

**EFFECT OF PAPA SHIRANDULA TELEVISION DRAMA SERIES ON
VIEWERS' PERCEPTION OF MASCULINITY AND FEMININITY IN
KAKAMEGA MUNICIPALITY, KENYA.**

BY

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NOVEMBER, 2019

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DEDICATION

I dedicate this work to my dear father, Michael Achando Omolo for his unwavering support that saw me up to this stage. God bless him.

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ABSTRACT

Television drama series is a mirror of the society. It has far reaching effects on the viewers' perception of social issues in every culture and society. This is because the television drama series constructs a reality that the viewers believe to be true or ideal. The purpose of this study was to examine the effect of Papa Shirandula television series on the viewers' perception of masculinity and femininity in Kakamega municipality. Specific objectives included; to establish the existing stereotypes of masculinity and femininity in the society, to examine how Papa Shirandula television drama series Portray femininity and Masculinity among the viewers and to assess the effect of Papa Shirandula TV drama in stereotyping femininity and masculinity on the viewers. The study employed social construction of reality theory and social learning theory. This research was carried out among the audiences of Papa Shirandula TV show in Kakamega municipality. A descriptive survey design was adopted in the study. The target population was 442 from which a sample of 133 households in was derived using simple Random sampling technique. Interviews, focused group discussions and content analysis were used to generate data. Data analysis was done using the qualitative data analysis techniques which were: identification, indexing, charting and interpretation. Reliability and validity of the Research instruments were ensured through a pilot study. The results showed that femininity was portrayed in terms of a woman being a house wife, homemaker and mother; ignorant, inferior, emotional and dependent on men while masculinity was portrayed in terms of a man being a breadwinner, head of family, superior, non-emotional, independent and decision maker. The study concluded that Papa Shirandula television drama Series has effect on viewers' perception of masculinity and femininity, by replicating and reinforcing stereotypes of men and women already existing in the society. The study recommended that television drama content creators ought to develop content devoid of the traditional gender stereotypes and aim at ensuring gender equality and incorporate emerging issues that younger generation can relate to and learn from, in their programmes.

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ACRONYMS

MWIA Medical Women's International Association

WHO World Health Organization

ABBREVIATIONS

G	General View programmes
PG	Parental guidance programmes
I.T	Information Technology
KBC	Kenya Broadcasting Corporation
KTN	Kenya Television Network
TV	Television
MD	Managing Director

CHAPTER ONE

1.0 Introduction

This chapter consists of: the background of the study, statement of the problem, the purpose of the study, specific objectives, research questions, assumption of the study, justification of the study, scope of the study, limitation of the study and operational definition of terms.

1.1 Background of the Study

Television drama series have been largely blamed for a wide scope of various societal trends and individual effects, including but not limited to the distortion of reality, violence and more so stereotyping. It is therefore, clear that television drama series' influence and their ability to construct social reality cannot be contented with (Khan & Manzoor 2013).

Okafor (2008) in his study on the impact of super story drama series on people's perception of reality in Nigeria says that results showed that TV drama series exert influence on viewers as they perceive what they view as a representation of real life situation. He recorded that subjects said that TV drama series shaped their opinions and are a means of portraying social ills.

In Kenya, a research conducted Wanyama (2012) on Effects of Foreign Soap opera on University female students' perception of lifestyle, showed that soap opera watching in Kenya had an impact on students' perception of lifestyle especially on dressing, relationships, career choice and family roles. Likewise, Papa Shirandula being a local television drama series has an effect on the viewers' perception of social issues.

In Africa, particularly in Ghana, telenovelas have influenced gender perception of behaviour in men and women. Akorfa (2014) conducted a research to find out the extent to

which contents of television drama programmes affect viewers' perception of men and women, making it so important to many people especially women and men. She concluded that telenovelas have become part of the Ghanaian society but admitted that there is room for indigenous telenovelas to showcase the cultural heritage of Ghana, which must be encouraged so as to make room for more audience. The results in Ghana and Nigeria are a representation of the effect of TV drama series on viewers' perception of social issues in many African nations especially in Kenya.

Masanet & Buckingham (2014) posits that the effectiveness of television drama series anchors on how real, acceptable and plausible the story appears to the viewers; the value depends majorly on the level to which viewers judge it as realistic. In other words, television drama series may really not be a recreation of society's experience. But then events as captured by the television drama show convince the viewers' that it is real. Hence television drama series contents construct a reality which may be true or untrue to the viewers' culture. Papa Shirandula being a Television drama series must have an effect on viewers' perception of social issues.

Television drama series have an impact on the perception of both women and men through stereotyping masculinity and femininity. Typically, men are portrayed as active, adventurous, powerful, sexually aggressive and largely uninvolved in human relationships (Kivel & Johnson 2009). According to Kim (2008), whose research focused on masculinity in children's television shows, typically shows males as "aggressive, dominant, and often engage in exciting activities in which they receive rewards from others for their masculine' accomplishments."

Similarly, other studies reveal that the majority of men in television drama series are independent, aggressive, and in charge, (Wilson 2008). Television drama series disproportionately depicts men as serious, confident, competent, powerful, and in high-status positions. Gentleness in men, which was briefly evident in the 1970s, has changed as new male characters are redrawn to be tougher and distanced from others. These stereotypes do affect the viewers' perception of masculinity in men and femininity in women, because such framing of men and women are taken to be a reality by the viewers hence emulated in their daily relations.

Lau (2015), opines that when portraying a woman, media follow three coordinates: the image - if she subscribes to the ideal of beauty, the private life - if she has a partner, if she has children, and the career - how talented she is in her work. This scheme is useful for manipulating women's attitudes towards the alternative models of femininity as our culture is centered on image and leisure time, therefore personal image and private life appear to be more important than any relevant activities in the public space.

In Kenya, television drama series have portrayed men and women in stereotyped ways hence affecting the perceptions of the audiences (Kahiga 2010). These stereotypical portrayals impact on the viewers' perception of Masculinity femininity at large. This study examined the effect of Papa Shirandula TV Drama series on the viewers' perception of masculinity and femininity in Kakamega municipality in Kenya.

1.2 Statement of the Problem

Globally soap operas are very popular and therefore, they are deemed to have a particular role in forming and constructing gender roles and perceptions in the global society (Kojoyan and Gevorgyan 2014). According to Kojoyan and Gevorgyan (2014), soap operas both reveal and re-shape gender stereotypes. Through their images and scenes not only reflect social norms but also reconstruct and popularize them. Any nation`s largest and believable storytellers are soap operas, since they tell many stories to most of the people most of the time. The research concluded that Soap operas have turned out to be distributors of images, characters and also the mainstream transmitter of popular culture. Therefore, in this regard, soap-operas have a huge capacity of popularizing certain types of images and perceptions of masculinity and femininity.

A study carried out in Kenya in Egerton University- Nakuru Town Campus, on effects of soap operas on young females` perception of male-female relationships, showed that the ideas portrayed in the soap operas that were commonly watched perpetuated; low economic status of females, certain gender stereotypes, high expectations in male female relationships and women insubordination. The study further revealed that such ideologies have an influence on perceptions of the audience on masculinity and femininity in the Kenyan society. The study concluded that there was a notable influence of the soap operas on the young females` perceptions about male and female relationships (Kimeu & Mareri 2008).

Papa Shirandula in spite of being an entertaining show is assumed to have shaped the viewers` perceptions in terms of masculinity and femininity. This could unlikely to be the programme`s intention. It was hence important to examine how this show shapes the viewers` perceptions of masculinity and femininity in a stereotyped way in Kakamega

municipality. There was need therefore to examine the effect of these particular stereotypes that are displayed in the show in relation to masculinity and femininity.

This study therefore, examined the effect of Papa Shirandula TV Drama series on the viewers` perception of masculinity and femininity in Kakamega municipality in Kenya

1.3 Purpose of the Study

The purpose of this study was to examine the effect of Papa Shirandula TV Drama series on the viewers` perception of masculinity and femininity in Kakamega town in Kenya. Various stereotypes of femininity and masculinity portrayed by the Papa Shirandula TV drama series and their effect on the viewers` perception were examined. According to a 2010 Strategic Research survey by Kenya Film Commission in Kakamega, Papa Shirandula television drama series which is widely watched in western Kenya and particularly in Kakamega.

1.4 Specific Objectives of the Study

The study aimed to meet the following specific objectives:

- i) Establish the existing perceptions of masculinity and femininity in the society
- ii) Examine how Papa Shirandula television drama series Portray femininity and Masculinity among the viewers.
- iii) Assess the effect of Papa Shirandula TV drama in stereotyping femininity and masculinity on the viewers.

1.5 Research Questions

- i) How is femininity and masculinity viewed in the society?
- ii) How does Papa Shirandula television drama series portray femininity and masculinity among the viewers?
- iii) What is the effect of Papa Shirandula TV drama in stereotyping femininity and masculinity on the viewers?

1.6 Assumption of the study

This study assumed that television drama series such as Papa Shirandula impacts on the viewer's perception of masculinity and femininity. All series and episodes that fell outside research period and sampling frame were not included in this research.

1.7 Justification of the study

This study examined the effect of Papa Shirandula TV Drama series on the viewers' perception of masculinity and femininity in Kakamega municipality in Kenya. The stakeholders therefore will use the findings in the following ways:

TV programmes which will incorporate the social dimensions and other social activities to enhance co-existence of the members of the society especially the emerging issues that relate to the younger generation. It will be used by the government to make policies regarding television drama series. It will be used by scholars to develop TV programmes and other programmes which will enable the society to appreciate its culture and embrace the positive cultural values through watching the TV programmes in an environment which produces value to the whole society.

1.8 Scope of the Study

The study contextually focused on Papa Shirandula TV drama show aired by Citizen television. According to a survey by Ipsos-Synovate (2015) on top ten most watched television programmes in Kenya, Papa Shirandula was second after the Mexican Telenovela *La Malquerida*. Citizen TV topped the list of most watched television stations in Kenya.

The study focused on all characters in the TV series both male and female. The female characters were to help bring out femininity, while male characters to help the researcher bring out masculinity. The study analysed two seasons of about five episodes each per month between January 2016 and June 2016, which translates to a total of 12 seasons and 60 episodes. Aspects of femininity and masculinity were looked at in terms of perception, portrayal and stereotypes that discriminate one gender from another. This study was carried out in Kakamega Town Municipality estates. The study selected 30% (5 estates) of the 17 estates which were randomly sampled. These included; Amalemba, Lutonyi, Lurambi, Milimani and Kefinco estates. This study targeted households that had a television set and were viewers of Papa Shirandula programme aired by citizen TV. The study employed descriptive survey research. Social construction of reality as the major theory and social learning as a minor theory were employed by the study. The major theory is premised on the fact that television cultivates or constructs a reality of the world that, although possibly inaccurate, becomes the accepted reality simply because the culture believes it to be the reality, while the minor theory is premised on the fact that behaviour is learned through observation, imitation and reward.

1.9 Limitation of the Study

The study is limited to Papa Shirandula television drama series aired by Citizen Television. The study analysed two seasons of about five episodes each per month between January 2016 and June 2016.

