and Ngari (2013) have revealed that women are described in terms of a set of stereotypes, like “housewife, mother, daughter, dependent, seductress, among others”. This stereotypical representation of women perpetuate the traditional social roles of women, because these roles are presented as natural ones; and in writing about these roles the writer uses certain devices to ensure that the status quo is maintained. As Fairclough (1989:77) remarks, “conventions routinely drawn upon in discourse embody ideological assumptions which come to be taken as more common sense and which contribute to sustaining existing power relations”. Spender (1980 cited by Marco 2011:255) says some feminists have put forward a claim that language is man-made and therefore sexist. This very strong claim has some proof because in real practice language has

been used to discriminate women and show them as having less power in comparison to men. Advertising not only mirrors the societal viewpoints, it also influences how the society develops its attitudes, norms and values. This study is aimed at looking at how the discourse of advertising uses language to promote the ideologies of power relations and contestation between men and women. How advertising create, perpetuate and maintain stereotypes about women's inferiority in comparison to men and how women are trying to prove their equality with men.

Although the 2009 census indicates that in Kenya there are more women than men, the involvement of women in a number of key developmental sectors is wanting. This deteriorating number of women who participate in economic, social and political development is attributed to the societal attitudes and behaviour that insist on women and men occupying traditional roles assigned to them by the society, (Ngari 2013). According to 2007 report titled 'Status of Women and Girls in Kenya', this situation is traced to how the society raised boys and girls in discriminatory ways, fed by traditional gender stereotypes. The report indicate that girls being denied opportunity to go to school are still seen as homemakers and failing to attend school puts them at a disadvantage when it comes to competition for opportunities in social, economic and political development, (Ngari 2013). Lack of education also makes the girls and women less powerful and therefore subordinate to the strong and powerful men.

Different social institutions work in line with the attitudes of the society, creating, promoting and enacting the stereotype of male dominance. Chesaina (2013) cited by Ngari (2013) says traditional marginalization of women in decision-making roles has spilled into our contemporary society and as a result placed Kenyan women in a difficult situation. Women lack the power they

need to participate in developmental activities and the language that is used by women and the language used to describe women portray them as less powerful than men.

When women are portrayed as less powerful than men, they take this in and as a result behave more indeed less powerful than men. The Kenyan media is accused in a 2005 publication titled 'The Kenya's Women Manifesto', of perpetuating negative stereotypes against women, (Ngari 2013). A number of scholars such as Eisend (2009) and Lindsay (2010) argue that stereotyping of women adversely affect how they are not only perceived by the society but also how they perceive themselves.

The society in seeing women stereotypically as subordinate to men blinds itself on the potential and range of characteristics that constitute each woman as distinct individual. As a result of this, more and more women become invisible or unacknowledged thereby hindering them from expressing their full potential because of anxiety and tension about their performance in comparison to men's and self-concept. They accept the stereotypes as part of their lives and live in line with them.

Media has a very important function of influencing people's lives. Through different types of media, people adopt behaviours, assume attitudes, and create norms of societal expectations, and build stereotypical images that affect their actions in real life. Media representations of women have a lot of negativity and adversely affect the real lives of women in the society. Media validates and therefore continuously perpetuates stereotypical images of women as weak, docile, and subordinate in the way they portray women. Davis (2001) cited by Vela 2003:11) asserts that

advertising industry help shape popular notion of gender identity. Kray's(2001) research on effects of gender stereotype indicated that when women are made aware of traditional stereotypes they behave in ways to confirm these stereotypes. According to Eisend (2009:418), one of the consequences of portrayal of gender stereotypes in advertising is the possible reinforcement of social stereotypes such as those based on gender portrayals. And ultimately these portrayals end up becoming the norm that determines the accepted code of conduct.

1.2 Statement of the Problem

Advertising is a crucial aspect of modern life because it is about presenting and processing information, educating people and presenting new products and services to the market. Whereas the primary function of advertising is to exhibit goods and services through language and visual images, so much ideological information that involves construing, constructing, enacting and perpetuating power relations and processes of discrimination between social groups in the society is often communicated either intentionally or unconsciously, and sometimes goes unnoticed. Advertising discourse uses language and visual images that present women as subordinate to men and therefore having less power in the society.

There are few studies however that have studied the discourse of advertising more especially using the critical discourse analysis model to provide an understanding on the ideological language pertaining to power relations in the print media such as Marco (2011): and in Kenya the studies that have involved printed media and sometimes electronic media using the CDA model include King'ola (2008), Ooko (2008) and Mbugua (1997). Studies in the advertising discourse in Kenya have focused on the role portrayal of women thereby giving this domain endless

opportunity for further studies to try and understand how the discourse of advertising use language to portray women. The current study seeks to ask the following questions: Is it possible that ideological language pertaining to power relation between men and women can be discerned in advertisements? How can it be discerned and explained using critical discourse analysis model? Is it possible that the language exhibit contestation of this power from women? What form, if any does the contestation take?

1.3 Objectives of the Study

The main objective of this study is to determine how advertising discourse use language to construct, maintain and perpetuate the power relations between men and women in the society.

This objective will be achieved by looking at the following specific objectives:

- i. To find out how the discourse of advertising use language to promote stereotypes about women.
- ii. To explain the ideological systems those stereotypes reflect and what they reveal about the power relation.
- iii. To establish if women contest the traditional stereotypes.

1.4 Hypotheses

This study has the following hypothesis:

- a) Advertising discourse uses language that promotes the stereotypes about male dominance.
- b) The stereotypes promoted by advertisements reflect the ideologies of society about the relationship between men and women.

c) The advertising language exhibits power contestation from women.

1.5 Justification of the Study

The aim of Critical discourse analysis is to correct existing forms of social injustice, since language is used to present women as less powerful than men, the same language can be used to portray women as having equal power with men. The results of this study will be used by the institutions such as advertising to use language and visual images that do not portray women as subordinate to men.

Cultural beliefs, norms and attitudes with traditional concept of behaviour that insist on men and women performing roles assigned to them traditionally by the society ensure that 'women stay in their place' resulting in low involvement of Kenyan women in key sectors of development. This study intends to reveal the traditional stereotypes that hold women down making them unable to actively and assertively participate in social, economic and political progress of the society. Advertising discourse is a highly important discourse because of its ability to reach broad audience, but it can be and in most cases as pointed out by previous works by Mwangi (1996) and Ngari (2013) has been used to create and perpetuate power relations and the processes of discrimination and categorization. It has the social function of balancing the power in the way it carries out its duty. It can use the results of this study to give women an opportunity to grow by portraying them in their normal individual growth characteristics instead of the general stereotypes that have no empirical basis.

With the little research available on use of language in advertising discourse to enhance male dominance and women subordination, this study will contribute immensely to the theoretical knowledge of this little known area of study.

1.6 Scope and Limitation of the Study

This study focuses on the way the discourse of advertising use language to portray women; it does not focus on the way women use language although the result of that would be helpful in making general conclusions on how women are represented in advertisements, "...because the way women speak and the way they are represented in discourse are conditioned by stereotypical images of women as having features like powerlessness, femininity, delicacy, among others", (Marco, 2011:250).

The advertising industry employs a variety of media that they use to get to their client; this study will use the print media because printed advertisements are accessible by many people all the time. The study will use one production that is commonly read in the Kenyan society across people of all social status. *The Parents*, which is a monthly magazine for the family. Although it would have been better to use varied productions, the time scope to carry out this research does not allow comparison of many print productions to reveal varied ideologies of different media.

The texts used will be any purposely chosen from 2011 to date. This period is in tandem with the promulgation of The New Constitution of Kenya, 2010 which gives rights to women and it is expected that the advertisement produced thereafter reflected the change and growth in women based on the equality between men and women advocated for by the constitution. Any

advertisement of any month or day within the said period will be used since it is not possible to use all adverts since 2010 to date chronologically given the short time available to carry out this research.

1.7 Literature Review

1.7.1 Previous Studies on Women Portrayal in Print & Television Advertising

There has been a lot of scholarly research on portrayal of women in advertisement both in print and television commercial advertising both in Kenya and globally. Despite the fact that most past studies do not focus on the power relations between men and women in advertising, their results can be used to enrich this study; as the role portrayal of women reflect the power they have in the society.

1.7.2 Conformity with the Traditional Gender Roles as an Indicator of Power Relation

Venkatesan and Losco (1975) conducted research on comprehensive content analysis of the portrayal of women in magazine advertising during 1959-1971, (Venkatesan&Losco 1975:50). In their conclusion they stated that the number of advertisement portraying women as sex objects has decreased since 1959, but many other stereotypes have been maintained. The researchers observed the increasing pressure to reflect the changing societal attitudes in advertising. The results of this study are useful to the present study as it endeavours to find out whether the current societal pressure of equal power relation in the society are reflected in advertising.

Courtney and Lockeretz (1971) conducted a study on women's portrayal in print magazine advertisements. This study analyzed print advertisements to see if the negative stereotypes could

be identified. The study paid particular attention to comparing the occupational and non-working roles of women and men as portrayed in advertisements (p. 92). The conclusions of this study showed that women were not often shown in working roles, and were also rarely found out of the home setting. The researchers contended many of the ads portrayed women in a number of stereotypical roles such as “a woman’s place is in the home” and “women do not make important decisions or do important things” (p. 94). One finding of particular interest is that the study looked at the type of products advertised by each sex.

Building on the study conducted three years earlier by Courtney and Lockeretz (1971) Sexton and Haberman (1974) set out to define stereotypes that were criticized and show that women were found in ads that that have situations that calls for interpersonal relations such as mother, wife, and social companion, among others. The results of the study showed that the trends of two decades had not altered from the image of women “as social people appearing in a predictable role” (p 45). This study informs the present work to determine if women feature in predictable roles in Kenyan print advertising.

Ferguson, Kreshel, and Tinkham (1990) conducted a study that analyzed just one particular magazine. *Ms Magazine* had a policy to accept advertisements for publication, which are not considered ‘harmful’ or insulting to women. The Ferguson et al. (1990) study was initiated to assess if *Ms. Magazine* had indeed kept advertising standard to its policy. The results did show that *Ms. Magazine* has in fact been inconsistent with its stated advertising policy and printed advertisements for products that were considered harmful to women. Also, even though the advertisements portraying women as subordinate to men were found to have decreased, there

was still an increase in the number of ads portraying women as sex objects (p 40). This study will help the current study establish if the Kenyan print advertising has fewer advertisements that portray women as subordinate to men.

1.7.3 Products & Gender Roles Stereotyping Male Dominance

Ford, Vooli, Honeycutt Jr. and Casey (1998) note that not only were women being shown in positive ways as often as men, but also that they were predominantly found in advertisements for low-priced products, which is a common international stereotype. This stereotype of women being an inferior authority of certain products is relevant to the present study for it is interesting to see if women are more often found in advertisements for low-priced products, an indication of them having lesser power than their male counterparts.

Klassen, Jasper and Schwartz (1993) analyzed images of men and women and their relationships as portrayed in magazine advertisements. In order to evaluate how men and women were portrayed together, they looked at a number of different magazines for analysis: *Ms.*, *Playboy* and *Newsweek*. Using Goffman's (1976) Analysis of Gender Display, as a framework to observe the more recondite visual cues in ads regarding the relationship between men and women, they examined the depiction of the way people appear in the ads, such as their facial expressions, posture and their relative position within the ad (Klassen et al. 1993, p 31). The study is unique because it centers on the images of relationships, rather than the roles of women and is through the relationship that we understand the power between the two sexes. According to Goffman (1979) there is no consistent way that men and women are positioned together in ads, but he outlines the two most common poses of men and women together that can be used in coding

schemes. The “traditional pose” is one where men are viewed as having an executive, directing role with women, and the opposite to this, the “reverse-sex pose” (Klassen et al. 1993). The other pose is the “equality pose”, where both men and women neither conform to nor conflict stereotypical understanding (Klassen et al. 1993, p 34). Within Klassen et al’s (1993) study, Goffman’s categories are defined. The traditional poses are defined as those that use scenes, characters, relative placement, expressions, identities, and roles that are stereotypically identified with women and men (p 33).

Klassen et al.’s (1993) study was comprised of a stratified random sample of journals, four issues per year (one per season). Depictions of men were classified as either: traditional pose, reverse-sex pose, and equality pose (Klassen et al. 1993, p 34). Conclusions drawn from the Klassen et al. (1993) study indicate that there are a larger proportion of women depicted in traditional roles compared to those portraying men and women as equals. However, the number of equality pose ads is increasing. Although this study will not compare the portrayal of men in relation to portrayal of women, the conclusion drawn from Klassen et al. is important as it helps understand that large proportions of women are portrayed in traditional roles, the roles that indicate their subordination to men.

Vestergaard & Schroder (1994) analyzed the commodity profile of three magazines, *Cosmopolitan*, *Woman* and *Playboy*, in order to find out what constitutes a female and a male identity. The higher numbers of adverts in the female magazines were for beauty and hygiene products and for household implements, food and detergents. By contrast, in *Playboy* the higher number of adverts corresponded to tobacco, beer and spirits and to technological toys, such as;

vehicles, cameras, radio. Caldas-Coulthard's (1993 as cited by Marco) analysis of *The Times* revealed that most of the adverts were for cars, building societies, banks, Xerox machines, hotels for businessmen and so on. The discourse is clearly addressed to men. This study creates the gap if Kenyan print advertising constructs discourse that is directed at a particular sex group.

