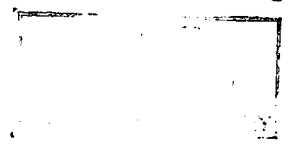


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**The representation of black women in magazine
advertisements in 1994 and 2006: A comparative study**

Elbie Lombard

**Submitted in accordance with the requirements for the
degree of
M.A. (Communication Science)
in the
Faculty of Humanities
(Department of Communication Science)
at the
University of the Free State**

Supervisor: Dr D. Mulder


31 May 2011

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DECLARATION

"I, Elbie Lombard, declare that the dissertation/thesis hereby handed in for the qualification Magiser Artium Communication Science at the University of the Free State, is my own independent work and that I have not previously submitted the same work for a qualification at/in another University/faculty."

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CHAPTER 1

ORIENTATION TO THE STUDY

1.1 INTRODUCTION

Since the first democratic elections in 1994, radical changes occurred in the political as well as socio-economic environment in South Africa. Some of these changes were aimed at improving the situation for previously disadvantaged groups. A number of policies had as their goal, empowerment and the promotion of women. Examples of such government policies are the Affirmative Action policy and the Black Economic Empowerment policy. Women resort under the previously disadvantaged groups and a direct result of this is that since 1994 emphasis has been placed on gender equality in South Africa. The then government demonstrated its seriousness with the matter by creating the Gender Desk in the Office of the President. What is more is that after the 1994 elections, almost a third of parliamentarians and cabinet ministers were women (Morna & Mufune, 2003:14), and after the April 2009 general elections the number of women in the South African parliament grew significantly to 43% (Morna, Rama & Mtonga, 2009:16). The appointment of the Commission on Gender Equality serves as another example of government's commitment to gender equality. These steps of government improved their watchdog function to oversee that gender equality is promoted in South Africa. Furthermore, empowerment of women is one of the Millennium Development Goals.

A number of examples bear testimony to the success of government's commitment to gender equality. For instance, Gauteng's premier is a woman: Premier Nomvula Mokonyane is head of the economic hub of Africa; another example is ABSA, one of the biggest commercial banks in South Africa, which is headed by a woman, Ms Maria Ramos. Thanks to programmes to uplift black women, labour laws that allow for career advancement, and the Affirmative Action policy, a number of black women's socio-economic status improved because they were provided the opportunity to advance in their careers.

It is assumed that this new emphasis on gender equality in the country since 1994 had led to a paradigm shift in the South African society.

1.2 PROBLEM STATEMENT

Although conditions for black women have improved due to the aforementioned programmes and efforts of government, it is unclear if their empowerment and resulting change in their socio-economic status is reflected in the mass media. Although the majority of black women earn meagre salaries, or are unemployed, it should be kept in mind that a sizeable number of black women now earn higher salaries and have improved job opportunities, which allows them to enjoy career success. Many of these women have bought into the consumer culture, and enjoy buying magazines - one of the products of popular culture.

Despite government's efforts to empower women, the reality is that South Africa remains a masculine orientated society. According to the masculinity index values which was developed by Hofstede (in Samavor, Porter & McDaniel 2010: 206; Hofstede, 1998:9) for 50 countries and three regions, South Africa occupies the 13/14th position out of 53 positions, making it a very masculine orientated country. Masculinity is the degree to which the dominant values in society are masculine orientated. Masculine cultures use the biological differences between sexes to define different gender roles for men and women: men should be self-assured, ambitious, and strong, while women are expected to be kind, compassionate, and to take care of relationships (Hofstede, 1998:16). The responsibility of taking care of relationships that women have in masculine societies is often reflected in the articles published in women's magazines. In masculine orientated societies, patriarchy abides and gender stereotyping, especially in the media, serves as an effective propaganda tool of the patriarchal society. In addition, in masculine orientated societies, women often are objectified in the media (Frith, Shaw & Cheng, 2005:56-57). As a result, Western feminist scholars have criticised advertising for the way in which women often are represented (Kate, Shaw & Garlock in Frith *et al.*, 2005:57).