The study was also limited to Kakamega municipality estates namely: Amalemba, Lutonyi, Lurambi, Milimani and Kefinco.

1.10 Operational Definition of Terms

Feminism: This study defines Feminism as women ability to be independent.

Femininity: This study defines Femininity as being a woman.

Gender: According to this study Gender refers to being a man or woman.

Gender equality: This study defines Gender equality as a state where men and women are seen to be the same in terms of roles and other engagements.

Gender roles: This study defines Gender Roles as what men and women do.

Gender stereotypes: This study defines Gender stereotypes as characteristics associated with either men or women.

Man: Is being masculine.

Masculinity: This study refers to Masculinity as being a man

Papa Shirandula: A television drama series aired on Citizen Television on Thursdays from 7:30-8:00pm.

Stereotype: It's the way a woman or man is seen and expected to behave by the society.

CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 Introduction

The literature review was based on the three major objectives which are; to establish the existing perceptions of masculinity and femininity in the society, to examine how Papa Shirandula television drama series Portray femininity and Masculinity among the viewers and to assess the effect of Papa Shirandula TV drama in stereotyping femininity and masculinity on the viewers.

The literature was sourced from textbooks, referred journals, magazines and published articles.

2.2 Television and Framing of positions of men and women in the society

Nesbitt (2015) argues that television is effective, powerful and influential in disseminating new knowledge, useful for behavior change among men and women, thus framing the position of men and women. The exposure of men and women to television drama series, television portrayal of men and women in the drama series, are some of the important dimensions to be analyzed to examine the role of television drama in framing the position of men and women. Although the participation of women in television drama is increasing, they have not gained much parity with men in participation and decision making. Hence this leads to framing women and men in the portrayal and presentation their position. Livingstone (2011) posits that prolonged exposure to mass media, especially television, due to its visual aspect makes knowledge to accumulate. Similarly, it causes behaviour to change among women projecting the participation of women in decision – making, inter family communication and role-negotiation of women at home which can help in achieving

better quality of life. Persemain (2015) contents that television framing of violence stems from gender identification in terms of masculinity and femininity, it is an expression of identity and the way in which identity is constructed and reconstructed by society. A South Africa based study showed that violence is strongly influenced by norms in the community regarding the use of violence in resolving conflict. The study also showed that women challenge traditional gender roles, and sexist attitudes among men (Jewkes 2009).

According to Sharon (2009), television framing of the position of men and women through stereotypes present a trap into which many people can fall. This explains why women having been affected by gender stereotypes, have learned how to accept and live with them, thereby normalizing their social positions as framed by culture.

2.2.1 Representations of femininity

Wilson (2008) opines that as a social philosophy feminism has been acknowledged for at least thirty years. Phenomenal changes have occurred in women's roles in western society during this time. Even though, how mass media represent women still remain constantly worrying. Does this reflect that the status of women has not really changed or that the male-dominated media does not want to accept it has changed? Kahiga (2010), asserts that representations of women across all media tend to highlight the following: Beauty, size or physique, sexuality, emotional as opposed to intellectual and dealings relationships as opposed to independence or freedom. Women are often represented as being part of a context family, friends, colleagues and working or thinking as part of a team.

In TV drama series, women they tend to take the role of helper or object, passive rather than active. Often their passivity extends to victim-hood. Men still are represented three

times more frequent compare to women, as TV drama characters and are the predominant focus of news stories. The women who make it to be represented on the page and screen tend to be stereotyped, to conform to the societal expectations, and characters that do not fit into the mould tend to be seen as dangerous and deviant (Lowe 2012).

2.2.2 Representations of masculinity

Lau (2015) says that the concept Masculinity is composed of more rigid stereotypes than femininity. Men's representations across all television medium focuses on the following: Strength - physical and intellectual, Power, Sexual attractiveness -which may be based on the above, Physique and Independence of thought and action. Male characters are often presented as lone rangers- not needing to rely on others, the lone hero. Considering the 'buddy' syndrome, if they become part of a family, it is often part of the decision of a writer, rather than an integral factor in the initial equilibrium. An interesting point to note is that the male physique is turning out to be paramount part in representations of masculinity. A large number of men are finding it as difficult to cope up with their media representations as women are to theirs. This is partially due to the increased media focus on masculinity - think of the bulging market in men's magazines, both way of life and health - and the rising emphasis on even ordinary employed male workers having the muscle definition of a professional swimmer.

Evans A. (2014) disputes that anorexia in teenage males has risen dangerously in past years, and recent high school shootings have been the result of extreme body-consciousness among the same demographic group. The more the media representations of masculinity target specific audiences with product promotion in mind the more the men are encouraged to aspire to be like -to look/ behave in the same way, the role models they see in magazines.

This is often a target to set, and awareness of this is growing. Whilst a section of men is worried about aping the ideal types represented in the television, others are concerned about what they perceive as an increasing anti-male bias in the media. Therefore, there is an increasing support for the idea that men are unfairly represented in the media.

2.2.3 Images of femininity in the contemporary Television drama series.

Chant & McIlwaine (2016) argue that television drama series provide images and figures that spectators can imitate and identify with. The images play a vital role in socializing and educating individuals using social and sexual role models - as well as a lot of different positions of the individual, that consider important certain patterns of behaviour and a certain style, while discouraging any others. This is particularly true when we refer to women's representation in the media. Television is an efficient means for disseminating the dominant discourse of power and for disguising it into a matter of "common sense". Therefore, artificially created needs, norms and standards regarding the female body are naturalized and normalized. Femininity and masculinity are defined using binary oppositions: subject/ object, essence/ appearance, culture/ nature, reason/ passion, active/ passive, spirit/ matter. Secondly, the terms of these binary oppositions are attributed to the "feminine". In order to be recognized as "feminine", women ought to learn, internalize and display the "feminine" values and to construct their identities accordingly. Femininity being associated with matter; the symbol of femininity is the female body. In contemporary culture, the body, especially the female one, is viewed as an object which can easily be shaped and modeled to match the promoted beauty standards. Evans (2015) posits that television drama is an efficient instrument that both reflects and shape social realities. The ideal of femininity television drama promote also reflects women's position in a certain

society. Femininity is described in relation to beauty and youth, because these are dominant values in the contemporary Culture. The television drama discourse on the feminine body and on the roles it considers to suit women best.

Foucault (2008) defines the panoptical as a highly efficient instrument of surveillance and control that is present in all modern institutions. Television drama sets standards for the shape and the dimensions of the "beautiful" body, according to a series of binary oppositions regarding, for instance, the normal/ abnormal size of the body. The women whose bodies do not subscribe to the ideal standards need to be "normalized" through a series of practices of self-checking and self-control. This information regarding the aspect of the body indicates that there's always a need for improvement. Regulation is provided by making norms, by relating women with certain identity types and by giving certain solutions to the artificially created needs. Normative femininity is composed of a chain of disciplinary practices relating to the body, its gestures, its appetite, its shape and its aspect. The great advantage of the disciplinary model of power is that it replaces violence with normalization.

Price (2010) argues that women's image in the television drama reflects social prejudices regarding women's most appropriate roles in a given society. Television is an efficient means of dissemination and control. It plays a spectator role in a virtual panoptic on, exposing women's bodies in detail, setting rules for their shape and dimensions, offering the means to shape one's body according to standards and endorsing every omission to the rule. Women are kindly invited to control their bodies.

Television is the chief creator of synthetic cultural patterns. As such, it serves primarily to maintain, stabilize, and reinforce but not subvert conventional values, beliefs, and behaviors.

Socially constructed "reality" gives a coherent picture of what exist: what is important, how things are related, and what is right. The stories of the dramatic world need not present credible accounts of what things are to perform the more critical function of demonstrating how things really work. Television drama and fiction today serves that function in its nearly universal use as a demonstration of social reality (Moser 2016).

Bogart as Quoted by Roever (2016), say that "With no other form of impersonal communication has the sharing of experience been possible on so universal a scale and to so intense a degree as with television." Television can be seen as the great destroyer of provincialism. Television can produce a nation of people who really live in the world, not in just their own hamlets.

Television's impact on American society consists partly in its spectacularly successful continuation of a trend started by other media, of developing content designed to create and attract massive audiences composed of people from all regions, classes, and backgrounds. Analytically, one of its most potent effects on American society—the provision of a centrally produced, Standardized, and homo- generous common culture-is as much an artifact of' how this medium's technological capacity has been organized as it is the inevitable result of the technology itself (Bartolomei 2010).

2.3 Television drama series and perception of men and women

Social theories of gender development involve the process of developing gender knowledge and identity, including some information about forming gender stereotypes. Along with the process of developing gender knowledge comes gender stereotyping. Thus, three years old young stars start to show signs of gender stereotyping. This development is not uniform or simple, and six- year-old young stars showed a defined way of selective stereotyping in which they made gender stereotypical judgments about children whose toy interests were similar to their own but failed to make stereotypical judgments for children whose interests were different from their own. This behavior probably reflected a more complete development of knowledge about self and others like self, which extended to gender. Children do even more gender stereotyping as they get older and 8- to 10-year-olds made stereotypical judgments for both genders (Richter et al 2016).

2.3.1 Perceptions of Women and Men on Masculinity and Femininity

Fiske et al (2012) contents that Women and men are often stereotyped in various ways. This is consistent with the Victorian notion of the Cult of True Womanhood and with the Male Gender Role Identity respectively. The question is whether the women and men still measured by these standards, or whether the changes in women's and men's behaviors produced changes in the stereotypes and broadened the boundaries of acceptable behaviors for men and women.

The gender stereotypes content may be analyzed into four separate components that are used to differentiate male from female—traits, behaviors, physical characteristics, and occupations. All these components are relatively independent, but people associate one set of features from each of these with women and another set with men. On the basis of

knowledge of one dimension, people extend judgments to the other three. When a gender label for a target person is given, people tend to make inferences concerning the person's appearance, traits, gender role behaviors and occupation. Information about one component can affect inferences made about the others, and people will attempt to maintain consistency among the components. Physical features seem to be central; people viewed men and women as differing more in physical features than in psychological characteristics (Kachel et al 2016).

However, physical appearance affected judgments about the other components more strongly than information about traits, behaviors, or occupations influenced judgments about appearance. In addition, specific personal information can outweigh gender as a factor in subsequent judgments about a person (Kachel et al 2016).

2.4 Effect of television drama series in stereotyping femininity and masculinity

Television spreads the same images and messages to all from penthouse to tenement and argued that television is "the chief source of repetitive and ritualized symbol systems cultivating the common consciousness of the most far-flung and heterogeneous mass publics in history" (Shrum et al 2011).

Alusola and Kehinde (2014), quotes a study which compared the program and character preferences of 9-12 years old children in four geographically diverse areas: Paterson, New Jersey; Lexington, Kentucky; Lincoln, Nebraska, Austin, Lockhart and Texas. They interpret their data as supporting the sociological assumption that American children are fairly homogeneous, at last with respect to media preferences. This reinforces the belief that

television is a prime vehicle for providing similar experiences for children in generally different areas.