Kang's study in 1997 set out to answer the question, "What messages about women have been given to society through magazine advertising?" (p. 979). Kang states that today more women are not only gaining ground in workforce participation, but are also filling positions previously once held primarily by men. Kang posits that if women and society have changed, then these developments would be reflected in advertisements. The new advertisements should show both the "new social status and the new image of the American women" (p 984). The ads were collected from 1979-1991 women's popular magazines, *Vogue*, *Mademoiselle* and *McCall's*. Kang found that the hypothesis that advertising should reflect the positive changes of women in society was unsupported. The results showed that the overall sexism in advertisements had not improved and had actually been maintained portraying the same stereotypical images of women, from 1979 to 1991. This study gives light to the fact that the present study may not reveal dramatic differences from the time Mwangi did his research in 1996 and now.

Mazella (1992) findings in Australian study indicated differences in the way men and women were portrayed. The differences in the portrayal were systematic and in line with traditional gender role stereotypes. Men were overrepresented and authoritative experts providing objective knowledgeable reasons for buying advertised products. Men also concerned with practical consequences of buying a product and emphasized social and career advancement as a reward for

purchasing an advertised product. Women were portrayed as consumers of less expensive products that mostly relate to food and body. On purchasing a certain product women seem to emphasize most on the social reward and were frequently depicted in the home setting. Mazella's study helps the current study to determine if such traditional ideology of women belonging to home as mothers and wives exists in the Kenya society and if the advertising industry promotes that.

Neto & Pinto (1994) in analyzing Portuguese television commercial find out that men and women were portrayed in line with traditional stereotypes on gender. Male dominated the adverts and women were seen as dependent on others, portrayed at home, youthful and attractive.

Moreover, in her examination of how television commercial portray women in Tanzania, Shartiely (2005) found out that television advertiser employ linguistic and non-linguistic strategies to perpetuate gender stereotyping. Most women are portrayed as homemakers, attractive, tender, sensual, passive, submissive, and mere consumers of products. This brings the curiosity in establishing whether the print advertisement in Kenya use the discourse that brings women out as ornamental, seductress or sex objects.

In Mwangi's (1996) Portrayal of women in Kenyan television commercial, distinct gender patterns emerged for the type of product or service that were content analyzed. Women were in household and personal/baby products. Men appeared in auto/hardware and financial services. Women were seen as less persuasive and passive product users. Although Mwangi found out that men and women were equally represented in commercial as having occupations, the nature of the

commercial were highly stereotyped and women had limited choice of domestic, teaching, office/secretarial and sports. This will help to establish if in the print advertisement the advertising discourse associate certain occupations with women.

Holtizhausen et.al (2011) researched on women portrayal in South Africa television commercial. He discovered that products such as personal care, food and households are advertised featuring women. South African advertisers link women to consumer decision-making for the low-involvement product. This helps me in establishing whether in Kenyan print magazine women are portrayed as dissatisfied by how and who they are and are always trying to look for ways of enhancing themselves.

In her paper on Linguistic Choices for the Representation of Women in Discourse, Marco (2011) used the critical discourse analysis model to analyze some adverts from English and Spanish and concluded that the type of discourse associated with women's speech, reflecting their potential worries and their linguistic features contribute to actualizing stereotypical images of women. And these stereotypes reflect an ideological system where men and women are considered different social groups with delimited social roles. This study creates a gap as it bring the curiosity in finding out in Kenyan print advertising what ideologies do the stereotypical representation of women reflect?

Ngari (2013) set out to analyze how women are portrayed in television commercial in Kenya. He determined the frequency that women featured in television adverts, type of products and services categories that women featured mostly, whether there are gender inequalities in regard

to roles in commercials and the type of portrayal of women that is most prevalent in television commercials. Women appeared less frequent in television commercial at 47% compared to 53% of men. Women are associated with personal products, home and family care categories. Significant numbers of women are portrayed as parents. Women get their knowledge of products and services advertised for personal use. Is the reflection on television advertising seen in print advertising?

1.8 Theoretical Framework

1.8.0 Critical Discourse Analysis

Critical Discourse Analysis is a theory that emphasizes the role of context in the interpretation of a discourse. It is a field that is concerned with studying and analyzing written and spoken texts to reveal the discursive sources of power, abuse, dominance, and inequality. It examines how these discursive sources are created, maintained, and reproduced within specific social, political and historical contexts, (Van Dijk, 1988a). The major proponents of this theory include, Norman Fairclough, Teun Van Dijk, Ruth Wodak, among others.

As a model CDA considers the context of a discourse to be very crucial as it helps expose the power structures and disorders of discourse. According to Fairclough (1995:12), texts are embedded in discursual and institutional practices from which analysis of those texts should be artificially isolated. The proponents of this model believe that the meaning potential of language is realized in the text as the smallest unit, therefore the basic unit of analysis of CDA is a text. Fairclough (1995) asserts that the smaller units such as words can be analyzed, but their relevance is only obtained in the perspective of their contribution to the meanings expressed by

the whole text in the context. CDA arose out of the realization that discourse can be analyzed based on social reality using linguistic devices.

CDA is based on different approaches and theories. Fairclough justifies this by saying, “the adequacy criteria of CDA are not merely observational, descriptive or even explanatory. It requires a multidisciplinary and an account of intricate relationships between text, talk, social cognition, power, society and culture”.

This study will take Fairclough’s approach and use his media analysis concept because advertising industry is part of the media. In Fairclough’s three-part model the first analysis is text, then the discourse practice and the sociocultural practice.

1.8.1Text

The analyses of texts include linguistic analysis in terms of grammar, semantics, the sound system and cohesion-organization above the sentence, (Fairclough, 1995b:57). Fairclough follows Systemic Functional Linguistics (SFL) and views text from a multifunctional perspective. Any text is analyzable in terms of articulation of these functions of SFL which he re-labelled as (1) representation/ideational function which carry particular ideologies; (2) relational that is the status and role aspects of identity and personality aspects of identity;(3) identities are construction of the relationship between writer and reader, (Fairclough, 1995b:58).

In a text there are linguistic features and organization of concrete instances of discourse. In determining discourse of a text, description, which is the first step in textual analysis focuses on

the linguistic features of the material including verbal or visual materials. The checklist that Fairclough uses is based on Halliday's Introduction to Functional Grammar (1985). In this model one systematically examines:

- a) Lexicalization
- b) Patterns of transitivity
- c) The use of active and passive voice
- d) The use of nominalization

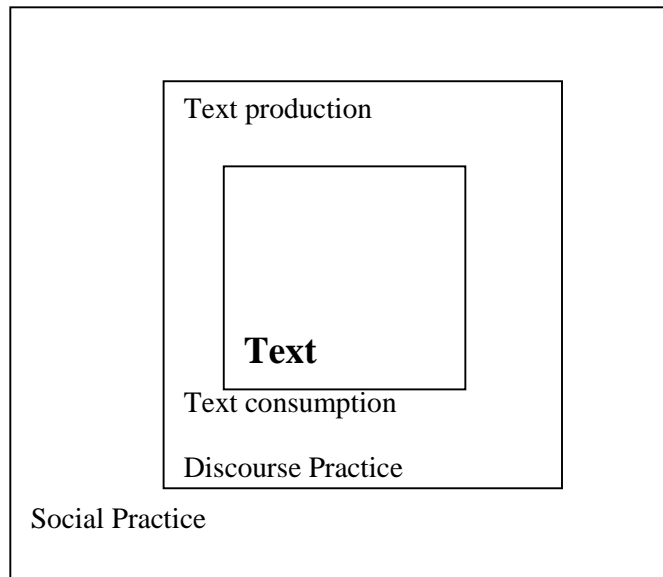
For instance, in advertising the use of passive verb forms or nominalization in writing adverts can have the ultimate effect of obscuring the agents if they are women and thereby not showing the power women might have of doing things.

1.8.2 Discourse Practice

Discourse is language use in a given situation since different situations call for different uses of language in terms of lexical choices, grammatical structures as well as the style employed. In the present study discourse is regarded as a communicative system that can either be in written, oral or multimodal forms and has the features of a particular genre and the surrounding social reality of that genre. In the basic tenets of critical discourse analysis, discourse is a form of social action; is historical, discourse does ideological work and constitutes a society and culture, (Fairclough 1995b:131).

According to Fairclough (1995b:58-59), the discourse practice dimension has two facets: the institutional process (editorial procedures) and the discourse processes (changes the text go

through during production and consumption). Fairclough says “discourse practice straddles the division between society and culture on the one hand and discourse language and text on the other,” (ibid:60).



Fairclough’s three-dimensional model for critical discourse analysis taken from Fairclough(1992b:73).

The core concept in Fairclough’s approach of intertextuality can help explain the discourse process. At the discourse practice level Fairclough calls the present linguistic analysis “Intertextual analysis”, (1995b:61). Intertextual analysis focuses on the borderline between text and discourse practice in the analytical framework. Intertextual analysis is looking at the text from the perspective of discourse practice, looking at the traces of discourse practice in the text, (Fairclough 1995b:61).

In his 1992 work, Fairclough defines intertextuality as “the property texts have of being full of snatches of other texts, which may be explicitly demarked or merged in and which the text may

assimilate, contradict, ironically, echo, and so forth”, (Fairclough, 1992:84). He identifies two types of intertextuality, “manifest intertextuality” which refers to the heterogeneous constitution of texts by which “specific other texts are overtly drawn upon within a text”. Constitutive intertextuality on the other hand refers to the “heterogeneous constitution of texts out of elements (type of convention) of orders of discourse (interdiscursivity),” (104). Fairclough states that intertextual properties of a text are realized “in its linguistic features” since it is assumed that texts may be linguistically heterogeneous, (1995b:189). In Fairclough (1992b:61), he asserts that “linguistic analysis is descriptive in nature, whereas interpretative analysis is more interpretive. Linguistic features of texts provide evidence which can be used in intertextual analysis, and intertextual analysis is a particular sort of that evidence.

1.8.3 Sociocultural Practice

CDA assumes that there is a dialectical relationship between particular discursive events and the situations and social structures that design it, that is, between language and other elements of social life. CDA aims at critically investigating social inequality as it is expressed constituted, legitimized, and so on by language use. As put by Wodak “Most critical discourse analysts would thus endorse Habermas’ claim that ‘language is also a medium of dominance and social force. It serves to legitimize relations of organized power. Insofar as the legitimization of power relations, are not articulated, language is also ideological,’ (Habermas, 1967:259 cited by Wodak 1992).

1.9 Methodology

1.9.1 Introduction

In this section the means of data collection, instruments and procedures used for administration in order to investigate the ways in which women are represented in advertising and the ideological significance of these representations, are detailed.

1.9.2 Data Collection

The data will be collected from the primary sources, that is; the printed texts from magazines. A sample of advertisements will be analyzed to show how the ideological processes function in discourse to perpetuate power relations. The methodology proposed by Fairclough (1989) for Critical Discourse Analysis consisting of three stages: description of linguistic features of the text, interpretation of the interaction between participants and interpretation concerned with the social effects of the process of production and interpretation will be employed.

1.9.3 Sample Selection

The primary data will be obtained through purposive sampling. A maximum of thirty texts from the *Parents* magazine will be analyzed. The wide range of the time of production from 2010 to date is encouraged given the specific type of texts being sought after.

The adverts will be selected from one main magazine in Kenya, *Parents*. This is a magazine addressed to the family with the slogan 'Caring for You and Your Family'. It is addressed to both genders and it is hoped that it will reflect the values of the society which are embodied in the fundamental unit of the society, the family. Ten magazines were selected ranging from 2010

to date. Out of the ten magazines chosen, thirty advertisements which feature women were selected for analysis. The selected advertisements were placed in two broad categories; the ones reflecting the traditional stereotypes about the roles that women carry in the society, which portray women in subordination to men in features such as domesticity, ideal beauty and dependent, and the ones that feature women contesting the traditional stereotypes such as women in the professional roles traditionally reserved for men.

Several advertisements from printed media where diverse linguistic and textual choices contribute to a representation of women that could be considered related to the discourse of control will be examined. “These adverts are printed based on the assumptions which rely on men-dominated gender relations,” (Marco 2011:6). Basing on previous research done in television commercial and printed advertising, the stereotypes that women are represented in or with have the following overlapping features: domesticity involving being represented as a wife, a mother and taking care of home, ideal beauty, dependent, and those that feature women contesting the traditional stereotypes such as women working in profession traditionally reserved for men.

CHAPTER TWO: GENDER DISCOURSE IN ADVERTISING

2.0 Introduction

This chapter discusses the concept of advertising, highlighting types of advertising, the style used in advertising industry. The role and language used in adverts is also looked at. In this chapter also elaborated is the relationship between advertising, culture and society. To relate to the general topic of this study, the chapter discusses the relationship between language and gender, explaining the socialization process and language in gender.

2.1 Advertising

This study will use the term advertising in relation to Davidson definition. Advertising is a “social language, a genre of spectator or reader experience, a technique of persuasion...almost a world in its own right, with its own languages, customs and history, and one that sets the tone and pace for large parts of our lives. Advertising is a topic which both causes and reveals existing social divisions”, (1992:3). Furthermore, Williamson (1978: 12) states that “ads are message systems designed to organize perceptions and create structures of meaning.”Advertising comprises of diverse elements and is therefore studied by several disciplines, among them sociology, linguistics, and feminist philosophy.

Nevertheless most authors classify advertising into marketing theory. This study looks at advertising as a genre of language, a discipline on its own right, with its own lexical, style, and structure that distinguish it from other registers such as journalese, legalese among others. As a register, advertising makes choices in the lexicon used, grammar, style and sometimes the

coherence structure. This study attempts to look at those choices made by the advertising industry and how they portray the ideology of women subordination in the Kenyan society.

