

UNIVERSITY OF NAIROBI

DEPARTMENT OF SOCIOLOGY AND SOCIAL WORK

**INFLUENCE OF SOAP OPERAS ON ROMANTIC RELATIONSHIPS AMONG
FEMALE VIEWERS IN NAIROBI, KENYA**

BY

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SOCIOLOGY (MEDICAL SOCIOLOGY) IN THE UNIVERSITY OF NAIROBI**

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DECLARATION

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

Signed: -----

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This project has been presented for examination with my approval as the University supervisor

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Date: -----

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University Supervisor

DEDICATION

This project is dedicated to my parents: Jacob Mhando and Dorothy Ongaya.

ACKNOWLEDGMENTS

I would like to acknowledge God for the strength, perseverance, wisdom and good health to undertake this project.

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LIST OF ACRONYMS AND ABBREVIATIONS

CCK	Communications Commission of Kenya
KBC	Kenya Broadcasting Corporation
KNBS	Kenya National Bureau of Statistics
KTN	Kenya Television Network
LCD	Local Content Directive
Mex Soaps	Mexican soap operas
NMK	National Museums of Kenya
NTV	National Television
SPSS	Statistical Package for Social Sciences
STD	Standard Deviation
TV	Television

ABSTRACT

Media has been perceived as playing a key role in influencing and shaping human behavior and interaction. It is however not clear how the media influences romantic relationships. In that regard that this study aimed at exploring the types of soap operas that are mostly watched by females in Nairobi County, reasons for watching, the accessibility and how these soap operas influence how the viewer's perceive romantic relationships.

The study adopted a descriptive survey design. Quantitative data were drawn from a purposively sampled population of 257 female viewers representing the high, middle and low-income estates in Nairobi. These were Rosslyn, Nyayo Embakasi and Mathare respectively. Additional qualitative data were assembled from a purposively selected sample of 10 key informants. The quantitative data were analyzed using the SPSS.

The study findings show that the key motivating factor for watching soap operas was for entertainment and the most popular soap opera was Daughters of the moon. The most accessible media platform for soap opera viewers was television with the majority watching in the early evening and very few during the day. It was also evident that soap operas were positively related to romantic engagements and that Christians were more influenced as compared to members of other religious denominations.

The study concludes that soap operas positively influence romantic relationships among female viewers suggests that further studies should be done on the impact of soap operas on the different types of relationships since we are living in an era of changing dynamics of relationships. As a recommendation, the Kenyan mainstream media should air more programs that popularize the Kenyan or African culture and that are in line with values acceptable in the African context.

CHAPTER ONE

1.0 INTRODUCTION

1.1 Background of the Study

Today, soap operas have become a part of many people's lives across the globe. Television industry is known for popularizing this genre both internationally, regionally and locally. Soap operas have roots from novels like Charles Dickens traced in the 1800s (Kielwasser & Wolf, 1989). Globalization of media through technology has changed over time. The same has happened to the meaning of love among young people. Mass media is making the world a global village and young people have taken this as an opportunity (Banaag, Rayos, Malabanan, & Lopez, 2014). In the USA, soap operas started as audio and people listened to them through the radio. With time, televisions started to broadcast them on a daily basis (Brown, Barwick, 1987). In the past, they were highly used for advertisement and women played key roles in such undertakings. Research shows that through advertisements for soap products, the word 'soap' has gained popularity (Brown, Barwick, 1987).

Despite the first TV soap opera called 'Peyton Place' appearing on British TV, the Britain society did not take it seriously and therefore less time was spent watching it. Soap operas have been very successful in America in the past. The reason why soap operas were not taken seriously in Britain is because BBC being a public service broadcast, did not depend on advertisements for it to function but rather the license fee sustained it. In addition, John Reith who led the BBC was of the opinion that programs of 'culture' needed to be aired by the TV and to him, soap operas were not in line with the culture of Britain. With time, soap operas started to gain popularity in the UK, Canada, New Zealand, Australia and later it went international (Anitha, 2014). History of soap opera in India is traced back in 1980 and the popularity is increasing even today. In addition, most of the soap opera audiences are women who are highly attracted by the unique storylines aired through the TV and other media platforms (Dharba, 2012) and also the content in soap operas, especially on family, drama and fights. Fashion in India cannot be separated from soap operas. The latest trends in jewelry, home decoration, hairstyles, footwear, makeup, accessories, and behavior clearly indicate how imitations have been done from soap operas (Dharba, 2012).

South Korea's TV soap opera "you who came from the star" has been viewed globally since 2013 in almost every Asian country including Taiwan, Japan, Philippines, Indonesia, Singapore, Vietnam and Malaysia. It is argued that a couple in China was almost getting into divorce after they watched it for a long time. The wife kept comparing the looks, success, and romance portrayed in "you who came from the star" and that of her husband. This influenced the husband's decision to call for a divorce after he was looked down upon (Gbtimes, 2014). The widespread of South Korea culture termed as "Korean Wave" has highly affected the economy, politics, beliefs, perceptions, and lifestyle of many (Hogarth, 2013). In South Africa, *Soul City* television series addresses violence against women, sexual harassment and domestic torture. A public health activist runs them under the support of the UK government. It also tackles issues such as HIV/AIDS, rape and other social issues especially that affect women. The UK has supported the show for the last 13 years. It is argued that more than 34 million people in South Africa do watch this soap opera. Today, it is not only seen on TV but also is heard on Radio, printed booklets and public campaigns (Cassidy, 2008).

In Tanzania, the moral behavior of young people in Mwanza has been a major social issue following the advancement of science and technology. They have copied some practices from the soap operas deemed as unacceptable according to Tanzania culture. These vices include inappropriate dressing code, substance abuse, prostitution, alcohol abuse, violence and stealing (Leonard, 2012). On the other hand, for the three decades, TV soap operas have been seen as key in terms of helping in health education. Since the year 2000, Tanzania has encouraged airing of soap operas that have content that educates viewers concerning issues such as HIV/AIDS. This strategy seems to have worked because most of those who viewed such programs were highly transformed (Brown, Kiruswa, & Fraser, 2003). In Kenya, young men and women seem to be obsessed with western culture that they have borrowed from watching romantic comedies, soap operas, and movies. The influential western culture supports ideals of equality between sexes and generations. In Kenya, such ideals are considered relevant because they support family transformations. Young people in Kenya effectively make use of public spheres to learn various cultures from the western countries (Frederiksen, 2000). Watching TV programs is assumed to be part of most individuals' schedules. Most of these programs do challenge issues such as gender inequalities hence assumed to influence the views and perceptions of various issues of

their lives. The degree upon which this happens highly depends on the viewers' perception of the images seen (Gustafsson, 2018).

Although Soap operas from Latin America have been imported and aired since the early 1990s, Kenya and Latin America do not share a cultural or social history (Mutunga, 2007). With TV ownership and the liberalization of the airwaves, Soap operas remain extremely popular with the Kenyan audience and transmitted at regular and frequent times, often daily and have a faithful audience and more especially women. The Kenyan media have made initiatives which have seen Soap opera slotted on prime time; 6 pm, 8 pm, 10 pm despite the airing of 60% Local Content Directive (LCD) from the Communication Commission of Kenya (CCK). As the Digital Video Broadcasting-second generation Terrestrial (DVB-T2) signal is being transmitted from Limuru to Embu, Murang'a, Thika, Machakos, Kiambu, Ngong, and Nairobi, the liberalization and the ongoing migration to digital TV from analog broadcasting is creating more room for more content. In the next two years, this signal will then be rolled out in Nyeri, Eldoret, Kisumu, and Mombasa. This has led to more entrants into the market to provide more local digital content. In Kenya, while it ran three times every week in Kiswahili and English, the soap opera *Mali* was launched by NTV in 2011. The soap follows the intrigues of an affluent family with the tagline '*United by Blood, Divided by Greed*' (Mutunga, 2007).

1.2 Statement of the Problem

Past research indicates that people learn and apply what they had seen on popular soap operas into their daily romantic lives (Signorelli 1991, Segrin & Nabi, 2002 and Eggermont, 2004). Consequently, soap operas broaden and influence the women's perception of relationships. Research shows that soap operas threaten cultural identity and values. As explained by Gbetimes (2014), the incident of a man in China requesting a divorce after his wife was obsessed with romantic TV soap operas, shows how these programs can affect families and especially women.

Soap operas are artistic and viewers may tend to imitate the same in their relationships hence making them cautious of their partners' intentions and sincerity (Johnson and Holmes, 2009). These scholars argue that there is a positive relationship between watching soap operas and dissatisfaction in relationships. Perfect and unrealistic romantic scenes in soap operas may make females believe that this should be applied in their normal love life or relationships. With the rapid growth of soap operas, many relationships and families have broken. Soap operas create

deception in the minds of females and this makes them try to force the things they watched into their normal love (Johnson and Holmes, 2009).

Few, if any studies have been done to explore types of soap operas, reasons for watching, access to soap operas and their influence on viewers. These are key variables to be undertaken in the current study. Studying these aspects is critical because in one way or another they directly influence the perception of romantic relationships. For instance, the romantic themes in soap operas may be used as key discussions in lovers' daily life. The extent of exposure also makes some females forget about their lovers and this forms a foundation of criticism. In addition, most of the research done reflects a global perspective and the context is international. For instance, Jin & Jeong (2010), Yoo, Jo, & Jung (2014) have looked into the effects of Korean Wave on people's daily lives. No local studies have been done on the influence of soap operas on romantic relationships among female viewers in Nairobi. Therefore this study seeks to fill in the knowledge gap by investigating the influence of soap operas on romantic relationships among female television viewers.

1.3 Research Questions

The study was guided by the following research questions:

- a) Which types of soap opera are mostly watched by female viewers?
- b) What is the main reason for watching soap opera by female viewers?
- c) How do female viewers access the soap operas?
- d) Does watching soap operas influence the viewers' perception of heterosexual relationships?

1.4 Objectives of the Study

a) General Objective

The general objective was to investigate the influence of soap operas on romantic relationships among female viewers in Nairobi, Kenya.

b) Specific Objectives

- a) To find out the types of soap operas mostly watched by female viewers
- b) To determine the main reason for watching soap operas by female viewers.
- c) To determine the accessibility of soap operas by female viewers.

- d) To assess the influence of soap operas on the perception of romantic relationships by female viewers.

1.5 Significance of the Study

The findings of this study provided a deeper understanding to the readers and viewers on how watching soap operas could impact their romantic relationships. The findings will also demonstrate how relationships are influenced by Soap Operas.

a) Counselors and psychologists

Practicing counselors and companies that offer counseling services will gain valuable information and feedback from the findings of this research. The counselors will be in a better position to understand factors how soap operas may be influencing individuals in various aspects hence improving their social interaction and relationships.

b) Media consumers and content creators

This research will help media station be able to filter the content aired in Kenya's mainstream media. From the findings of this study they will be able to understand the impact the programs they air has on their viewers and consequently be cautious of airing programs that may portray obscene scenes like violence, sexual immorality, etc.

c) Academic researchers

The findings of this study also formed a critical part of the literature review and this will help future researchers interested in the same area of study. Scholars will as well use the findings as a point of reference while undertaking their studies.

1.6 Scope and Limitation of the Study

The research was limited by the unwillingness of the respondents to participate in the study. This was solved by obtaining an informed consent which was given to the respondents before the data collection process. Lastly, finances were a challenge to the researcher in covering a large area and also access to many respondents who were distributed across Nairobi County.

There was no data showing the specific female viewers who watch soap operas hence it was not possible to make a realistic estimate of how many females watch soap operas. Consequently, the study used purposive sampling technique for key informants and snowballing for main respondents.

1.7 Definition of Key Terms

a) Accessibility

Refers to the ability of viewers to access a TV with a soap opera

b) Heterosexual relationship

Refers to a sexual relationship between the opposite sex.

c) Level of exposure

Means the degree to which viewers are exposed to TV soap operas

d) Love

A feeling a strong affection towards another person and is a result of personal ties

e) Perceived realities

Refers to what viewers consider true after watching TV soap opera

f) Perceived consequences

The outcome of watching TV soap opera which may be termed as positive or negative

g) Soap opera

Refers to a continuous series of drama watched on TV, radio and other media platforms and usually features emotional relationships

CHAPTER TWO

2.0 LITERATURE REVIEW AND THEORETICAL FRAMEWORK.

2.1 Introduction

This section presents related past literature on romantic TV soap operas especially on accessibility, levels of exposure, types of TV soap operas, major themes and perceived consequences. It also entails the theoretical and conceptual frameworks

2.2 Accessibility of TV Soap Operas

2.2.1 Time

Statistics indicate that with an average of approximately 3.75 for men and 4.75 hours a day for women in places such as Britain, watching TV now occupies more leisure time than any other leisure activity (Bureau of Labor Statistics, 2019). Similarly, in America, according to the American Time Use Survey (ATUS), a survey conducted by the Census Bureau for the Bureau of Labor Statistics (BLS) (2019), showed that every individual aged 15 and older (96%) participated in a certain kind of leisure activity including exercising, socializing, and watching TV. Based on this survey, with less than 33 minutes per day, women spent 5.0 hours as compared to men who spent 5.5 hours. Further, on average, accounting for just over half of all leisure time, the leisure activity that occupied more time was television watching at 2.8 hours per day.

However, there was a variation in terms of age with respect to the amount of time spent watching television. Averaging around two hours on a daily basis, the minimum period used while watching TV was associated with individuals aged 15 and 44 years, while, at an average of over four hours per day, those ages 65 and older used most of their time to watch television. Lu and Argyle (1993) concur that Soap Operas are one of the most famous television programs. Although some studies have found that as a source of satisfaction, watching soap operas doesn't have a high rating. Nonetheless, high exposure to soap operas on individuals is directly attributed to the availability of a wide range of Soap Operas on TV, which come from different regions including the Philippines, Mexico, Britain, and the Americas.

It is notable that for example, MexSoaps, as they are called, get aired simply because they are “better” than the very cheap local shows, but still much cheaper to get the rights to them than major American shows and they are a big hit with the target audience being middle-aged women.

2.2.2 Source of soap operas (TV)

Soap operas still fill prime slots in East African television programming. While newer shows like “*The Hostel*” and “*Deception*” are gathering followers, the longest-running series in Uganda known as “*That's Life Mwatu*,” celebrates its 20th anniversary this year. However, the popularity of Soap opera remains high. Many people have accused some local productions of lack of continuity because they just go off air without notice hence causing disappointment to its audience. Production costs have also impacted negatively on the production of local content which leads to a struggle between the low-cost of foreign soaps and local production. In Uganda, whereas an episode bought from the local distributor of “*The Hostel*” costs around \$770, an episode bought from Telemundo can cost as little as \$300. Although it's getting more and more developed, African series in ethnic languages are still a niche market. Back here, Kenya is leading the way in developing content that represents its culture. Despite these efforts, foreign Soap operas still command a huge following amongst the audience. There is, therefore, a clear need to further investigate both the positive and the negative effects of these narratives to understand how individuals incorporate the content watched in their everyday life.

2.3 Levels of Exposure to TV Soap Operas

2.3.1 Identity Formation

Mass media plays a major role in the lives of young people (Davis and Kay, 2004). Latin American Soap operas are a complex genre and therefore assumed to be very interesting. They have a clear Latin American identity thus having a universal appeal. Also, Soap operas have introduced the Latin American television industry into the global cultural industry. In this respect, Latin America may be doing better than Europe in regards to broadcasting soap operas, because Europe is not succeeding in the task of producing a genre with a universal appeal (Feilitzen, 2004). Soap operas thus are an important exportable product due to their popularity among audiences all over the globe. Although they do not share cultural similarities, over a hundred countries that span five continents have imported soap operas for many years now. Although it is a move against the norm of children naming along the traditional family lineage,

the choosing of names for children has also been influenced by soap operas. There is a common likelihood that the popular soap opera characters' names aired in a certain year have been borrowed as the 20 names that are most populous in a certain area. Furthermore, in instances where a female character is not married or divorced but ends up becoming materially successful or winning in love, divorce rates have also been influenced by the contents in soap operas (Feilitzen, 2004).