Aaliya (2012) says that in his experiment he had expected to find a positive relationship between media exposure and militancy among black high school youth. They were surprised to find the opposite- a negative association, and speculated that greater media exposure may imply "socialization in the direction of support for the dominant society." The above studies were carried out among adolescents hence the results were not all-inclusive. However, this study was carried out among adults who are households.

2.5 Identification of Gap

Gamson (2011) holds that television drama series has had the impact of reinforcing the societal accepted views of masculinity and femininity, while they stereotype against the women. Papa Shirandula in spite of being an entertaining show is assumed to have shaped the viewers' perceptions in terms of masculinity and femininity. This could unlikely to be the programme's intention. It was hence important to examine how this show shapes the viewers' perceptions of masculinity and femininity in a stereotyped way in Kakamega municipality.

2.6 Theoretical Framework

Kevin Money (2012) notes that the purpose of theory is to explain comprehend and interpret phenomena and put forward propositions suggesting why such phenomena occur in the manner they do.

2.7 Social construction of reality theory

The focus of social constructionism is to uncover the ways in which individuals and groups participate in the creation of their reality. Lewis & Shewmaker (2011) says that "...all knowledge, including the most basic taken – for - granted common sense knowledge of everyday reality, is derived from and maintained by social interactions". Hence, Kahlor & Eastin (2011) argues that the pattern of conceptualization and belief that exist in the individual`s social environment are principal sources from which he draws his own definition of reality. In the author`s view our senses, after all, provide us with only limited information about the world as it really is. When Papa Shirandula pockets and whistles, for example, has the same meaning of "being in control" for all the viewers". Hence, Mama Filethi beating Njoroge means that she is a wicked woman. This is because the society attributes women as being submissive to their husbands.

Gamson (2011) argues that people who share a culture also share an ongoing correspondence of meaning. It involves looking at the ways social phenomena are created, institutionalized, known, and made into tradition by humans. People walk around with television-generated images of the world, using them to construct meaning about political and social issues. The eyes in which people get the images are not neutral but cushioned with the power and point of view of the political and economic elites who operate and focus it. The gist of the whole system is to make the whole process seem so normal and natural that the very art of social construction is stealth. As much as the television constructs perceptions of realities for the viewers, Gramson did not imagine that these realities and culture informs the television. This study examined the effect of TV drama series on the viewers' perception of masculinity and femininity basing on this theory as the

major theory. However, it is possible that the viewers' culture and believe determine the stereotypes presented by the TV series. This theory enabled the researcher to investigate the reality constructed by Papa Shirandula drama series about femininity and masculinity and therefore establish whether the realities are concordant or discordant with the viewers' perception of the same. This further enabled the researcher to ascertain the effect of Papa Shirandula drama series on the viewers' perception of femininity and masculinity in Kakamega municipality. The results of the study clearly showed that Papa Shirandula television drama series reflects images of femininity and masculinity as they are in the society. Therefore, it is without doubt that the culture, believes and realities of Papa Shirandula TV drama viewers in Kakamega informs the content developers on the way they present masculinity and femininity in the TV series.

2.8 Social Learning Theory

The Social Learning Theory was propounded by Albert Bandura. This theory posits that much learning takes place through observing the behaviour of others. Anaeto et al, (2008) says that "people learn behaviours, emotional reactions, and attitudes from iconic character role models whom they wish to emulate." In this study the characters in Papa Shirandula are the role models whose behaviour believes actions and perceptions of social issues such as masculinity and femininity are emulated.

Wirtz (2009) said that "children and adults acquire attitudes, emotional responses, and new styles of conduct through filmed and televised modelling". Therefore, he placed a caution that TV viewing might create a violent reality, which has to be feared for its capacity to influence the way we deal with people every day. His theory can be summarized as follows: that we learn by observing others through modeling of behaviour and that vicarious

behaviour are a means of modifying behavior. In a nut shell he says that people learn by observing what other people do and considering the consequences experienced by those people. They then rehearse what might happen in their own lives if they followed the other peoples' behaviour there after they take action by trying the behaviour themselves and Compare their experiences with what happened to the other people. This leads them to Confirming their belief in the new behavior, hence develop the behaviour.

Although this theory was a minor theory for this study, it was relevant to the study in that, it helped in understanding the impact that Papa Shirandula television drama series have on viewers, in the sense that viewers adopted various models of action as it applies to everyday lifestyle such as clothing, appearance, style, eating and drinking, modes of interaction and personal consumption. These social effects adopted by viewers are modeled by desirable actors as being fashionable, socially correct and as a way of gaining societal acceptance. This can also be connected to the fact that most organizations and companies use actors in the local programs to pass product information and for advertisements. This theory also befits this study since the televisions programs offer both audio and visual information and thus it is easy for audiences to observe and adopt modeled behaviour and perceptions. On the other hand, the major criticism of the theory is that television is rarely the only source of social learning and its influence depends on other sources such as parents, friends, teachers, among others (McQuail 2010).

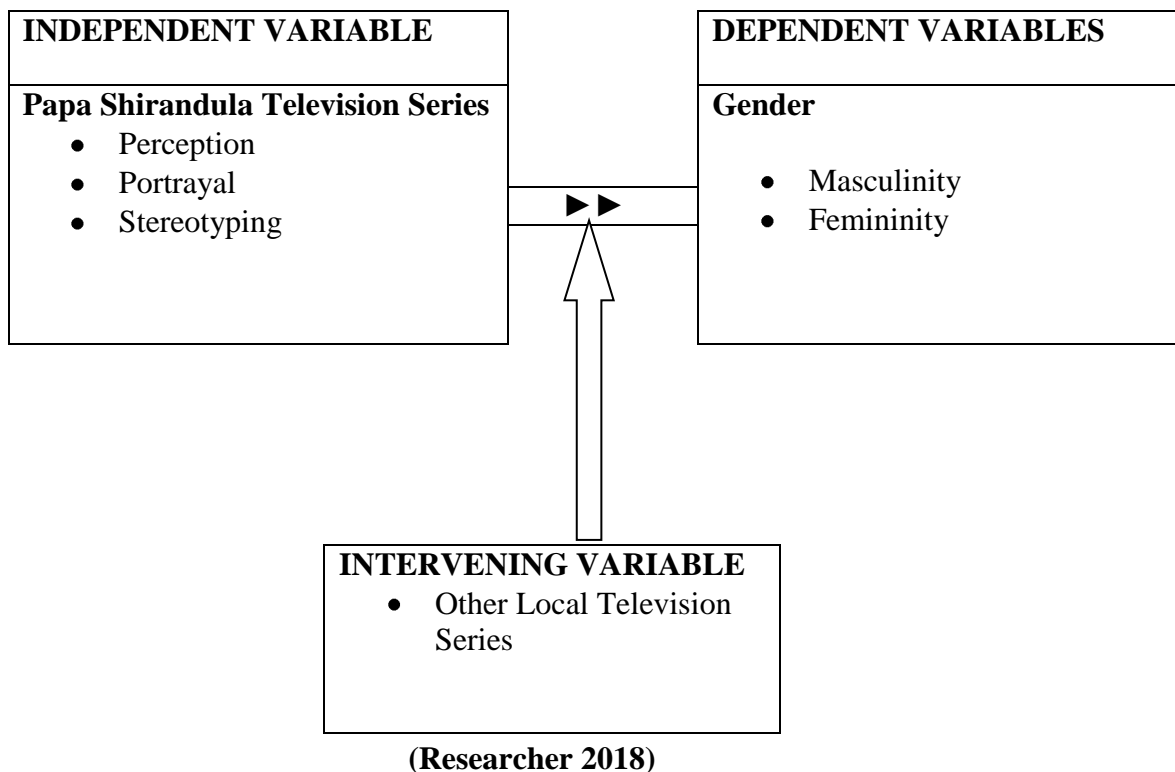
This research approved this theory as the results indicated that Papa Shirandula television drama series was a reflection of the societal perception of femininity and masculinity. Therefore, the programme acted as reward and reinforcement to these behaviour and stereotypes. Most audience would love to be like some characters in the drama series;

therefore, they will automatically learn and emulate their characters. The society having approval of the same characters, the behaviours are reinforce

2.9 Conceptual Framework

The independent variable for this study was Papa Shirandula television drama series which was be analysed in terms of societal perception of masculinity and femininity, Papa Shirandula TV drama portrayal of masculinity and femininity and television drama stereotyping of femininity and masculinity. The dependent variables were Masculinity and femininity. The study also took into consideration intervening variable which for this research was other local television drama series. The research limited itself to the respondents whose favourite television drama series was Papa Shirandula.

Figure 2.1 Conceptual Framework



CHAPTER THREE

3.0 RESEARCH METHODOLOGY

3.1 Introduction

This chapter describes the research methodology and research design that was employed in the study. It consists of the description of the research design, area of study, target population, sampling for the study, data collection instruments and procedures and data analysis techniques.

3.2 Research Design

This study adopted a descriptive survey which Cohen and Manion (2011) stated that intends to gather data at a particular point in time and use it to describe the nature of existing conditions.

3.3 Study Area

The study area covered Kakamega municipality located in the western part of Kenya. Kakamega municipality is the head quarter of Kakamega County. The municipality is divided into 17 estates such as Lurambi, Shikangania, Shikhambi, Muslim, Amalemba, Joyland, Ikonyero, Mwiya, Mahiakalo, Jamindas, Prison line, Koro matangi, kefinco and Bukhungu, Sichirai, Milimani and Murrum.

According to a survey by Ipsos Synovate (2015) Kakamega municipality was selected on the premise that Papa Shirandula TV drama series is widely watched by the residents. The town also is the origin of the script writer and the major actor Papa Shirandula. The town being cosmopolitan enabled the researcher to obtain a balanced representation of the

characteristics and conditions likely to give a correct representation of the variables under inquiry.

3.4 Study Population

The study targeted the inhabitants of Kakamega municipality who were viewers of papa Shirandula television drama series. The study only targeted the households in the houses that had a television set and watched Papa Shirandula television drama series. This was confirmed through asking the target respondents whether they have a TV set and watched Papa Shirandula television drama series. Tuckman (2012) notes that, if the population is broadly defined, external validity will be maximized; thus the confidence level is easily obtained that there is a 95 percent possibility that the sample is distributed in the same way as the population.

The study randomly sampled 30% of the 17 estates in Kakamega town which was 5 estates. Kerlinger (2004) recommends a sample that forms approximately 30% of the total population as being a representative sample for a descriptive research. The respondents for the study were households who watched Papa Shirandula TV series. Five members of the cast were sampled through snow-ball method and interviewed.

The researcher also reviewed various episodes from the papa Shirandula television series in order to carry out content analysis. Papa Shirandula TV series started approximately 9 years ago. The programme airs one season per week. This translated to approximately over 432 seasons. The study analysed two series per month that were randomly selected, between January and June 2016 hence a total of 12 seasons that were analysed.

Table 3.1 Target Population of households per Estate in Kakamega Municipality

Estate	Households
Amalemba	110
Lutonyi	106
Lurambi	98
Milimani	57
Kefinco	71
TOTAL	442

(Kakamega Feasibility Report 2011)

3.5 Sampling Procedure

Samples of the households were randomly selected on the basis of estates in Kakamega Municipality. This method was preferred since it reduced costs because all data collection was done in a few visit to each sample estate. five members of Papa Shirandula TV drama cast were sampled through snow ball sampling. The inclusion and exclusion criteria for sampled households were therefore set as follows: -

The households were in the sampled geographical area (estate)

The households were among those enumerated and listed

The households had a TV set as demonstrated with the presence of a TV antenna or through asking for the presence of a TV set.