As one of its central objectives, CDA considers the linguistic choices a text producer makes as a potential medium through which the ideological import of a particular discourse situation can be reproduced. This means that any part of any language text, spoken or written simultaneously constitutes representations and identities, as put well by Fairclough and Wodak (1997:275). Advertising register uses these representations in its modes of language to constitute and identify women as a distinguishable social group that performs specified roles which the society views as being subordinate to the roles performed by men. That is, discourse represents particular world views, particular social relations between people, and particular social identities according to the purpose, context and addressees of the text, and using a discourse like advertising one can identify what the representations of women constitute of.

Advertising is referred to as a form of discourse in the sense that it has influenced not only the structure of language and the modality of lifestyle, but also the content of routine daily acts of communicative and relational exchanges. The messages of advertising have permeated the entire lives and cultures of people. As Beasley & Danesi (2002: 1) pointed out, “brand names, logos, trademarks, jingles, and slogans have become part and parcel of the ‘mental encyclopedia’ of virtually everyone who lives in a modern-day society.”

In magazine advertisements where the object of this study focuses, communication requires the presence and interaction of a number of elements for the understanding and the successfulness of

the message. The model of communication is followed, in this case such would be: interaction between the 'addresser' who is the advertiser, the 'addressee' who is the reader, the 'meaning' which is given to the product and transmitted between the participants, the 'medium' which is language and image, the 'channel' which is in this case the written form, and finally the 'context' which refers to the social and cultural situation, as well as the shared knowledge between the advertiser and the consumer, (Vestergaard& Schroder, 1985: 15).

2.2 Types of Advertisements

Vestergaard& Schroder (1985:3) divide commercial advertising into prestige or goodwill advertising, which tries to enhance the general image of a company in the eyes of public; industrial or trade advertising, that advertises products or services to other companies rather than individual consumers; and finally commercial consumer advertising, which is the most common one in the media. The duo also emphasize the differences between display advertisements that can be found dispersed among the editorial material of a magazine or newspaper and classified advertisements, which editors place on special pages and classify according to subject.

Making a distinction in relation to persuading strategies, Cook (1992:15) asserts that hard selling advertisements make a direct appeal, and the soft selling ones play on mood or more abstract benefits to one's life. The latter ones could include reasons for purchase but never a direct appeal. He also classifies adverts into reason ads, which rely on arguments and prevail in expensive products that need a longer consideration, and tickle ads, which make use of the addressee's emotions instead and are used with products that are not essential for everyday life (Cook 1992:16). Most of advertisements, with the exception of tickle ads, contain the so-called

unique selling proposition, which is “a characteristic of a product which is thought to separate it from its rivals,” (Goddard 1998:128). However, Vestergaard& Schroder (1985: 65) maintain that “... at our technological level, it is very rare for a product to claim of a quality which is totally missing in competing products”. A large number of today’s unique selling propositions are therefore based on the aesthetic criteria and not on the rigorous checking of quality for example.

In order to promote the product in public, various media embody the communication channels such as, billboards, radio, and television, web banners and web popup, skywriting, press which include magazines, newspapers, printed leaflets, advertisements in public transport, floating advertising on balloons, and many other possibilities. This study will use one media of advertising, the press and specifically the magazine. Printed magazines are many in Kenya produced weekly, in a fortnight and sometimes monthly. The *Parents* magazine is one of a monthly magazine that is easily accessible throughout the country.

In most cases of advertising, verbal language is used to express ideas often accompanied by a picture or symbol, music, some kind of computer animation or video related to the verbal text. Verbal language is concerned with words. Non-verbal message can be sent or received “through any sensory channel - visual perception, sound, smell, touch, taste; through gesture, body language or posture, facial expressions and eye gaze; object communication such as clothing, hairstyles or even architecture; prosodic features of speech such as intonation and stress and other paralinguistic features of speech such as voice quality, emotion and style of speaking,” (Cook 1992:20).

2.3 Style of Advertising

It is difficult to assign one particular category to the style of advertising because the copy draws from or tries to imitate so many different genres: "... political propaganda, conversation, song, film, myth, poetry, fairy tales, soap operas, novels, graffiti, jokes and cartoons" (Cook, 1992, 12): they use rhyme, which is typical of poetry; sometimes, especially in commercials, the conversational style is exploited in advertisements, in which a friend recommends a product to solve a problem; some advertisements depict a letter from a customer, which makes the advertisement belong to the category of epistolary style; or a popular song is played during the commercial to increase its attractiveness or a new one mentioning the product is invented, so that the commercial would be easier to remember and recall later.

A special instance of imitation of other genres is advertorial, "lengthy entries in magazines and newspapers which attempt to combine article and ad, using the publication's house style, and providing the reader with information or discussion which is more substantial and wide ranging than that in the majority of ads" (Cook 1992: 37). In addition to imitating other genres and functional styles, advertisements are not just known for being parasitic upon other genres, they too have distinguishable style that can be associated with only advertising, that is its own functional style.

2.4 The Role of Advertising

Media plays a very important role in the modern world. In their daily lives people are surrounded by the mass media, they use the mass media. The mass media in an attempt to play its most crucial role, that of disseminating information about all aspects of human life such as health,

lifestyles, education, among other sort of information, it injects its view, opinion and way of things in people's lives either intentionally or unknowingly. In the business economy that drives today's industry, advertising is its lifeline that always functions as the most important marketing strategy.

Since advertisements are made use of by the commercial sector, their primary goal is to persuade the target audience into buying product or deciding for a service. In order to reach the intended audience, advertisements forget their primary role as they do not put so much into persuasion but rather on how to attract and maintain the attention of the readers or hearers who would become their clients. To be more precise, although the companies want to attract new clients, make clients who stopped buying their product altogether come back, persuade the clients of rival companies to switch to their company, reinforce brand loyalty in customers who do not have a stable preference for a particular company, and to increase the purchase frequency in present customers (Srpova 2008: 48), they devise other means rather than persuasion which can help them achieve what they intend to.

To make a product stand out from the line of very similar ones, the advertisers have to provide reasons that distinguish their products and services from others and make consumers want to buy them. Nevertheless, certain products do not employ arguments about the products themselves anymore but "promise the customer that the acquisition and consumption of this product will give youth, love, recognition, and so on," (Vestergaard& Schroder 1985: 9). Advertisements do have several secondary functions though, such as to "... amuse, inform, misinform, worry or warn," (Cook 1992: 10).

Indeed, a great deal of advertisements awarded first places in competitions are the ones that exploit the humorous aspect, misinforming public is the goal of certain firms whose products are of too low quality, and the goal of many advertisements is not solely to sell but also to inform about the way that the product is used or warn about consequences of underestimating prevention of certain diseases or the health risk of smoking, as is the case of public interest advertising or societal marketing, (Srpova 2008: 58). However, it can be argued that those secondary functions are all part of the persuasive strategy, together with attractive, emphatic, service, phatic, aesthetic and metalingual functions, (Srpova 2008:76-78).

Vestergaard&Schroder (1985) mention the following functions: the expressive function reflects itself in the addresser's wishes and attitudes; the directive function represents emotions and beliefs of addressees; the informational function is the content; the metalingual function occurs when advertisements comment on the language that they use; the interactional function lies in the channel which maintains contact; the contextual function manifests itself in the use of deictic words; and the last one, the poetic one, can be seen in the use of figures such as metaphor or rhyme in certain copies, (...citing Vestergaard& Schroder 1985:16-7).

In a wider sense of the word, advertising helps fill the function of self-identification and group membership of consumers, who, living in certain social groups, try to follow that group in that they choose similar type of clothes to wear and objects to use. "In this way the objects that we use and consume cease to be mere objects of use; they become carriers of information about what kind of people we are, or would like to be... the objects are semanticized,"

(Vestergaard&Schroder 1985: 5-6). In this sense advertising, dictates to people what is fashionable at the moment, so that they would not have to feel inferior to their peers.

In order for their advertisements to be effective, advertisers are always aware of the target audience this knowledge enables them to formulate the most effective ways of presenting their product as the best, choose suitable media to place their advertisements into, and present a model consumer in such a way that the target group would easily identify with. However, advertisers face the difficult of deciding what category of population would be most productive; according to Cook (1992), "...fashions in categorizing consumer behaviour change as fast as ads themselves and there is endless discussion about whether the best divisions are those of lifestyle, socioeconomic class, point in the life cycle, neighbourhood, personality type, or of something else altogether," (Cook 1992: 16).When creating an imaginary representative of the target group, it is not always necessary to depict them as close to reality as possible. "This kind of person may not match the real readers of the texts; but he or she might be someone that the real reader would like to be, would like to aspire to." (Habiba 2008 citing Goddard, 1998: 27)

In the process of attracting customers to buy a product or service advertisements also communicates messages on a variety of aspects of the society whether intentionally or unknowingly. Furthermore advertisements equally prescribe behaviours and way of living by targeting a specific population for specific products and services so that one group use certain products while another group use different products although the products may be serving the same purpose. As a result advertising impact on social norms or what is considered valuable and acceptable by a given strata of the society. Advertisement contributes heavily to the ways of

social construction of the not just the modern image adopted by consumers drawn from all walks of life but also of a Kenyan image. According to Goldman (1992), advertising has a strong effect on culture and ultimately on personalities.

Most of the objectives of advertising are accomplished through manipulation. For the advertisers to determine which values and images effectively appeal to the audience, and in a camouflaging way manipulate people they employ psychologists and sociologists so as to understand the state of the mind of the consumers, (Lund cited by Vestergaard& Schroder 1985:49). This is because advertising is concerned with the fears and worries of the people and attempts to satisfy the material needs of the people such as food, clothing, shelter and means of transport and their social wants like friendship, love and belonging to a group, through the consumption of goods and services. The products of advertising therefore are the carriers of information about “what kind of people we are, or would like to be,” (Vestergaard& Schroder 1985:5). And this is realized in the culture of what we want to be associated with.

White (2000) presents Maslow’s theory which he considers influential in advertising. Maslow’s theory shows how human needs are structured, proposing a hierarchy of individual needs with the basic necessities such as ‘food, shelter, sex, clothes’ located at the base of the hierarchy demanding to be satisfied first before other needs such as ‘health, safety, order’, ‘relationship, affection, sense of belonging’, ‘prestige, success, self-respect’ and finally ‘fulfillment of potential’, (White 2000:262-263). In her thesis (Habiba 2008 :32) claims that advertisers have to relate commodity to an exciting meaning that is made to gratify the consumer’s needs, wishes and dreams. Advertising has to know the world of consumers, their sense of identity, their

attitudes and expectations and then create an association between the people's dreams and the advertised commodity. According to Jerry Goodis (cited by Leiss 1997:200), advertising does not always "mirror how people are acting, but how they are dreaming...in a sense what we are doing is wrapping up your emotions and selling them back to you".

The purpose of advertising therefore is to change people's view and make them buy the product or service. In order to do that it develops its own ideas and "narratives of sex and romance, family and community, failure and success", (Barthel 1988:12-13), and sells those ideas to the society. It largely confines itself to "basic human derives such as gain, emulation, protectiveness and physical appetites," (Leech 1972:26 cited by Habiba 2008) in order to get closer to the consumer in all fields of life and achieve its objectives.

2.5 Visual Images and Language of Advertising

Since advertising discourse can be considered as a distinct functional style, it is only natural that the language used is also specific when compared with other styles or genres despite the fact that it copies from other genres of language. Advertisements are infamous for the way they use comparisons; the adjective in comparative form is kept but the addressees are not told what the product is compared to for example the slogan for the Kenyan mobile subscriber, Safaricom, which says, *the better option*, leaving the audience to fill in what it is being compared to as the other service providers.

In advertising the adjectives and other lexical categories are not solely chosen based on their conceptual meaning; for example, the adjectives *economical* and *cheap* are synonymic at

conceptual level but not on connotative because the latter may suggest lower quality of the product among other things and so it would be avoided, (Goddard, 1998: 125). This means that advertisers carefully choose the words they use to describe their products thereby passing across whatever ideological implications they wish.

In advertising, there is a hidden voice that is able to manipulate the consumer. The invisible voice of adverts advocates, asks, encourages, announces and deeply embeds into people's minds slowly and secretly getting them to acquire or do what was advertised. In her thesis, Jana (2006) says that in the last decade, the market glut of advertising has caused the increased intention and interest in the linguistic aspect of advertising. Advertising has become a science with people describing, analyzing the linguistic means and evaluating the language trying to find out the principles and create new kinds of relationship between elements of language with the hope of improving the techniques to maximize its full potentials and uniquely carry out its functions.

Advertising is an inevitable part of our contemporary society. It is not an aspect of society that can be separated say from people but rather as said by Cook "... advertising is not some external curiosity which we examine, from which we are separate and superior, but something of which we are part, and which is part of us..." (Cook 1992:182). Whether we choose to ignore it or not, we are surrounded by the effects of advertising and the influence of these effects can be seen everywhere in the way we live and in the things that we do.

Although advertising has been criticized for negatively affecting the society by being considered "powerful, persuasive, and manipulative" and judges consumers as being "unable to rationally

decide what their real needs are and how to satisfy them” (Leiss 1997:34), there are other scholars such as White (2000) who asserts that all adverts are socially responsible and dedicated to the furtherance of humanity, since publicity encourages “wasteful and excessive” consumption (White 2000:163). Leiss stands out as a scholar who has seen advertising in its pros and cons; he further argues that advertising has a negative effect on people’s attitudes as it encourages them to overvalue material things in life, (Leiss 1997: 2-3). While on the other hand he defends advertising by saying that it is a valuable contributor to the efficiency and freedom of market economy and is also considered “a form of artistic expression.”