Thus, it will be interesting (as the focus of this study) to determine if government's efforts to uplift women in South Africa are reflected in the mass media, especially in magazine advertisements.

Important for this study is the fact that the masculinity value will also have an influence on the attitude of members of a society towards advertising - in feminine orientated countries, the influence of advertising is less than in masculine orientated countries where advertising has a huge influence (De Mooij, 1998:70-71). From this statement, the deduction can be made that the advertisements, to which the South African public are exposed, will have a greater influence on the recipients thereof because South Africa is masculine in its very nature.

Another important fact to bear in mind, and which is relevant to this study, is the fact that the media plays an important role in the socialising process, especially gender socialising, as pointed out by a number of researchers (Barker, 2005:13; Cohen-Eliya & Hammer, 2004:165-167; Kang, 1997:980; Goffman, 1987:7-8). Mass communication touches every aspect of our daily lives (De Beer, 1993:5) and the influence thereof on the individual may be direct or indirect (Van Rooyen, 1987:3). Advertising as a form of mass communication influences the perception of the recipient (Koekemoer, 1989). What is more is that the mass media is one of the instruments of ideology, responsible for the production and distribution of ideology (Fourie, 2007:130). The other instruments, coined the Ideological State Apparatuses by Althusser (Fourie, 2007:132), are schools, churches, the military, the economy, and the state. These instruments tell us what to think about, and how to think about it. From this perspective, it is clear that the media has the power to influence us and to alter our reality.

From an advertising perspective, one must bear in mind that marketing theory states that for advertising messages to resonate with audiences, advertisements should reflect the social norms and cultural values of the society (Frith *et al.*, 2005: 59). In other words, if black women cannot identify with the images in

magazine advertisements, then there is a real possibility that the advertisement will pass them unnoticed.

The portrayal of women in advertisements has received a great deal of attention since the 1970s. A number of studies (Plakoyiannaki & Zotos, 2009; Pawlowski, 2007; Baker, 2005; Cohen-Eliya & Hammer, 2004; Frith, Shaw & Cheng, 2004; Lindner, 2004; Bell & Milic, 2002; McLaughlin & Goulet, 1999; Kang, 1997; Smith, 1996; Belknap & Leonard II, 1991; Goffman, 1987; Courtney & Whipple, 1984; Williamson, 1978; Millum, 1975; Friedan, 1963), focusing on the representation of women in advertisements, have been conducted due to the fact that advertisements in which women are portrayed in a stereotypical manner have come under attack from feminists, media critics, as well as the general public.

The modern South African reality is that many working women are married and have children. In addition, a sizeable number of them are professionals and stand at the helm of companies. Another factor worth mentioning is that women are prioritised in the South African Constitution and the advancement of black South African women, in particular, is a national priority. In the period from 1970 to 2000, male employment in South Africa grew by 33%, while employment for women increased by 129% (Van Klaveren, Tjinders, Hughie-Williams & Martin, 2009:15). More and more women are found in professions previously occupied only by men. With regards to top management positions in South Africa, in 2004, 3% of chairpersons of boards in South Africa were women and 1.9% of chief executive officers (CEOs) were women - which is high if one compares this to the international average of 1% of all CEO positions held by women (Mathur-Helm, 2005:61). A report compiled by the Commission for Gender Equality (Hicks, 2010) indicated that 4.5% of CEOs and 19.3% of the companies listed on the Johannesburg Stock Exchange (JSE) are women owned. What is more, 27% of senior management positions in South Africa are occupied by women (allAfrica.com, 2011: online). In 2011, women in South Africa make up 50% of the population, 41% of the workforce, and 19% of the management positions