Participants watched Papa Shirandula TV series and were willing to talk about their experiences in viewing the series.

Steps involved in the sampling

Step 1: Developing the Sampling frame

Having selected the number of estates to be used in the study, the researcher dispatched research assistants to each of the selected areas to enumerate and list households with TV sets and who watched Papa Shirandula TV drama series. This list of households acted as the sampling frame for selecting the sample households.

Step 2: Selection of sample

Households were randomly selected from each sampled area. The sample was designed so as to give each respondent in the target population an equal chance of being selected for the study.

3.5.1 Determining the Sample Size

The target population was 442 households. The sample size for this study was 133 respondents which were arrived at by taking 30% of the target population per sampled estate whose total respondents were 132.6 that was rounded off to 133 respondents.

Kerlinger (2004) refers to 30% of the target population as representative sample.

Table 3.2 Population sample of households per Estate in Kakamega Municipality

Estate	Households	Sample Size 30%
Amalemba	110	33
Lutonyi	106	31.8
Lurambi	98	29.4
Milimani	57	17.1
Kefinco	71	21.3
TOTAL	442	132.6(133)

(Kakamega Feasibility Report 2011).

3.6 Instruments of Data Collection

The following instruments were used to collect data in the field by the researcher.

3.6.1 Interview Schedule

Two interview schedules were drawn up for interviews with the viewers of Papa Shirandula in Kakamega and the second interview schedule was for focus group discussion, see appendix A and B. The interview schedules were piloted in the field, prior to data collection. The interview items were semi-structured in nature and involved open ended questions. This allowed the researcher to ask questions of interest at the same time provide an opportunity for the respondents to expand on their thoughts and to introduce new ideas hitherto not thought of by the researcher.

3.6.2 Focus Group Discussions

In this study two discussions took place after viewing sampled series from Papa Shirandula Television series. Interview schedule was drawn for FDGs, See appendix C. The groups were small to avoid members feeling intimidated hence encouraging them to freely and actively participate. The discussions were video recorded, then transcribed and analysed. Krueger and Casey (2009) note that the researcher is supposed to listen not just to the content of focus group discussions, but also look at the emotions, ironies, contradiction and tension.

3.6.3 Validity of Research Instruments

The interview schedule for this study were designed, developed and subjected to a pilot study at Malava municipality and the outcome was used to make corrections and implementations to ensure valid responses. According to Best and Kahn, (2006) a pilot study is a formidable criterion for ensuring validity.

3.6.4 Piloting of Research Instruments

The instruments were piloted in Malava municipality. The sample consisted of 30% of the 133 target households randomly selected. These translated into (39.9) 40 households. The purpose of piloting the instrument was to assess its clarity and the suitability of the items used. The items in interview schedule were piloted to confirm if they are suitable and adequate in soliciting the needed information from the participants.

3.6.5 Reliability of Research Instruments

Tuckman (2012) says that one way to measure reliability is to give the same people the same test on more than one occasion and then compare each person's performance on both occasions. In order to ascertain the reliability of the instruments, a test re-test technique was used. The sample comprised of 40 households which were randomly sampled from Malava municipality with same characteristics as the respondents. Interviews were scheduled with the informants. Results showed that women were shown to be warm and caring, incompetent and dependent while men were shown as daring, competent and cold.

3.7 Data Collection Procedures

According to Oso and Onen (2009) Focus group discussions are used to collect data consisting of words in the form of rich verbal descriptions rather than numbers. Two focus group discussions were conducted with viewers of the Papa Shirandula TV drama series, to obtain their views on masculinity and femininity as portrayed in the drama series. A focus group is designed to gather views on a related set of issues in an environment that is non-threatening and permissive (Krueger 2009). In this type of interview participants interact with each other and the objective is for the researcher to obtain shared views. Thus personal and direct questions were avoided. Krueger and Morgan (2016), assert that good focus group should have 2-8 participants to avoid overcrowding. Therefore, this study randomly selected 12 respondents from the sample who were put into two groups of 6 participants each according to gender.

According to Gay (2009), use of in-depth individual interview enables categories emerge from informants rather than being identified a prior by the researcher. Such an approach is said to produce rich content bound information leading to patterns or theories that explain

the situation under study. There were individual interviews with viewers of Papa Shirandula TV drama. The study sampled 133 respondents who were interviewed. The individual interviews provided the opportunity for participants to render uncensored accounts of their experiences.

The third method employed by this study was content analysis, which endeavoured to connect the pattern of words used to systematic ways of thinking about the world (MacDonald 2013). It was vital to look at how language – whether verbal or non-verbal, used in media texts reflect current social or cultural patterns. The themes and patterns place popular female and male characters along the spectrum of femininity and masculinity, ranging from traditional to modern.

The text that was analysed included all the sampled seasons of Papa Shirandula TV drama. The original text being more in Kiswahili and less in English, the analysis was conducted in English. The researcher translated the Kiswahili excerpts in the articles. During the analysis, the major objective was to examine how the meanings of femininity and masculinity were produced through language and visual images, and how these meanings created identities of femininity and masculinity.

3.8 Ethical Consideration

According to Graziano and Raulin (2010), the researcher must ensure the respect, rights to privacy and to protection from physical and psychological harm of the respondents involved in the study. Before embarking on data collection, authority was sought from Kakamega county commissioner through the Dean of school of Information Science and Technology.

Preparation for the study began in Kakamega town with the identification of the households as enumerated in the National population counts. Prior to commencement of the interviews, the County administration in the sampled region was informed. This was important since some people were hostile. Making contact with members of the selected households could have been difficult without assistance from the local leaders. The researcher therefore ensured that each respondent understood what the study was all about. The respondents were given clear and sufficient background information on which to base their own decisions as to whether they would take part in the study or not. In each case a precise brief was given on the nature of information required from them by the researcher, confidentiality of the information provided shall be assured and they were asked to neither mention their personal names nor those of their specific family during the interviews.

3.9 Methods of Data Analysis

Data analysis was done using the general qualitative data analysis techniques that included; Documentation of the data and the process of data collection, Organization/categorization of the data into concepts, Connection of the data to show how one concept may influence another, Corroboration/legitimization, by evaluating alternative explanations, disconfirming evidence, and searching for negative cases and Representing the account or reporting the findings. With this approach, the data analysis took the four steps as suggested by Smith and Jill. The four steps are identification of a thematic framework, indexing, charting/mapping, and interpretation (Smith and Jill 2011)

3.9.1 Identification of Themes

Having gained a good appreciation of the data, the transcripts were carefully studied with a view to identifying themes that emerged, during the interviews and focus group discussions. The themes identified prior to the data collection were used as a point of departure for examining the data collected. New themes were incorporated as the examination was concluded.

3.9.2 Indexing /Coding

This stage involved the application of the thematic framework to the data. The sections of texts in each interview, FDGS, and textual analysis were marked off with the appropriate theme. This was indicated below each section text. The themes were made up of numerical codes such as 1 for masculinity and 2 for femininity and a brief phrase.

3.9.3 Charting

At this level the research data was re-arranged in line with the identified themes in this stage. The researcher looked to match all statements belonging to a specific theme into a single file. Each chart was laid out under headings and sub-headings. Consequently, corresponding statements from each household were put next to each other. This enabled the researcher to note differences and similarities in the statements made by the correspondents.

3.9.4 Mapping and Interpretation

This constituted the final stage of the data analysis. Key statements were condensed into a summarized statement and interpreted. The interpretation sought to provide explanation and associations. The data was pieced together not just by gathering the commonly expressed

views but also by searching for structure and rationale for the behaviour of the participants regarding effects of Papa Shirandula television drama series on viewers` perception of masculinity and femininity.

3.10 Summary

This chapter dealt with research design and methodology that was used in the study. The main issues covered in the chapter were; the study sampling procedures, Sample selection, research instruments and schemes of analysis for the set of questionnaire and data collection procedures. The study was conducted in Kakamega Municipality. 133 respondents participated in the study. Having looked at the research design and methodology that was used in this study, the data was analysed using qualitative data analysis techniques and the presented in chapter four.

CHAPTER FOUR

4.0 DATA PRESENTATION, ANALYSIS, RESULTS AND DISCUSSION.

4.1 Introduction

This chapter focused on data presentation, analysis, results and discussion. The purpose of this study was to examine the effect of Papa Shirandula TV Drama series on the viewers' perception of masculinity and femininity in Kakamega town in Kenya. Specific objectives were: to establish the existing perceptions of masculinity and femininity in the society, to examine how Papa Shirandula television drama series Portray femininity and Masculinity among the viewers and to assess the effect of Papa Shirandula TV drama in stereotyping femininity and masculinity on the viewers.

4.2 Portrayal of masculinity and femininity in the society

The researcher asked the respondents how masculinity and femininity is stereotyped in the society. This questions enlisted varied responses. 120 respondents said that masculinity were viewed in terms of being brave, adventurous, able to think rationally, being strong and effective, bread winner, fatherly, decisive, bossy and dominant. Femininity on the other side is shown in terms of a woman being a housewife, gossips, loving and caring, submissive and a good mother.

Respondent 3 said: *Masculinity is shown through pocketing, assign that the man appears confident, brave, daring and composed, arrogant, bossy and firm in his speech, meaning that he is in charge. They don't do house hold chore, for example, men who manage the house or taking care of children were also judged as likely to be gentle and emotionally sensitive and are branded as henpecked* (Field data 2018).

Respondent 7 said this: *Masculinity is a state of man who is independent, who is in charge and provides for his family and he is outgoing such that he seizes any opportunity in his way to benefit himself. Masculinity refers to men who don't shed tears even when dying* (Field data 2018).

Respondent 12 argued that: *Femininity is viewed in terms of a woman being a house wife and a gossip just like many women in our neighbourhood* (Field data 2018).

Respondent 2 said that: *I see women being loving and caring, submissive wife and a good mother and all other feminine qualities such as polite* (Field data 2018)

These findings are amplified by a research carried out Kimmel, (2008), that found out that males don't maintain ideals sustained by society to impress women, but rather "to be positively evaluated by other men," therefore they feel pressure to live up to unattainable ideals of masculinity, and the feelings of doubt, anxiety, and shame that often accompany that quest, push them to greater ends to achieve what is positively desired of them (Kimmel 2008).

On the other hand, 6 respondents did not see of any sort portrayal. They believed that how men are viewed is the reality as it is in their day today activities.

Respondent 9 held that: *There isn't any portrayal masculinity. What we reflecting exactly what happens in the society every day* (Field data 2018).

4.2.1 Discussion

120 respondents were aware that masculinity is portrayed in terms of Men being brave, adventurous, being able to think rationally, being strong, bread winner, father, decisive,

bossy, in-charge and dominant while women are seen as house wives, gossips, homemaker and mother, inferior, emotional and dependent on men. Only 6 respondents did not understand whether there wasn't any no stereotyped portrayal of masculinity and femininity but is simply a mirror that reflects societal believes behaviours and culture. However, there was general consensus that masculinity and femininity is stereotyped in the society, based on how the societies view how men and women ought to behave.