Kellner (1995:5) asserts that advertising positively contributes to education of the public, it educates people on “how to behave and what to think, feel, believe, fear and desire-and what not to” and also acts as a source of teaching audience “how to be men and women; how to dress, look and consume, how to react to members of different social groups, how to be popular and successful and how to avoid failure; and how to conform to the dominant system of norms, values, practices and institutions.” Advertising identifies the dominant system of norms, values and practices of social institutions and directs people on how to conform to them. Barthel (1988) on the other hand accuses advertising of defining “not just new needs but new values” in the sense that it makes people believe that when they purchase certain products or services, they will find happiness and fulfillment in life, (Barthel 1988:20-21).

Advertising can reveal gender stereotypes and influence consumer lives. For example studies done (as indicated in the literature review) reveal that advertising emphasizes the restricted traditional role of women in their families working as homemakers. However, advertising is

also considered a way of educating people and stimulating them for new experiences and personal fulfillment. This is so because as it transmits traditional gender roles it also knowingly or unintentionally passes information on reverse gender roles and the ways of how one group is contesting the norms.

The language of advertising has as its main function the role of informing of a particular product or service, advertising on the product, describing or creating the product and ultimately persuading the consumers to buy the product or service. According to Leech, advertising language can either follow a “prescribed part of advertising clichés” or have the freedom to ‘deviate from it or from the rules of language itself,” (Leech 1972:58). Having the freedom to deviate from the norm in the way it uses language, advertising can also deviate from the norm in the way it portray the relationship between men and women in the society.

When it comes to visual images, advertising images attempts to create a relation between the commodity and the social or cultural characteristics and qualities of the products to the desires of people, (Habiba 2008: 53). Images not only have the role of reinforcing the idea of selling a product, but they also have a strong role in setting “a worldview, a lifestyle and value system”, (Kellner 1995:127). Messaris (1997 as cited by Habiba 2008) lists three main functions of visual images “they can elicit emotions by stimulating the appearance of a real person or object; they can establish an implicit link between the thing that is being sold and some other image; and they can serve as a photographic proof that something did happen”, (Messaris1997:vii).

Majority of advertisements contain images of a person especially young people. The imagery depicts young people because youth is the stage most over the formation of self-identity. It shows leisure activities because those are the hours devoted to self. It is gender-ridden because gender lies at the core of self-identity. Advertising imagery fixes on what the individuals fix on, converting their needs into its form in the hope that acceptance of these figurations will lead to acceptance of the commodity offered, (Fowler 1996:157 quoted by Habiba 2008).

Fowler (1996) further notes the importance of distinguishing between images and words. Illustrations he says are “one kind of symbol and words are distinctly another”, words are completely “arbitrary creations” while images are “naturalistic representations”. According to Leiss (1997:199), the prevalence of using images in the media is gradually growing, which improves ambiguity of meaning embedded in the advertising message visual representations become “more common and the relationship between text and visual images becomes more complementary”.

Vestergaard& Schroder (1985:34-35 citing Barthes 1964) say that images are ‘ambiguous or polysemic’ while verbal messages are ‘unambiguous and monosemic’. Barthes mentions two main functions of a text in relation to picture: anchorage and relay. In anchorage “the text provides the link between the picture and the situation in space and time” and relay denotes “a reciprocal relation between text and picture”. Habiba (2008:36) sums up that “it is true that sometimes pictures are vaguer than language and need to be explained by it; however, both language and imagery are crucial in the process of communication, and both of them are complementary in constituting the meaning expected from the advertisement.

2.6 Advertising and Culture

When a product or a service has been advertised, the consumer not only derive the meaning of the advertisement from the product or service alone but also from the his/her encyclopedic entry, external world, experience, cultural and societal elements, from their values and belief systems because the suggestive meaning and vitality of the advertisement is taken from the events and adventures surrounding the consumer's everyday life. This however varies from one society to another and it would be comprehensively helpful if adverts were designed for a particular society at a time. As Sheehan, (2004) rightly put it 'since we are viewing the world through this cultural lens, it is difficult to make decisions based on the rational attributes of a product. The cultural lens allows us to create meaning from the products and services that come into our view', (Sheehan 2004:24). Advertising therefore derive its meaning from the culture in which it appears.

Habiba (2008) says that it is always taken for granted that 'material objects' always convey meanings and messages about people's social position such as ranks, status, privileges, roles, caste, sex and about how such "social subgroups were formed and about what rules group devised to dictate their conduct to each other," (citing Leiss 1997:13). Barthel adds that a product must be given personality since they are not sold "on the basis of what they are but rather on the basis of what image they project," (Barthel 1988:26). It seems from the way the products are advertised that what we are is determined by the kind of products we have and the kind of advertised services we engage in or what products we do not have.

Barthel (1988:191), asserts “I for one see advertising not simply as the shaper of men and women, but as shaped by men, women, the advertiser and the public”. The discourse of advertising does not only mirror attitudes and behaviours that exist in the social and cultural life of its audience, it also creates social values and produce new needs and meanings and gives them to the society. Since advertising tries to associate its products with people’s emotions, ambitions lifestyles and perspectives, “it is most likely that it creates any of these”, (White 2000:260). White goes on to say that advertising acts as a mirror of society, rather than acting to change it. This means that advertising reflects “social values and attitudes with respect to the means and ends of human activities,” (Vestergaard& Schroder 1985:123). Leiss affirms that advertising first “raids the ceremonial practices in our daily existence for its material, and then returns them close to us in exaggerated forms, accentuating many of their least attractive features”, (Leiss 1997:218). This reinforces the idea that there is a strong relationship between advertising and reality as mentioned by Goffman (1979) in his writings, (Habiba 2008).

Adding his voice to the arguments, Van Bakel (2001) agrees that advertising “mirrors a culture, and thus, it should reflect the dominant tone of a culture”. On the contrary, Habiba (2008) argues that although advertising draws material from every day’s life, this does not mean that advertisement merely reflects reality. They actually create new meanings, as White remarks. “It is difficult through advertising to change people’s behaviour. But this is what much government advertising seeks to do”. Bill Bernbach(cited by Sheehan 2004:89) believes that publicity shapes society rather than reflecting its values and norms; “all of us who professionally use the mass media are the shapers of the society. We can vulgarize society. We can brutalize it. Or we can

help lift it onto a higher level”. And advertising being a form of media definitely shapes the society influencing how men and women not only relate but how they are supposed to relate.

Barthel gives a very interesting statement saying that as the society changes, advertising become “the happy chameleon, always delighted to don spring’s new colours”, (Barthel 1988:13). Advertising therefore reflects the society at the same time media images in general contribute to shape “our view of the world and our deepest values”, (Kellner 1995:5). Advertising does not work only by creating values and attitudes out of nothing but by drawing upon and rechanneling concerns that the target audience (and the culture) shares”, (Jhally 1995:79-80 cited by Habiba 2008).

With the world becoming a global village new cultures are easily acquired through the internet and most precisely through advertising. Globalization, which is seen as the coming together of fundamentals borders that initially had separated the political, economic and cultural atmosphere of a given state, (Wafula 2015 citing American University in Cairo 1998), at its peak, with the presence of online media transactions that occur in a twinkle of an eye; cultures are transmitted from one region to another. In this era of globalization it is evident that advertising finds itself at a very peculiar position as it tries to reflect particular culture of a given society to another society. Even though there is no clear cut out points on what comprises of Kenyan culture as even in Kenya there are several distinct ethnic groups with varying cultures, the definition can be based on the values and beliefs enshrined in the African continent and Kenyan country in particular.

Advertising reflects global cultures especially western cultures and is believed to water down African cultures as most of the products consumed in Africa for instance are from other continents despite the same products being produced locally, (Wafula 2015). All this can be credited to the assumption that products from other areas are superior to those ones locally manufactured. In Kenya alone, there are over forty seven different ethnic groups, posing a great challenge in targeting as far as advertising and cultures are concerned. The average individual in Kenya is bombarded with several hundred adverts per day for example from: billboards, TV commercials, radio commercials, placement in films, Internet ads, radio blurbs, and newspaper and magazine ads, (Wafula 2015), making it difficult to reflect the values, attitudes and beliefs of one particular society or one particular group.

However, to be relevant to the target audience which is the Kenyan society, advertising attempt to reflect what will be considered Kenyan culture. As distinct as the Kenyan society is and with the presence of influence from the global culture, there is a culture that the Kenyan society is identified with and this particular culture is what the *Parents* magazine reflect. For instance, the belief in family being the fundamental unit of the society is reflected in the slogan of the Parents magazine, '*Caring for You and Your Family*', the way the Parent magazine use language to portray women is therefore a true reflection of the way the society of Kenya view women.

2.7 Language and Gender

2.7.1 Meaning of Gender

In African culture and African traditional life, gender is defined according to roles and functions that one performs in the society. The opportunities one is offered in life, the roles one may play,

and the kinds of relationships one may have, and sometimes the way one should use a language or the forms of language that may describe an individual is determined by what it means to be male or female in a particular society. Gender refers to “social attributes and opportunities associated with being male and female”. These attributes, opportunities and relationships are socially constructed and are learned through socialization. They are context and time-specific and changeable. Gender defines power relations in society and determines what is expected, allowed and valued in a woman or a man in a given context.

Scholars generally agree that gender is not a biological constraint but rather a social construct. This asserts that the capabilities, responsibilities and expectations of men and women are not always biologically determined but rather are socially constructed. Instead of gender being viewed as an essential characteristic of individual's psyche, it is understood as a thoroughly social construct, one that is produced by a language and discourse, (Weatherall 2002:76). Language is a product of the society. “The human being, language and society are interwoven in texture”, (Bennouiss 2001:20). Wardhaugh says the most difficult thing to understand “is the connection if any between the structures, vocabularies, and ways of using particular languages and the social roles of men and women who speak these languages”, (Wardhaugh 2010:315). Society is conceived to be the mould that shapes people through determining their behaviour and their identity, (Habiba 2008).

Society controls individuals through gendered practices which are defined as a social process “created and renegotiated in interpersonal relationship and encouraged and maintained through social interaction”, (Weatherall 2002:85). Gender is therefore considered to be social because it

connotes “all the complex attributes ascribed by culture(s) to human females or males”, (Lott & Maluso 1993:99 cited by Habiba 2008). Gender is the baseline for the socialization of both females and males maintained by social and cultural forces. Gender is something we cannot avoid; it is part of the way in which societies are ordered around us, with each society ordering differently, (Wardhaugh 2010:216). As pointed out by Eckert & McConnell-Ginet (2006:50), “the force of gender categories in the society makes it impossible for us to move through our lives in nongendered way and impossible not to behave in a way that brings out gendered behaviour in others”. Gender is the key component of identity, (cited by Wardhaugh 2010:216). The gender roles assigned to men and women are significantly defined both structurally and culturally in ways which create, reinforce, and perpetuate relationships of male dominance and female subordination.

2.7.2 The Socialization Process

In conjunction with family, religion, education and society, advertising is one of the major agents of socialization. This is so because it tells consumers how to think and feel and what is normal or abnormal, or what you need to worry about or not (Mill, 2007). “You may be born female, but you become the kind of social being your society defines as a woman (the same is of course true to males/men)”, Simone de Beauvoir quoted by Cameron 1997:22). Society has an effective and strong role in socializing human beings. Various beliefs and attitudes that are adopted by both males and females are given rise to by the society.

When a baby is born the first thing that the parents want to know is if it is a boy or a girl and consequently adapts to norms and behaviour of the social gender depending on the biological sex

of the baby. And as Poynton (1989) asserts, the parents choose the appropriate clothes and toys for the baby, the suitable colours as well as the specific language or words that should be used when dealing with the baby, and even the way of behaviour geared toward the baby since the identification of the baby “as male or females is of crucial cultural importance to those around them”, (Poynton 1989:24). The toys that are associated with the baby girls in most cases are of family chores; the dolls which function as the baby of the baby and they eventually prepare the girls to be mothers with nurturing and child caring tendencies. Boys although may be given dolls the preferences for such are not many and are mostly prepared in the roles of protecting and providing for the family.

Through the process of socialization within the family, in educational institutions and other social spheres such as workplace, boys and girls are conditioned to behave in certain ways and to play different roles in society. They are encouraged to conform to established cultural norms by being rewarded or punished for their behavior. Even in traditional narratives in the African societies, the behaviour that is associated with a given sex is praised if it is performed but condemnation is high for engaging in roles and behaviour designed for the opposite sex and the societal punishment is inevitable. The oral songs also emphasize roles distinction and as the children grow up they internalize and practice this accepting it as the established code of conduct.

At times in the traditional African societies, the places women occupy in society and the foods they eat are essentialized through claims of innate predispositions. This conditioning and stereotyping have the effect of questioning the capability of girls and women to perform certain

tasks. With regular repetitions such stereotypical assumptions have solidified and uprooting them in the mental frames of grown people who have to transmit to their children a new code of conduct is proving futile. In African communities, men and women substantially occupy different positions, most of which are culturally determined. In a number of cases, due to established relations of power, women occupy subordinate positions and this subordination is captured in languages. This study intends to find out if the discourse of advertising uses language to portray men dominance and women subordination in all areas of life.

According to traditional gender stereotypes, women should have a feminine personality, they should be passive and look beautiful for men, and they should embody a wife role, and be able to take care of their families, such as cooking and taking care of children. The idea of taking care of children is so strong that should a woman fail to give birth and rear children she is not considered a woman, in fact she can be easily replaced by one who gives birth and nurtures children. However, nobody cares to find out if a man is fertile or not, and should there be any doubt that a man is infertile, the woman has to get children to cover the man up and not expose his infertility to the society. Moreover, men should be masculine in behaviour and thoughts, they should be authoritative and responsible for family economically and they are expected to be more “competent and independent”. Furthermore, beauty is not a feature related to men’s attributes, but is compulsory for women’s physical appearance, (Habiba 2008).