(Jansen, 2011). According to Jansen (2011), the 19% is significant if one considers that in Canada 17% and in the USA 14% of management positions are occupied by women. If advertisements imitate the reality in a country (Wiles, Wiles & Tjernlund, 1995:37), then one can conclude that advertising agencies would have taken cognisance of the altered reality of black women and that it should be reflected in advertisements in South Africa. To elaborate on this point, Plakoyiannaki and Zotos (2009:1429) are of the opinion that since magazine advertisements may reflect society, it could be obvious that the advancement of women in society should be portrayed in print advertisements. However, it was revealed from their research conducted in the United Kingdom that it is not the case and that "advertising practices lag societal norms and the changing role of women in the society" (Plakoyiannaki & Zotos, 2009:1429). The question one may ask is why is it important to acknowledge this? It is important because the mass media plays an agenda setting role, and according to Lippmann (in Littlejohn & Foss, 2005:279-280), reaction from the public is not based on real events in the environment, but reactions are based on the images and thoughts in their heads, which he calls the pseudo environment. The mass media has the power to structure the individual's thoughts (Shaw & McCombs in Littlejohn & Foss, 2005:279-280).

Furthermore, advertising, the money generator for the mass communication, has been criticised by Western feminist scholars: it is seen as an all-embracing cultural institution that represents women in improper and problematic ways (Frith *et al.*, 2005:57). Rudansky (1991) is of the opinion that advertising should portray women in acceptable ways in accordance with the changed reality of women. Women should be depicted in positive and realistic ways and they should be able to identify with the roles in which they are portrayed. Advertising may be seen as either a mirror of cultural realities or a powerful force (Wiles, *et al.*, 1995:37). To elaborate on this, though advertising does under-represent some ideas while emphasising other ideas, changes in society are likely to be represented in advertising (Wiles *et al.*, 1995:37). Based on this, one can safely

assume that if there are changes in a society, then it should be reflected in advertisements; but this is not always the case as is evident from the research results of the previously mentioned work of Plakoyiannaki and Zotos (2009:1429). In South African society, it would have been unusual to see interracial friendships portrayed in advertisements before 1994, but now it is a common practice. That which is seen in advertisements, is seen as a representation of what happens in society. Given that the mass media plays the role of an agenda setter, a woman's role in society will be influenced by the way in which she is portrayed in the media. Goffman (1987:84) agrees that advertisers borrow from society the ritualised expressions that they use, but that advertisers "conventionalise our conventions, stylise what is already a stylisation, make frivolous use of what is already something considerably cut off from contextual controls". He concludes, "Their hype is a hyper-ritualisation".

The media generates the bulk of its income from advertising, and for this reason, advertising forms an important part of the mass media. The effective use of this marketing communication technique therefore is not negotiable. The effectiveness of marketing will be determined by the positive or negative response from the recipients of these messages. Black women in South Africa are the recipients of advertisements and they need to be able to identify with the models in advertisements, otherwise this may have a negative impact on the economy. Without revenue from advertisements, newspapers, glossy magazines, television programmes, and all other media products would cost considerably more. This economic function places advertising in a powerful position. Advertising, however, has more than only an economic function. According to Jhally (1990:1), "It could be argued that advertising is the most influential institution of socialisation in modern society: It structures mass media content; it seems to play a key role in the construction of gender identity...". To reiterate the point that Plakoyiannaki and Zotos (2009:1429) made, it is obvious that the advancement of women should be portrayed in print advertisements as magazine advertisements may reflect society - then one may rightly ask, if that is

the case in South Africa, is the advancement of black women in South Africa represented in magazine advertisements?

Although a great deal of research has been conducted on the representation of women in advertisements (Baker 2005; Frith *et al.*, 2005; Lindner 2004; Odekerken-Schröder, De Wulf & Hofstee, 2002; Goffman, 1987) not enough similar research has been carried out in South Africa yet. The aim of this study is to contribute to the scholarship in this area of research.

1.3 OBJECTIVES OF THE STUDY

Against the backdrop of the preceding discussion, it is clear that research efforts on the representation of black women in South African magazine advertisements are insufficient. This study will attempt to establish whether the empowerment of black women, which resulted in their perceived improved socio-economic status since 1994 to 2006, is reflected in South African magazine advertisements. It is important to establish this because, if it is not reflected, then advertisers might be at risk that the advertisements for their products or services will not resonate with their interest groups. This is a situation that no company or brand can afford.