2.3.2 Cultivation of soap operas

In another study, Geraghty (2005) aimed to establish college students' patterns and cultivation of viewing Soap Operas. The sample for this study included 313 college students who viewed Soap Operas. Additionally, the author employed a survey method to measure cultivation perceptions, as well as behaviors, attitudes, and motives related to viewing of Soap Operas. Also in this research, the author established that perceived realism, higher levels of affinity, longer viewing duration, higher levels of viewing soap opera, and more instrumental motives of viewing soap opera were associated with limited cultivation effect observed, that did not align with the cultivation hypothesis assumptions. This means that the level of exposure of young people to viewing Soap Operas is dependent on a variety of factors. In a related study, Castelló (2010) argues that telenovelas or soap operas studies have extensively integrated the idea that culturally proximate television fiction programs are preferred by audiences. While employing a close examination of two Soap Operas, the author carried out in-depth interviews with focus groups and producers with viewers in this study whose basis was the Catalan television context. According to the author, although this perception is not just linguistic, cultural, or national, people receive as proposed at production level as being 'proximate,' the discourses on society and culture. Therefore, aspects associated with the immediate surroundings of audiences and emotional, cognitive, and educative elements are incorporated within cultural proximity. As such, in addition to showing that the influence of social and cultural discourses on the viewer's levels of exposure to Soap Operas, the study also highlights the associations with the broad formations that are created through audiovisual texts.

2.3.3 Viewership

The high popularity and viewers' high levels of exposure to Soap Operas raises significant questions regarding factors behind the high involvement of people with this genre. Concerning

these issues, Livingstone (1988) carried out a study that provided some interesting insights regarding the reasons why people in Britain watch Soap Operas. Based on the research, Livingstone (1988) suggest that entertainment, emotional experience, role in viewer's life, problem-solving, critical response, relationship with characters, realism, and escapism are some of the reasons given for watching soap operas by individuals in Britain. In this study, the scholar established that the perceived differences between programs aired in Britain and America, research on uses and gratifications, expressed objectives of the producers of soap opera, and critical response to the media are significant aspects that influence the level of exposure of individuals to Soap Operas. While associated with implications for issues of media effects, the other critical finding made by the author is that viewers consider that the problems and characters portrayed to be highly personally involving and realistic, as well as take soap opera seriously.

2.3.4 Women as viewers of soap operas

Evidence continuously suggests that majority of soap opera viewers have been and continue to be women between age 18 and 35 years (Allen,1995).It has been projected that over half of all U.S women ;living in homes with television sets “keep up” with at least one soap opera (Allen, 1995). While research has established that soap operas are not only consumed entirely by women, the fact that women comprise the majority of the genre’s audience is significant and should not be ignored.

2.3.5 Social Interaction

The consumption of Soap opera is termed as social and so is the, the influence of these Soap operas. Taking an example of teens aged between 11 and 13, Soap operas seem to act as a source of information, a type of closure from the world, a world which the family set up may not be willing to openly discuss. As they watch the Soap operas, teenage girls and boys learn about problems, acting as an adult man or woman (Feitlizen, 2004). Girls are exposed to interesting, exemplary female characters who influence the plot and are hardly found in other programs. For teenage boys who are still searching for stable points of orientation to the modernized male, the Soap opera offers an alternative to the conventional, relationship-oriented state of being a man. Economically, these soap operas treat teenagers as a potential consumer group hence Soap opera

become advertising mediums using forms like the sponsoring of sections, contest and abundant product placement (Swanson, D. L. 1992).

Since the audiences easily associates with the scenarios and situations depicted in soap operas, a crucial role of circulating ideas in Kenya and other developing nations is played by television. Different relationships between the audience and the soaps have been generated by the narrative. As the audience connects and identifies with female liberation, modern lifestyles, storylines that criticize several values of the past, and depictions of upward social mobility, a preference for them is created by the persistent exposure to the less burdened and smaller families illustrated in the soap operas (Singhal, A., & Rogers, E. (2012). Evening soap operas in which very specific model of family (a typical middle class, urban, healthy, white, attractive, and small setup) is portrayed, are also regularly watched by Kenyans regardless of their socio-economic status, most viewers identify with.

2.4 Major Themes in Soap Operas

2.4.1 Romance

Generally, based on romantic comedies' analysis, an unrealistic approach towards relationships and romance is related to films. The goal of soap operas and other Hollywood films is to make viewers love the story as much as the characters and also to entertain their target audience. Consequently, realistic characters and plots can be sacrificed so as to ensure that their target audience is entertained. However, the way people perceive films is not affected by this issue. Ideally, the purpose of mainstream media is not always realized by viewers. Accordingly, Foss and Trapp, the creation of reproduced versions of reality i.e. representation or simulations, is the basic function of the media. Often the audience in the movie theatre is left yearning for a love that is the same as the one depicted on the silver screen. Unfortunately, since adolescents and women start expecting similar elements in their love lives, many of which are unobtainable in reality or are impracticable, problems arise (Sonja, Kare, and Trapp, 2002).

Portrayal of unrealistic relationships by films, another underlying issue in comedies related to romance. For instance, the film *Pretty Woman* can technically be perceived as a “regressive Fantasy” although some people believe it is about the independence of a woman and feminism. In this film, Vivian (Julia Roberts), the main character, is hired to live with Edward (Richard

Gere) as an escort to live the latter's lavish lifestyle in his costly hotel room for seven days. Ultimately, the two are perceived to have a happy life onwards, after falling in love regardless of the idea that she is capable of taking care of herself. In its "modern" heroine's rescue, even one that "rescues him right back," as argued by Scala, *Pretty Woman* "substitutes one kind of imprisoning tower for another" and is a "Medieval Romance." At its core, the movie is ideally the concerns about Edward have and himself as well, although the plot makes it seem as if it is all about Vivian being happy. Scala argues that many medieval romances are intensely interested in 'whatever goes on inside the head of the man,' male pursuits, and male values (Scala, 1999). Although many of the romantic comedies studied show the male character in a customary role, *Pretty Woman* is not a single example of movies from Hollywood that reflect traditional values of romance. The female lead is often depicted as putting forth less effort as compared to the male character in almost all the films analyzed. In order to win the heroine, they were more likely to make a grand gesture of love and affection or complement their partner.

Yet, Benjamin Barry (Matthew McConaughey), in another film, *How to Lose a Guy in Ten Days* wants to tell Andi Anderson (Kate Hudson) that he wants to be together and stop her from leaving as he speeds through traffic on his motorcycle. However, such behaviors and treatment is expected in one's relationship in reality. In addition further supporting the notion that Hollywood depicts unrealistic and impracticable traditional patriarchal views of romance, this shows that it is pretty unlikely for a man to tell a woman he loves her and risk his life. According to Johnson and Holmes, female adolescents and women are led to believe that while they should be reflected in a man's actions, behaviors similar to this are the norm.

2.4.2 Mistrust

The unrealistic portrayal of romantic comedies have on relationships and romance is not a simple issue. Often, the depicted unethical behaviors and poor values are not perceived as immoral or problematic. Instances that involved partners being frank about their intentions and feelings were outweighed by those that involved lack of trust or deception.

Harry Burns (Billy Crystal), in *When Harry Met Sally*, jots down a list of aspects that make him realize he wants to spend the rest of his life with ally Albright (Meg Ryan) and that he loves her. Apparently, to get to her, he sprints on New Year's Eve through New York City. Since it has

lead females to want their partners to make them feel as though they are the missing piece to their man's life and to also overwhelm them with compliments, this scene has become famous.

2.4.3 Jealousy

Specific ideals associated with successful and loving romances are demonstrated in relationships within the analyzed romantic comedy films. As demonstrated in the films *What Women Want* and *When Harry Met Sally*, the notion that all men and women cannot change their ways and are systematically different include the qualities. When none of the characters is unwilling to let go of their gender stereotypes, conflicts arise. While almost all of the films analyzed involved holding hands, affectionate touching, and kissing, the abundance of non-sexual touching is the other quality associated with romantic comedies. Johnson and Holmes claim that youths tend to believe that no sexual behavior should be condoned in their relationships as a result of influence from viewing relationships in the media where sexual activity is not entertained. Unfortunately, it was clear that is not the case after conducting a content analysis, although some might believe that relationships would be portrayed to be predominately physical in romantic comedies. Another idea in which two characters are "meant" and "destined" for each other is another idea that is often depicted within romantic comedy films and related to the one described above. A notion that can specifically pose to be dangerous to relationships in real life is 'soul-mates.' Johnson and Holmes established that there exists an ultimate belief that the significant other should "intuitively understand their needs" among those who view a high level of romantic comedies (Johnson and Holmes, 2009).

For instance, the realization that, since she was fifteen years old, that leaving Graham (Jude Law) has caused Amanda Woods (Cameron Diaz) to cry for the first time, shows unrealistic ideas reflected in the film *The Holiday*. This makes her realize that the love she had for Graham (Jude Law) had a serious effect on her more than anything before that. This might make audiences start believing that their relations should be unlike anyone else and something special and one of kind. In soap operas, high levels of trust and deeper feelings, which are suggested by characters' actions, are not typically related until a relationship's later stages. According to Johnson and Holmes these behaviors included, promoting their partners' happiness by performing certain actions, placing great importance on one's partners, expressing deep feelings of love, and high levels of emotional support. Ending the film with one character who realizes that they have

found the person they want to spend the rest of their life with, which meant having a “love epiphany,” was also not uncommon. The impression that it is usual for one individual to have incredibly strong love feelings for someone else all of a sudden is not uncommon in Hollywood soap operas.

2.4.4 Hatred

According to Johnston and Holmes, in response to these acts of dishonesty, realistic emotions that individuals would naturally feel are not accurately depicted by the films, and legitimate consequences for their actions seem not to exist as well. As such, the unethical behaviors have no lasting effects on their relationships apart from having feelings such as resentment, anger, or hurt. For example, Patrick Verona (Heath Ledger), despite his deceitful actions, is eventually forgiven by Kat Strafford (Julia Stiles) after buying her a guitar and apologizing in *Ten Things I Hate About You*. Although it might seem that, in some cases, someone might not receive forgiveness for their transgressions. According to Nabi and Clark, viewers are influenced to be either more or less likely to perform similar behaviors depicted by characters that experience either punishment or rewards for their actions. Therefore, viewers have the tendency to assume that their relationships will not be negatively affected by their unethical actions. Audiences are likely to participate in that which could be detrimental to their relationship when they believe they may be able to get away with such behavior (Robin and Shannon, 2008).

2.5 Types of TV Soap Operas

Regarding these issues, Hoffner and Buchanan (2005) carried out a study that aimed to the wishful identification of young adults with characters portrayed in television shows such as Soap Operas. This study is relevant to the current one in that it sheds light on the types of Soap Operas that are mostly viewed by most young people. While their responses to and perceptions of the favorite fictional characters on television, both female and male, were measured, 208 young adults completed questionnaires in this study. The measures included wishful identification with the characters, perceived character attributes (admired, violent, funny, attractive, successful, and smart), and perceived attitude similarity. The desire to act like or be like the character was the definition provided for wishful identification. Based on the findings, greater wishful identification with characters that seemed to share close attitudes and same-gender characters were reported by the respondents. On the one hand, although they differed in the attributes that

predicted their wishful identification with same-gender characters, both women and men identified more strongly with characters who were both admired and successful and of the opposite gender. On the other hand, whereas women identified with female characters whom they perceived as admired, attractive, intelligent, and successful, men identified with male characters whom they perceived as violent, intelligent, and successful. Notably, the only attribute that had no association with wishful identification was humor.

2.5.1 Tollywood

With the aim of analyzing the violence depicted in them, a study of Telugu daily serials was undertaken by Padmaja Shaw (2013) of the Department of Communication and Journalism at Osmania University in collaboration with CMS Media Lab's Anita Nagulapalli. Further, seeing the kind of advertising support such programming is receiving was the secondary objective of the study. 144 episodes, shown in three primetime slots: 8.30–9.00 PM, 8.00– 8.30 PM, and 7.30–8.00 PM, during October, September, and August of 2012, 36 each from MAA, Gemini, ZEE Telugu, and ETV were analyzed in this study. On the four major general channels for entertainment from Telugu including MAA, Gemini, Zee Telugu, and ETV, the violent content in evening prime-time soaps telecast was measured, in minutes, by the study. Resultantly, there were 282 violent acts or events out of 144 episodes studied. The highest number of violent events (which was 96) was shown by ETV (with 34%) out of the four channels showing daily serials on prime time. With Gemini showing 19.4% (54) and Zee showing 22% (64), Maa TV showed the second highest, which was 24% (68 violent events). Significantly, the data indicated that while, even among negative characters, women are more compared to men, the role of victims and perpetrators of violence were dominated by women. However, the showing of men as victims of violence was also significant. Women, playing both roles that were negative and positive, were depicted as both victims and perpetrators. While women were depicted utilizing it persistently, violence is normalized as a mode of interaction.

2.5.2 Romantic Comedy

Through its support of patriarchal values, a set back from the achievements and progress of the feminist movement can characterize popular media, particularly romantic comedies. While it ultimately reinforces hegemonic structures, we believe that women have been liberated and, thus, do not consider the evidence that suggests the opposite. Arguing that it includes the combination

of the idea of women owning their own sexuality and being liberated and conservative based gender values, known as 'double-entanglement,' and that feminism has already passed, this idea is referred to as 'Post-Feminism' by McRobbie (McRobbie, 2004). According to the scholar, the close examination of a range of conflicting, but intersecting, currents is permitted by 'Post-Feminism.' Female characters are portrayed by romantic comedies as leading a free, equal and independent lifestyle. However like in *Sex and the City*, these independent women are not abiding. McRobbie believes that they don't contribute to its political power, since they do not take part in the movement of the goals of the principles of feminism. Some of these women use their freedom to choose to adopt the behavioral patterns of females, which was abolished through the struggles of feminism. For instance, although they center a large majority of their time and effort on finding a man to marry and fulfill their lives, all four women in *sex and the City* have good jobs, social lives and own apartments. All of these women still believe they can only be happy by getting a man although they are successful. For example, when her engagement is broken off, Sara Jessica Parker (Carrie Bradshaw) becomes lost and depressed. She still barely knows how to move on from the event although she is a successful and well-known author. That Carrie, as a representative of all women, cannot find happiness within her professional and personal achievements but only through a relationship with a man, portion of the story subtly reinforces patriarchal oppression and is contradictory to feminist values (McRobbie, 2004).

In addition, by the virtue of their discouragement of being single, post-feministic values are also supported by romantic comedies. Apart from being depicted as frustrated and lonely, a female character is not made independent or capable by the idea of not belonging to a partner in Hollywood. With examples of Sara Melas (Eva Mendes), in the film *Hitch*, where she is told by her boss not to be so concerned with her job but that she needs to get a boyfriend is apparent in many romantic comedies. Additionally, in addition to attempting to set her up every Christmas, Bridget's (Renee Zellweger) is constantly reminded by her family that she needed to settle down with a man in the film *Bridget Jones' Diary*. The character of Bridget is another instance of a single female who believes that she will be eternally alone by letting a man slip away if she doesn't take advantage of an opportunity and constantly worries about her future love life (Hersey, 2007). The author argues that the fulfilling choice of an independent heroine is suggested to be true love in romantic comedies. A final speech by the heroine, which could be a trial to bring professional success and romantic desirability to a balance, has been included

romantic comedies in recent years. Nonetheless, one thing is for certain; each incident of a female being single as persistently negative was shown by, overall, by the content of this analysis, as still debated whether women are oppressed or empowered by these films. According to Johnson and Holmes, the understanding of an audience being single is entirely undesirable and negative could be caused by this representation. While they must follow in order to be fulfilled and happy, parameters for women are set by Hollywood within romantic comedies. These limitations are detrimental to the way extreme importance on another person is placed by women and regressive to the feminist movement as well (Hersey, 2007).