Gender is defined as “one of the primary categories that people use to understand and think about their social world”, (Burner 1957 quoted by Cross & Markus 1993:58). In that people interpret everything in terms of gender and its related stereotypes. Interpreting the way women or men

behave and the roles they play in the society are determined by the beliefs that the given society has of gender. Consequently, “social roles, status, and power are important situational determinants of behaviour” of both men and women, (Geis 1993:21) and they are all anchored on gender.

This has been the feature in Kenya and still is because in the Kenyan society, the roles that most women play define them and place them at a subordinate level in comparison to their men counterparts. Although the trend is changing gradually and women are seen performing roles that make them powerful, men are still hold the key to the most powerful roles in Kenyan society and favourably represented in advertising discourse as shown by a study done by Ngari (2013).

2.7.3 Gender in Language

Language reflects and shapes ideas and thoughts in society. Apart from shaping people’s beliefs, attitudes and actions in relation to the context, it plays a very fundamental role in helping people to know and become aware of different gendered attitudes derived from the social life and sometimes it linguistically reinforce these differences in a negative way. Language is laden with socio-cultural senses and interpretations and is a powerful means that may determine the repressive, regressive or progressive behaviour of any given society, (Habiba 2008:51).

Fowler & Kress (1979:26) view language as a social phenomenon, because “the forms of language in use are a part of, as well as a consequence of, social process”, (quoted by Mills 1995:11). It is considered “a form of social control” that serves “to confirm and consolidate the organization which shapes it, being used to manipulate people, to establish and maintain them in

economically convenient roles and statuses, to maintain the power of state agencies, corporations and other constitutions,” (Fowler et. al 1979:190 cited by Mills 1995:11). Being a form of social control, language may manipulatively maintain women in economically convenient roles so they can remain being subordinate to men, and help men exercise their power and control over women; and advertising discourse being a form of language use may not escape this web.

Whorfian hypothesis claim that, “the structure of a language determinesthe way in which speakers of that language view the world.” This implies that if a languageis sexist, speakers will see and conceive the world in a sexist way, (Wardhaugh 2010:229). However it is particularly difficult to establish if it is the language that is sexist or it is the people who use that language who are sexist since the language is made by people but people are equally shaped by language. Mills (1995:81) say that rather than language simply reflecting society it brings about and shapes changes in the way we see and think. So if a language fails to change the sexist nature of people then it will definitely continue drawing boundaries in the way it is used by people of different sexes and determine what should be emulated as established norm of the society.

In many cultures language has been known to reflect and reinforce the power of men and their authority over women and at the same time maintain negative images of women. “Language not only reflects and perpetuates gender but language constitute gender and produces sexism as a social reality”, (Weatherall 2002:5). Since the context and social conditions that reflect sexism within a language varies between cultures, it is of great importance to note that sexism both socially and linguistically may be present or not across societies, as Hachimi reminds us to observe “linguistic and gender practices in the context of a particular community’s social

practices”, (Hachimi 2001:38 cited by Habiba 2008). In the Kenyan society language reflects differences between male and female can be noticed in different aspects including language.

While speaking to each other women and men may adopt different characteristics brought about by certain factors such as power and social status, (Habiba 2008). These factors determine the choice of words, sentences and sometimes sounds used. There is established sociolinguistic evidence that in some communities, men and women speak varieties of the same language or adopt different forms of expression depending on whom they are addressing. And (Wardhaugh 2010:320) reports that variations in aspects of language such as pronunciation, grammar, and lexis have been studied and claimed to be gender related. Across cultures, gender differences are deeply rooted in the naming practices for example my tribal name ‘Nafula’ is a diminutive of the male counterpart ‘Wafula’; and forms of address. Agreeing with Wardhaugh, Habiba (2008) says gender differences in language can be reflected in all aspects of language such as grammar and lexis, (Habiba 2008:54).

In Africa, gender is clearly distinguished in every aspect of life. The roles played by different groups, the modes of presentation all are distinguished by the gender of the person involved. The Kenyan society though influenced by the global trend still has its own unique features when it comes to gender. Women for instance are supposed to do certain things and dress in a manner that the society defines as modest as seen in November 2014 undressing incidents with the claims that the undressed ladies were inappropriately dressed, that is dressed in extremely short dresses. The advertising industry in Kenya and especially the *Parents* magazine carry on those

belief systems and use a language that portray women in the way the society wants and believes they should be represented.

Lakoff's 1975 claim that women have a special register, the female register, may have sparked off a hot debate about the truth of this matter while in reality men and women are different in the way they use language. Some linguistic features were considered to be exclusively and predominantly used by women, (Wardhaugh 2010:324). Although empirical research has been done, some of these claims have not been fully verified and for some claims the real significance of variations has been identified, (Wardhaugh, 2010: 325). In describing the speech of women, Lakoff and Spender characterize the women's speech as more hesitant, less fluent, less assertive and less logical than the speech of men. In their view, women are more silent, interrupt less frequently than men, use modal verbs and tag questions more than men, and while men use more competitive strategies to show their power and dominance even over other men, women use strategies that are more cooperative to encourage socialization with others especially other women, (Wardhaugh 2010:333).

Women and men in reality show differences in the way they use language. There are many reasons as to why this is so and on top of the list of the many factors contributing to the degree of differences in the way women and men use language are the socio-cultural background. The sociocultural background determines not just the choices of conversation, but also content and the language used between men and women as some topics cannot be discussed by women in African culture.

Men and women differ in their physical appearances, behaviour, in their emotions, and it is also linguistically agreed that the way they use language, men and women are different. Although sociolinguistic studies have provided basis for the global acknowledgement of these differences, they should not provide the basis to discriminate one group particularly women and marginalize them. And this study intends to find out if the advertising industry in Kenya uses the knowledge of these differences to portray women as less powerful in the Kenyan society.

CHAPTER THREE: PRESENTATION OF WOMEN IN DOMESTIC ACTIVITIES

3.0 Introduction

This chapter looks at the roles in which women are presented within the *Parents* magazine. This is heightened by the fact that in the Kenyan society, the role one performs determines the kind of power that one has. Presenting women in domestic activities portray them with lesser power than those not featuring in domestic activities. The language that women use while advertising some of the products will show if women are contesting the norm of them featuring in domestic activities or acquiring some power.

This chapter examines the representation of the roles of women in regard to the stereotypes of the traditional African society because role allocation is form of discursive structure which also plays a significant role in CDA. Van Leeuwen (1996: 43) contends “representations can reallocate roles; rearrange the social relations between the participants,” depending on the kind of information or ideology they want to pass along. These domestic roles are believed to be innate for women and they are accepted as norm yet they symbolize the subordination of women and the superiority of men who play roles that are associated with power in the society. In Kenyan society, these roles are inculcated at an early stage as even toys; songs and language directed to girls prepare them for the future roles in domestic circles.

Gender roles are defined here as sets of culturally defined behavioural norms associated with males and females, respectively, in a given social group or system, (Connell 1987:165). Previous research has established the presence of less differences between women and men in the types of

roles portrayed by advertising in societies where feminine values have dominant influence on a culture, whereas in a society where masculine values are dominant, there is a tendency of having broad differences in societal roles attached to women and men in advertising, (Wiles et al. 1995; Miler & Collins 2000). For example the Kenyan society which is a patriarchal society will portray women more in domestic roles rather than any other role thereby showing them as less powerful than the men who occupy roles away from domestic circles.

The traditional roles that are associated with women and men provide a backdrop for other categories that are used to analyze representation of women in the media. Traditionally in the African society, the roles of managing a home, taking care of children, cooking for the family have been preserved for women. Although in the modern society, with increasing participation of women in income-generating programs, this notion seems to be changing, the pace is extremely slow and the advertising industry still in a larger percentage presents women in such roles. Furthermore the traditional roles assigned to women and men are also used as basis for the formation of character inferences. Men stereotypically are characterized as being ambitious, hardworking, responsible, and dependable as well as being adventurous with the opposite characteristics considered to be in subordination of male characteristics associated with women.

In order to determine if the advertising discourse use language to construct, maintain and perpetuate the power relation between men and women in the society, the verbal messages produced by women and the type of adverts that feature women will be analyzed. This approach is founded on the idea that there is unequal access to linguistic and social resources, which are controlled by institutions including the advertising and social groups that are believed to have

more power than others. The pattern of access to discourse and communicative events is an essential element for CDA as it aims at investigating critically social inequality “as it is expressed, signaled, constituted, legitimized and so on by language use,” (Wodak, 2001: 2). Barthes (1972 cited by Pillay 2008:27) in *Myth Today* explained that ideological power was in the hands of a dominant class; the Bourgeoisie. If this is translated into contemporary society it is asserted that there will always be a dominant class that operates, perpetuates and maintains their ideology, and in this study this bourgeoisie class is a class of men coupled by the institutional power of advertising that seeks to perpetuate and maintain the dominance of men over women.

CDA coupled with SFG assumes that speakers or writers make choices regarding vocabulary and grammar, and that these choices are consciously or unconsciously “principled and systematic,” (Fowler et al., 1979: 188). Thus choices are ideologically based. According to Fowler et al. (1979:188), the “relation between form and content is not arbitrary or conventional, but . . . form signifies content.” Language therefore is a social act that is ideologically driven. If the advertising language chooses a given form to deliver whatever content they wish to pass across they also pass across ideologies they believe in or they think the society believes in.

3.1 The Woman as a Mother

In the *Parents* magazine, the woman is portrayed as a mother, the things she says or does emphasize the satisfaction she gets when she fulfills her role as nurturing and caring mother. In most of these adverts, the idea of a family is highly reinforced with the mother being the central figure in the ads and at times fathers and children join in to draw the picture of a perfect family.

In Halliday's systemic functional linguistic theory (1985), the vocabulary is taken as a major factor that determines the ideational function. The vocabulary of a language chosen by the speaker or writer reveals concepts, objects, processes and relationship about which culture needs to communicate. Writers of advertisements for instance in line with this makes lexical choices based on their social beliefs that are likely to convey the information they want to communicate. According to Anditi (2012), the selection is such that the meanings relayed by such lexical choices, jointly with the pictures presented, can be easily recalled and more readily reproduced.

In all the adverts that show women as mothers, the words used, the grammar and coherence structures all point to the satisfaction women get when they take care of their children and families at large. The criteria for determining the success of a woman is looked at using so many parameters and among them are the kind of family that a given woman brings up. Despite all other factors, the type of a family that an individual has will rate her suitability of certain jobs for instance. The *Parentsmagazine* being a family magazine accepts this as a norm and reproduces it in the kind of advertisements that they allow. In all instances of advertisements that they have a product for a child, the child is always associated with the mother or the words used are directed to mothers or said by a mother. For instance in Johnson Baby Oil advert,



Figure 1: 'Johnson Baby Oil' advertisement.

In the above advert the mother is pictured laughing with her baby a show of contentment and the following words are written.

“When a baby is born so is **a mother...who learns** that talking isn't the only way to communicate. A gentle massage with JOHNSON's Baby Oil not only makes **your baby** relaxed and comforted, it's also **a great way to bond**. And it'll benefit his immune system and growth too. It is clinically proven to be **mild and gentle** on even sensitive baby's skin. So until he talks there'll be lots of happy gurgles”.

The mother learns that talking is not the only way to communicate, the oil helps the mother to bond with the child, and **'it's also a great way to bond'**. The question is where the father is, isn't he supposed to bond with the child too? **'When a baby is born so is a mother'**, it is the mother who has to reorganize herself when she gives birth, she learns new things equivalent to

being born but the father doesn't have to be born or learn anything new because he is not involved with the baby, he doesn't have to bond with him. It is as if a baby is born by a woman alone, or the father is busy looking for ways to provide for the baby, and it is the responsibility of a woman to 'mother' and bond with the child.

The society understands that the responsibility of nurturing children is innate in mothers but not in fathers. When fathers abandon that responsibility the society blames them but when women abandon that responsibility the society condemns them. The advertising industry understands perfectly well what the society thinks about the issues of parenting, different roles that are taken up by different parents and it reflects those roles and gives them back to the society. According to CDA, this is the way things are and the institutions such as advertising understand that the society accepts this state and therefore presents the women using language that categorizes them as those in particular social groups with identified social roles using language because language use as a form of social practice in itself not only represents and signifies other social practices but it also constitutes other social practices such as the exercise of power, domination, prejudice, resistance and so forth, (Wodak 1996).

The discourse of advertising as can be seen in this advertisement uses language in a way to show that women contest their lack of power. Although it is accepted as the responsibility to bond with the children belongs to the women, generally in the traditional society the child belongs to a father, the woman is just a slave taking care of the baby for the father. However, in using the possessive genitive "**your**" to address the woman as in "**your baby**", the discourse of advertising recognizes the contestation of the woman and accords her the power to own a baby.



Figure 2: Purity

‘When **my baby** was 10 months old, he was hospitalized and underwent surgery. During this time **I fed him with Purity** baby food which he enjoyed so much and never refused to eat at any one time. **My husband cannot help buying for him Purity** and **I highly recommend mothers** to buy Purity for their babies. **My baby** is now healthy and jovial as ever. Thanks Purity!’

The person speaking is a woman as she says “**my husband**” and she also feature in the picture carrying the baby. As a mother it is her role to feed the baby therefore find the best products in the market and possibly recommend to other mothers, “**I highly recommend mothers**”. In the advert, it is clear that the role of providing for the family belongs to men as the woman’s role is to feed the baby, ‘**My husband cannot help buying for him Purity**’.