1.3.1 Goal and objectives

The primary objective of this study is to compare the representation of black women in South African general interest as well as women's magazines, in 1994 and 2006 respectively, to determine if the improvement of their socio-economic status due to empowerment programmes implemented since 1994 is reflected in the advertisements of 2006.

The secondary objectives identified to address the aim of the study are:

1. To explore the representation of black women within a feminist studies paradigm.

2. To discuss the empowerment and resulting improvement in the socio-economic status of black women in South Africa from 1994 to 2006.
3. To create an understanding of the use of representation in advertisements.

1.4 THEORETICAL FRAMEWORK

This specific study is conducted from the critical paradigm and both quantitative, as well as qualitative, research methods are employed.

Critical theory is very useful when dealing with issues like power and oppression: Often the media reflects these issues. If one takes into account that media users may imitate what they see in the media, then one should be critical of what the media portrays in print and broadcast.

The social learning theory states that learning takes place from observing others (Benjamin, 1997:80). According to Bandura (1977:17 & 22), learning takes place by response consequences as well through modelling. Benjamin (1997:80-81) is of the opinion that modelling is the central principle of Bandura's social learning theory and that children model their behaviour on what they observe from adults, as well as on what they observe in the media. Not only do children model their behaviour by imitating what they see in the mass media, adults do the same. A real possibility thus exists that people will mimic what they see in the mass media, which leads to criticism against the media and what it represents. Signorielli (in Reichert, 2005:105) writes that socialisation does not come to a halt in adulthood, but that people are socialised and resocialised throughout their lifetime and that the mass media influence the socialisation of both adults and children. Reichert (2005:105) elaborates on social learning when he says that people are taught how to behave according to their gender from images in the media, which includes images in advertising.

Based on the social learning theory, one can argue that images in the media will influence South African audiences, and it is therefore necessary to critically analyse media images in South Africa. In other words, the way in which black women in advertisements published in South African magazines are represented, will influence the readers of these magazines (according to the social learning theory). Therefore, one has to be critical of these media images of black women. Power in a society is the result of social order, but this does not mean that people who are dominated do not wish to be freed from domination. By employing critical theory when analysing power in the media, emancipation for the oppressed can be achieved (Habermas in Littlejohn & Foss, 2005:320). Emancipatory communication is needed to change society in order to answer to the needs and wants of the citizens (Habermas in Littlejohn & Foss, 2005:322).

Critical thinking about the mass media evolved out of mass society theory, and Fourie (2007:124-125) lists the underlying assumptions of mass society theory on the media as follows: The media can influence the thoughts of people; it can corrupt people's minds; it can lead to social chaos; and lastly, in trivialising culture, civilisation is eroded.

Later research on the media in the modern society revealed that people are not powerless victims of the media, but rather active participants. Furthermore, the media plays an important role in a democracy as the disseminator of information. Though the media plays an important role in society, the way in which it is done is not above critique, as the Frankfurt School pointed out (Fourie, 2007:126). Fourie (2007:127) states that the main concern of the mass society criticism was on the influence of urbanisation, industrialisation, and the mass media on society and culture, whereas the Frankfurt School aspired towards a free society, freed from domination and class struggles. The Frankfurt School strongly believes that the media is responsible for upholding the ideology of those in power in their representation of reality, and therefore media's ability to produce ideology is studied by critical theory scholars (Fourie, 2007:127).

The media is a form of popular culture (Fourie, 2007:128) and is produced intentionally and in bulk to be sold to the masses (Hartley *et al.*, in Fourie, 2007:128). What is more is that popular culture is very accessible and invades the private spheres of the unsuspecting public (Fourie, 2007:129). Furthermore, its meaning is ideological, although the receivers of these messages are hardly ever aware of these meanings (Hartley *et al.*, in Fourie, 2007:129).