Local shows have been on the increase, from talk shows to comedies. Sadly, most local productions vanish almost as soon as they appear. The most popular ones are showcased on Citizen TV, NTV, KBC, KTN and K24 with audiences sharply criticizing their content, lack of creativity and a lack of continuity in the 23 storylines. “Changing Times” a show aired on KTN was critiqued for forgetting some storylines or discarding them altogether without coming to a credible conclusion with the audience wondering, what happened next to some characters?” Mali, the first Kenyan soap opera aired on NTV has been accused of forgetting important storylines with non-convincing characters. Mexican soaps have been credited for following things to the bitter end (Davies, 1997). As such, when compared to other foreign media products that are globally-distributed and aired on Kenyan television, many aspects of Kenyan daily life have been permeated by Soap operas (Mutunga, 2007). The teenagers are part of this audience as digital media has spread and gained popularity among the youth. Teenagers are watching, on their smartphones over the internet, Soap opera more and more often (Feilitzen, 2004).

Table 2.1: Types of soap operas

CITIZEN	NTV	KTN	K24	KBC
Fall into temptation	Marimar	The promise	Corazon apasionado	Emerald necklace
My sweet curse	Hidden passions	Forevermore	It seems so beautiful	Beautiful Ceci
Friends to the rescue	One true love	Someone to watch over me	Watch over me	
La Malquerida	La Tormenta	Until we meet again	Baade Ache	
Tomorrow is a new day	On the wings of love	The better half		
Storm over paradise		Doble Kara		

Source: Researcher

2.6 Perceived Consequences of Viewing the TV Soap Operas

Livingstone (1990) says that by inviting the audience to identify with characters, ‘Soap opera’ is a popular television genre. Research has shown that although they may feature a disproportionate range of unstable tragedies and relationships, national and local culture tend to shape storylines. However, research also shows that the perceived consequences of viewing Soap Operas are not always negative.

2.6.1 Emotional Manipulation

For example, in one study, Breen (2007) aimed to investigate the therapeutic consequences of viewing Soap Operas among individuals with autistic-spectrum disorders. Research suggests that where there currently exist relatively uncommon adapted cognitive therapy descriptions, an approach might be helpful for kids, such as those with autistic spectrum disorders. Accordingly, the therapeutic application of soap opera material might be similarly useful because there have been suggestions that social learning in autistic-spectrum disorders could be enhanced through family discussion of favorite television programs (Breen, 2007). In the study, Breen (2007) used a case study whereby, with the aim of improving like skills, a community pediatrician referred a 14-year-old boy with autism to Tier 3 adolescent and child mental health services.

Based on this case study, imitating peers at mainstream school, difficulties subsequent to the boy were highlighted by referral. With hand-flapping and skin picking, he presented as extremely anxious. While he communicated only by writing in his notebook or whispering to his mother, he tape-recorded all clinic sessions himself. However, he did not have spontaneous eye contact or speech with his therapist. The self-confessed enthusiasm for soap operas by the boy was used as the base for clinical work by the therapist in an attempt to foster engagement. Further, while it was utilized as an adjunct to the planned behavioral approach, this intervention was time-limited for six sessions. In addition, while the work was tailored to the favorite soaps, ‘*Coronation Street*’ and ‘*East Enders*,’ for the boy and prior knowledge of the characters seemed to facilitate the tasks. With the aim of monitoring the developing storylines, watching the soap operas that his mother often tape-recorded was the homework.

Ideally, exploring the situations of a key character in recently broadcast episodes and magazine pictures was the therapeutic plan. Further, in addition to attempts to predict any perceived consequences, the work concentrated on the feelings and beliefs of the character in a more specific note. Magazine pictures that depicted basic emotions including fear, anger, sadness, surprise, disgust, and happiness, as suggested by past research, were selected. The boy was asked to, by completing speech bubbles, hypothesize possible thought processes for some pictures and describe the emotions depicted. Showing that context was more crucial, he was more likely to, if given a brief synopsis of the plot, successfully interpret those of unfamiliar characters and found it easier to consider emotions of familiar characters. Prompting further reflection, these predictions were either refuted or validated by monitoring of storylines. When discussing favorite characters, which he also recalled easily, the boy could often become animated. While he tended to flap his hands when discussing his favorite characters only, his spontaneous speech and eye contact improved significantly. Although it was a skill in which the application of a more abstract discursive approach would have been tricky, the boy became more skilled at considering ‘the morals of the story’ and reflecting upon inter-character relationships. Perhaps reflecting a difficulty in processing the more intensely depicted main storylines, the boy tended to drift towards dramatic sub-plots.

2.6.2 Addiction

Because soap operas are highly addictive, consuming a lot of time would be the other impact. According to Casasola (2017), it is undeniable that TV soap operas are addictive. While it is probably the primary reason why audiences globally super love it, the plot can go from cliché but subtle to unpredictable and deep. Adding to the fact that the actors/actresses of soap operas are certainly adorable for our lives, the way the story and elements are presented varies in different admirable ways. It is simply hard to resist the impressive storylines and charms of soap opera actors/actresses that blow the mind of viewers. While viewers can't stop themselves from watching another episode, for instance, watching soaps, such as Korean ones, has certain side effects as explained by Casasola. Tech, standards in a girlfriend/boyfriend becomes higher, cry during sad and heartbreaking scenery, and their playlist becomes filled with drama OSTs. Salmeen (2017) stated that the etiquette and mannerisms shown, how well-written the stories are, and the culture include the biggest impact of Korean dramas.

2.6.3 Culture and Lifestyle Imitation

Arshad Ali et al., in their study “The Impact of Indian Dramas on Language and Dressing of Females” (April 2, 2014), studied the effect of Indian soap-operas on the fashion and language of the women of Pakistan. Pakistani women are influenced by Indian culture due to westernization and the penetration of Indian culture. They wear fashionable clothes, full make-up, and stylish hair-cuts. The researchers conducted a survey on 100 females of Sehowal village in Sialkot, Pakistan and used cluster sampling to carry out the study. The findings revealed that while Pakistani women proudly wear saris and sleeveless shirts influenced by Star Plus dressing, the cultural and social aspects of Pakistani society is significantly influenced by Indian dramas. These dramas are affecting their daily lifestyle, social behavior, architecture, food, fashion, and language. Thus, modernism and liberalism in Pakistani society is being promoted by the international culture of Indian dramas. Marshita is stuck by the slim figures and make-up of Indian actress. The women of Karachi are addicted to the Indian soap-operas and watch them during peak hours. They love them for their grandeur, costumes, and larger-than-life projection. Pakistan women are crazy for the jewelry worn by the female protagonists and they look for them in their local markets, as they said to an IANS correspondent (Nov 11, 2010). Neeta Lulla's designer outlet was overcrowded with girls as they bought Drashti Dhami's lehenga in

Madhubala (Page 3 News). Serial images impact the people regarding gender images and they, also, impact women's awareness about their appearance (Rajagopal, 2002).

2.6.4 Moral decadence

Research shows moral health can be detrimentally impacted by watching too much television. Based on the results of a major scientific survey commissioned by a division of the media research Centre known as Central Media Institute (C.M.I), respect for god, sexual morality, strength of character, and the pillars of America cultural edifice are being undermined by media messages as revealed in the study 'The Media Assault on American Values.' A striking correlation between permissive moral views and greater exposure to television has been revealed by the national cultural values.

Research shows that there is less commitment to permissive ideas about homosexuality, abortion, and sex and character values like clarity and honesty among heavy television viewers (at least four hours every evening). Living lives by god's principles and attendance to religious services is likely to be seen among light television viewers (at most one hour every evening) (Brian, 2007). Researchers believe that some individuals proceed to imitate what they see after observing activities and information in the media (Wilson and Wilson, 1998).

2.6.5 Influence on attitudes and behavior

Soap operas are capable of stirring their audiences emotionally, particularly the youth; individuals who are still developing their perception about self-worth, self-esteem, religion, issues on sexuality including intimacy, dating, and relationships, as well as society. These characters show similar attributes as those of viewers. As such, after seeing the characters, some viewers say, 'I wish I could be that one; but I could be that other one and I'm that one' (Feilitzien, 2004). Accordingly, as the audience feels the audibility of the soap operas' thoughts in them, the soaps command a passionate following. In that they engage the culture, socio-economic and politics of their audience as a whole, they are much more than a form of entertainment, while coupled with prime time programming for the general audience.

Further, Hall (2005) explains that human behaviors and attitudes are likely to be influenced by a medium. In a study conducted by this author, as they, at times, prepare for their social change and reflect on their lives on the basis of the film characters they identify with; teenage girls refer

to Soap opera for hints on the latest trends soaps, slang or opinion, hairstyles, and romance. Tech, according to Buckingham and Bragg (2003), bonds are formed among characters and teenagers undergoing similar experiences. While those who miss can be seen coming with eager to understand the details by watching the episodes over the internet or by asking in offices, colleges, and schools, to miss an episode is to miss out big time unlike missing a news bulletin. Tech, however, while they do not address the fact that serious mental and physical challenges could result from risky sexual behaviors, the Soap operas, at times, contain highly sexualized content, which leaves teenagers to use incomplete information as the basis for forming opinions (Palmer, 1986).

2.7 Theoretical Framework

The Social cognitive theory and cultivation theory guided this study.

2.7.1 Cultivation Theory

While it has been employed in the examination of the long-term effects of television, the Cultivation Theory falls in the class of social theory. According to the primary proposition of this theory, people are more likely to believe the social reality portrayed on television when they spend more time "living" in the 43 television world (Cohen, 2000). People are left with a misperception of things of this world that are true by cultivation.

In 1970s, George Gerbner developed the Cultivation Theory. This theory assumes that people unknowingly absorb the dominant media's messages, images, and symbols, audiences and can be significantly affected by mass media. It also assumes that constant viewing of glamorous locales, big houses, clothes; electronic gadgets stir the expectation of the masses to get such things for themselves. But, he, also, stated that such messages are not good for the poorer section of the society who cannot afford to have them. Jagriti Pande in her study "Fashion and Stereotypes in Hindi Soap Operas" (2013), wrote that the characters are represented as traditional to the extremity. The lead heroine is represented in soft make-up with too much accessories and in designer ethnic dresses, whereas, the vamp is represented with louder make-up and in skimpy dresses.

The effects soap operas have on individuals depends on how the viewer's react to the serials and what do they adopt from them. This is what Sonia Dhyani put up in her write-up "Impact of daily soaps on Indian Women" (Jan 19, 2016). The writer said that soap-operas affect the minds of the women, their dressing sense and the way they talk and interact with people. Girls are judged either as, the ideal Indian girl "or as vamp" by their get-up and their personality but, not by their character. A survey was conducted among 200 female Inoorero University students in Kenya (2012) by Leonard Lusac to find out how perception of lifestyle among university female students was being impacted by foreign soap operas. The collected data indicated that the perception of lifestyle like dressing among students is impacted by soap operas. Ideally, with two models that included Agenda Setting and Cultivation were utilized, the study aimed to establish whether female students' perceptions about family roles, relations, and fashion were being influenced by soap operas.

The theory postulates that while they instill unrealistic tendencies, ideas and beliefs from the programs' themes are often produced from prolonged television viewing among audiences. In a similar manner, viewers tend to foster, into their perceptions of reality, what they grasp on television. The popularity of soap opera amongst diverse audiences is evident. This theory, therefore, helped unravel the kind of reality presented to female viewers following the long exposure to the series and if that presentation affected their perception of real-life issues.

2.7.2 Social Learning Theory

As an influential theory of development and learning, it was Albert Bandura who proposed the social learning theory. Bandura (1977), in this theory, states that through the process of observational learning, behavior is learned from the environment. This theory is largely reliant on its primary assumptions that people learn more through vicarious learning, as well as through direct experience. Vicarious learning is learning by observing other people. As it is also referred to, direct experience is less efficient as compared to observational learning. This spares humans from many responses that could have followed no reinforcement or punishment by observing others. Young people repeat what they hear or see after, for example, observing characters on television.

Social Cognitive Theory, based on the views of Bandura, proposes that memory behaviors that individuals have observed are committed to memory so that they can later be utilized as models on which their own behavior can be based (Kimberly and Bjarne, 2009). If outcomes are perceived as alluring to the audience and when they are accomplished by individuals who are seen as desirable, behaviors are more likely to be modeled. In order to understand how they could behave in their own relationships themselves, the theory suggests that the behavior within relationships depicted by the media could be actively observed by the audience, when referring specifically to romantic comedies. Unsurprisingly, Johnson and Holmes claimed that it may be that as they model their own behavior, adolescents are unlikely to achieve the observed desired outcomes as those seen in the media, with unrealistic portrayals of relationships being the basis of the latter. However, the popularity of the genre has not been affected, although it is unlikely for them to achieve the desired outcomes within romantic comedy and as depicted by the media (Kimberly and Bjarne, 2009). While it argues that the manner in which the audience perceives particular aspects of relationships such as the support of post-feminism, traditional patriarchal ideas, and improbably high expectations, are altered by the content of such films, an analysis of a small sample of TV soap operas is provided by this paper.

2.8 Conceptual Framework

A conceptual framework is defined as the way ideas are organized to achieve a researcher's purpose of the project. In this context, soap operas are termed as the independent variable while perception of heterosexual relationships is the dependent variable. This means that the perception one forms about heterosexual relationships can be directly linked to watching soap operas. However, the perceptions are not a stand-alone concept. It relies on some intervening variables for it to be complete. These intervening variables may include: Accessibility, income, and education.

Indicators of accessibility, in this case, are platforms used to watch soap operas and time of viewership. These platforms include TV, Facebook, YouTube or any media that transmits these soap operas. Being able to watch these soap operas would mean that one is able to get the content in the soap operas and therefore directly or indirectly influencing how they view relationships and what message they carry from watching soap operas.

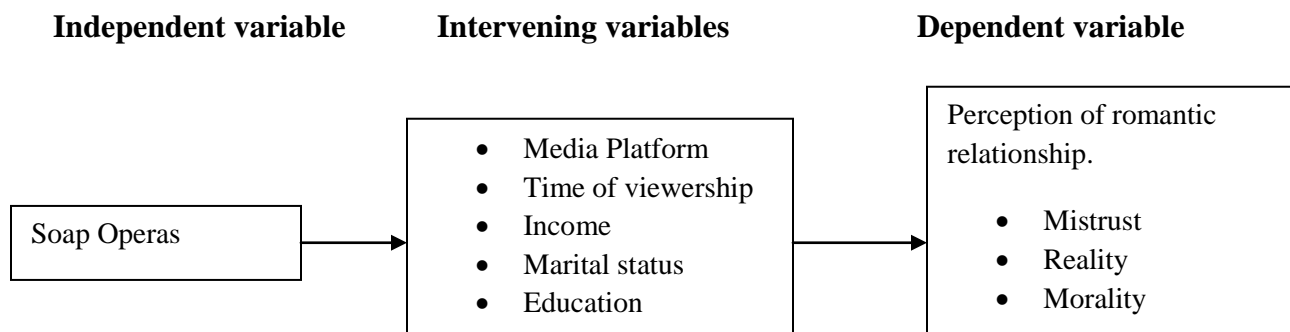


Figure 2.1: Conceptual framework

Individuals may be limited or unlimited in terms of exposure. This means that there are those who are more exposed to soap operas than others. Limited exposure may mean that there are factors hindering one from having access to soap operas, for example, limited time among other factors. As the cultivation theory would point out, individuals unknowingly absorb the content and messages relayed by the media. Likewise, it may be assumed that those that are not limited in watching soap operas may absorb much more content than those who are limited in their exposure. An unlimited exposure may mean that the viewer's consume so much soap opera content and this may influence how they view relationships between individuals both social and romantic relationships. What one absorbs from the media in this case, soap operas may have some perceived consequences directly or indirectly to one's lives. They may want to copy or imitate whatever they watch in the soap operas to their normal lives. This imitation may arise from the themes found in soap operas such as love, romance, jealousy, violence, dressing, language among others. For example, an individual may want to copy some mode of dressing that they see from a certain character in the soap opera.

The association between the dependent and independent variables is presented by the conceptual framework (Figure 2.1).

CHAPTER THREE

3.0 RESEARCH METHODOLOGY

3.1 Introduction

This chapter presents the methodology and design that was used in the study to investigate the key variables. This section presents the following sub-sections; research design, site description, unit of analysis and unit of observation, target population, sample and sampling procedure, data collection method and instruments, method of data analysis, and finally the ethical considerations.