Although in the African and particularly Kenyan society, the children belong to the father as they take up the father’s name and are identified with the father’s family and tribe, in this advertisement, the woman is contesting that. By saying “**my baby**” she is taking up the power of a man of owning children. Also accepted in the traditional society is the role of the man as a provider, and in this advertisement the man is fulfilling his duty, that of providing for the family, ‘**My husband cannot help buying for him Purity**’ however, in contesting this, the woman

'recommends mothers to buy Purity for their babies' she is aware that women are economically able to buy the food and not just depend on their husbands to buy the food as they feed the babies. Critical discourse analysis agrees with this as it looks on the way that the overpowered groups or individuals attempt to take up power. And as seen in this advertisement women use language in ways that prove they want and are taking up the roles that traditionally were a reserve of men.



Figure 3: Pampers Premium Care

New Best Pampers Ever with stretch where it matters. Don't **you want to give the BEST for your baby?** New Pampers Premium Care is the BEST & STRETCHIEST PAMPERS EVER, now in Kenya. It is the only Pampers Diaper that stretches and contracts up to 8cm to help protect against gaps and Leaks, giving **your baby** a great night of undisturbed sleep.

The woman is portrayed as a caring mother, who is concerned with the wellbeing of her baby, '**Don't you want to give the BEST for your baby?**' she is therefore advised on how to achieve that, by using the Pampers Premium care product she will be giving her baby the very best. Contestation of the power to own a baby is seen in the way the advertisement addresses the

reader using the possessive genitive “**your**” in “**your baby**” and is reinforced with the picture of the woman who we believe owns the baby. This is in opposite regard of African culture in which a woman is supposed to give birth and look after children that belongs to a man. The very language that portray women as less powerful than men also is used in certain constructions whether deliberately or unintentionally to show the women can acquire that power. In Critical Discourse Analysis, the discourse is used to elevate the very people it has been always overpowering as it uncovers the role of discursive practices in maintenance of unequal power relations, it exposes the attempts by the controlled groups to resist the form of oppression directed towards them.



Figure 4:Huggies



Figure 5: Cussons Baby

Your baby is in safe hands with cussons baby

Being a professional is not enough for the society, the fact that the pediatrician is a woman puts the baby in safe hands because women are the only ones believed to be able to handle babies accordingly. The advertised products are likened to the safe hands of a woman which can protectively take care of the baby. Giving the baby to the woman is giving the woman the power she has been lacking of owning babies.

3.2 Women as Wives

In the traditional African society, being a good wife is a measure of success. In Kenya it is still a criterion emphasis as raising children as a single mother is not advocated for. On top of rearing responsible children, a woman has to be a good wife. The definition of a good wife simply relies in the ability of the woman to take care of both her husband and children, keep a good home where there is peace and prosperity. Since women are traditionally assigned the roles in the domestic circles their stay at home is paramount to be able to accomplish these duties. Striving to keep their homes up to standard, women use products that are available in the market to help

them maintain their status as good wives. In the advertisements that portray women as wives, they strive to use the best products to help them take care of their families and homes. Such products include:



Figure 6: Dettol

What does DETTOL do for you?

“Dettol disinfects my laundry”

“Dettol disinfects my baby’s toys”

“Dettol is my First aid Kit”

“Dettol keeps my kitchen germ-free”

“Dettol does the magic for me”

In the dettol advertisement the product seem ‘to do’ a lot for women. “**Dettol disinfects my laundry**”, “**Dettol disinfects my baby’s toys**”, and “**Dettol keeps my kitchen-germ free**’.

Although the language of advertising is characterized by limited use of words, it is a conscious effort on the side of advertisers to minimize the agency or completely delete them especially when they are women. For example in the dettol advertisement, it is the product that **‘disinfects’** and **‘keeps’** and not the women, the women are represented as objects of the action. Women only say what the products do for them as it is their natural role to do laundry and keep the kitchen and children’s toys clean and disinfected.

The advertisement portrays women as weak who cannot carry out their roles without the help of the strong products. It is the role of the women to ensure that laundry is done, the baby’s toys are disinfected and the kitchen is germ free but they are unable to do so without the advertised products. With the products they successfully do so and as a result, satisfied with what they see, they recommend the same to other women.



Figure 7: SoSoft

‘Experience smooth silkiness that So soft Fabric Conditioner adds to clothes and fabrics’

In the So soft advert, that says, ‘Experience smooth silkiness that So soft Fabric Conditioner adds to clothes and fabrics’, and feature a woman carrying fabrics with a child and a man in the background. The woman looks happy and satisfied so she is the one who experienced ‘**the smooth silkiness**’ that has left her feeling great. Things that smooth and silky are always associated with women who are supposed to be tender and smooth because they are viewed to be weak easily destroyed by something tough and rough. The contrary is with men who apparently are strong, rough and tough so they do not have to ‘experience the smooth silkiness’. This is also heightened with the ‘Geisha’ advert, ‘**Mild on skin. Tough on germs**’, the woman’s skin just like that of the child is soft and does not require the products that are tough or corrosive on the skin that is why the soap though tough on germs that it is supposed to protect one from it is mild on the skin it will not harm the woman’s smooth skin.



Figure 8: Mild on skin. Tough on germs’

Although passivization is allowed in advertising as it reduces the amount of space required to advertise a certain products, sometimes the advertiser intentionally makes passive constructions to consciously avoid mentioning the agent.

‘Experience smooth silkiness that So soft Fabric Conditioner adds to clothes and fabrics’

In passive constructions the agent is normally omitted mainly with the aim of avoiding redundancy but in some cases for ideological reasons. Fairclough (1989) says omission of agents may be ideologically motivated in order to make it difficult to understand causality and therefore avoid responsibility. In this construction, the agent has been avoided but can be inferred as the woman who is responsible for cleaning fabrics and clothes. She is also the person who is believed to be associated with smooth and silky things.

Fowler says that passivization allows writers and speakers to put more emphasis on thematic priorities and emphasize what the text is about even when the entities and themes are semantically subordinate, (Fowler et al 1979:209). The passive objects are usually seen to be agents despite their real function as affected rather than affecting roles. The audiences interpret texts against their background knowledge and the information they already have about the subject in question (Van Dijk, 1993: 242).

New Geisha Germiguard: mild on skin, tough on germs.

Soko-Porridge

Bond with family and friends over a mug of SokoUji- Porridge today and enjoy both health and vitality. Our new wholesome and natural SokoUji-Porridge range, packed with essential vitamins, calcium, carbohydrates and fibre, is sure to keep **you** energized to face the future. Trust SokoUji- porridge to provide all round health.

It is the domestic responsibility of a woman to cook and ensure that the family is together bonding and at the same time healthy. In this advert, the woman is providing healthy food to ensure that the family stays together in a healthy way, “**Bond with family**”. Being a social individual, the woman can use the said products to bond with friends as well. When men have to bond with friends in most cases they do that over a drink such as alcohol and most alcoholic advertisements will feature men bonding with each other with women used as decorative.



Figure 9: Jik

Jik is Kenya’s no. 1 bleach, Is It Yours?

Critical Discourse Analysis checks on the syntactic structure because it assumes that alternative syntactic phrasing is available to express the same meaning but may denote a different ideology. It suggests that structure such as word forms and sentence structures are considered grammatically obligatory and contextually invariant hence usually not subject to speaker or writer’s manipulation; thus irrelevant in the study of social imbalances. Sometimes events and actions may be described with syntactic variations that are a function of the underlying

involvement of actors such as their agency, responsibility, and perspective, (Schffirin et al 2001:359).

Nevertheless, CDA considers such structures because they signal the pragmatic properties of communication. Things such as the intentions of the speaker, their correct mood, their opinions and impression they have of other participants in a communicative events are signaled by among other things the syntactic structures, for example the use of passive or active sentence structures, passivization or pronominal relations, through the evaluation the real intentions are revealed. By use of active or passive voices writers can foreground or background information depending with the intentions they have. For example, **Bond with family and friends over a mug of SokoUji-Porridge today and enjoy both health and vitality.**The agent here is deleted and can be inferred as a woman who has a responsibility of taking care of the family.

In the advertisements analyzed, the women are portrayed as less powerful than men in the social roles they play and in the language they use. The stereotypes that women are shown in reflect what is thought about them, they are always represented in relation to states such as motherhood and wifehood. The things that women say and do show that their interest and personal satisfaction is achieved when they satisfy the demands of their children and husbands. Women are portrayed as dependent on other people probably male.

However, those adverts also show women use language in a way that portray them as attempting to take up the power in that the women are contesting for their powerlessness, women are seen taking up the role traditionally reserved for men. Though in the family magazine this is not

highly brought out it can be spotted in some cases. In figure 6, the woman is seen in professional setup, she is at work.



Figure 10: SAYE

‘SAVE AS YOU EARN TODAY. BUILD YOURSELF TOMORROW. The SAYE Account is an easy savings plan that gives **you** an opportunity to save for that aspiration or need in the future. Whether it is a holiday, paying for **your** education, purchasing an asset or even for emergency. With affordable monthly payments suited for all needs, the SAYE Account is available to both employed and self-employed individuals who aspire for their future goals. Go to any Postbank branch countrywide and open a Save As You Earn Account today and start saving for your tomorrow’.

In this ad, the woman is presented as independent person who is earning today and saving for tomorrow. She is not dependent on anybody and will not be tomorrow. She can take herself to a **‘holiday, pay for her education, purchase an asset or even get money for emergency’** on her own. These were the duties traditionally reserved for the powerful men but being handled by

women show that women have acquired the power. Some advertisements represent women as having power not more than that of men but rather equal to that of men. When women make decisions and do things that were traditionally believed to be done by men then it means women have the same power as men. “Whether it is a holiday, paying for your education, purchasing an asset or even for emergency”. These responsibilities are seen as taken by women and explained by them implying their newly found power.



Figure 11: Femiplan Male Condom

My mother wants more grandchildren. But it is up to my husband and I to decide on that. Right now, we are trying the new family planning method- the Femiplan Male Condom- because my hubby doesn't mind sharing in the planning of our family and I don't have to worry alone. Try it, it works for us.

In this advertisement which shows the Femiplan Male condom, the woman is seen to have taken the responsibility of deciding the number of children the family should have. This has been solely the role of the man who is the provider with the woman soldiering on with the family planning methods as decided by the man. In the advertisement however, the woman decides and

has the husband taking the responsibility of ensuring they have children by choice. This is in contrast with the traditional stereotypes in which that responsibility was left for women.

The advert present two contrasting women, the traditional stereotypical woman who is solely responsible for ensuring continuity of the family by having many children, '**My mother wants more grandchildren**', and the modern woman who has the power to have the number of children she can take care of, '**But it is up to my husband and I to decide on that**'. She is moving away from carrying the huge responsibility of having children alone, '**I don't have to worry alone**', and welcoming many to share, she too has equal power to decide and reduce her worries by sharing the burden with the man.

The responsibility of having children or not was solely soldiered on women even in the modern society with many family planning methods being the products made for women. In the Femiplan Male Condom advertisement, although it is a product tailored for men, the woman takes the responsibility of advertising it. The woman contests the idea that men are more powerful decision makers and she is involved in the decision of having more or less children. She also shows that it has always been the problem of women to handle whether they will have more children or not, "**my hubby doesn't mind sharing in the planning of our family and I don't have to worry alone**".



Figure 12: CICJipange Pension plan

Think about retirement today

Life will pass you by if **you** simply wait for the future. Don't wait, set up a secure future for **yourself** with the CICJipange Pension plan, a flexible, affordable plan starting from Kshs. 500 per month. Give yourself financial freedom for now and the future and call us today. **You** can also pay in installments and through MPESA.

Although research done by Ngari (2013) on portrayal of women in television commercial revealed women presented in stereotypes such as dependent, in this study there are instances in which women are represented as independent. They are working and planning their lives without the help of men as traditionally believed to be the case. In this advert, the woman is given the power to plan her life. The ad presents an independent woman who is contesting the traditional ideology of being dependent on men who apparently are supposed to be the providers of the family. The woman who is working and earning her survival today is also reminded to think of tomorrow. The use of pronouns '**you** and **yourself**' seem to be addressing the person in the picture who seems to be in deep thought thinking of how to plan her future. Traditionally,

women wouldn't be thinking about future life because they would rely on their husbands who would plan for them or their children who would take care of their aging parent, or would they? The fact that they plan their future or finally reveal to the surface level what they have been doing all along show their overdue contestation on how they have always been believed to be and portrayed.

CDA believes that the power of dominant groups may be integrated in laws, rules, norms, habits, and even a quite general consensus. Although it has been the norm in the traditional African setting that the role of a man is to care and provide for the family including the woman, this seems to be changing with women taking up the responsibilities once meant for men, therefore acquiring some power and language also captures that in varying discourses including advertising. CDA also argues that the dominated group may use some form of language to rebel the dominance.

Ngari's 2013 portrayal of women in Kenyan television advertising indicated a strong association of women with the roles that traditionally have been considered feminine such as parenting, domestic roles and as spouses. This is no difference with the print advertisement in Kenya as seen which perpetuates the traditional stereotypes that consider women's role to be a mother whose duty is to raise and take care of children; homemaker and a spouse with the role of making the man feel complete and provide comfort to him. The advertisers use the approach of conforming to the society's expectation of what the roles of women are supposed to be. This strategy is applied by advertisers to persuade their audience by presenting women in the roles that they see them in real life.

Advertising discourse use the language that promote the stereotypes about male dominance. Women are portrayed as weak needing the powerful gender of men to protect them; they depend on those powerful men. Women are represented in advertising in line with the traditional gender roles. These roles equally portray them as weak and having less power than the men.