Modern day theoretical scholars are mostly influenced by the work of Hegel, Marx and Freud and their main concern is the "media's ideological manipulation of the masses and the capitalistic use and misuse of the media by owners to foster capitalistic values" (Fourie, 2007:130). The aim of this specific study is to establish whether the media in South Africa is upholding a certain ideology, and if that is the case, to expose it in accordance to the goals of the critical paradigm.

1.5 METHODOLOGICAL APPROACH

At this point of the study, it is important to reiterate that not all black women yet enjoy the positive consequences of the empowerment programmes in South Africa, but this situation should improve over time. The women who do benefit from the upliftment efforts now are also in a position to buy magazines and to be exposed to magazine advertisements. As stated earlier in this chapter, the aim of this study is to establish if the media, with specific focus on print advertisements in magazines, reflect the improved socio-economic status of the empowered black South African women. To find answers to this, this study will be conducted from a quantitative and qualitative perspective and will be approached in two phases. A literature survey will assist in familiarising the researcher with this area of scholarship and will help to identify the criteria by which the advertisements will be analysed. Thereafter, quantitative content analysis will be applied to the selected advertisements during the first phase. The aim of the quantitative content analysis is to offer a general overview of the content of the advertisements by calculating the number of times the set criteria for this study is

identified in the advertisements. In the second phase, a semiotic analysis based on the work of Goffman (1987) will be applied to provide an in-depth analysis of the selected advertisement. The work done in the first and second phase will enable a comparison between the two groups of advertisements (1994 and 2006).

The unit of analysis is the advertisements (in the sample of magazines) in which black women appear and by analysing the images with content analysis, as well as semiotic analysis, it is envisaged that a variety of discoveries will be made.

All the advertisements in which black women appear and which were published in the magazines that form part of this study form the unit of analysis for this study. The selected magazines fall into two categories, namely general interest magazines and women's magazines. The general interest magazines will include *Huisgenoot*, *You*, and *Drum*, while the women's magazines used for this study are *Sarie*, *True Love*, and *Fair Lady*.

According to the latest Audit Bureau Circulations (ABC) figures (Koenderman, 2010) listed in table 1.1, the general interest magazine *Huisgenoot*, which is aimed at the Afrikaans-speaking segment of the market, has the largest circulation in South Africa. *Drum* is *Huisgenoot's* sister magazine with content aimed at black people and it is the leading global magazine for black people. *You*, from the same stable, is aimed at the first language English-speaking part of the market and is the largest overall magazine in that market.

The women's magazines to be used in this study are *Sarie*, *Fair Lady* and *True Love* listed in table 1.1. *Sarie* is aimed at the Afrikaans-speaking segment of the market and is not only the oldest women's magazine in South Africa, but also has the largest Afrikaans readership according to the All Media Product Survey (AMPS) of 2009 (Koenderman, 2010). *Fair Lady's* target market is aimed at the first language English-speaking part of the market, while *True Love* focuses on the second language English-speaking market.

Table 1.1: Magazines for this study (Koenderman, 2010:25-26)

| Subject/Title | Group | Language | Appears | ABC Circ. Latest 000 | Readers AMPS'09A 000 | FP FC Exc VAT |
|--|------------|----------|---------|-------------------------------|----------------------------|---------------------|
| General Interest Magazines | | | | | | |
| <i>Drum+</i> | Media24 | Eng | Weekly | 118.6 | 2179 | R36385 |
| <i>Huisgenoot</i> | Media24 | Afr | Weekly | 320.9 | 2085 | R71875 |
| <i>You</i> | Media24 | Eng | Weekly | 190.9 | 2071 | R47590 |
| Women's Interest Magazines | | | | | | |
| <i>Fair Lady</i> | Media24 | Eng | Monthly | 75.3 | 927 | R44113 |
| <i>Sarie</i> | Media24 | Afr | Monthly | 75.3 | 788 | R44113 |
| <i>True Love+</i> | Thought24* | Eng | Monthly | 81.8 | 2943 | R48989 |
| <p>This table reads: + Predominantly Black editorial focus. * Part of Media24 (Naspers). <i>Drum</i> is published weekly by Media24 in English. Its latest ABC circulation is 1 186 000 (rounded) and its AMPS 2009A readership is 2 179 000 adults all races. A full-page full colour advertisement costs R36 385 (2010 exc VAT).</p> | | | | | | |