The respondents who held that there is no stereotyped portrayal but simply reflected the society, brings into perspective that the society's culture has overtime influenced their view of masculinity and femininity. Even so men are still put in dominant and elevated positions and expectations that free him to be above while the women have been placed in subordinate position and expectations put her lower than the man and she is not free to do as she chooses, even when she wants to.

4.3 How Papa Shirandula television drama series Portray femininity and Masculinity

During individual and Focus Group interviews, characters were grouped into two major groups of feminine and masculine so that it could offer additional insight into portrayal of femininity and masculinity.

4.3.1 Papa Shirandula portrayal of femininity and masculinity.

The respondents were asked how Papa Shirandula portrays femininity and masculinity to the viewers. 127 respondents agreed that indeed the programme portray masculinity and femininity in a stereotyped way in its representation of men and women. They mentioned that most characters in papa Shirandula are stereotyped in one way or another. From the interviews the following stereotypes came out of the responses.

Respondent 54 said that, *Wilbroda being a house wife, a gossip and ignorant is assumed to be the nature of housewives which is not true to all women* (Field data 2018).

Yet respondent 67 said that: *the women in the programme are stereotyped; most of those who are married entirely depend on their husbands hence forcing them into dependency and submission. There are women who are bread winners and who give direction to their husbands in the society. The case of Wilbroda being miserably lied to by Shirandula and being emotionally unstable does not reflect a normal woman. Although mama Filethi looks tough but still is dependent on Njoroge but goes overboard by beating him up* (Field data 2018).

Respondent 96 said that, *Njoroge is a disgrace to men. Men drink and do many things but being beaten by a woman and running away from a woman, no it has never been an option for men in our culture. It would be better if he could send her away or discipline her by marrying another woman. This is what is called stereotyping men* (Field data 2018).

6 respondents had a view that Papa Shirandula does not actually stereotype masculinity and femininity because they merely reflect the stereotypes already existing in the society. The culture of the society becomes the basic raw material in representation of characters and themes in Papa Shirandula drama series.

Respondent 1 said that: *Papa Shirandula doesn't stereotype femininity and masculinity. It's like someone looking at the mirror and says that the mirror has changed his appearance. What the programme may have done is simply to exaggerate the stereotypes already in the society which is largely dictated by culture. From this point of view what is shown and what goes on in the community is more or less the same* (Field data 2018).

These findings differ from the findings of Singhal and Rogers, (2011) which states that “soap operas are very effective, powerful and influential in disseminating new knowledge, useful for behavior change among men and women, thus influencing masculinity and femininity”

4.3.2 Acceptability of feminine and masculine characters in Papa Shirandula drama series

Some differences arose when the respondents were asked whether they liked more masculine or feminine characters as follows:

Respondent 9: *I prefer feminine characters to masculine ones, because I just want to be a mother just like Wilbroda whose daughters are very successful.*

Respondent 22: *I like the masculine characters because they pursue more adventure, and that's what I'd like to do.*

Respondent 24: *The feminine characters stand out for me more as they have men to lean on hence fewer struggles in life. Being a man is hell on earth, because you burn yourself out working to provide for the wife and children*

Respondent 41: *feminine characters stand out to me, but I like the masculine characters for being able to support themselves and their dependents. Most women in the programme have not been fully empowered.*

Respondent 101: *I kind of like the Real Housewives, Bravo because it's the ideal, raising a family is the best one can ever do.*

Respondent 128: *being a man I can't choose to be any other. Being a man means calling the shots and being free to do what you wish, when you wish and how you wish.*

It was apparent that the respondents who tended to like feminine characters were female who understood and accepted what it all entails. When probed further, the idea arose that there is a stigma attached to being female and the feminine lifestyle. Respondent 9: mentioned this several times “just wanting to be a mother is the most applauded position of a woman”. However, the male respondents liked the masculine characters as they too identified with the socially constructed position of men as being in control and free to do as they please.

4.3.3 Critical portrayal of masculinity and femininity in Papa Shirandula

The respondents were asked about critical portrayal of masculinity and femininity inherent in Papa Shirandula drama series. Their responses from both focused group discussion and individual interview were similar.

109 respondents said that men are portrayed as dominant and possessors of both power and status and had great control than women, they drive, and they get drunk and violent.

Respondent 105 said that: *Papa has three wives two of which are at home. When an issue arises at home Shirandula and Njoroge are often involved in resolution and when it is at work place Juma Anderson and occasionally Shirandula are involved in its resolution* (Field data 2018).

However, 24 respondents said that some men are portrayed as weak and frail, irresponsible, and mouthy.

Respondent 13 said these: *Njoro is not represented as a true man, he is weak and frail, irresponsible and drunkard. Imagine a man being beaten by his wife for failing to provide due to drunkenness* (Field data 2018).

122 respondents perceived women as submissive and hold subordinate roles to men, gossips and husband batterers. A case in point was that all the women in the office are subordinate to Juma, he is the final decision maker and in everything he must be consulted. Wilbroda and Awinja are subordinate to Shirandula. They depend on him as the bread winner and decision maker. His decisions are final and cannot be questioned by them.

11 respondents felt that some women have been portrayed as in charge and independent as well. Example of Mama Filethi for example, not only beats up Njoroge (her husband) but insists that he provides for the family which Njoroge can't do, she therefore raises her two children alone. Mama Nyagothie is a widow who take care of her daughter`s education and does invests in rental houses in which Shirandula and his family are tenants.

Respondent 32 held that: *Wilbroda is shown as a village gossip and rumor monger. The land lady says that she is the genesis of Shirandula's woes. Mama Filethi is portrayed as a husband batterer who often violently attacks Njoroge (her husband) verbally and beats him squarely for being irresponsible instead of being the breadwinner. This makes Njoroge continuously think and try to woo another woman who would be submissive to him* (Field data 2018). These findings are in agreement with Lowe (2012) who posits that specific to television; feminist theory argues that women in subordinate roles “encourage societal adherence to patriarchal notions of femininity”. As a result, Curtin (2011) says that gender inequities found in skewed patriarchal structures will fundamentally change how an

adolescent girl psychologically develops in perception of masculinity and femininity in the society.

4.3.4 Discussion

The portrayal of femininity was given in the following connotations: nurturing, housewife, dependent on men, submissive, damsel in distress, homemaker, and supporting role or softer. This show that women are looked at as objects associated with weakness, fragile vulnerability, gentleness, nurturers, passive, and to some extent invisible.

The portrayal of masculinity however, is the opposite of femininity. The audience responded most often with: independent, provider, dominant, opportunistic, more educated employed, unemotional and men in charge. This does elevate the man over the woman. This supports the societal traditional patriarchal notion of masculinity which portray men as powerful, successful, occupy high status position, initiate action and act from rational mind as opposed to emotion, they are perceived to organize their lives around problem solving.

It was apparent that those respondents who tended to like feminine characters were female who understood and accepted what it all entails. When probed further, the idea arose that there is a stigma attached to being female and the feminine lifestyle. Respondent 9 mentioned this several times “just wanting to be a mother is the most applauded position of a woman”. However, the male respondents liked the masculine characters as they too identified with the socially constructed position of men as being in control.

From Papa Shirandula TV drama series most respondents said that men are perceived as dominant and possessors of both power and status through great control than the women, they drive, they get drunk and violent. Only a few respondents said that some men are

portrayed as weak and frail, irresponsible, and mouthy and they cited Njoroge whom many termed as a disgrace to men. This reveals that the society doesn't associate men with weakness or fragility. Still Papa Shirandula TV drama viewers' culture condemns the woman when she goes against societal expectations. This is because some respondents took issue with Mama Filethi for beating her husband Njoroge even when he was irresponsible. That means women are to bear so much mischief and ills from the men. These perceptions have always impacted on the viewers' perception of men and women. The men are exalted while women are downtrodden forcing them to bear their miserable lot. These perceptions have shaped the viewers' behaviour as reflected in their roles and male-female daily relationships.

122 respondents perceived feminine character as submissive and hold subordinate roles to men, gossipers and husband batterers. A case in point was that all the women in the office are subordinate to Juma, he is the final decision maker and in everything he must be consulted. Wilbroda and Awinja are subordinate to Shirandula. They depend on him as the bread winner and decision maker. His decisions are final and cannot be questioned by them. Basically the drama series has subjugated the woman into inferior beings with lower occupational roles. This is not the ideal situation as there are women who are independent and in charge of their families. This was revealed by 11 respondents who felt that some women have been portrayed as in charge and independent as well. Example of Mama Filethi who not only beats up Njoroge (her husband) but insists that he provides for the family which Njoroge can't do, she therefore raises her two children alone. Mama Nyagothie is a widow who take care of her daughter's education and does invests in rental houses from which Shirandula and his family are tenants. This reflects the findings of

Valverde (2009) and Dominguez-Ru, (2010), who say that most female characters, who at first may seem to be strong role models, often remain curtailed by patriarchal norms of emphasized femininity such that they eventually are taken back to traditional roles, "safely brought back to orthodox femininity." They are also constructed as virgins in need of rescue, wives and mothers. However, if they refuse to conform, they are often represented as outsiders, monstrous and too- powerful or bad- which is the case with Mama Filethi when he beats Njoroge. These perceptions affect the viewers' perception of masculinity and femininity in the society.

4.4.0 Femininity and masculinity stereotypes in Papa Shirandula TV drama series

From Focus group discussions and textual analysis, Femininity and Masculinity do exist in seven major ways, these include: mental, physical, emotional, cultural, sex roles familial and occupational stereotypes. Female and male characters portrayed a specific way in each state that defined him/her as either feminine or masculine. The Field data revealed important insights in each state that helped to shape the character's way of femininity and masculinity representation. These stereotypes are discussed below.

4.4.1 Mental stereotypes

Female characters were portrayed as being weak, mentally inferior or ignorant, which characterised the feminine mental state. On the other hand, characters in the masculine mental state were portrayed as more educated, egalitarian and sharp. The research data revealed examples of both dimensions. Wilbroda is a housewife and mother. She exhibits the most feminine mental states because she is often confused, illiterate and has no knowledge of important things. She often brags about the lie that her husband is an IT manager while the audience knows him as a watchman. She gives her nephews the

husband`s land title deed because to her it has no value and brings her misfortunes. She is full of gossip and often creates conflict with her neighbours- Mama Boyi, Chausiku and the landlady -Mama Nyagothie. One specific example is in the season three titled *Upatanisho* - Reconciliation when Wilbroda spreads rumour that her land lady died and was buried, when she sees her, she exclaims “Oh no! This is a ghost, am I dreaming?” Shirandula and Juma Anderson are cast as smart, educated and mentally capable. Both hold jobs, Papa as a watchman; Anderson as a managing Director of his company. They are often depended on especially in solving various issues. Some men are cast in minor character as police officers who have strong will and resilient attitude in disseminating their duties. They have been often called to intervene in situations that could disturb peace.