3.2 Research Design

A descriptive survey design was used in this study. A descriptive design attempts to describe such things as possible characteristics, values, attitudes, and behavior (Dulock, 1993). Schindler and Coopers (2003), clearly states that investigative questions are used to structure descriptive studies. A variety of research objectives including the discovery of association among different variables, estimations of proportion of population that have similar associated characteristics, and description of phenomena or characteristics associated with subject population are served by descriptive studies. Descriptive design relates to the current study variables in the sense that the respondents were able to express their opinions regarding the types of soap operas they watch, the romantic themes in them, extent of exposure and accessibility of various soap operas and how this influence young people perception of love. The viewers of soap operas tend to share the same characteristics and perceptions and this was described through descriptive survey design.

3.3 Site Description

The study was carried out in Nairobi County which is the smallest yet populous county in Kenya. It is the capital city of Kenya and has 17 parliamentary constituencies including. According to the Kenya National Bureau of Statistics (KNBS) 2009, Nairobi has a population of 3,138,369 with 1,605,219(51.1%) being male and 1,553,150 (48.9%) being female. Nairobi County was purposively selected to represent a population of urban females who are avid consumers of TV soap opera. Television coverage in Nairobi is seemingly wide with virtually all television stations broadcasted in Kenya are available within Nairobi.

3.4 Unit of Analysis and Unit of Observation

The unit of analysis was the influence of soap operas viewed on Kenyan mainstream media on female perception of romantic relationships in Nairobi County while the unit of observation was the female respondents and key informants who participated in the study.

3.5 Target Population

No clear data on the exact number of females who watch TV soap opera in Rosslyn, Nyayo Embakasi and Mathare Estates in Nairobi County is available. Therefore, the target population entailed all the females in the three mentioned estates who watch soap operas. Rosslyn estate represented high-class people, Nyayo Embakasi estate middle class and Mathare low-class. The assumption was that the respondents found in these three estates will reflect the typical features of their classes. The intentions and motivations for watching soap opera by the individuals within the three estates may vary due to their social and economic differences. Studying people from different social classes provided an in-depth understanding of the researched variables since their purposes of watching soap opera may vary. The reason for choosing females to participate in this study was that they were open with their opinions and were more willing to participate as compared to men.

3.6 Sample and Sampling Strategy

3.6.1 Sample Size

The process of selecting with the aim of fairly generalizing outcomes to the target population, units like people and organizations from the accessible population is known as sampling (Gobo, 2004). This choice of the sample size was guided by Mugenda and Mugenda (2003) who advised that a sample size of 10% is good enough for a survey research. A population was purposively/randomly selected by the researcher and subjected to a proportionate sampling criterion across the identified strata of Rosslyn, Nyayo Embakasi and Mathare (Kosovo) estates. This aided the researcher to arrive at a solid sample which was selected to represent the entire population. The total number of females from the three estates who were watching soap operas at the time of the research was 2620, thus forming the universe. The identified estate had 1760,600,260 female viewers respectively; thus the formula:

$n = \text{Total cluster} * \text{intended sample} / \text{Universe}$

Where the total number of females viewers per estate (f) = 1760,600 and 260 respectively

Intended sample= 257

Universe= 2620

Hence: $1760 * 257 / 2620 = 173$

$600 * 257 / 2620 = 58$

$260 * 257 / 2620 = 25$

Table 3.1: Distribution of sample into strata

Estate	Population (N)	Proportionate Sample size (n)
Mathare (Kosovo)	1760	173
Nyayo Embakasi	600	59
Rosslyn	260	25
Total	2620	257

3.6.2 Sampling Strategy

According to Bernard (2002), purposive sampling is the deliberate choice of a participant due to the qualities the participant possesses. It is a non-probability technique that does not need underlying theories or a set number of participants. Simply put, the researcher decides what needs to be known and sets out to find people who can and are willing to provide the information by virtue of knowledge or experience. The study considered the following characteristic for a respondent to participate in the study; ability to read and write, reside in Rosslyn, Nyayo Embakasi or Mathare estates, availability and willingness to participate, the ability to communicate experiences and opinions in an articulate manner and knowhow of soap operas viewed on Kenyan mainstream media and should also be a female.

3.7 Data Collection Methods

This study used primary data. Questionnaires were a useful tool for data collection from respondents. This is because they provided a way of collecting data in an objective, open, clear

and cost-effective way. The advantages of use of Questionnaires are: it's a quick way to collect information and also information can be collected from a large number of respondents. (Koehler, 2009). This made it an appropriate tool for data collection. In this study, a questionnaire was provided to the respondents and it was divided into five sections: first section was based on socio demographics and the other three sections took into account the research questions which are levels of exposure, types of soap operas, themes and the perceived consequences of soap operas. A team of enumerators were trained to collect the data using a mobile platform called Kobo tool collect which was designed to collect that data.

3.7.1 Key Informant Interviews

A semi-structured interview guide was used to collect data from 10 key informants who included marriage and relationship counselors and experts. The key informants were chosen on basis of their willingness to participate in the study, their experience on marriage and relationships and also their exposure to soap operas. This additional data was aimed at complementing data obtained through the questionnaire. The strengths of key informant interviews were; the researcher was able to probe more on the underlying values, beliefs, perceptions, and assumptions. Secondly, the inquiry was broad and open-ended hence giving respondents a chance to bring out issues that were of concern to them. The limitations of interviews include; the respondent may exaggerate the responses to make the researcher, the interviewer needed to have some skills of conducting interviews, time-consuming and may not be used to collect data from a large number of people (Yaunch and Steudel, 2003). Interviews promote cohesion between respondents and the researcher.

3.8 Data Analysis Methods

According to Burns and Grove (1997), the mechanism that reduces and organizes data with the aim of producing outcomes that require the study's interpretation is referred to as data analysis. Data analysis involves processes such as monitoring the entire data processing procedure, data entry, editing, and coding. Quantitative data was coded, categorized, and keyed in for analysis using version 25 of Statistical Package for Social Sciences (SPSS). The SPSS was used to organize and analyze data and produce frequency tables using data from presentation. Qualitative data was used to support the quantitative data from main respondents.

Analysis of the relationship, using Pearson's Chi-Square and Correlation, between the variables was used. Correlation was done to establish the existence of the relationship between different variables. Correlation is a statistical method that can show whether and how variables are related.

3.9 Ethical Considerations

Research ethics gives guidelines for the responsible conduct of research. Efforts were deliberately made to ensure strict observance of ethical principles in this research activity. For example, the researcher ensured various research permits e.g. a letter from the university to conduct research, were obtained. All respondents were adequately briefed on the nature and demand of the study. Participation was therefore voluntary and any participant who felt like withdrawing from the study was allowed to do so without prejudice. However, none of the participants withdraw from the study.

CHAPTER FOUR

4.0 DATA ANALYSIS, PRESENTATION AND INTERPRETATION

4.1 Introduction

This chapter presents the results and findings of this research in line with the study's objective. The study used a descriptive research design descriptive analysis for each objective using percentiles and frequencies.

4.2 Response Rate

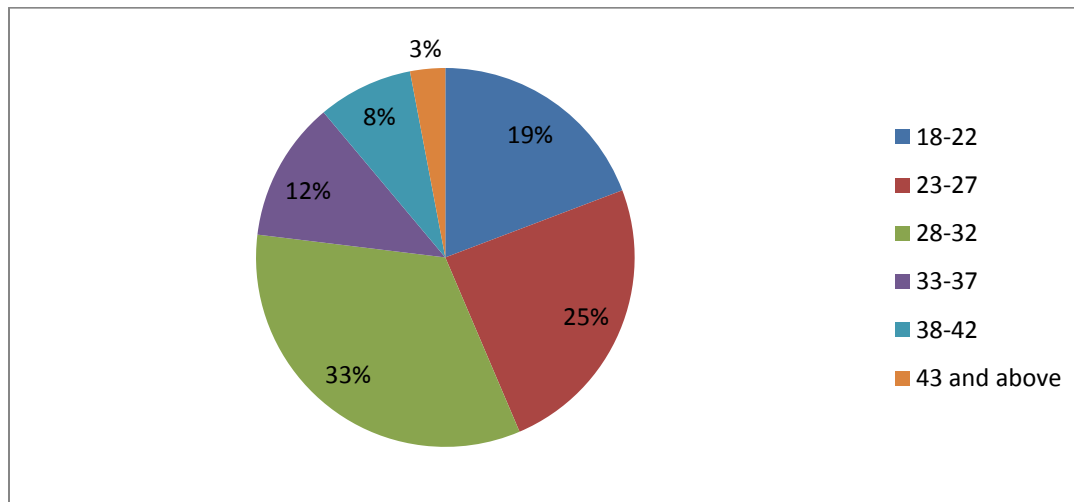
Out of the 257 questionnaires that were administered, 234 questionnaires were duly filled and formed the basis for data analysis. This represented a 90% response rate. According to Saunders et al. (2003) note that 30 to 50 percent response rate is reasonable enough for statistical generalizations.

4.3 Socio-demographic data

4.3.1 Age of the respondents

The study inquired the age of the respondents in order to classify responses by age.

Figure 4.1: Age of respondents

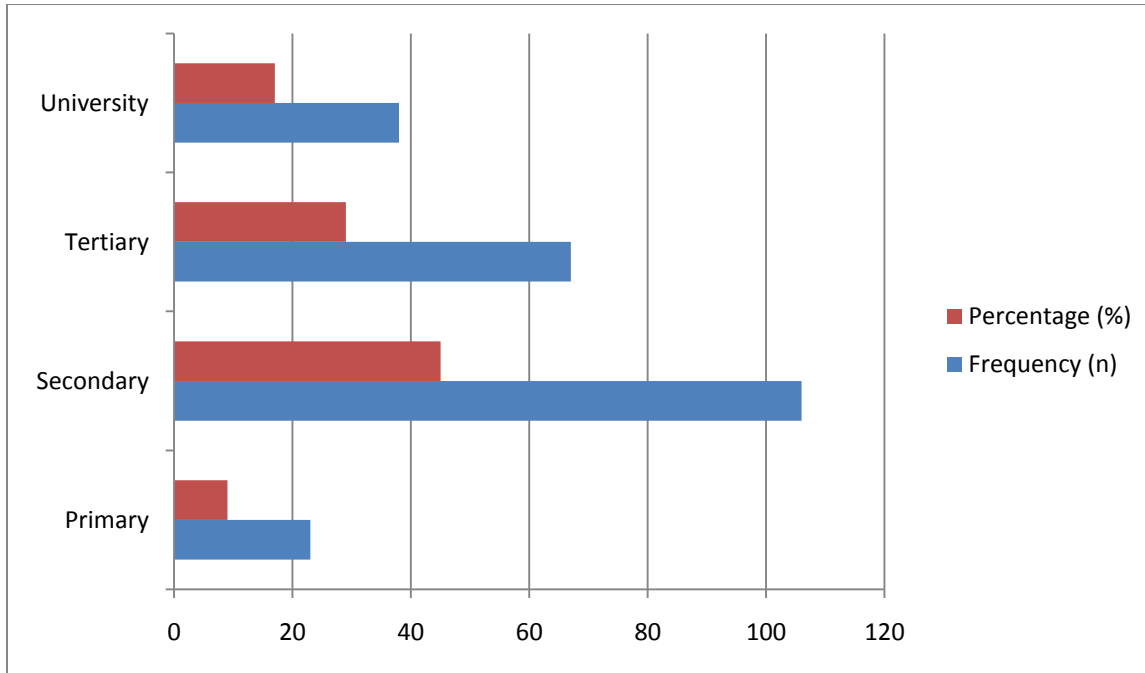


Data in figure 4.1 indicated that majority of the respondents (34%) belong to the age bracket of 28-32 years. This is attributed to the fact that during the data collection process, the middle-aged individuals were more interested in the study and were also more willing to respond.

4.3.2 Level of Education

The study sought to know the level of education of the respondents.

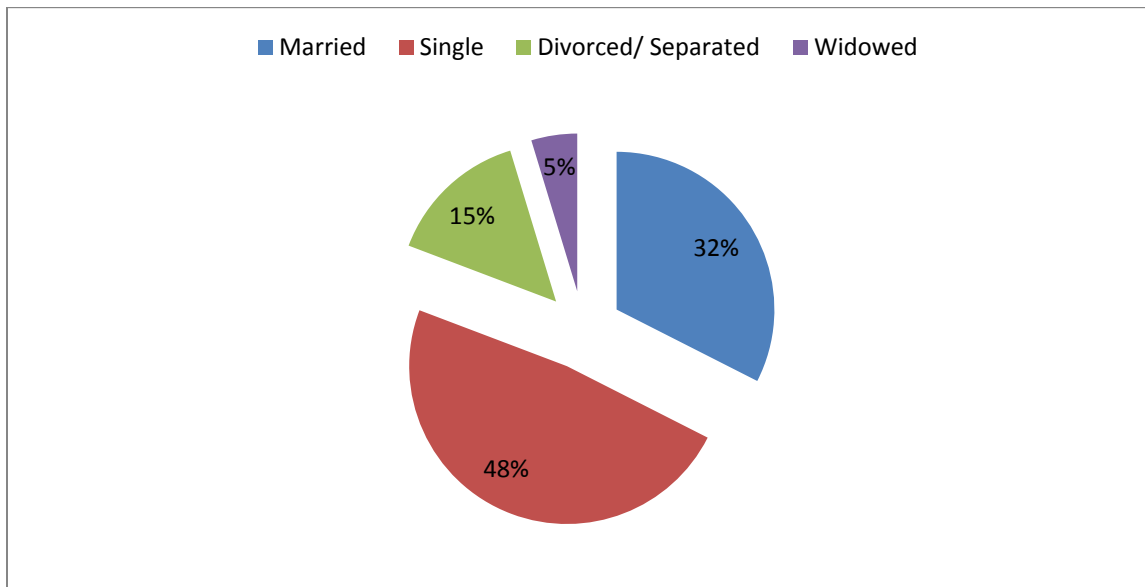
Figure 4.2: Education level of respondents



Education was hypothesized as having an influence on the type of soap opera viewed by the respondents. Figure 4.2 shows that 45% of the respondents had Secondary education level followed by 29% with tertiary level of education. The study found out that almost half of the respondents (45%) had a secondary level of education and this may imply that the respondents could be knowledgeable hence understanding the rationale behind the study and consequently accepted to participate.

4.3.3: Marital status

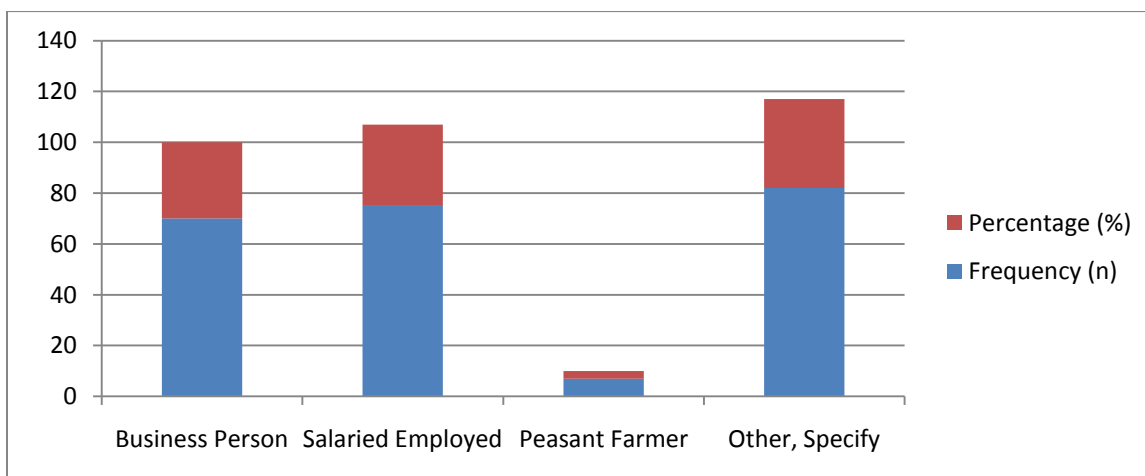
Figure 4.3: Marital status of respondents



Concerning marital status, figure 4.3 shows almost half of the respondents (43%) were single. From this finding we can deduce that the majority of respondents are in the middle age bracket (28-32 years) which is directly reflected in the marital status. It may be assumed that in the middle age bracket most individuals are not married because they are still young.