The choice of magazines is motivated by the fact that they have the largest circulation in their respective market segments and thus are representative of the various population groups in South Africa, although they all fall within the Media24 stable.

A sample will be drawn from the listed universe. This sample will consist of one issue per month for 1994 (each of the six selected magazines) and one issue per month in 2006 (each of the six selected magazines). Where a magazine is published weekly, only the first issue of each month is used. Another criterion to be applied in the selection of the sample is that only advertisements in which black women appear will be included. Advertisements that occur more than once will be included in the encoding process because repetition is an effective strategy and often is used in advertising campaigns (Frith *et al.*, 2005; Koekemoer, 2004; Koekemoer, 1989).

1.6 VALUE OF THE RESEARCH

The value of this research is threefold in nature. The results can make a valuable contribution to marketing communication and advertising agencies. If there is a discrepancy between reality and the advertisements, then it can be brought to the attention of the advertising agencies. Secondly, companies that market products for the female market can benefit from this study because they can use the results to ensure that their advertisements appeal to their market. Lastly, findings of this study should be communicated to organisations such as the Commission on Gender Equality in order to assist with their watchdog function.

1.7 KEY TERMINOLOGY

In an effort to establish shared understanding of the subject under investigation, the key terms in the title: "The representation of black women in magazine advertisements in 1994 and 2006: A comparative study", will be defined.

- Representation: When something stands for or points to something else: This something else is the real object. This representation is produced by someone or by a number of persons (Barnouw in Reid, 2008:199).
- Black women: All women of colour, thus, ethnic black women, coloured women, as well as South African Indian women (Ramphela, 1995:33).
- Advertisement: "Advertising can be defined as a means of making known what we want to sell or want to buy, a means of informing existing and potential customers about a product, its special features and benefits and a means of persuading them to buy the product. More generally the purpose of advertising is to induce potential customers to respond favourably to the offering of a firm" (Koekemoer, 2004:65). It is also important to note that in the context of this study, advertisements are also seen as social communication, and therefore the definition of Jhally (1990:1) should also be considered: "It could be argued that advertising is the most influential institution of socialisation in modern society: It structures mass media content; it seems to play a key role in the construction of gender identity...".
- A comparative study: An investigation into and comparisons drawn between two or more findings regarding an identified phenomenon.

1.8 CHAPTER LAYOUT

The dissertation is divided into six chapters, each with its own focus working in unison towards establishing an understanding of the representation of the empowered and socio-economically advanced black women represented in South African magazine advertisements.

In chapter one, the study was introduced and the main concepts of this study were presented. The problem to be addressed by this study was stated and its objectives discussed. Furthermore, the motivation for the theoretical framework was explained and the methodological approach to be used in this study was explained. The value that this study might have in the South African context was considered, and lastly, the key terminology was defined to create a clearer understanding in an effort to avoid misinterpretation.

The focus in chapter two is on feminist studies and the theoretical framework of this study, as well as the history and emancipation of black South African women. The development of feminism is documented, as well as the key concepts of feminist studies discussed. Black women's viewpoints on feminism also are discussed and their advancement from oppression to empowerment highlighted. Critical theory is explored and the origin of feminist studies as a branch of the critical paradigm recorded.

The representation of women in advertising is elaborated on in chapter three and in this chapter advertisements and the construction of identity is noted. Stereotyping as a form of representation receives attention as it is used often in the mass media and advertisements. The deconstruction of meaning in advertisements with the aid of semiotics is discussed, and lastly, an overview of studies done on the representation of women in the media, both globally and locally, is listed and summarised.