Women have been often depicted as insecure in their relationship with men even those that are married. The men have always given women reason to question their security in the relationship; therefore, the women are rarely secure in their relationships. Mama Filethi has on many occasions gone out to look for her husband Njoroge for the fear that he can leave her for another woman. She tells him that there is no other woman who is better for him other than her. Wilbroda is the most jealous of all women. Being married as a third wife lives in constant fear that Shirandula might leave her for his other two wives. She always keeps an eye on him and doesn`t entertain any other woman talking good of him leave alone coming close to him. This is the reason why Wilbroda and her landlady Mama Nyagothie are in constant quarrel, it suffices to say that they hate each other because Wilbroda believes that Mama Nyagothie has fallen in love with Shirandula.

4.4.2 Physical stereotypes

Some women in Papa Shirandula television drama series are often cast in physically revealing, sexual or emphasized beauty roles. In traditional femininity, the physical state is depicted through thin characters, with overemphasis on sexuality through body proportions or clothing or even more concentrated on sexual attractiveness and thin-body ideal, but are normalized or co-opted by the female herself, rather than accepting the male gaze. Lena - Accounts clerk and Lisa - Human Resource Officer are the most sexual characters, often wearing extremely tight or revealing dresses. Several lines of dialogue are dedicated to jokes about their appearance. In the season six titled kimya meaning silence, Shirandula tells them that “sometimes a man wakes up with no intention of falling into temptations, but their dressing in tight and revealing trousers cause the third world war both in his body and mind.”

The female characters have moments of bold sexuality and seem to internalize the empowerment that is believed to come with sexual freedom. In the same episode, Awinja - the niece to Papa, talking to a client at her tailoring stall, says “I have very many sponsors who fight for a parking space in this compound just because of me. And I tell them come slowly baby.” Men on the other hand are shown to be clumsy, awkward and inept. Shirandula and Njoroge are a clear portrayal of this fact. The former puts on same maroon watchman’s apron always while on duty whereas the latter puts on a tattered shirt that exposes his stomach, he discolours his teeth to show that he has lost two teeth.

4.4.3 Emotional stereotypes

The portrayal femininity, perhaps is one of the biggest disparities as women are shown as sentimental, overemotional and dependent on men for emotional stability in the traditional

sense. This is revealed by Wilbroda as she is found to be the most traditionally feminine emotionally in that she often portrayed bouts of severe emotional distress i.e. tantrums or crying fits; she is cast as overemotional or extremely passionate and is often found in vulnerable situations requiring male common sense to take over. Wilbroda often finds herself in dramatic situations as she battles different issues e.g. quarrels with neighbours, conflicts with her co-wife, disagreements and verbal exchange with her landlady, subsequently requires her husband Shirandula to save or comfort her. Similarly, Mama Filethi - wife to Njoroge, often fluctuates emotionally depending on her relationship status - whether or not she has a husband or not. This is because Njoroge disserted his responsibility to fend for his family as a man and walked out on her, yet she has no job. However, men are cast more as the independent, determined, dominant and emotionally stable. Papa Shirandula goes through many struggles in life. He has disserted two wives at home and lives with the third one in town, to whom he has lied to that he is an IT manager. He struggles to raise money that can support his lifestyle as a manager from his watchman's salary. He often has conflict with his boss at work and more problems are created for him by his friend Njoroge. Despite all these Papa remains stable and does not let emotions take the best of him.

Men do not admit vulnerability and do not express their emotions. When Njoro was laid off his work, and at the same time he was kicked out of his house by her wife, he is overwhelmed by emotions. When he was about to cry while telling to Shirandula, Shirandula tells him that men do not cry like women. He will help him figure out what to do to get out of his predicament. These findings are contrary to the findings of Pozarny (2016), which says that "female-headed households are becoming the order of the day. The

experiences of Women in urban areas defer depending on their situation and profiles, such as wealth, education levels, and household profile, care responsibilities. This means that the women must not only be emotionally strong, but also financially stable to head the households. On the other hand, Reichlin & Shaw (2015) insists that Women don't benefit equally to men in urban environments because many areas of everyday life encounter gender inequalities such as; accessing decent employment opportunities, the double-burden of earning income and taking care of the family, engaging in public governance systems, and personal security.

4.4.4 Occupational stereotypes

In terms of occupation men are shown as employed in traditionally higher status jobs and are less shown in the home environment. This is why Papa lies to his wife that he is an IT manager in order to achieve this status. Juma Anderson is the managing director of his company-Juma Anderson Company Limited. Most women are shown as housewives and mothers. They keep the home and at times help their husbands prepare to go to work or receive them from work. Even so, there are other women, who are employed in Juma Anderson Company while others have their own small scale businesses.

In all seasons Wilbroda is a house wife and a mother to Naliaka and Nekesa. She at times - when there is peace in the house, help prepare Shirandula to go to work by preparing breakfast, taking water to the bathroom for him to shower and escorting him to see him off to work. She also receives him back after work and serves him tea only after removing his coat, tie shoes and socks. Mama Nyagothie- the landlady is a widow who has no job-house wife, but takes care of her only daughter Nyagothie. She educates her with her rent income until college level where she currently is studying. Mama Njoroge is equally a widow who

follows his son to Nairobi. The son also runs away from her and she is offered refuge by Mama Nyagothie. Mama Fileth is a house wife and a mother to Filethi -Phyllis her run away husband does not help her in providing for the family. She keeps looking for him to compel him provide for the family. Whenever she finds him a fight ensues even in public as they can't agree on anything. This is in agreement with a study by The Geena Davis Institute on Gender (2008) in Media which studied excess of 4,000 characters across 400 G, PG, PG-13 and R-rated movies, finding out that two types of female characters are shown often: the inferior woman and the hypersexual one. According to the report, "traditionalism was a function of the character's relational and parental statuses, i.e. it is more likely for women to be portrayed like their parents and in a committed relationship; and hyper sexuality was portrayed by an 'overemphasis on attractiveness and sexuality by way of clothing and body proportions". This finding is consistent with other studies, such as the National Organization for Women Annual Gender Portrayal Study which documents the limited range of women's representations, either in terms of their underrepresentation in televisual worlds or their overwhelming confinement to roles in which they are primarily defined as wives, mothers, love interests, or potential sexual conquests" (Lotz 2009).

The other women who are employed are in lower ranks than Juma himself. Kawira is the tea girl, Sasha is the secretary and receptionist, Lisa is the accounts clerk, Saida is the Personal Assistant and Lena is the Human Resource Officer. Others who do small scale business include Awinja, who is a tailor; Chausiku and Mama Boyi are groceries vendors. This suggests a shift recorded by Scholars McRobbie (2008) and Snyder (2008) who believe feminist values are thoroughly incorporated into socio-political and economic systems and that young girls are strongly influenced by Western culture. At this

intersection the western culture “seek to rid feminist practice of its perceived ideological rigidity,” and focus more on cultural, societal and gender-specific issues. The place and role of the woman is in the Kitchen-cooking. This was illustrated when Burn company introduced their Jikokoa -energy saving charcoal stove product that was advertised in the programme by Wilbroda in company of many other women. In the advert Wilbroda was convincing other women and telling them by using Jikokoa, it will save them money compared to other means of cooking as it uses little charcoal and cooks fast and efficiently. She also encourages them to become distribution agents apart from buying for their own family use.

The show has portrayed gendered roles and jobs throughout the series. Men have been given jobs that appear to be tough and superior. Police officer is a recurring role in some scenes and has been given to men. These men are portrayed as brave strong (physically) and emotionless. The role of a watchman is also given to Papa Shirandula who is also depicted in the same way as the police officers. Juma Anderson is the M.D of his company and as such he is portrayed as tough, decisive, authoritarian and uncompromising. However, women have been cast in subordinate or ordinary jobs and roles. Sasha is a receptionist at Juma Anderson Company, Lisa is the accounts clerk, and Lisa is the human resource officer cum assistant managing director at the same company. All of them report to Juma Anderson. Other characters such as Mama boyi and Chausiku have been given small scale grocery sellers jobs commonly referred to as *Mama Mboga*. This illustrates that women have been portrayed as inferior and weaker compared to men.

4.4.5 Cultural stereotypes

The cultural state in femininity and masculinity describes how female and male characters are depicted on a large level in the programme. Do the characters show more cultural norms that suggest traditional values are more important or not? Feminine characters are culturally inferior or invisible, or are cast in supporting roles to the main, male characters in traditional media. In Papa Shirandula female characters are cast more as leading characters, individualistic, although they do not claim equality with the other male characters. From the Field data, there is no middle ground for the male and female characters in this state. This is because the majority of female characters portray cultural state. However, it means that there are moments where each character is cast as culturally dominant for example, in the episode seven titled *Suluhisho* –solution, Lena is seen giving advice to Shirandula on how to handle his wife Wilbroda although Shirandula does not take the advice simply because it came from a woman. However, there are also moments where each character is culturally trivial- for example, in the same episode Wilbroda is seen convincing many people including Njoro to organize a wedding ceremony for her to wed Shirandula without his Knowledge, yet this is a man's decision to make). Culturally it is the duty of the parents to look for a good wife for their son. This is why Njoro's mother gets him a Wife-Mama Filethi, however this marriage is not stable as Njoro is irresponsible and constantly on the run. These results are in disagreement the results of Diang'a (2017) who shows that there is dynamic shift in portraying female characters from position of being helpless and passive receptors of men's sweat, to producers of material and ideological wealth.

4.4.6 Sexual stereotypes

According to culture, feminine character is portrayed as more agreeable to men's advances, and patiently waiting for men to move first, or yearning for the male gaze. However, this is changing in that sexuality has been incorporated by the female character as her domain and gets empowerment from her sexuality. Some female characters in this data were sexually empowered and free, although some display traditional feminine sexuality. Wilbroda despite being married feels she is more beautiful and attractive than Mama Nyagothie and Mama Filethi, she often tells them that no man can be attracted to them because the former is too old and the latter too fat. This in line with Korobov (2011), whose research show that "feminine characters traditionally are operationalised with attributes like fragility, nurturing, passivity, agreeability with men's sexual advances, focused on romance, either sentimental or emotionally attached and obsessed with attracting the male gaze and create romantic situations." Additionally, Levant et al, (2007) holds that traditional femininity dictates that women do not initiate sexual relationships or air out their desires, but rather accepts male advances or wait to be pursued by men, also known as the "sexual gatekeeper and passive partner"

Lena who has the looks uses it to manipulate the sexual urge of Juma Anderson to secure and maintains her job in the company. She has been an intern who on completion was promoted to Human resource officer and now assistant managing director. This is agreeable with Jeanes (2011), research which stipulates that "the contemporary western girl as constructed by the television drama, has deviated somewhat to incorporate a rebellious, independent 'new breed' of girl who knows what she wants and has the means to ruthlessly pursue it including but not limited to sexually manipulating men" In this light, Painter &

Ferruci, (2012) says that feminism is more commonly understood in television drama as “a matter of identity and lifestyle, not as a matter of politics” Njoro runs away from her wife partly because she is too fat hence not attractive. He refers to her as a water tank. He is looking for a slim beautiful and attractive girl whom he can go on a date with and leave people turning their heads.