In the traditional setting people who leave the home and go out in search of food which should be taken for survival of the family have more power, this notion has overlapped into the modern society and the women always represented at home, who are not outside looking family's livelihood, portray them as less powerful than their men who go out to look for means of survival. **'My husband cannot help buying for him Purity'**. The advert show the woman as someone who cannot buy the food for her baby but the husband who is more powerful can buy the food.

From the advertisements presented, the linguistic choices that are made to describe women and the words women use reflect unequal power relations between men and women. Those linguistic choices contribute to actualizing stereotypical images of women in the readers mind. These stereotypes reflect an ideological system where men and women are considered different social groups that have distinct social roles with men occupying the higher roles while women are take up the lower role.

CHAPTER FOUR: WOMEN IDEOLOGY AND BEAUTY

4.0 Introduction

This chapter discusses the ideology of beauty and women. It checks on the traditional African beauty and the modern beauty. Using data from the Parents magazine on beauty products, the chapter explains the women conception of beauty and their attempts to fit in the constraints of the societal beauty standards.

4.1 The Societal Standards of Beauty

“We are losing bodies as fast as we are losing languages,” Suzie Orbach, an American Psychologist. “Just as English has become the linguafranca of the world, so the white, blondified, small-nosed, pert-breasted, long legged body is coming to stand in for the great body variety human body that they are,” (Orbach 2013). There are studies that try to define an objective standard for beauty, to classify exactly what makes someone beautiful in the eyes of others, (Rhodes et.al 2011). These studies have examined issues as variant as waist-to-hip or waist-to-chest ratio and facial symmetry. Even though many of these studies provide compelling evidence for their claim, it is not sufficient to offer a claim that the factors they list are the sole determiners of what constitutes an attractive appearance, because in reality beauty is subjective in relation to the perceiver. Determination of beauty is subjective in relation to individual and also varies cross-culturally, (Gelle 2008).

What is embraced in most parts of western countries is not particularly embraced in Kenya; however, most of the cultural values in Kenya are influenced by advertising of products not

manufactured in Kenya, (Belle 1985 cited by Wafula 2015:5). In modern era, expansion of globalization makes it easy to spread ideas from individual culture to the other parts of the world. One of set of cultural standards that may be spreading to Kenya is the idea of ideal beauty. In recent years, beauty standards in Kenya have begun to change. In particular, beauty standards have narrowed from the traditional focus on the character of an individual to the modern focus on physical attractiveness of an individual, with the requirements for ideal beauty becoming increasingly constricted. As a result, women in Kenya are amplifying their efforts to modify their appearances to fit the societal standards, leading to the growth of the cosmetics industry and the introduction into the Kenyan market of products and procedures designed to enhance appearance.

In the traditional African culture although the emphasis of beauty was on moral confinement, the physical appearance also played a major role. As said by Oloruntoba (2007), “Body sensitivity is a pervasive phenomenon in traditional African culture and language is the poetic route to locating body image and beauty perceptions within traditional African consciousness. Female beauty in particular is inscribed in traditional cultural codes in relation to body parts, complexion, overall physiology and aesthetic appearance, often subject to a corresponding moral evaluation.” This inscription of body and beauty in language manifests in names, sayings, aphorisms, riddles and extended aesthetic forms such as poetry, folklore, nuptial songs; in sundry oral expressions and cultural practices. “Facial attractiveness is a general desideratum for beauty, plumpness or roundness as well as a jutting backside is also a pervasive image in traditional African construction of female beauty,” (Oloruntoba 2007:6).

According to Lighstone (2006), body image involves our perception, imagination, emotions physical sensations of and about our bodies in relation to values that are not necessarily innate but learned or expected culturally. Although as pointed out by Oluruntoba (2007:2), Shakespeare attempted to foreclose contestation in the beauty domain and aesthetic by reducing aesthetic value to individual or personal estimation, with time his prescription has been rendered incapable of dealing with the complexity of standards of beauty. Nowadays, it is a sad reality that appreciation of personal beauty entails conflicting constructions of individual self in relation to subjective others and laid down societal concepts that define beauty.

According to the ideals of modern Western woman's definition of beauty, Kenyan women are not naturally beautiful. They have to enhance themselves by using a lot of products and services in the market to make themselves beautiful. Although there are some advertisements that feature and encourage men to use beauty products to promote their physical appearance, they are not as nearly half as those of women and beauty. This is because whereas physical attractiveness is a feature that is required in females to attract the opposite partner it is not a requirement for males. In the *Parents* magazine, the emphasis of a beautiful woman is not entirely placed on young women but rather on married women who have to look as attractive as before probably to continue keeping their men. In order to fit in the constraining requirements of beauty, these women have to check what they eat or drink, use on their bodies and even what they wear to look as beautiful as a woman should be. The societal demand on their glow and beauty is vital not just for their husbands but also for their own self esteem as a beautiful woman will have high self-esteem.

4.2 Women and Beauty in Parents Magazine

In the magazine which is a reflection of the acceptable norms of the Kenyan society, there is an emphasis on specific body parts and how they should look. The skin should be clear-toned, although in the Kenyan society the emphasis is not on the lighter skin, there are very few advertisements that feature dark-skinned women with most of them appearing with lighter and fairer skin tones. The face is a major body part that illustrates the beauty of a woman, it should be spotlessly clear and even toned to be regarded beautiful. The hair is a major issue as well. Although there is a great deal of appreciation of the African hair, most advertisements feature women with the presence of long traces a reflection of Caucasian hair, and encourage women who do not have long hair to use weaves and wigs to appear as if they possess the long hair.

Although the standards of Kenyan beauty are changing towards those of the western woman some features of traditional African beauty are still desirable. For instance the fuller and round backside with wide hips and full large burst is still a major requirement of the modern beauty of a Kenyan woman. Most advertisements found online advertise products that would increase the size of one's hips and buttocks and reduce the waist increase or reduce the breasts according to one's preferences towards attainment of a desired figure which is an epitome of what one regards as beautiful.

Even though people generally agree that the beauty of an individual is inside a person and not outside, a lot of people still rely on physical attractiveness as the definition of being beautiful. Since nobody walks around with x-ray machines that can measure the internal attributes of an individual's forms of expression and actions that determine internals' beauty, the only available

option is to look on physical appearance. Advertisers value physical attractiveness as a symbol of beauty that is why they present products for women and use language that persuade women to purchase those products to enhance them. They do certain things in a manner that will make them attractive to people of the opposite sex. For example:



Figure 13: Vaseline

When my skin glows, I feel alive. **I feel like the pretty wrapping on a priceless gift, demanding to be handled with care.**

Come to our Vaseline Cocoa Butter mall events and **share your own skin glow story.** Get your picture taken and you could win a dream a holiday for two to Cape Town, where you can show off your glowing skin. (Listen for dates and timings on radio).

This advert portrays the woman as having become beautiful for men. She says “**When my skin glows, I feel alive. I feel like the pretty wrapping on a priceless gift, demanding to be handled with care.**” Due to the societal demands on what parts on a woman defines beauty she

is limited to be the object of her own skin, the woman does not **glow** but rather her **skin** does. It is the glowing of her skin that makes her feel alive. The adjectives used are associated with women, **pretty and priceless**, the features common in describing the beauty of a woman. When a woman does not feature in the constraints of beauty in the society, she is like a dead person, **'When my skin glows, I feel alive.'** She is only alive when she has a glowing skin. The woman is like a thing that is possessed by a man who has to handle his possessions with care so they are not damaged. This is in line with the traditional stereotype of women, women are possessions of men. When she is a child she is the property of her father and when she gets married she becomes the property of her husband; as seen in changing of names. The woman has been raised to internalize this and she accepts it as expressed in what she says, **'I feel like the pretty wrapping on a priceless gift, demanding to be handled with care.'** From the way women and men relate in the society, it is obvious that she demands to be handled with care by men because she is fragile and weak and her glowing skin is not a matter of nature but rather a result of use of beauty products that she has to be cared for or else she will lose the glow and fall out of the definition of a beautiful woman.

The advertiser has internalized the traditional stereotype about women and their association with physical attractiveness as their bargaining chip. It says **"share your own skin glow story,"** the stereotype that women like talking and are always telling so and so about this and that. **'You can show off your glowing skin'**, the woman is portrayed as foolish having nothing else to show to the world except their physical appearance. They have nothing else to show except what they are interested in, the way their body parts look and if they match to the accepted standards of beauty.

In CDA, the controlling groups or institutions use the stereotypes that they have normalized in maintaining what are believed to be the norm. When writing the advertisements the composer is aware of the expectations of the society when it comes to women beauty. He/she chooses the language and context that will transmit the information he/she wants at the same time keeping what is believed about the beauty of a woman in contact.

In this advertisement, the woman demanding to be handled with care may also be voicing herself to the men who apparently have not allowed her to say how she needs to be taken care of. The woman may be presenting to her man saying **'yes am here, my skin is glowing and am beautiful. You need to keep this glow on my skin and do not handle me with roughness as it is your nature, I need to be taken care of well.'** The woman is contesting her relationship with the man, she is achieving power to dictate and demand what she feels is how she has to be handled. Language can also be used according to CDA by the oppressed groups to voice their resistance and raise concerns on their need to take power and avoid the institutions or groups that attempt to suppress them.



Figure 14: Vaseline Cocoa Butter

Its amazing thing your skin. Yet that same amazing skin with its rich colour and resilience texture can be dry and dull. Vaseline Cocoa Butter with its rich moisturizing formula reaches deep down and reignites its natural glow at the source.

In this advert as well, the woman is the object of her own skin. She is not the one who is amazing but rather it is her skin that is amazing, '**Its amazing thing your skin.**' The body lotion does not ignite the glow of a person once again but rather ignite the glow of the skin. And yes all this skin glow is to make her attractive enough to get the man who will be captivated by her glowing skin.



Figure 15: Vaseline Total Moisture

For touchable skin day after day. Use Vaseline Total Moisture every day for skin that always feels soft to touch.

The question that follows this advert is why would a woman need a touchable skin? And for whom to touch? The answer is obvious; she needs a touchable skin for men to touch. In matters of sexuality once again women have no say, they lack the power to choose so all they can rely on is making their physical appearance good enough, soft enough, touchable enough to attract and

keep the right man. The men have the power to determine which skin is soft and smooth enough to be touched anytime of the day as reinforced by the NIVEA advert, ‘**touchably smoother skin 24H+.**’



Figure 16: Nivea roll on

Unbeatable protection 24H a day.All day freshness.



Figure 17: Nivea body lotions

Enjoy longer lasting smooth and soft skin thanks to NIVEA body lotions Hydra IQ technology that activates your skins own hydration system to keep it moisturized from the inside for 24hrs and beyond.



Figure 18: New Gold Crown Fat Free

FREE YOUR BODY FREE YOUR MIND

Enjoy the goodness of Gold Crown fat Free without the worry of putting on extra weight.

Live healthy, drink Gold crown Fat Free milk. New Gold Crown Fat Free milk long life milk with only 0.25% fat

In this advert, the emphasis is not on the skin or face but on the weight of the woman. Although in traditional African society a fuller woman was preferred in terms of beauty, the society seem to be changing and as noted elsewhere as said by the American psychologist, bodies are being lost as fast as languages. When eating the woman has to take great care not to eat products that would make her gain weight unnecessarily thereby becoming unattractive. She has to go to great lengths and ensure a diet that would maintain the desired body size, the one acceptable to the

deciding group as a beautiful body. When a woman has not achieved the standard beautiful body size, she becomes worried, the product therefore makes her worry free as she can eat and still maintain the standard body weight, '**FREE YOUR BODY FREE YOURMIND.**'The woman having lesser power to decide how she should look and be, remains under the oppressive structures of the society which lay foundation on what it terms as a beautiful and attractive woman.



Figure 19: Nivea Visage Q10 Plus

DO NOT BET ON **MY AGE**, I HAVE NO WRINKLES TO PROVE IT. NIVEA VISAGE Q10 PLUS DAYS CARE WITH NEW EXTRA UVA WRINKLE PREVENTION

Coenzyme Q10 is an antioxidant that is found naturally in **your** skin. NIVEA VISAGE Q10 Plus helps **your** skin's own coenzyme Q10 work harder to reduce wrinkles. Now with extra UVA protection, it helps prevent new wrinkles, giving **you smoother**, cared for skin. Q10: invented by **your** skin improved by NIVEA.

In this Nivea anti-wrinkles advert, the stereotype about the age of women is brought out. It is the societal believe that women are attractive when they are young. This makes it hard for most women to say the truth about their age and that is why beauty products help them lie about their age to look as attractive as any young woman would be. The woman advertising the product is happy and relieved that she is still young and attractive even when she has aged because people cannot see her as aged, **‘DO NOT BET ON MY AGE, I HAVE NO WRINKLES TO PROVE IT.’** The demand on women to stay young is so much that there are many available corrective surgery procedures to change any part of the woman that shows signs of aging. When men age they are considered mature and responsible but when woman age they become old and unattractive. This puts the woman in a lot of struggle to try and maintain her young supple look to remain attractive to the men.



Figure 20: Fair & Lovely

“I Took The Mirror Test.” I found even toned skin. Use Fair & Lovely every day for 4 weeks and discover beautiful, radiant, even toned skin.

The face of a woman is another part of her skin that portrays her beauty. As a result it should look as attractive as ever and have no indicators that portray the contrary to what is considered beautiful. Most adverts of beauty products show the face and are designed to make the face

beautiful. The mirror though indicates the beauty of a woman, it is only considered beautiful if it marches the societal standards of beauty. The woman is beautiful because she found an even toned skin, **‘I found even toned skin.’**



Figure 21:Milele DNA Hair

Get the Wow Factor 100% Human hair extensions. Lace front wigs and lace closure.