4.4.4: Occupation

Figure 4.4: Occupation of respondents

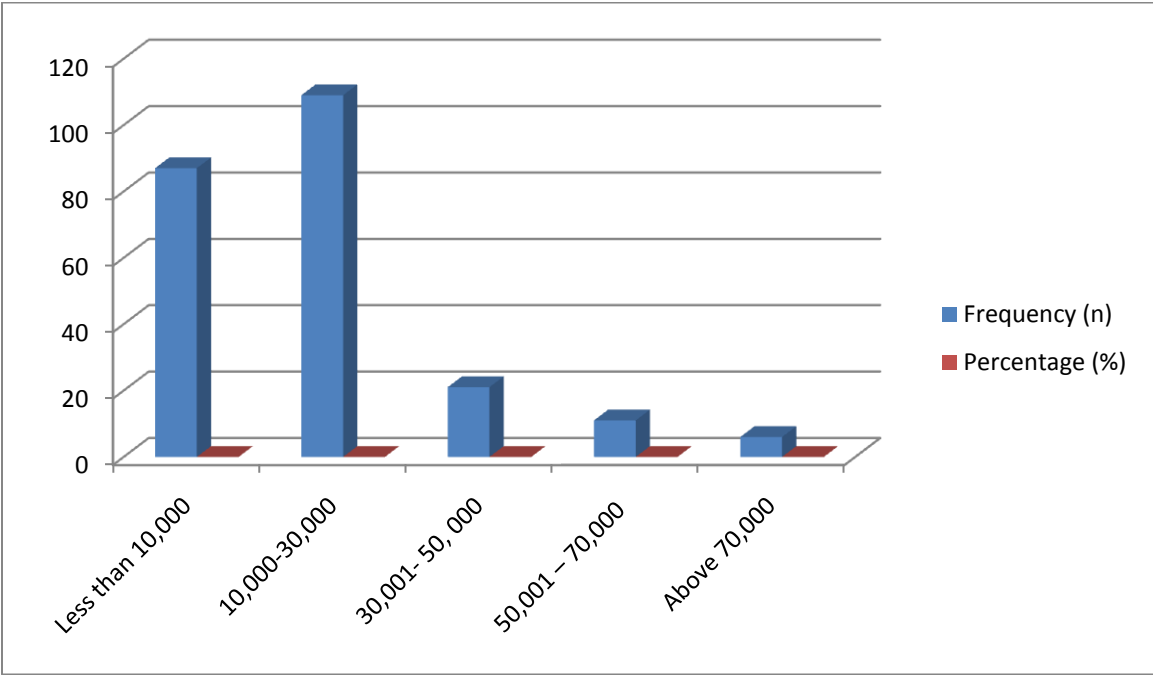


On occupation, two-thirds of the respondents (62%) were either in business or salaried employment. This is reflected by the number of majority respondents in the income level.

4.4.5: Level of Income

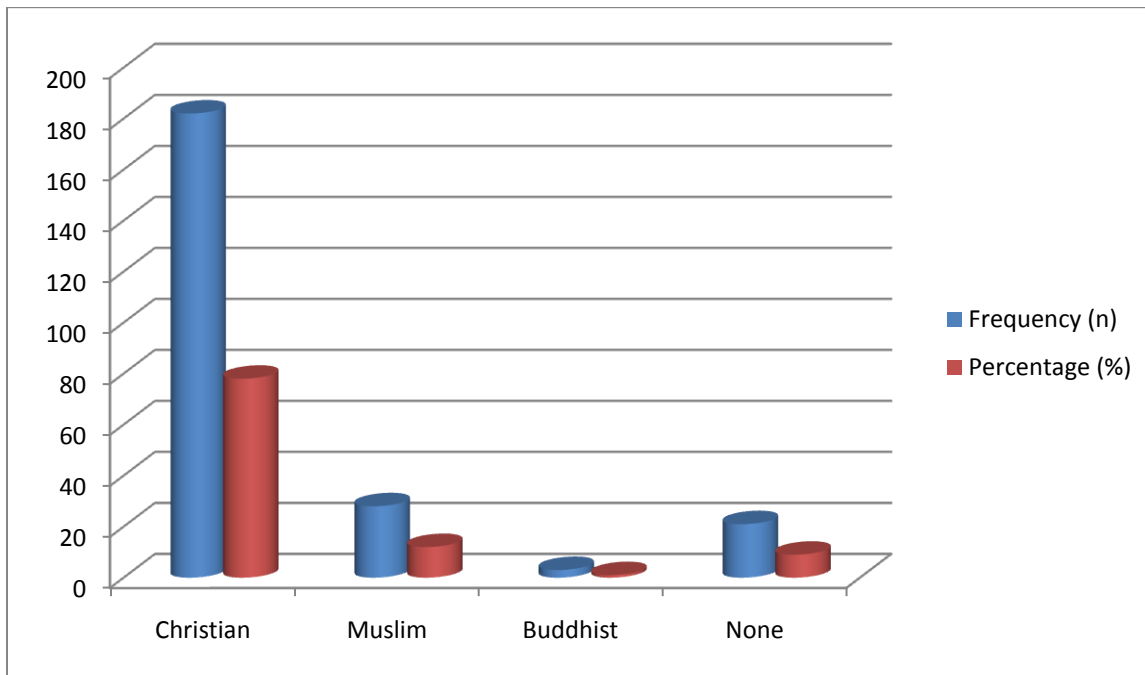
The distribution of respondents by level of income suggests that almost half (47%) of the earned 10,000-30,000. This would be attributed to the fact that two-thirds of the respondents were either business people or salaried.

Figure 4.5: Level of income of respondents



4.4.6 Religion

Figure 4.6: Religion of respondents



On the religion aspect, the vast majority (78%) were Christians as reflected by 190 of the respondents. Only 13% were represented by Muslims and Buddhists.

4.4 Type of Soap Operas Mostly Watched

This study was aimed at determining the most common soap opera watched by female viewers in Nairobi County. The most preferred soap opera was important in determining the kind of information that they received based on the themes in the program.

Figure 4.7: Types of soap operas

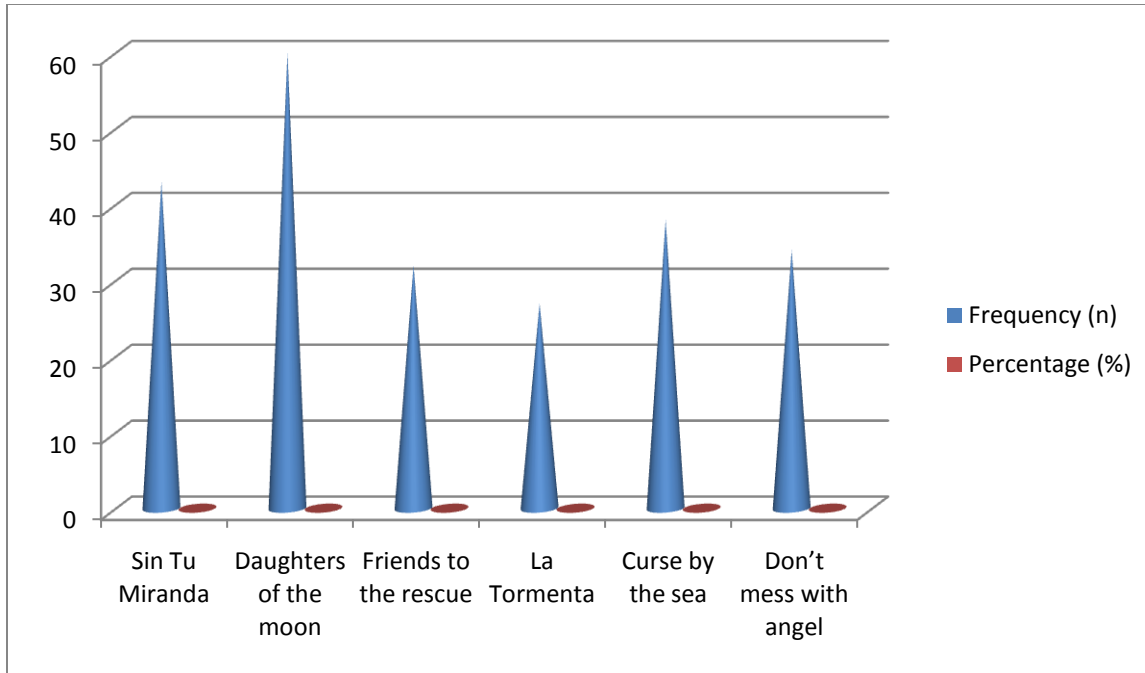


Figure 4.7 shows that the preference for watching soap operas was almost uniform. Daughters of the moon lead slightly with 25.6%, followed by La Tormenta with 11.5%. This is an indication that those soap operas, whose themes revolve around family unity and romance, were most popular as noted by a middle aged female:

“I love watching Daughters of the moon because it has lots of romance scenes which make it more interesting. Also, the fact that the main character (Juana Victoria) makes an effort to find her father’s real identity also attracts me because it portrays family unity” (Key Informant 1)

4.4.1 Religion and types of soap operas viewed

A Pearson Chi-Square analysis was used to determine if religion had any relationship with the type of soap opera watched by the respondents. The results, presented in Table 4.2 shows there is a strong positive relationship (Pearson Chi-Square = 246,548; df = 15; p = 0.001 < 0.05) between religion and the type of soap opera watched implying that religion affected the type of soap operas watched by the respondent. From this finding, it can be assumed that Hindus and Muslims who were the minority (13%) were not interested so much in soap operas as pointed out by a Muslim female:

“Our religion (Islam) does not allow us to dress in revealing clothes as the characters do in soap operas. It also forbids us from copying the ways of the western world, for example, showing public display of affection and female dominance.” (Key Informant 2)

Table 4.1: Religion vs. types of soap operas viewed

	TYPES OF SOAP OPERA												Total
	Sin Tu Miranda		Daughters of the moon		Friends to the rescue		La Tormenta		Curse by the sea		Don't mess with angel		
RELIGION	N	%	n	%	n	%	n	%	n	%	N	%	
Christian	16	20	21	26	11	14	9	11	11	14	12	15	80
Muslim	9	18	17	33	5	10	3	6	6	12	11	22	51
Buddhist	1	10	4	40	2	20	0	0	0	0	3	30	10
None	11	12	23	25	14	15	15	16	12	13	18	19	93
Total	37	16	65	28	32	14	27	12	29	12	44	19	234

4.4.2 Age and types of soap operas viewed

Pearson Chi-Square analysis was done to determine if age had any significant difference with the type of soap opera watched by the respondents. Table 4.3, shows that there is a strong relationship (Pearson Chi-Square = 342,298; df = 25; p = 0,000 < 0, 05) between age and the type of soap opera watched. From the socio-demographic findings (table 4.1), majority of the respondents (34%) were between 28 and 32 years. This can be assumed to be the age where individuals are trying to get the bearings of life so as to settle and they are more interested in the trends in the media world. This statement was backed up by a 30 year old female:

“For me as a young person, I feel that soap operas are a learning ground as I try to settle in life in regards to family matters. Also soap operas tend to give me romantic ideas that help me spice up my relationship to ensure its longevity.” (Key Informant 3)

Minority of the respondents (10%) were between 38 and 43 years. An assumption can be made that few individuals if any, in this age bracket have settled in life and they are not so much interested in soap operas and the happenings of the media world as indicated by a 40 year old female:

“Soap operas don’t excite me as much as they used to when I was still young, before I got a family. Most of the things shown in the soap operas for example romance, love are not applicable in real life. I focus more on building my life and family based on the real rather than the ideal.” (Key Informant 4)

Table 4.2: Age vs. types of soap operas viewed

AGE	TYPES OF SOAP OPERA												Total (n)
	Sin Tu Miranda		Daughters of the moon		Friends to the rescue		La Tormenta		Curse by the sea		Don’t mess with angel		
	n	%	n	%	n	%	n	%	n	%	n	Total %	
18-22	16	23	12	17	13	19	8	11	9	13	12	17	70
23-27	20	33	8	13	7	12	9	15	4	7	12	20	60
28-32	8	22	12	33	7	19	2	6	1	3	6	17	36
33-37	9	20	9	20	8	18	5	11	6	13	8	18	45
38-42	8	50	1	6	3	19	2	13	1	6	1	6	16
43 >	2	29	0	0	3	43	2	29	0	0	0	0	7
Total	63	177	42	90	41	129	28	84	21	42	39	100	234

4.5 Reason for watching Soap Operas

The second objective was to determine the main reasons why the respondents watch soap operas. The options provide in these items are shown in figure 4.8.

Figure 4.8: Reasons for watching soap operas

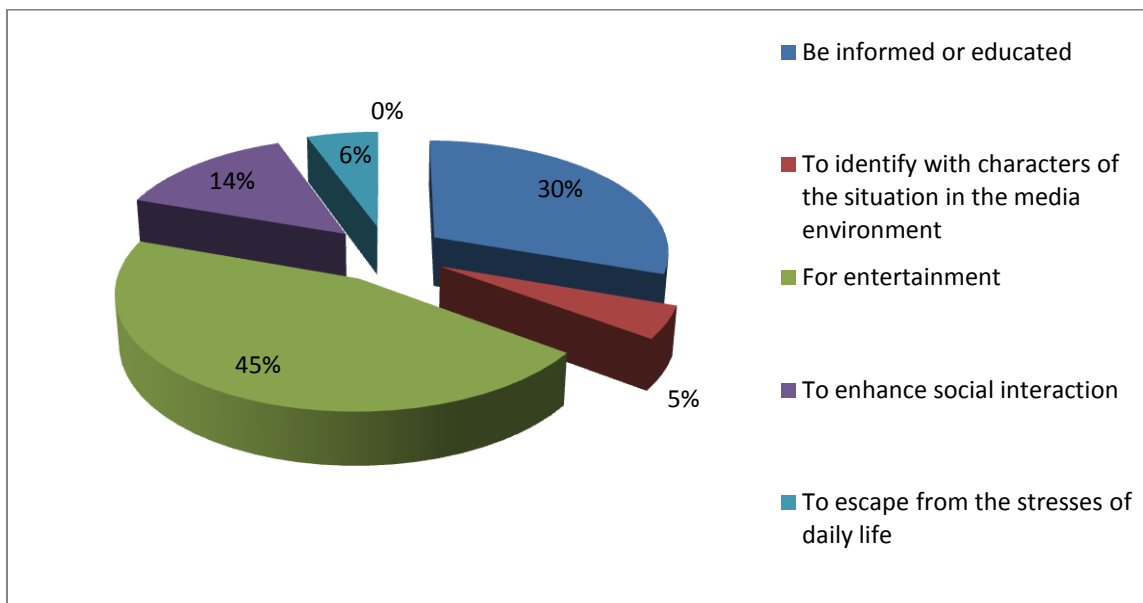


Figure 4.8 shows that 45.3% of the respondents watched the soap operas for entertainment, followed by 30% of the respondents who watched for education purposes. Minority of the respondents watched the soap operas to escape the stresses of daily life. This agrees with the information given by the counselor who was interviewed. She cited that individuals by nature are social beings who acquire behavior from learning and observation according to the social learning theory discussed in the literature review. She gave examples of situations where they counsel individuals especially teenagers who are brought to them because their behavior seems to be altered by programs they watch on the media for example use of drugs. This finding agrees with discussion in the literature review about viewers wanting to identify with the characters on soap operas and programs they watch. (See 2.5)

4.6 Accessibility of the Soap Operas

The third objective of this study was to determine the accessibility of the soap operas by female viewers in Nairobi County. Here, Indicators of accessibility included media platform used, viewership time and number of hours the respondents spent watching soap operas.