The research methodology, and more specifically the mixed method employed in this dissertation, is explained in chapter four, as well as the advantages and disadvantages of quantitative content analysis and semiotic analysis scrutinised

and evaluated. The research design, the research strategies, data analysis, and sampling techniques are described in detail.

In chapter five, the analysis of the advertisements is presented. All the advertisements, together with a description of each, are included. At the end of each set of advertisements, the researcher draws comparisons in tables and graphs. In the second part of this chapter, comparisons are drawn between the 1994 sample of advertisements and the 2006 sample.

No study is complete without conclusions and recommendations. In chapter six, the reader can peruse and ponder the conclusion at which this study arrives, while stakeholders can act on the carefully considered recommendations.

CHAPTER 2

FEMINIST STUDIES AND BLACK SOUTH AFRICAN WOMEN

2.1 INTRODUCTION

Women, largely, are ignored in history and the account of days gone by is mainly "his" story and not "her" story. In 1929, Virginia Woolf wrote, "of our father we always know some fact or distinction. They were soldiers or they were sailors. They filled that office or made that law. But of our mothers, our grandmothers, our great-grandmothers what remains? Nothing but tradition. One was beautiful; one was red-haired; one was kissed by a Queen. We know nothing of them, except their names and the dates of their marriages and the number of children they bore" (Woolf in Purvis, 1995:1). Throughout history, women often lived as second-class citizens with no right to vote. In South Africa, black women suffered because they were discriminated against due to their race, gender, and class (Flepp in Pretorius, 2006: 2). Although black women found themselves the victims of different forms of discrimination, they were also instrumental in the struggle for a free and fair South African society, and in this chapter, their contribution towards creating a new South Africa is discussed.

"As women, citizens of South Africa, we are here to claim our rights", (Preamble, Women's Charter for Effective Equality in Manicom, 2005:21). Manicom (2005:42, 43) writes that feminist activists in South Africa are in favour of political citizenship because it stands for gender equality whereas cultural citizenship places women as subordinate in relation to the interest of the nation. Women want "gender equality over the cultural rights (specifically 'customary law') of patriarchal-governed African communities (Manicom, 2005:43). From this, it is

clear that women in South Africa want to be freed from their subordinate position in favour of equality and empowerment.

The purpose of this chapter is to provide an overview of feminism and the influence thereof on the lives of black women globally and locally. Feminist studies as a branch of critical theory is often used in analysing the representation of women in the media, and is therefore elaborated on in this chapter.

2.2 THE ORIGIN AND DEVELOPMENT OF FEMINISM

Feminism can be traced back to its roots in Western society in the 1800s when women organised themselves to challenge their unjust position in the social order (Wood, 2004:260). Inspired by the work of Mary Wollstonecraft (Pretorius, 2006:5 & Wood, 2007:62) women found their voice and demanded the right to vote, the right to property, university education, as well as paid labour (Davis in Wood, 2004:260). The women's movement is not only in a material struggle for equal opportunities and rights, but also in a symbolic struggle about definitions of femininity (Van Zoonen, 1995).

The stereotypical images of women in the media and the effects thereof on the recipients of those images were key elements in early feminist texts like the work of Betty Friedan, the author of *The Feminine Mystique* which was first published in 1963. The word feminism is a word with many connotations: For some it brings to mind pictures of women protesting, images of angry women; for others it symbolises the end of oppression for women. Words crystallise our reality and once a word carries a certain meaning it is hard to change it (Wood, 2007), and therefore it will be hard to change the connotations attached to the word feminism.

The word "feminism" originates from French and is a combination of the two words "femme" (woman) and "ism" (political position) first coined in the late 1800s (Wood, 2007:3). Thus, feminism means "a political position about women"

(McCann & Kim in Wood, 2007:3). Although one can find a number of different feminisms, they all have in common the resistance to women oppression (Wood, 2007).