4.4.7 Familial stereotypes

The makeup of families is also somehow changing due to femininity and masculinity, because, women are no longer just traditional housewives and mothers, but today they are taking longer to get married or have children, or struggle culturally with the housewife or mother path. In addition, female friendships are taking root more in characters and family has become more or less central to a female character’s happiness. Characters in the data have in a way mirrored this shift. One example of this is depicted by Mama Nyagothie who is a widow and raises her daughter Nyagothie alone without the help of any man. She is kind enough to allow Mama Njoroge – Shosho, to move in and live with her yet they are not relatives. She only accommodates her because her son has run away from her.

Wilbroda has a family and she is a house wife and mother to her two daughters. Although having been married as the third wife she fights to keep her family, including scaring away her co-wife who visits her husband in Nairobi’s Kawangware estate. She often blasts her landlady for secretly admiring Shirandula. In the episode “reconciliation” she says “eehee! So this woman has no problem with me as a person, her problem is that she is in love with my husband. This woman has so much heat that can roast maize. But let me tell you old woman, my husband is under lock and the key I have kept them here-showing between her bosom.” This is concordant with Mittell who states that, “Television emerged in the

postwar era of suburbanization, the baby boom, and a return to more traditional gender roles of female domesticity...” Mittell (2010). These stereotypes reflect the cultural context of the country at the time of television’s creation, when the solitary role of women was to take care of their children and the home. Press (2009), in her research opines that, “Early television confined women to the home and the family setting. The increase in working women in the 1960s and 1970s was reflected in television’s images of women working and living nontraditional family lives.”

According to Press (2009), with the development of the role of men and women in society was ongoing, the reflection of the depiction of women emerged. Working women, however, still possessed stereotypes in the kinds of work that they pursued and as well as their family roles. In Papa Shirandula TV drama series Kawira is a tea girl and Sasha who is a secretary. Men are depicted as heads of the family breadwinners and chief decision maker. They are also portrayed as being dominant and reinforce or punish behaviour. Shirandula is the sole provider for his younger family. He has two wives that he has abandoned at home to cultivate sugarcane farm. Njoro’s family is struggling as he has no job hence doesn’t provide for them. He decides to run away and the wife keeps hunting for him. To him he never married his wife but he was just imposed on by his mother. Juma Anderson has a family that appears stable and modern. However, all of his employees in his office are single women who are not married but Lena is dating a man despite being in relationship with Juma himself.

The content analysis in the study brings out how language was used to reflect and or reject gender stereotypes. This was evident when Njoro tells Shirandula, “you cannot leave your important deals to come and to a meeting called by a man and a bunch of women, (pointing

to Wilbroda) especially this *Kinyangarika* (caricature).” This shows that men view women as weak, inferior and cannot make decisions on behalf of men. Mama Nyagothie referring to Wilbroder, says “Shirandula was a good man living a good life and even paying his rent on time. It is until this *Kinyangarika* (caricature) came. She didn’t know how to dress, cook, eat, and even sleep. I taught her everything and gave her a house out of sympathy.” This statement reveals interesting findings about women. They compete among themselves to seek attention of men. Additionally, women conversations when alone revolve around men. Lena advising Shirandula tells her that “a woman needs to be loved, cared for and shown respect. Go and look your wife in the eye and remember how you saw her long time ago when you proposed to her.” This shows women as being on the receiving end while the men on the giving end in addition such statement shows that women are at the mercy of men hence dependent on men. The use of local dialects in the show brought out the idea of unity in diversity. Papa often uses Luyhia dialect when he says “This job is becoming difficult. I sit here without *Murundu* -gun yet I am a security guard, what if al-Shabaab comes with their *Mirundu*- guns and attack me? Mama Nyagothie when reprimanding Awinja is fond of saying *Tiga wana wee* meaning you stop childishness other characters who use local dialect include Njoroge-Gikuyu, Kawira-meru and wilbroda-Dholuo. With all these dialects the producers of this programme fostered national unity and integration by proving that ethnic background shouldn’t inhibit unity and social integration.

4.4.8 Discussion

126 respondents agreed that Papa Shirandula television series stereotypes masculinity and femininity in its representation of men and women. Most women were stereotyped as

dependent on men, housewives, ignorant and submissive. Men on the other hand are revealed as, drunk, in control and unbeatable by their wives.

Through the content analysis and focused group discussion, this study brings out various captivating findings. First, male and female characters are famous on television; yet, they are not without traditional feminine and masculine stereotypes. The mental, occupational, cultural and familial stereotypes included most masculine characteristics, but it's evident that content creators hesitate to fully cast an emotionally empowered female character. Most often television prefer characters that show strong, powerful and more contemporary roles, yet concerning that women in Papa Shirandula are still portrayed as emotionally inferior or inadequate in some way. Moreover, the findings show that feminine characters are written with an emphasis on the areas that feminism is traditionally supported and femininity continues to support it in different ways—such as occupation discrimination - occupational stereotype, emotional susceptibility - mental stereotype, cultural hegemony - cultural stereotype and fewer family options like being a housewife - familial stereotype, but still often exhibit mentally and emotionally traditional storylines. The underlying issue in this study is to what extent television drama series impact on attitudes and behaviours of the members of the audience. Given that people are affected by their entire environment, thus affected by notions of femininity and masculinity present in the family, school, church and the larger social environment, the task of isolating the effects of television drama series is a path yet to be taken.

4.5 Effect of Papa Shirandula stereotyping of femininity and masculinity on the viewers

The respondents were asked about how watching of Papa Shirandula TV drama stereotypes of femininity and masculinity affected their perception of femininity and masculinity. The question received various responses from various respondents.

130 respondents felt that the characters in the drama series are a very good representation of the masculinity and femininity in the society. They felt that female characters in the drama series are true reflection of women in the society while male characters a reflection of men in society.

Although the viewers are not aware of every intention or motivation of content creators, the repeated themes show a pattern that can bring out ideas that can be translated into themes of femininity and Masculinity persuasive to young men and women.

131 respondents hold Papa Shirandula TV drama series highly in relation to their local context/environment. They mention that the reality represented is real and reflection of the larger societal representation of masculinity and femininity. Some of them however stated that they may not have had firsthand experience like the characters in the drama series but they have close friends and relatives who have gone through the experiences and had shared with them. Therefore, they held that the drama series is totally a true representation of the societal view of masculinity and femininity. 7 of the respondents indicated that they have gone through the experiences displayed in the drama series. Some held that they are still struggling with these realities and “discrimination” as they call it; but this research

refers to it as stereotype. The most mentioned stereotypical experiences against women are as follows:

Women are expected to shoulder the burden of being a home maker. They need permission to leave home and return at a stipulated time. Men however have a ticket to roam around as they please.

Respondent 114 indicated that: *It hurts when a husband wants his wife to be informing him of her where about, when she leaves home, where she is going with whom she is going out with and what she is going to do, and with whom. Yet he never wants me to ask him about the same. It's worse than Wilbroda, that's why Njoroge`s wife, works on him properly* (Field data 2018).

Women not being involved or partially involved in the decision making concerning the family or the children, is an indication that they are regarded as lesser partners in marriage. This is typical with Papa`s family where he is the final decision maker. For instance, he decides that Naliaka gets married to his longtime friend Araka Smart without involving his wife and the daughter herself.

The results show that Papa Shirandula TV programme reinforces the existing gender stereotypes in the society.

Respondent 10 said that: *the men have been given better jobs than women, they are in charge of their families, and they are allowed to marry more than one wife like Papa Shirandula who has three wives, when Wilbroda offends Papa Mama Nyagothie threatens to get Papa another wife. The men drink, though Njoroge over drinks and gets irresponsible. Women are submissive, mothers, homemakers, overprotective on their husbands like Wilbroda Mama Filethi and the enemy of themselves* (Field data 2018).

36 respondents, who were young female, said that the programme affected them more negatively more than their male counterparts. The framing of feminine roles and occupations reinforces the already socially held stereotypes about women. The continual display of such messages to these women strengthens and reinforces the oppression of the women by men and entices the women to not only accept but also endure their miserable lot. It also gives the women a reference point and comparison of their lives and the lives of the characters in the programme.

Respondent 131 said that: *when one sees what Wilbroda, Mama Filethi, Mama Nyagothie goes through; she feels that she is not a lone and maybe she is not worse off compared to them. One feel like it's like all women go through what I go through and that all women face the same challenges* (Field data 2018).

This is concordant with a study by Martins & Harrison (2012), who states that “stereotypes are of particular importance to women and minorities. When other information is scarce or unavailable, stereotypes grow and get the power to manipulate our perceptions and behavior. When the popular images of women that a young girl is exposed to are constrained into a limited number of categories, she will have limited beliefs about who she can become. Due to insufficiency in diversity of representation, negative stereotypes encompassing gender and race have the ability to limit expectations and often create self-fulfilling prophecies.” This is why women perception of femininity in Papa Shirandula are shaped within narrow limits of being lesser than men, hence accepting their roles and status quo and thereby shaping their behaviour to conform to the stereotyped representation. A recent study by Bhatt et al (2015), showed that exposure to television promoted self-esteem for young white boys, but deteriorated young girls’ and African American children’s self-

esteem. These findings are of particular interest to this study with regard to the large gender gap in male and female stereotypes. This study asserts that the widespread stereotype about women causes girls to drop out of school and competitive opportunities from an early age. Therefore, this drop out in turn effectively limits career options for women and girls. Moreover, it automatically decreases the output of qualified female professionals. Research conducted by Durham (2009), shows that feminist theory suggests that patriarchal ideology is embedded in unequal power structures and represented in traditional femininity as efforts to “sustain gender inequities and sexual subordination”. Durham elaborates that current mass media are in full understanding of the feminist ideas on women as powerful, cunningly using them as empty devices yet working at the same time to undercut feminism (Durham 2009).

Most female audience said that female characters were displayed in a role that is traditionally feminine, due to their occupational state and her emotional state, bearing in mind that they were a house wife and jobless. Most of the audience agreed that female characters were very emotional, dependent on males for their happiness, but they were also responsible and “nurturing” mothers. Collins (2011) opines that women are often sexualized through showing them in scanty or provocative clothing. Women are also subordinated in various ways, as indicated by their facial expressions, body positions, and other factors. Finally, they are shown in traditionally feminine stereotyped roles, this is agreeable with the findings of this research.

4.5.1 Discussion

71 respondents felt that the characters in the drama series are a very good representation of the men and women in the society. They felt that female characters in the drama series are true reflection of women in the society while male characters a reflection of men in society. This means that the programme reinforces the already held cultural view of men. The drama series has themes and female characters being inferior. Women are expected to shoulder the burden of being a home maker. They need permission to leave home and return at a stipulated time. Men however have a ticket to roam around as they please.

The programme affected young female audience more than male audience. The framing of feminine roles and occupations reinforces the already socially held stereotypes about women. The continual display of such messages to these women strengthens and reinforces the oppression of the women by men and entices the women to not only accept but also endure their miserable lot. It also gives the women a reference point and be able to compare their lives with those of the characters in the programme. This study reveals that young women have been affected so much by the gross stereotypes of femininity presented by Papa Shirandula TV drama series, such that these stereotypes have not only shaped their behaviours but also structured their lives in view of femininity.