USE THE BEST, FORGET THE REST.

Milele Lace Front Wigs

Incredibly versatile!! Wig can be worn in all kinds of styles from ponytail to sophisticated Chignons or just down in flowing tresses. **You** have got every look **you** need in one wig. **They are light and airy** and after a few moments, (unlike the old type of wigs) **you will completely forget that you are wearing a wig.**

Milele DNA Hairline

The hairline comes on a very thin lace and once attached gives **you** flawless look. No matter how badly damaged **your hairline**, Milele DNA hairline will cover it up. A flawless hairline that looks so real, **no one can tell unless you reveal your secret.**

Milele Lace Closures

A Milele lace closure is a very useful tool for closing hair extensions and weave-on. It will help your weave-on look more natural and very real. It can be parted anywhere and it gives the look of real growing hair. The parting is light and unlike old partings does not have any plastic or doll-like part sticking out. This look will definitely make a weave-on look so good, they won't even know. The hair is 100% real and very natural. The closures are reusable. An effective tool that will help you achieve all the hairstyles you have always wanted.

A modern woman in the world and Kenya in particular cannot be said to be beautiful without talking about her hair. The global believe in the Caucasian hair as the most beautiful has resulted in the multi-billion dollar cosmetic industry that deals with the hair. The Kenyan woman though not naturally endowed with the long traced hair is trying her level best with the weave-on and wigs to acquire the global beautiful hair. And the advertising industry in Kenya is cashing on this world market by portraying women as beautiful in the weaves and wigs in the Parents magazine.

In this advert, the woman has to add value to her diminishing self because of her bad hair. The Kenyan society generally agrees that the natural hair of the woman is not beautiful and with so

many domestic roles associated to women, the woman does not have time to look after herself well and she ends up damaging her hair, **'No matter how badly damaged your hairline.'** She therefore needs to strive to look better at least in the essence of society. The woman is always the object of her body parts; she is the product of what her hair looks like. The market products provide a relief for her unfortunately without permanently taking care of her problems but rather conceals so that people and men in particular who have the power to choose based on the established standards of beautiful hair will not know unless of course, **'you reveal your secret.'** This is also in line with the misconception and the stereotype associated with women that women have 'wagging tongues' always talking and revealing secrets.

The Kenyan society knows that for a woman to be beautiful she does not have to be natural and in her original birth form. She has to add a lot of beauty products so that the resulting woman is an artificial product. This advert presents women as fake, well at least in their physical beauty, **'it will help you look more natural and real.'** The fact that women are supposed to be artificial to be beautiful is an acceptable societal norm and the language used in this advert proves that.

The text is characterized by passive constructions; **'can be worn in all kinds of styles,** which make the woman the object of the product. In this ad the woman is not herself, she is a product of so many things just to meet the societal definition of beauty.

In all the advertisement of beauty products, women are seen obsessed with their physical appearances. They are so much concerned with how they look. They buy and understand products that will make their skin 'soft and smooth' to touch. It is obvious that women do not

touch themselves but the more powerful men choose which woman to touch based on the softness and smoothness of her skin, **“For touchable skin day after day. Use Vaseline Total Moisture every day for skin that always feels soft to touch”**.

The physical appearance of women is so engraved into their system that they will do anything including faking the attractiveness until they make it, **“it will help you look more natural and very real”**. They are supposed to be ‘handled’ by others as they cannot ‘handle’ themselves. **“When my skin glows, I feel alive. I feel like the pretty wrapping on a priceless gift, demanding to be handled with care”**.

Women are also portrayed as people who talks a lot, they do not keep secrets to an extent of revealing their most important and valuable information regarding their financial status. For their own safety, they are warned not to reveal information concerning the security of their finances.



Figure 22: Safaricom M-pesa

USITOBOE! Keep your money safe. DO NOT SHARE YOUR M-PESA PIN WITH ANYONE.

You must not disclose your M-PESA pin to anyone including those who claim to be Safaricom staff. Keep your M-PESA PIN to yourself to keep your money safe.

The use of the possessive pronoun '**your**' also shows contestation. Women also own money; they can give professional advice on how to keep your money safe. This is in contrast with many other representations found in Parents magazine of women in domestic circle. The women having been particularly oppressed by engaging in the traditionally defined chores are now taking up the roles that were meant for men and this shows that they have acquired the power that they lacked before.

CHAPTER FIVE: CONCLUSIONS, SUMMARY AND RECOMMENDATIONS

5.0 Introduction

The aim of this chapter is to give the summary of the findings for the present study. It will delve into the problem investigated and the main findings of the study. The chapter will also make recommendations for further research.

5.1 Summary of the Findings

This study aimed at determining how the discourse of advertising uses language to construct, maintain and perpetuate power relations between men and women in the society. In order to achieve this objective, the study focused on analyzing the adverts that featured women in print advertising using one of Kenya's monthly production magazine, *TheParents*. The study sought to find out how the discourse of advertising promotes the stereotypes about women by looking at the roles that featured women in advertising, using the linguistic choices that advertisers employed in describing women or products used by women. The study also explained the ideological systems that the stereotypes about women reflect and what those ideologies reveal about the power relation between men and women. The study as well sought out to establish if there were contestations from women on the stereotypes that they are presented in.

The study used a total of thirty printed adverts in which women featured in the *Parents* magazine and their language was analyzed using Critical Discourse Analysis and its adjunct model the Systemic Functional Grammar. The findings indicated that women featured frequently in the domestic circles. Women always appeared in adverts that involved domestic roles thereby

always presented in status of wifhood and motherhood. The study also established that women strove to use beauty products in order to attain the societal defined standards of beauty, to gain the ideal body of a beautiful woman. On the question of whether there is contestation from women about the stereotypes in which they are represented in advertising, the study established that indeed there were instances of contestation in the way women use language to describe themselves and also talk about the roles they are always associated with.

5.2 Conclusion

This section presents the conclusion of the findings in line with the objectives and hypotheses of this study.

5.2.1 Advertising discourse uses language that promotes stereotypes about male dominance

The study sought to determine whether the discourse of advertising uses language that promotes stereotype about male dominance and female subordination. Following the results that were obtained it is possible to derive a conclusion that claims that yes the discourse of advertising uses language that promote the subordination of women and the dominance of men. The linguistic choices that writers of adverts make maintain and perpetuate gender stereotypes that the society have in relation to the relationship between men and women.

The roles that feature women in advertising and the language that is used to describe those roles or talk about them reflect unequal power relation between men and women. These choices contribute to actualizing the societal stereotypes about women in the mind of the audience. The stereotype that the woman is the caring, nurturing mother is realized in the roles that feature

women in domestic activities taking care of the children. What is expected of women as wives taking care of their homes and families is a stereotype clearly brought out in the language that advertisers use when talking about the products addressed to women. **‘Bond with family and friends over a mug of SokoUji- Porridge today and enjoy both health and vitality’**.

Although there are no innate tendencies in a woman to take care of children and her home as is the case with men, the society demands that of her as a survival strategy because should she fails she might lose her home to a woman who is willing and can take care of children. Women are not given power to make choices concerning whether they want to have and rear children or not; it is a demand that for them to stay in a matrimonial home they should be able to give birth and rear children.

5.2.2The stereotypes promoted by advertisements reflect the ideologies of society about the relationship between men and women.

This study sought to find out whether the stereotypes promoted by advertisements reflect the ideologies of society about the relationship between men and women. It used the notion of ideology as a shared system of beliefs related to the material and symbolic interests of a group. Van Dijk says that among these interests, power over other groups or resistance against the domination by other groups may have a central role and therefore function as a major condition and purpose for the developments of ideologies, (1998:8). He further states that, “ideologies are typically, though not exclusively expressed and reproduced in discourse and communication, including non-verbal semiotic messages such as pictures, photographs and movies, (1998:17).

The results indicated a very strong association of these stereotypes with the ideologies that the society have concerning the relationship between men and women. This study therefore concludes that women are stereotypically portrayed in print advertisements with roles that have traditionally been associated with them and as such roles stereotypically reflect the view that the society has concerning women. The study argues that this is a marketing approach that seeks to maintain the dominance of men over women. By presenting women in advertisements that feature the roles that have always been associated with women, the advertisers seeks to have most viewers pay attention to the messages as they are consistent with their strongly held beliefs, giving credence to the arguments fronted by the critical discourse analysis theory that those in power use language to keep being powerful as they maintain their beliefs by making the oppressed believe it is normal being so. This help advertisers attain persuasion more easily as individuals pay attention to the messages that are in sync with their strongly held attitudes and beliefs.

According to Marco, at any level of discourse the linguistics choices that the author or speaker makes have ideological significance, (Marco 2011:2). The ideological structure that underlies a text is reflected in the linguistic features of the text, not only at the lexical but also at the grammatical, syntactic and rhetorical level. Kress (1985) says that each discourse has characteristic linguistics features which focalize on and express the kinds of relation that structure that discourse and reflect a specific ideology.

In advertising, the stereotypes used gives room for the structuring and interpretation of the discourse. When the advertisers choose a certain linguistic element and associate it with a certain

stereotype, this association will help the reader predict and anticipate other linguistic choices and discover the precise meaning that every term or linguistic element has in the text. Continuous occurrence of a certain stereotype in a text will contribute to reinforcing it and “focalizing on the attributes of a stereotype helps the perception of this stereotype as a reality, a fact that has important ideological implications,” (Marco 2011:3). Advertising discourse constructs not only the product, but also “subject positions for the consumers”, building an image of the consumer which implies, conveying a particular ideology, (Fairclough 1995). Marco says adverts are cultural and ideological products which reflect the values and attitudes of dominant group, (Marco 2011:5). Barrett (1982:35) states that the definitions of “femininity and masculinity”, “the social meaning of family life” and “the sexual division of labour” are constructed on the ground of ideology, imagery and symbolism.

Regarding beauty, in adverts analyzed women are seen as attractive and desirable. Women are either depicted as wives and mothers doing and saying everything that ensure the maintenance of the home and family. When women are portrayed as young and unmarried, they appear beautiful and sexy through beauty products to keep their physical appearance attractive for men’s satisfaction. In the Parents magazine, beauty products are highly advertised and women are portrayed in terms of their beauty and physical appearance. As said elsewhere in this study, women are believed to be naturally unattractive and they have to use a lot of beauty products available in the market to make themselves presentable and attractive. The Kenyan society equally feels and believes that women are undesirable, incompetent, useless and unwanted unless they strive to make their skin soft and smooth, their faces clear-toned, their hair long and shiny and appear beautiful and attractive to satisfy the powerful men’s sexual fantasies.

The female stereotypes illustrated in the advertising help to perpetuate the idea that the female gender has specific social roles. These stereotypes have attributes that construct women as a distinct social group whose world is dependent on that of men. The ideal beauty presents women as lacking something that they have to acquire through the use of beauty products. They are also represented as sexual object that lacks power to attract men except when they transform themselves and become physically attractive to attract men using only their sexual prowess. For example, **“For touchable skin day after day. Use Vaseline Total Moisture every day for skin that always feels soft to touch”**. Women have nothing else that they can use to keep men around them all the time except a skin which they should make soft to be touchable by men every day, and to keep it soft they need to use the beauty products.

5.2.3 The discourse of advertising exhibits power contestation

Another objective of this study was to find out if the language of advertising exhibits power contestation from women. This was shown in the language used by women if it went in contradictory with the traditional norms of established conduct of women and also checked on whether women appeared in the roles that are traditionally believed to be associated with men. There were a number of instances that women used language to acquire some power and also cases of women featuring in adverts that had roles associated with men. From this finding it is inevitable to draw a conclusion that the advertising language exhibits power contestation from women.

In the language used in most adverts, women challenge men and society in general. They take up through use of language roles and possessions previously meant for men. In domestic circles

women refer to children as 'my' while in the traditional African society women do not possess children, they give birth to them and rear them for the men. Women also feature advertising products in a professional way, something that has been dominated by men. The fact that women are ready and taking up the roles initially thought to be a reserve for men means they contest their powerlessness using the very language that had initially taken power from them.

Even when women are contesting for the power it is never enough and men are not ready to give it. This is shown by the very few adverts that present women in professional setup. Even when they are working in the professions traditionally reserved for men, their thoughts are still on what is their role such as in the *cusson* baby advert. They are working in ways that tie them to the status of motherhood and wifehood.

5.3 Recommendations

This study recommends that advertisers continue portraying women in a variety of professional roles rather than concentrating on stereotypical categories of women in domestic circles in print advertisements to dismantle the perpetuation of gender stereotypes associating women with domestic roles. It is recommended that advertisers appreciate the changing role of women in modern Kenyan society and mirror this in their adverts. Women nowadays are more than just parents and spouses, while on the other hand men are assuming more roles as parents, and advertisers should stop presenting women in form of status of motherhood and wifehood but come to terms with the social reality and reflect it.

This study aimed at determining how advertising discourse use language to construct, maintain and perpetuate power relations between men and women. It used print advertising from one of the Kenyan leading lifestyle and family magazines, *Parents* and analyzed the advertisements that featured women. However, it would be interesting to compare the result of the present study with an alternative analysis that focuses on men in the same family magazine. Further, it would be interesting to investigate the way men are portrayed and the linguistic choices that describe them as compared to women.

Since this study only focused on the production a study on the reception would be both an interesting and exciting path to take. This investigation would bring to light the opinions, reactions and responses of both men and women in relation to how both sexes are represented with a strong bias on the words that people will choose to describe the portrayals.

In future I would like to establish whether women use language to describe fellow women in a way that show them having accepted their victim state or showing them contesting their traditional states.

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