4.6.1 Media Platform Used

The media platform used is important to determine the accessibility of soap operas. The options provided in this item were; TV, YouTube, and Facebook.

Figure 4.9: Media platform

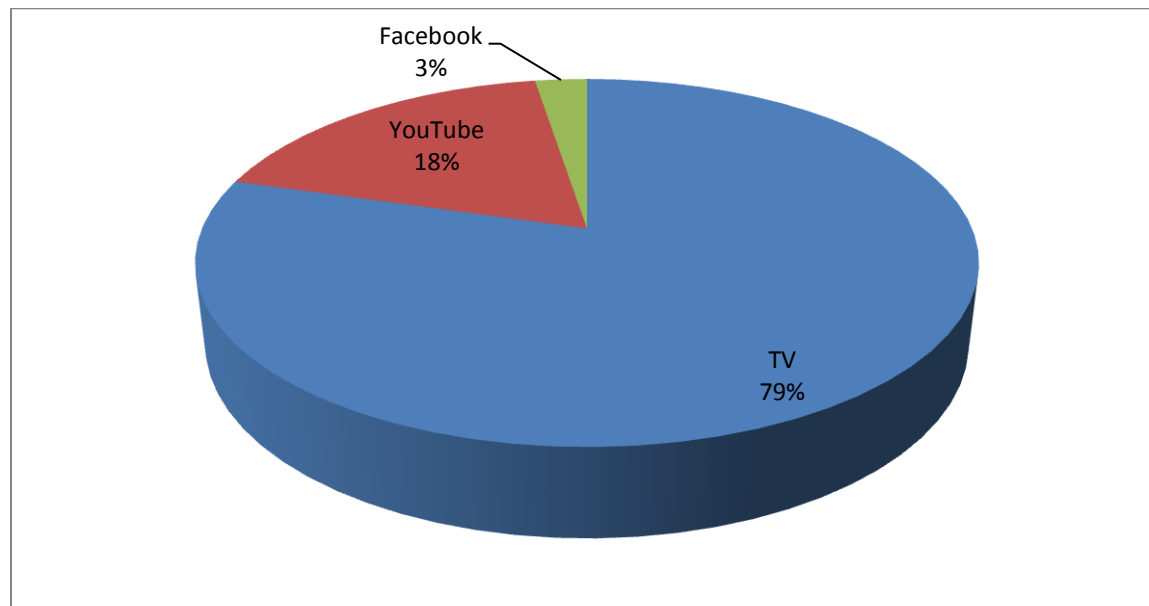


Figure 4.9 shows almost 80% of the respondents used television as the media of viewership, while Facebook was the least popular as indicated in Table 4.6. According to the Communication Authority of Kenya, more than 70% of people living in Nairobi and its environs have access to free to air television programs. This free to air platform has boosted viewers' access to free television channels from the comfort of their homes. YouTube and Facebook are internet-based and required frequently recharge of internet bundles and other internet charges.

4.6.2 Media platform used and income

A Pearson Chi-Square analysis was used to determine if there was any difference in income of the respondents and the media platform used to access soap programs. The results, presented in Table 4.5, show that there is a significant difference (Pearson Chi-Square = 221,008; df = 12; $p = 0,000 < 0,05$) between the level of income of the respondents and the choice of media platform used to view the soap opera. Meaning the level of income influenced the choice of the media platform used. Respondents who had a high level of income (above 30000) tended to use several media platforms compared to low-income earners.

Table 4.3: Media platform vs. Income

	Media Platform						Total (n)
	TV		YouTube		Facebook		
Income	n	%	N	%	n	%	
Less 10K	32	28	0	0	0	0	32
10-30K	23	20	0	0	0	0	60
30-50K	27	23	21	38	33	52	36
50K and above	33	29	34	62	31	48	45
Total	115	100	55	100	64	100	234

4.6.3 Media Platform Used and Occupation

To determine if there media platform was influenced by occupation of the respondents a Pearson Chi-Square analysis was done on the data as presented in the Table 4.8 the results show that there is significant difference (Pearson Chi-Square = 189,564; df = 6; $p = 0,03 < 0,05$) between occupation of the respondents and the choice of media platform used to view Soap Operas. A female NMK employee had this to say:

“As a career woman during the day am at work rendering services to individuals. It becomes hard for me to watch soap operas and the only time I can get to watch them is in the evening when I get home.” (Key Informant 5)

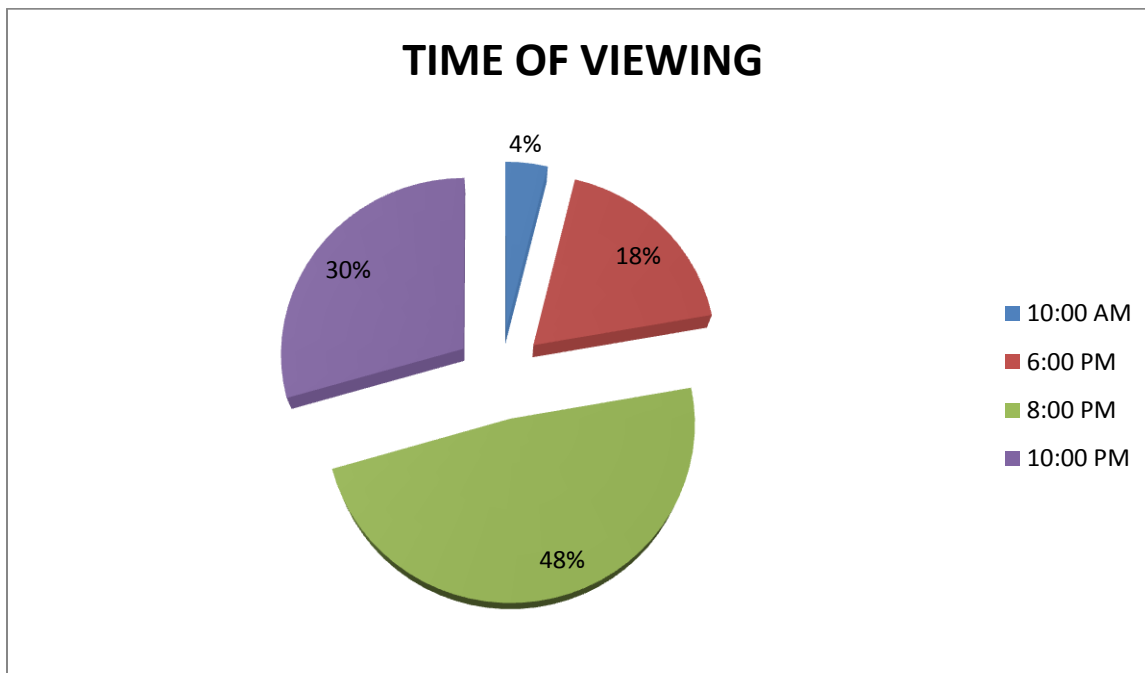
Table 4.4: Media platform used vs. occupation

	Media Platform						Total (n)
	TV		YouTube		Facebook		
Occupation	n	%	n	%	n	%	
Business person	35	56	12	19	15	24	62
Salaried/ employed	43	49	22	25	23	26	88
Peasant/farmer	30	75	8	20	2	5	40
None	41	93	3	7	0	0	44
Total	115	100	55	100	64	100	234

4.6.4 Time of Viewership

Here, the researcher aimed at finding out what is the preferred time of watching soap operas by the respondents.

Figure 4.10: Time of watching soap operas



The fact that the majority of the respondents preferred to watch soap operas at 8 PM (fig....), is an indication that that was the time they were free. It was also the time when families are relaxed before sleep time.

4.6.5 Time of viewership and Occupation

A Pearson Chi-Square analysis was used to determine if there was any difference in the time of viewership and occupation. The results, presented in the Table 4.10, show that there is strong relationship (Pearson Chi-Square = 293,321; df = 12; p = 0,000 < 0,05) between occupation and the time of viewership. This implies that occupation influenced the time of viewership. A business woman's statement attested to this:

“I close my business by 6 o'clock and most times I get home around 7 pm and this enables me to catch up with my favorite soap opera that airs at 8 pm. Due to the nature of my business, it would be impossible to watch soap operas aired during mid-morning or late at night.”(Key Informant 6)

Table 4.5: Occupation vs. viewership time

Occupation	Time of Viewership				Percentage (%)
	10am	6 pm	8pm	10pm	
Unemployed/Housewife	6	22	23	24	75
Salaried/ employed	1	25	19	9	54
Peasant/farmer	3	16	15	12	46
Business	2	27	19	11	59
Total	12	90	76	56	234

4.6.6 Viewership Time and Marital Status

The relationship between marital status and time of soap opera viewing was determined using Pearson Chi-Square analysis to see if there was any significant difference. The results presented in the Table 4.11 show that there is a strong relationship (Pearson Chi-Square = 178,640; df = 9; p = 0,000 < 0, 05) between marital status and the time of viewership. Respondents who are single are assumed to watch soap operas more as compared to those that are married. This may be attributed to the fact that married individuals have more responsibilities e.g. parental duties, spousal duties as compared to single people. This statement may be true as stated by a single female Informant:

“As a single person, I have no spousal or parental duties to attend to when I get home in the evening. All I do is cook food or order food. This allows me to watch my favorite soap opera without any worries of responsibilities.” (Key Informant 7).

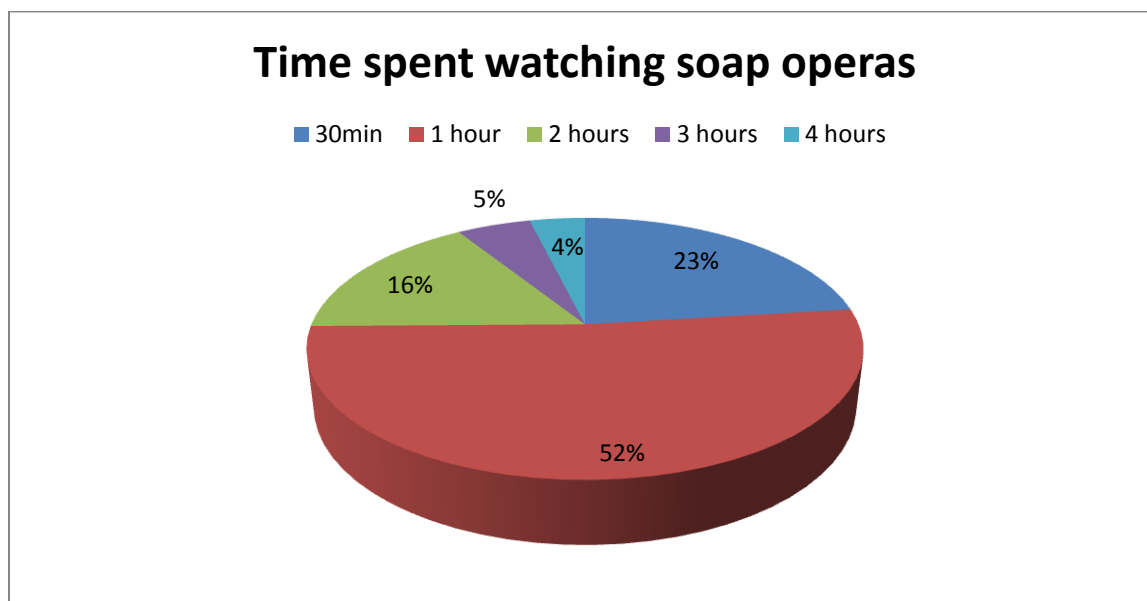
Table 46: Marital status vs. viewership time

	Time of Viewership								
	10 am		6 pm		8 pm		10 pm		Total (n)
Marital Status	n	%	n	%	N	%	n	%	
Married	2	3	11	18	34	57	13	22	60
Single	4	4	8	8	56	55	33	33	101
Divorced/ Separated	1	3	5	14	21	57	10	27	37
Widowed	0	0	6	17	19	53	11	31	36
Total	115	100	55	100	64	100	67	100	234

4.6.7 Number of Hours spent on Soap Operas

Time spent viewing soap operas was an indication of its accessibility hence its influence on the respondent. More than half of the respondents spent about one-hour viewing soap operas as indicated in figure 4.11. This is attributed to the fact that one hour is the average time of airing one soap opera on a television channel. Majority of the respondents indicated that they watch one particular soap opera at any given period of time.

Figure 4.11: Time spent watching soap operas



4.6.8 Age and Time Spent watching Soap Operas

When Pearson Chi-Square analysis was used to determine if age had any relationship with time the respondents spent watching soap operas, it showed that there was significant difference (Pearson Chi-Square = 231,647; df = 15; p = 0,02 < 0,05) between age and time spent viewing the soap opera as shown in table 4.12. Middle-aged respondents spent more time (1hr) watching soap operas while the elderly individuals spent few times or none. The fact that the middle-aged were the majority may be attributed to the assumption that these individuals are at the age of exploration and are attracted to things that excite them and also might want to keep up with the trend of watching soap operas.

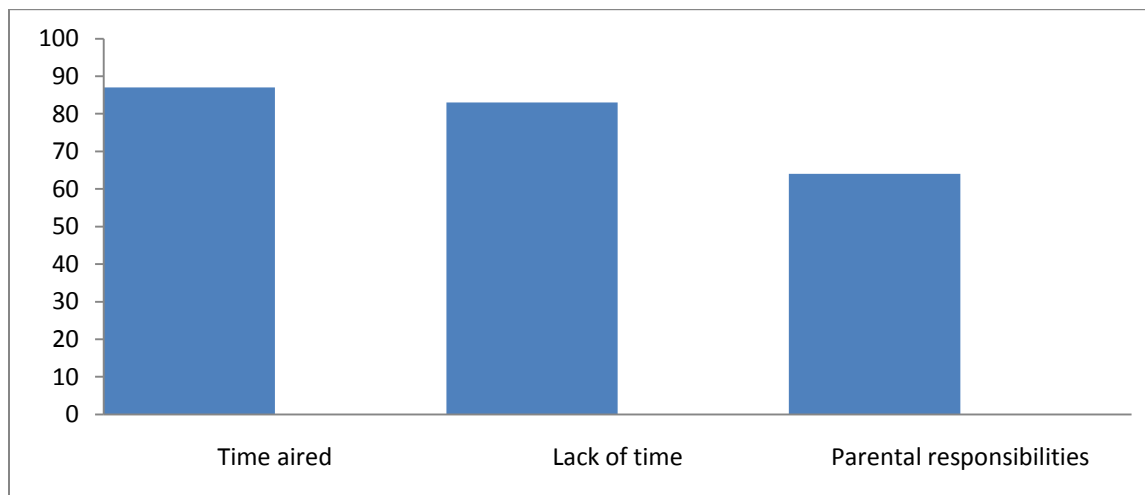
Table 4. 7: Age vs. time spent watching soap opera

	Time Spent watching Soap Operas								Total (n)
	30min		1hr		2hr		3hr		
Age	N	%	n	%	n	%	n	%	
18-22	11	17	37	59	8	13	7	11	63
23-27	15	24	35	56	9	15	3	5	62
28-32	13	25	23	45	11	22	4	8	51
33-37	11	32	17	50	4	12	2	6	34
38-42	6	32	11	58	0	0	2	11	19
43 and above	2	40	3	60	0	0	0	0	5
Total	58		126		32		18		234

4.6.9 Obstacle Limiting Viewing of Soap Operas

Understand the limitations that hindered viewers from accessing other soap operas was important in determining factors affecting soap opera accessibility. These obstacles may in one way or another influence time spent watching soap operas.

Figure 4.12: Obstacles of watching soap operas



Time of airing the soap operas by the television channels and the respondents' time limitation acted as key obstacles to soap opera viewership.

4.6.10 Occupation and Limitation of Watching Soap Operas

Pearson Chi-Square analysis was used to determine if occupation acted as a limitation to watching soap operas as shown in table 4.15 below. The results indicated that there was strong relationship (Pearson Chi-Square = 143,822; df = 15; p = 0, 00 < 0, 05) time aired as a limitation to watching soap operas. Time of the soap aired was the major limitation followed by lack of time.