4.6 Summary

This chapter dealt with data presentation analysis and discussion of findings according the specific objectives. The results show that Papa Shirandula television drama series portrays the position of men as dominant and breadwinners, while femininity as submissive and homemakers. Various perception of men and women have been recorded and finally the effect of Papa Shirandula drama series femininity and masculinity stereotypes has been

shown as maintaining gender status quo of male female relationships and women insubordination. It was revealed that papa Shirandula drama series frame the position of men and women. The results also indicated that the programme portray masculinity and femininity according to the socially and culturally determined perceptions. Finally, Papa Shirandula affects the viewers by reinforcing the stereotypes of femininity and masculinity. It also showed that young women were affected most by these stereotypes.

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CHAPTER FIVE

5.0 SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

5.1.1 The existing perceptions of masculinity and femininity in the society

Having 120 respondents saying that masculinity was viewed in terms of being brave, adventurous and able to think rationally, being strong and effective, bread winner, fatherly, decisive, bossy and dominant and femininity in terms of a woman being a housewife, gossips, loving and caring, submissive and a good mother, shows that the society is skewed towards Men. This gives them prominence over women in many social issues. This in turn shows that women are relegated to lower carder and not given their rightful positions in the society hence the general consensus that masculinity and femininity is stereotyped in the society.

The respondents who held that there is no stereotyped portrayal but simply reflected the society, brings into perspective that the society's culture has overtime influenced their view of masculinity and femininity. Even so men are still put in dominant and elevated positions while the women have been placed in subordinate roles. Femininity traits are therefore seen to be inferior while masculinity behaviour traits are perceived to be superior

5.1.2 How Papa Shirandula television drama series Portray femininity and Masculinity among the viewers

Papa Shirandula TV drama portrays masculinity and femininity in a stereotyped way to the viewers. Men were portrayed as brave, adventurous; being able to think rationally, being strong and effective, while women as mothers, submissive, homemakers, ignorant among others.

Women are perceived as objects encompassed with weakness, fragile vulnerability, gentleness, nurturers, passive, and mostly invisibility. Men on the other hand are perceived as independent, provider, dominant, opportunistic and unemotional.

The fact that those respondents who tended to like feminine characters were female, they understood and accepted what it entails to be feminine. When probed further, the idea arose that there is a stigma attached to being female and the feminine lifestyle. However, the male respondents liked the masculine characters as they too identified with the socially constructed position of men as being in control and superior.

5.1.3 Effect of Papa Shirandula stereotyping of femininity and masculinity on the viewers

Most respondents agreed that Papa Shirandula television series stereotypes masculinity and femininity in its representation of men and women. Most women were stereotyped as dependent on men, housewives, ignorant and submissive. Men on the other hand are revealed as, drunk, in control and unbeatable by their wives. Papa Shirandula affects the viewers by reinforcing the stereotypes of femininity and masculinity. It also showed that young women were affected most by these stereotypes, as the continual display of the

messages coerced them into accepting the feminine inferiority portrayed by Papa Shirandula TV drama series.

5.2 Conclusion

5.2.1 The existing perceptions of masculinity and femininity in the society

The study therefore, concludes that the society is skewed towards Masculinity and gives it prominence over femininity in many social issues. This in turn shows that women are relegated to lower carder and not given their rightful positions in the society while men are exalted to higher status hence the general consensus that masculinity and femininity is stereotyped in the society.

5.2.2 How Papa Shirandula television drama series Portray femininity and Masculinity among the viewers

Papa Shirandula TV drama series viewers` portrayal of masculinity and femininity was highly informed by the culture in the programme`s representation of men and women in the series. This was because the television series is basically a reflection of the society`s view of men and women. There were very few scenes that the cast or the plot went against the societal expectation, view and norms of male and female roles. In examining the perception of men and women by the viewers of the TV drama series, the study concluded that the television drama series has a large and unmatched influence on the viewers` perception of masculinity and femininity among the viewers.

5.2.3 Effect of Papa Shirandula stereotyping of femininity and masculinity on the viewers

This study conclusively found out that Papa Shirandula television drama series replicate and reinforce the traditional versions and stereotypes of femininity and masculinity among the viewers` in Kakamega municipality.

The research noted that television series is an important element of gender awareness. Papa Shirandula television drama series was considered by most respondents as a representative of real life situations in the society. The viewers related the programme ideas and values such as status, pride, unity, male dominance and female insubordination to their own personal situations. While life may be changing the image of the man as a breadwinner and woman as a housewife and mother is a reality in the real world. Therefore, Papa Shirandula television drama series as mirror of the changing and contrasting portrayal of masculinity and femininity remain a significant component of gender images.

5.3 Recommendations.

5.3.1 The existing perceptions of masculinity and femininity in the society

This study recommend that television content developers should come up with a way of bringing down traditional gendered stereotypes and in its place show realities of femininity and masculinity in the life of the character. They should aim at removing stumbling blocks to equality for women and through their plays, allow women to construct their identity freely without stigmatization.

This study notes that television content is shifting to more modern portrayal of characters. Papa Shirandula television drama script writer(s) and producers should tap into this and

gain on creating new and stronger feminine characters and incorporate emerging issues in their programme for younger generation to relate to. Their script should offer balanced view of femininity and masculinity in terms of family career and opportunities.

5.3.2 How Papa Shirandula television drama series Portray femininity and Masculinity among the viewers

Women organizations, government agencies such as Film classification board of Kenya ought to enact laws and policies that will act as gate keepers and regulate local television drama series to ensure balanced male and female representation and discourage stereotype and oppress women.

5.3.3 Effect of Papa Shirandula stereotyping of femininity and masculinity on the viewers.

The producers of Papa Shirandula drama series should have a way to get feedback from the viewers so as to help them address the effect of the programmes stereotypes on the viewers. To tone down feminine and masculine stereotypes portrayed in the drama series, the study recommends that script writer should present the dynamic shifts in perception of masculinity and femininity in the current society, capturing gender equality issues. This will help to construct a new reality that reflects the current perception of femininity and masculinity as they are in the society as at now. This in turn will promote national cohesion and integration.

5.4 Suggestions for further studies.

5.4.1 The existing perceptions of masculinity and femininity in the society

This research suggests that Future researchers should find out the relationship between gender stereotypes portrayed in papa Shirandula television drama series and the attitude /behaviours of the viewers, to display the concordance or discordance to the messages by the programme.

5.4.2 How Papa Shirandula television drama series Portray femininity and Masculinity among the viewers

Future studies should also research on the consequences that characters who defy masculinity and femininity stereotypes face and how they are perceived by the viewers of the television drama series and the society at large.

5.4.3 Effect of Papa Shirandula stereotyping of femininity and masculinity on the viewers.

Researchers also need to take in-depth studies on the role of local television drama series in Kenya in enhancing or undermining cohesion and national integration in Kenya, with a view of promoting local content that enhance national unity.

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APPENDICES

APPENDIX A: INTERVIEW SCHEDULE FOR HOUSEHOLDS.

1. What is television framing of position of men and women among the viewers?

2. Does Papa Shirandula television drama series frame the position of men and women among the viewers?

3. In what ways does Papa Shirandula frame the position of men and women among the viewers?

4. Define Masculinity and Femininity

5. From Papa Shirandula TV series drama series, do you like female or male characters, and why?

6. What critical perceptions of femininity and masculinity are inherent in Papa Shirandula drama series?

7. What do you understand by the term stereotyping masculinity and femininity?

8. Does Papa Shirandula television drama series stereotype femininity and masculinity?

9. What are the stereotypical roles played by female characters portrayed in Papa Shirandula drama series?

10. What are the stereotypical roles played by male characters portrayed in Papa Shirandula drama series?

11. What is the effect of masculinity and femininity stereotypes in Papa Shirandula television drama series on the viewers?

12. Which social themes are portrayed by Papa Shirandula TV drama series?


APPENDIX B: FOCUSED GROUP INTERVIEW SCHEDULE

1. Can you explain the term 'television framing' with reference to the position of men and women?
2. How are the male characters framed in Papa Shirandula TV drama series?
3. How are the female characters framed in Papa Shirandula TV drama series?
4. Define Masculinity and femininity
5. From Papa Shirandula TV series drama series, do you like female or male characters, and why?
6. What is television stereotyping?
7. Does Papa Shirandula TV drama series stereotype femininity and masculinity?
8. What are the stereotypical roles played by male characters portrayed in Papa Shirandula drama series?
9. What are the stereotypical roles played by female characters portrayed in Papa Shirandula drama series?
10. What is the effect of masculinity and femininity stereotypes in Papa Shirandula TV series drama series on the viewers?
11. Which social themes are portrayed by Papa Shirandula TV drama series?

APPENDIX C: MAP SHOWING LOCATION OF KAKAMEGA TOWN



APPENDIX D: RESEARCH DATA COLLECTION PERMIT


KISII UNIVERSITY
(ISO 9001:2008 Certified Institution)
ELDORET CAMPUS
OFFICE OF THE DEPUTY DIRECTOR-ACADEMIC AFFAIRS

Phone: 020-2610479 P. O. Box 408-40200
Email:eldoretcampus@kisiiversity.ac.ke ELDORET-KENYA

29th JUNE , 2016

TO WHOM IT MAY CONCERN

Dear Sir / Mudam,

RE: RESEARCH DATA COLLECTION PERMIT.

ACHANDO MUKANKAVI VINCENT MIN13/20011/11

The above named is a bonafide student of Kisii university- Eldoret Campus pursuing a **Masters Degree in Knowledge Management** in the faculty of Information Science and Technology.


He is working on his research entitled "*Effect of Papa shirandula television drama series on viewers perception of masculinity and feminity in Kakamega town, Kenya .*" in partial fulfilment for the requirement of the Award of Masters in **knowledge Management**.


We are kindly requesting your office to provide him with the permit to proceed to the field for data collection and completion of his research.


Please do not hesitate to call the undersigned for any verification.

Any assistance extended to him will be highly appreciated.

Yours faithfully,





Charles O. Onyiva (0720986)  0720 094 009
DEPUTY DIRECTOR – ACADEMIC AFFAIRS

APPENDIX E: NACOSTI RESEACH PERMIT



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TECHNOLOGY AND INNOVATION

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NAIROBI-KENYA

Ref. No.

Date:

NACOSTI/P/16/26221/12356

11th August, 2016

Vincent Mukangayi Achando
Kisii University
P.O. Box 402-40800
KISII.

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on "*Effect of papa shirandula television drama series on viewers' perception of masculinity and femininity in Kakamega Town, Kenya,*" I am pleased to inform you that you have been authorized to undertake research in **all Counties** for the period ending **11th August, 2017**.

You are advised to report to the **County Commissioners and the County Directors of Education, all Counties** before embarking on the research project.

On completion of the research, you are expected to submit **two hard copies and one soft copy in pdf** of the research report/thesis to our office.


BONIFACE WANYAMA
FOR: DIRECTOR-GENERAL/CEO

Copy to:

The County Commissioners
All Counties.

The County Directors of Education
All Counties.