Table 4.8: Occupation vs. limitations of watching soap operas

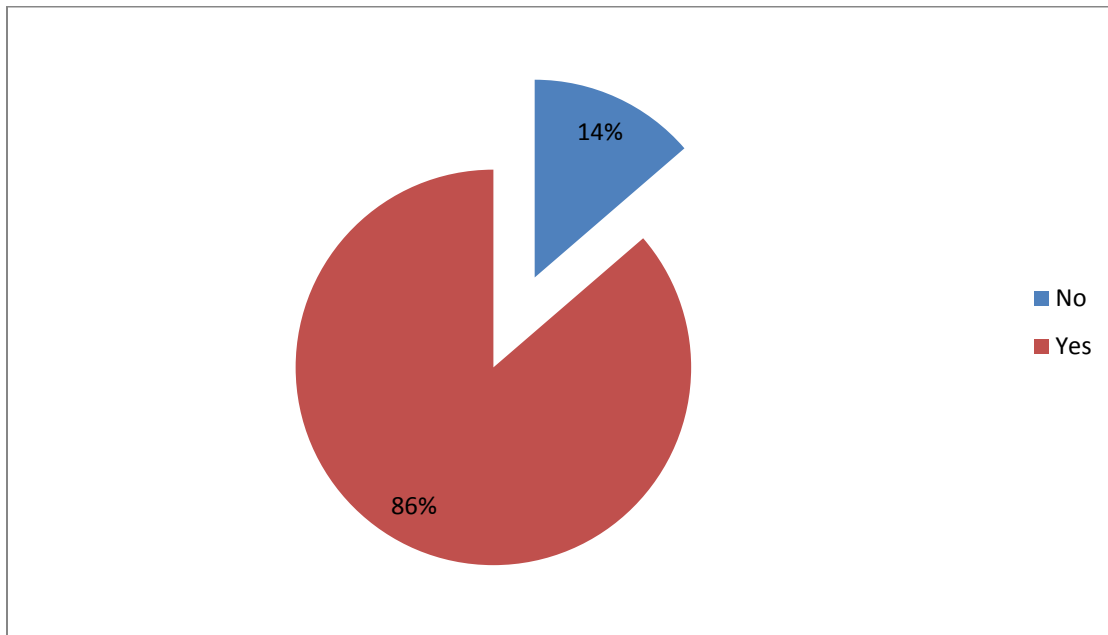
	Limitations						Total (n)
	Time aired		Lack of time		Parental responsibilities		
Occupation	n	%	N	%	n	%	
Unemployed/Housewife	9	39	6	26	8	35	23
Salaried/ employed	33	43	35	45	9	12	77
Peasant/farmer	13	19	23	34	31	46	67
Business	23	51	18	40	4	9	45
38-42	6	35	11	65	0	0	17
43 and above	2	40	3	60	0	0	5
Total	86		96		52		234

4.7 Influence of soap operas on Perception.

The fourth objective was to assess the influence of soap operas on the perception of romantic relationships among female viewers in Nairobi County.

Figure 4.13 shows that the majority (86%) of the respondents agreed that soap operas influenced their perception of romantic relationships and also the decision they made concerning their social life.

Figure 4.13: Influence of soap operas



4.7.1 Marital status, income, and accessibility of soap operas and perception

Intervening variables like marital status, income, and accessibility of soap operas were used to determine if they had any significant difference in perception of heterosexual relationships of the respondents, a Pearson Chi-Square cross tabulation was used to identify if there was any relationship between the variables indicated. Table 4.18 shows that Income and accessibility did not have any significant difference (Pearson Correlation= 232,614; df = 4, $p = 0.61 > 0, 05$, Pearson Correlation= 276,312; df = 3, $p = 0.76 > 0, 05$ respectively) on the perception of romantic relationships on the respondents. On the other hand, there was a strong relationship between influence of soap operas and marital status (Pearson Chi-Square = 311,654; df = 3; $p = 0,000 < 0, 05$). This is seen to be true as pointed out by a counselor:

“Most of our clients are married couples who present to us issues such as romantic malnutrition, failed expectations, and mistrust. When conducting the counseling sessions, most females point out that their men do not show romance to them as they expected. On further inquiry they mentioned that they would like to be treated the same way as men treat their women in soap operas. It becomes a hard task to try and convince them that what they watch on soap operas is just acting based on scripts.” (Key Informant 8)

Table 4.9: Marital status vs. perception

Marital Status	Perception.		Total
	Yes(n)	No(n)	Percentage (%)
Married	58	12	70
Single	45	9	54
Divorced/ Separated	43	0	43
Widowed	55	12	67
Total	165	69	234

4.7.2 Level of Education and Perception

The level of education influenced (Pearson Chi-Square = 74,651; df = 3; p = 0,041 < 0,05) perception after a Pearson Chi-square was used to determine the significance differences between education and perception. The relationship between education and perception, however, seemed to be weak with a p-value of 0.041.

Table 4.10: Level of education vs. perception

	Perception				Total (n)
	Yes		No		
Education level	N	%	N	%	
Primary	66	93	5	7	71
Secondary	45	80	11	20	56
Tertiary	7	14	44	86	51
University	3	5	53	95	56
Total	121		113		234

4.7.3 Religion and Perception

Religion had an influence on perception when a cross-tabulation was done on the data. A Pearson Chi-Square showed that there was significant difference (Pearson Chi-Square = 81,538; $df = 3$; $p = 0,013 < 0, 05$) between religion and perception. The majority of none believers were affected by watching soap operas while Muslims and Buddhists were less affected. This statement was echoed by a relationship expert:

“From my years of practice, counseling sessions with non-believers are somehow challenging because on matters pertaining love, they seem to give up easily as compared to Christians. Even while facing challenges, Christians hold on to hope given by the bible, 1st Corinthians 13, which portrays the perfect kind of love.”
(Key Informant 9)

Table 4.11: Religion vs. perception.

	Perception				
	Yes		No		Total (n)
Religion	N	%	N	%	
Christian	44	85	8	15	52
Muslims	13	25	39	75	52
Buddhists	4	7	56	93	60
None	59	84	11	16	70
Total	120		114		234

4.8 Influence of Soap Operas on Relationships

The researcher sought to find out the influence soap operas have had on the respondents' relationships.

Table 4.12: Statement analysis of influence of soap operas on relationships

List of Statements	Mean	STD
Soap operas have made me to fit into the society	3.1	0.0426
Soap operas have increased fun in my life	3.8	0.0523
Soap operas have made my love life interesting	4.1	0.0564
Soap operas have affected my social relationships	4.5	0.0619
My relationship has been guided by the things I watch in soap opera	2.5	0.0344

Table 4.20 shows the idea of the soap operas affecting the respondents' social relationships was strongly agreed upon by the majority with a mean score of 4.5 and STD of 0.0619. In addition, a significant number of respondents (4.1) agreed that soap operas have had an impact on their love life by making it more interesting. In reference to a statement made by a young married female:

“A friend introduced me to soap operas and I can attest that it has really ignited the spark in my relationship. I incorporate some of the romance I see in the soap operas and my spouse loves it and things have been rosy. He has even commented on how happy and lively our love life is now” (Key Informant 10)

For those respondents who said that their social relationships have been affected by soap operas either positively or negatively, it can be attributed to themes imitated from these soaps such as love, jealousy, and mistrust among others.

Table 4.13: Influence on relationships vs. types of soap operas.

	Types of Soap Opera												Total (n)
	Sin Tu Miranda	Daughters of the moon				Friends to the rescue	La Tormenta	Curse by the sea		Don't mess with angel			
Influence on Relationship	n	%	n	%	n	%	n	%	n	%	n	%	
Have made me to fit into the society	3	6	11	22	8	16	13	25	8	16	8	16	51
Have increased fun in my life	6	8	14	18	14	18	12	15	9	12	9	12	64
Have made my love life interesting	6	10	11	18	13	21	13	21	4	7	2	3	49
Have affected my social relationships	5	9	9	16	11	19	15	26	3	5	5	9	48
My relationship has been guided by the things I watch in soap opera	3	11	4	14	6	21	3	11	5	18	1	4	22
Total	23		49		52		56		29		25		234

	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	243,879.00	20	0.021
Likelihood Ratio	216,398.00	20	0
Linear-by-Linear association	107,321.00	20	0
No of Valid cases	234		

The type of soap opera influenced relationship when a cross tabulation was done. A Pearson Chi-Square showed that there was a significant difference (Pearson Chi-Square = 243,879; df = 20; p = 0,021 < 0, 05) between the type of soap opera and its influence on relationship although the relationship was weak relationship (p = 0.021). This is echoed by Kimeu and Mareri 2013 who indicated that there is a substantial influence of the soap operas on romantic relationships.

4.9 Perceived Consequences

This section analyzes the consequences that may arise in relationships in relation to watching soap operas. The analysis was carried on the list of statements that were designed to bring out the most common perceived consequences.

4.9.1 Analysis of opinions of perceived consequences of soap operas on relationships

The study sought to inquire about the opinion of the respondents on the perceived consequences brought about by watching soap operas.

Table 4.14: Perceived consequences of soap operas on relationships

List of Statements	Mean	STD
Irresponsible/risky sexual behavior	4.2	0.0578
Unrealistic expectations	4.8	0.0660
Promote violence	2.7	0.0371
Promote socialization	3.6	0.0495
Promote one's self-esteem	3.8	0.0523
Marriage break-ups	4.9	0.0674
Raise expectations	4.6	0.0633

With reference to Table 4.14, the issue of marriage breakups was strongly agreed by the majority of the respondents with a mean of 4.9 and STD of 0.0674. This was followed closely by the issue of unrealistic expectations which was agreed upon by the majority of the respondents with a mean score of 4.8 and STD of 0.0660. The majority of respondents strongly disagreed with a mean score of 2.7 and STD of 0.0371, that soap operas promote violence. As explained by Gbtimes (2014), the incident of a man in China requesting a divorce after his wife was obsessed with romantic TV soap operas, clearly supports the findings in table 4.20. It can be assumed, watching soap operas contribute to couples having unrealistic expectations of their spouses and when these expectations are not met, marriage breakups are inevitable.

CHAPTER FIVE

5.0 SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This chapter will discuss the findings and results of this research in line with the influence of soap operas on romantic relationships among female viewers in Nairobi County. Based on the literature review, a conclusion will be made on the research objectives. Recommendations will also be made in line with each objective.

5.2 Summary

The purpose of this study was to examine the influence of soap operas on romantic relationships among female viewers in Nairobi County. The study tried to explore the types of soap operas watched, the main reason for watching, the accessibility of these soap operas and the degree to which soap operas influence the perception of viewers on romantic relationships.

This research applied a descriptive survey design to assist in data collection and for simplicity of comparison of the data collected. The population consisted of individuals from different estates within Nairobi County (Rosslyn Estate, Nyayo Estate Embakasi and Kosovo in Mathare). This was a representation of individuals from different social classes. The sample size consisted of 257 respondents. A questionnaire was used as the data collection instrument. The researcher with the help of trained assistants administered the questionnaires using the kobo collect tool kit which is a convenient and reliable mobile application for data collection. Additional qualitative data was assembled from key informants. The data collected was then analyzed by using Statistical Package for Social Sciences (SPSS) and excel. It was coded into the SPSS and analysis was done using correlation.

The first research question was aimed at finding out the types of soap operas mostly watched by female viewers. It was designed to capture the list of Soap operas that have been viewed in the course of three months and the current trends. Daughters of the moon had the highest rating(25.6%) while La Tormenta had the least rating(11.5%).The popularity of Daughters of the moon, may be attributed to the fact that it was the current soap opera being aired hence more people watching it.

In relation to types of soap operas and religion, the findings were that respondents from the Christian religion were avid viewers as compared to Muslims and Hindus. There was also a strong relationship between the choice of soap opera and religion (see 4.2.1).

The second research question was regarding the main reason for watching soap operas. Majority of the respondents cited entertainment as the main reason. With reference to the socio-demographic data on age (table 4.1), majority (34%) of the respondents were between 28-32 years. An assumption can be made that, people of a young age are more attracted to things that are entertaining to them which is what soap operas do.

The third research question was to investigate how female viewers access soap operas. Indicators of access cited include media platform and time of viewership. The correlational analysis showed that there was a strong relationship between income and media platform used (Table 4.6). On-time of viewership, it was noted that there was a positive relationship between media platform used and occupation. One's occupation directly reflects the time one will watch soap operas. For example, from the demographic statistics most people are employed or business people and they watch soap operas at 8 PM. This means that throughout the day they are engaged with their work and 8 pm would be ideal for them to watch television because that is the time they are assumed to be home.

The fourth research question was aimed at finding out how viewing soap operas influence the perception of its viewers about romantic relationships. A correlational analysis was done between marital status, income and accessibility and the perception of romantic relationships (table 4.17). There was a positive correlation between marital status and perception of romantic relationships. There was no relationship between the income, accessibility of soap operas and perception of romantic relationships.

5.3 Discussion

In this section, the findings and results of the study will be interpreted with reference to the research questions used to study the influence of soap operas on romantic relationships among female viewers in Nairobi County.

5.3.1 Types of soap operas

On investigating the types of soap operas mostly watched, the study found out that the majority (25.6%) are currently watching Daughters of the moon while others watch Sin Tu Miranda, curse by the sea and Don't mess with an angel. This showed that Daughters of the moon was the most-watched soap opera. The key informants interviewed also mentioned that they were watching the mentioned soap operas at the moment. Apart from the soap operas that were being watched at the moment, there were others that were watched in the past including Triumph of Love, La Tormenta, and storm over paradise among others.

The correlation analysis did establish that there was a strong relationship between age and types of soap operas watched. Majority of the respondents being in the age bracket of 28 and 32 years, an assumption was made that they might be more interested in the contents of soap operas than individuals who are much older. Between religion and types of soap operas, a positive correlation was found. Hindus and Muslims had the lowest rating of watching soap operas. This can be attributed to the fact that maybe their religion does not embrace values and cultures from the western world like indecent dressing, sexual scenes, violence among others which are often portrayed by most if not all soap operas.

5.3.2 Accessibility of soap operas

The second objective was aimed at examining the accessibility of some of the Soap operas viewed over the duration of time. Accessibility was measured in terms of the platform the viewer's use, time spent on viewing soap operas, the choice of viewership time and the frequency of watching the program. The results indicated that almost four-fifth (79.5%) of the respondents used the free to air TV channel while others used online platforms like YouTube and Facebook links. The frequency and time the respondents spend watching soap operas ranged between 40 minutes and an hour because most of them watch only one program over duration of three months. On the choice of time of viewing soap operas, almost half of the respondents (48.3%) watched their preferred soap opera at 8 pm. This could be attributed to the fact that that is the time most individuals have arrived home from their daily activities hence it can be termed as relaxation time.

The correlational analysis established that there was a strong relationship between media platform and income earned by the respondents. Majority of the respondents used television to watch.

5.3.3 Influence of soap operas on perception

The third and last objective tackled the perceived consequences of viewing soap operas. In this objective, statement analysis was done to identify the most common consequence that comes with watching soap operas among the respondents. The mean frequency and standard deviation were used to identify the common perceived consequence among the respondents. The findings showed that watching Soap operas influenced the respondents a lot on the issues revolving around their social life consequently affecting their relationships. The majority of those affected were married women who try to emulate what they watch in the soap operas, to their lives hence affecting their marriage. The consequences of watching soap operas were cited as marriage breakups and unrealistic expectations in relationships.

5.4 Conclusion

5.4.1 Types of soap operas

The first research question was aimed at finding the types of soap operas mostly watched by female viewers. It was determined that the soap operas with the highest rating were those that were currently being shown on the television stations while those with the least ratings were those that were aired almost one month ago and they were accessed on other platforms such as YouTube and Facebook.

5.4.2 Reasons for watching soap operas

The second research question was to find out the reasons why the respondents watched soap operas. The study found that for entertainment purpose had the highest rating. Going by the socio-demographic data, majority of the respondents were between 28-32 years which basically forms the young people who are full of life and want to experience things that are fun and entertain them.

5.4.3 Accessibility of soap operas

The third research question was to address the accessibility of soap operas which had media platform, viewership time and number of hours spent watching soap operas as the indicators. The

study determined that there was a positive correlation between the media platform used and the income. Many individuals used television as compared to other media platforms. This can be attributed to the fact that most television stations if not all are free to air compared to other platforms such as Facebook and YouTube that need data network to function which might be a bit costly for individuals.

5.4.4 Influence of soap operas on the perception of romantic relationships

The fourth and last research question was to investigate how viewing soap operas can influence one's perception of romantic relationships. The following were cited as results of watching soap operas: marriage breakups, having unrealistic expectations, promotion of one's self-esteem, promotion of socialization and promotion of violence. Marriage breakups among viewers of soap operas topped the list and many respondents have the notion that female viewers who watched soap operas have a higher chance of having their marriages or relationships breaking. They cited having unrealistic expectations of the marriage and comparing the relationships in the soap operas to theirs as some of the triggers of the breakups. From this study, it was also noted that some female viewers change their lifestyle in terms of dressing and how they do things, based on what they view in the soap operas. Some dress in a certain way so as to identify themselves with a character that they admire in the soap operas they watch.

5.5 Recommendations

5.5.1 Programmatic Recommendation

Individuals should take responsibility for the types of soap operas they watch to avoid the chances of them having a negative influence on their social interactions whether they are in romantic relationships, marriages or not. Also, viewers should regulate or be conscious of the time they watch soap operas. This is because some of the time used watching soap operas is family time and this may reduce the time of interaction within the family and this might negatively impact the bonding in the family. Another recommendation to viewers especially those who watch soap operas as a family should be mindful of the choice of soap operas. This is because some of these soap operas may have explicit content and themes that would negatively impact the relations within the family.

5.5.2 Recommendation for Counselors

From the findings of this study, most single people tend to have unrealistic expectations about marriage. This is because most have been influenced by watching soap operas. Therefore, the study recommends that counselors should encourage those intending to get married to attend premarital counseling and also those who feel that their marriages or love life has been affected by the content consumed from soap operas.

5.5.3 Policymakers Recommendation

Most soap operas are aired during family times (8pm) and the content may not be appealing to children who are under 18 for example romance scenes, violence. Therefore the study recommends that the government through the Communication Commission of Kenya (CCK), should regulate the soap operas that are aired on all media platforms including social media. Also, the television stations should air more soap operas or programs that have themes that promote and preserve the African culture in all aspects. Another recommendation is that policymakers, for example, the CCK should put in place measures that ensure soap operas are aired and watched after 10 pm which is the watershed hour so as to be mindful of families watch soap operas together. In addition the government should air more soap operas that have content that promotes and preserves the African culture in all aspects.

5.6 Suggestions for Further Study

From the literature review, it is evident that not much research has been done in regards to soap operas. Therefore, similar studies ought to be carried out on the different genres of soap operas and how they impact the viewers in Kenya. Additional studies should be carried out on how soap operas impact both men and women in Kenya. There is also a need for detailed research to be done on the influence of soap operas on marriage relationships. Further studies should be done on the impact of soap operas on the different types of relationships since we are living in an era of changing dynamics of the relationship aspect.

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APPENDICES

APPENDIX I: COVER LETTER

Mercy Andeso
University of Nairobi
P.O Box 30197-00100
Nairobi

Dear Respondent,

My name is Mercy Andeso, a Postgraduate student at the University of Nairobi undertaking a Masters of Arts in sociology (Medical Sociology). As part of university requirements, I am conducting a study entitled “Influence of TV soap operas viewed on Kenyan mainstream media on female perception of heterosexual romantic relationship in Nairobi County”.

The questionnaire contains 33 questions that will require approximately 20 minutes of your time. I will not disclose your name as the one who has provided the answers to the questions. Everything will be anonymous and I confidentiality of your personal details will be observed. Therefore, I kindly request you to spare your time and talk to me. I will really appreciate your participation.

Kindly fill in the questions below by ticking the boxes provided. For further information in regards to both the study and questionnaire, kindly contact me using the address below.

Yours sincerely,

Mercy Andeso

Mobile no:0706636439

APPENDIX 1I: QUESTIONNAIRE

SECTION A: BACKGROUND INFORMATION

1. Indicate your exact age (Tick where appropriate)
 1. 18-22 years
 2. 23-27 years
 3. 28-32 years
 4. 33-37 years
 5. 38-42 years
 6. 43 and above years
2. Highest level of education
 1. None
 2. Primary
 3. Secondary
 4. Institute/polytechnic
 5. University/College
 6. Other (specify).....
3. Exact years of schooling
4. Marital status
 1. Married
 2. Single
 3. Divorced/ Separated
 4. Widowed
 5. Other (specify).....
5. What is your occupation?
 1. Businessperson
 2. Salaried/ employed
 3. Peasant/farmer
 4. Other (Specify).....
6. What is your level of income?
 1. Less than 10,000
 2. 10,000-30,000
 3. 30,001- 50, 000
 4. 50,001 – 70,000
 5. Above 70,000
7. What is your religion?
 1. Christian
 2. Muslim
 3. Buddhist
 4. Other (specify)

SECTION B: ACCESSIBILITY OF TV SOAP OPERAS

8. Which specific soap operas do you watch most?

- 1. Sin Tu Miranda
- 2. Daughters of the moon
- 3. Friends to the rescue
- 4. La Tormenta
- 5. Curse by the sea
- 6. Don't mess with angel
- 7. Any other (Specify).....

9.

a) Which platform do you mostly use?

- 1. TV
- 2. YouTube
- 3. Facebook
- 4. Other (Specify).....

b) On which station have you watched most of the soap opera?

- 1. Citizen
- 2. NTV
- 3. KTN
- 4. K24
- 5. KBC
- 6. Other (Specify).....

10.

a) What time slot for soap opera do you prefer?

- 1. 10 am
- 2. 6 pm
- 3. 8 pm
- 4. 10 pm
- 5. Any other (Specify)

b) Why do you prefer this time.....

11. Specify how many hours do you spend watching soaps in a day?

- 1. 30 minutes
- 2. 1 hour
- 3. 2 hours
- 4. 3 hours
- 5. 4 hours
- 6. Other(specify)

12. Give a specific reason why you watch soap operas?

- 1. Be informed or educated
- 2. To identify with characters of the situation in the media environment
- 3. For entertainment
- 4. To enhance social interaction

- 5. To escape from the stresses of daily life
- 6. Any other reason.....

SECTION C: LEVELS OF EXPOSURE

13. Give a specific obstacle that hinders you from watching the soap opera of your choice

- 1. Time aired
- 2. Lack of time
- 3. Parental responsibilities
- 4. Any other (specify)

14.

a) Who do you discuss with your favorite soap opera?

- 1. Parents
- 2. Siblings
- 3. Fiancé
- 4. Friends
- 5. Neighbors
- 6. All
- 7. Any other (specify).....

b) What do you discuss?

- 1. The characters behaviors
- 2. What may happen next in the episodes
- 3. The physical features of the characters
- 4. The environment of the characters
- 5. How characters handle issues
- 6. Any other (specify).....

15.

a) Who do you often watch soap opera with?

- 1. Alone
- 2. Siblings
- 3. Fiancé
- 4. Friends
- 5. Neighbors
- 6. All
- 7. Any other (specify).....

b) Why?

16.

a) Do you find yourself watching soap operas even the time you should be doing other daily activities?

- 1. Yes
- 2. No

- b) In order to avoid this, which of the following mechanisms do you use?
1. Switch off the TV
 2. Change the station
 3. Any other (Specify).....

SECTION D: TYPES OF TV SOAP OPERAS

17.

- a) Which of the following soap operas have you watched in the last three (1) week?
1. Tomorrow is a new day
 2. Storm over paradise
 3. On the wings of love
 4. One true love
 5. The better half
 6. Doble Kara
 7. Baade Ache
 8. Watch over me
 9. Triumph of love
 10. Beautiful but unlucky
 11. Rafaela
 12. La Tormenta
 13. Curse by the sea
 14. Don't mess with angel
 15. Daniela
 16. All
- b) Give a specific reason why you prefer watching it
1. Be informed or educated
 2. To identify with characters of the situation in the media environment
 3. For entertainment
 4. To enhance social interaction
 5. To escape from the stresses of daily Life

18.

- a) Which soap opera have you watched in the last three(3) months
1. Tomorrow is a new day
 2. Storm over paradise
 3. On the wings of love
 4. One true love
 5. The better half
 6. Doble Kara
 7. Baade Ache
 8. Watch over me

- 9. Triumph of love
- 10. Beautiful but unlucky
- 11. Rafaela
- 12. La tormenta
- 13. Curse by the sea
- 14. Don't mess with angel
- 15. Daniela
- 16. All

b) Give a specific reason why you prefer watching it

- 1. Be informed or educated
- 2. To identify with characters of the situation in the media environment
- 3. For entertainment
- 4. To enhance social interaction
- 5. To escape from the stresses of daily Life

19.

a) Which of the following current soap opera shown on Kenyan mainstream media do you watch most?

- 1. Sin Tu Miranda
- 2. Daughters of the moon
- 3. Friends to the rescue
- 4. La Tormenta
- 5. Curse by the sea
- 6. Don't mess with angel
- 7. Any other (Specify).....

b) Give a specific reason why above you prefer watching the soap opera you have mentioned in 19?

- 1. Be informed or educated
- 2. To identify with characters of the situation in the media environment
- 3. For entertainment
- 4. To enhance social interaction
- 5. To escape from the stresses of daily Life

20. Do you know of a specific soap opera that you think has a positive message?

- 1. Yes
- 2. No
- 3. Can't tell

21. Do you know of a specific soap opera that you think has a negative message?

- 1. Yes
- 2. No
- 3. Can't tell

SECTION E: MAJOR ROMANTIC THEMES

22. How interested are you in watching them?

- 1. very interested
- 2. interested
- 3. somehow interested
- 4. not interested
- 5. Other (specify)

23.

a) Is there any specific theme that you have copied from soap operas that you watch?

- 1. Yes
- 2. No

b) Why have you copied it

- 1. So as to fit in society
- 2. For fun
- 3. To make my love life interesting
- 4. Other(specify)

c) Has it in one way or the other affected your social relationship?

- 1. Yes
- 2. No
- 3. Other (specify).....

24.

a) Are you in a romantic relationship?

- 1. Yes
- 2. No

b) Has the theme in 23 affected your romantic relationship in any way?

- 1. Yes
- 2. No

25. Has your relationship ever been guided by things you watch in soap operas?

- 1. Yes
- 2. No
- 3. If yes, how?

SECTION F: PERCEIVED CONSEQUENCES

26.

a) In your opinion, do you think soap operas have negative effects on people's social life?

- 1. Yes
- 2. No

b) If yes, specify which ones?

- 1. Irresponsible/risky sexual behavior
- 2. Unrealistic expectations
- 3. Promote violence
- 4. Others (specify).....

27.

a) In your opinion, do you think soap operas have positive effects on people's social life?

- 1. Yes
- 2. No

b) If yes, which ones?

- 1. Promote socialization
- 2. Promote one's self-esteem
- 3. Others (Specify).....

28.

a) Do soap operas have any effects on heterosexual romantic relationships?

- 1. Yes
- 2. No

b) If yes, specify which one?

- 1. Promote adultery
- 2. Marriage breakups
- 3. Promote deviant sexual behavior
- 4. Promote unrealistic perception of reality
- 5. Raise expectations
- 6. Any other (Specify).....

29.

a) Has your relationship with your partner changed as a result of watching soap operas?

- 1. Yes
- 2. No
- 3. Can't tell

b) If yes, specify

30. In your opinion, what are the positive consequences associated with watching TV soap operas on romantic relationships?

31.

a) In your opinion, should the content in soap operas be censored?

1. Yes
2. No

b) If yes, why

32. In your opinion, what specific content should be censored?

1. Romance
2. Violence
3. Crime scenes
4. Promiscuity
5. Drug abuse
6. Any other(specify)

33. Any other comment?

Thank you for participating in this study

APPENDIX 111: KEY INFORMANTS INTERVIEW GUIDE

SECTION A: BACKGROUND INFORMATION

1. Indicate your exact age (Tick where appropriate)
 1. 18-22 years
 2. 23-27 years
 3. 28-32 years
 4. 33-37 years
 5. 38-42 years
 6. 43 and above years
2. Highest level of education
 1. None
 2. Primary
 3. Secondary
 4. Institute/polytechnic
 5. University/College
 6. Other (specify).....
3. Exact years of schooling
4. Marital status
 1. Married
 2. Single
 3. Divorced/ Separated
 4. Widowed
 5. Other (specify).....
5. What is your occupation?
 1. Businessperson
 2. Salaried/ employed
 3. Peasant/farmer
 4. Other (Specify).....
6. What is your level of income?
 1. Less than 10,000
 2. 10,000-30,000
 3. 30,001- 50, 000
 4. 50,001 – 70,000
 5. Above 70,000
7. What is your religion?
 1. Christian
 2. Muslim
 3. Buddhist
 4. Other (specify)

SECTION B: ACCESSIBILITY OF TV SOAP OPERAS

- 8. In your opinion, do most females watch soap operas?
.....
.....
- 9. Give reasons why most females watch soap operas.....

SECTION C: LEVELS OF EXPOSURE

- 10. What do you think is the reason why most people spend most of their time watching soap operas 10 am
- 11. What do you think hinders people from watching soap operas?
.....

SECTION D: TYPES OF TV SOAP OPERAS

- 12. Mention some of the soap operas that people watch.....
- 13. What messages do you think they portray?
- 14. In your opinion, do the soap operas mentioned in five (5) portray a negative message? Explain.....
.....
- 15. In your opinion, do the soap operas mentioned in five (5) portray a positive message? Explain.....
.....
- 16. Do you think people are satisfied with the content portrayed in soap operas? Explain
.....
.....

SECTION E: THEMES

- 17. Which themes do you think mostly appear on the soap operas people watch?.....
.....
- 18. What kind of messages do you think soap opera viewers wish to be contained in soap operas?
.....
.....

SECTION F: PERCEIVED CONSEQUENCES

- 19. Do you think soap operas are appropriate for people in romantic relationships?.....
.....
- 20. What do you think are the effects of soap operas on people’s perception of reality?.....
.....
- 21. What do you think people do to ensure soap operas do not affect their social behavior?.....
.....
- 22. What do you think people do to ensure soap operas do not affect their romantic relationships?.....
.....
- 23. What do you think are the effects or perceived consequences of soap operas on people’s romantic relationships?.....
.....
- 24. Have you ever solved cases of romantic relationship affected by watching soap operas? Explain.....
.....
- 25. Any recommendations to policymakers and stakeholders about soap operas and television programming
.....
.....

APPENDIX 1V: AUTHORIZATION LETTER TO CONDUCT RESEARCH



UNIVERSITY OF NAIROBI
DEPARTMENT OF SOCIOLOGY & SOCIAL WORK

Fax 254-2-245566
Telex 22095 Varsity Nairobi Kenya
Tel. 318262/5 Ext. 28167

P.O. Box 30197
Nairobi
Kenya

August 8, 2019

TO WHOM IT MAY CONCERN

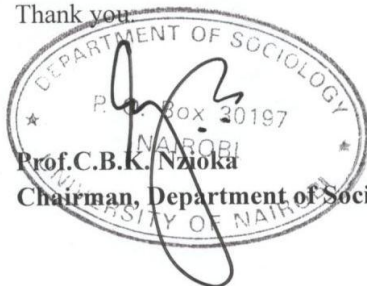
MERCY ANDESO - C50/5554/2017

Through this letter, I wish to confirm that the above named is a bonafide postgraduate student in the Department of Sociology & Social Work, University of Nairobi. She has presented her project proposal entitled; **“Influence of TV soap operas viewed on Kenyan mainstream media on female viewer’s perception of heterosexual romantic relationships in Nairobi County.”**

Mercy is required to collect data pertaining to the research problem from the selected organization to enable her complete her project paper which is a requirement of the Masters degree.

Kindly give her any assistance she may need.

Thank you



Prof.C.B.K. Nzioka
Chairman, Department of Sociology and Social Work