Feminism as a movement occurred in three waves. During each one of the waves two different ideologies influenced the goals and efforts made towards change. The two different ideologies referred to are the cultural feminism and the liberal feminism. Cultural feminism's ideology is anchored in the belief that men and women are different and therefore each sex should have its own rights, responsibilities, opportunities, and roles. The liberal feminism ideology stresses that men and women are equal, and in essence the same, and should therefore be treated accordingly (Wood, 2007:61).

The first wave began in the late 1840s and was inspired by Mary Wollstonecraft's work in England and the publication of her book in 1792, *Vindication of the Rights of Woman* (Wood, 2007). It was also born out of necessity - single women who had to rely on their fathers or a close male relative to support them (because there were no jobs available to women) wanted to be able to provide for themselves and therefore protested for further education and job opportunities (Charles, 1993:222). The actions of Wollstonecraft and women in England gave women in America the confidence to demonstrate for their rights. The first wave had as an objective obtaining voting rights for women in the United States of America (USA). Women from the first wave were also concerned with establishing, as a point of policy, that women are human beings and should not be treated like property (Wood, 2007).

The two different ideologies of feminism influenced the first wave, and as a result, the first wave had a liberal branch and a cult of domesticity that cooperated to improve the position of women.

The liberal branch was the women's rights movement which had women's right to vote as primary goal and which was inspired by events in England (Wood, 2007:62). This, however, was not supported by African American women. They

decided to rather side with black men in their liberation struggle, and not to join white women in their gender struggle.

The cult of domesticity was the cultural branch of the first wave. Women who adopted this branch strongly believed that men and women are different and not equal and that women are more moral than men, and that they are more nurturing and concerned about others, as well as committed to harmony (Wood, 2007:64). Their strong believe in women's virtue led to the formation of various organisations concerned with improving the lot of female prisoners, the implementation of peace policies, putting child labour law in place, and to fight for prohibition (Wood, 2007:64). Thanks to the efforts of both the women's rights movement and the cult of domesticity, women in the USA were granted the right to vote on 26 August 1920. Sadly, this victory did not lead to greater understanding between the two groups and many women did not make use of their new right to vote. In 1925, an amendment to control child labour was not approved which signalled the end of the first wave of women's movements (Wood, 2007:65).

For the next 35 years, women's movements in the USA went under the radar but during World War II, women joined the labour force in great numbers because the men were called to the frontline. On return of the men, however, women were forced back into their homes and the housewife of the 50s emerged. Many women felt cheated and unsatisfied and with the advent of a new decade, the circumstances were right for the reawakening of the women's movement (Wood, 2007).

The second wave of women's movements in the USA flourished in the 1960s and 1970s and was inspired by Betty Friedan's work *The Feminine Mystique* (Pretorius, 2006:4). The central focus of the second wave was on total gender equality - women as a group having the same social, political, legal, and economic rights that men have. It ended with the ratification of the Equal Rights Amendment (ERA) (Wood, 2007:65).

During the 1960s, New Left politics emerged which protested the Vietnam War and fought for the rights of Black Americans. Women worked just as hard as men in the New Left politics and were exposed to the same risks, but men treated them as subordinates and their responsibilities included cleaning the offices, making coffee, and typing memorandums. Women were angered by men's total disregard for their rights and formed their own organisations. In reaction to the unfair treatment by men of the New Left, radical feminists launched the women's liberation movement in 1967 (Wood, 2007:66-67).

An unforeseen outcome of the Radical Feminists rejection of male domination was the formation of the Radicalesbians. The political philosophy of the more general group of lesbian feminists is based on the Radicalesbians political philosophy (Wood, 2007:69).

Wood (2007:69-79) writes that the Separatists, Revalorists, Ecofeminists, Liberal Feminists, Womanists, Multiracial Feminists, and the Power Feminists are all classified under the second wave of women's movements in the USA.

- Women believing in Separatism live separately from the broader community in harmony with people, nature, animals, and the earth.
- Believers in Revalorism wish to value the artistic works of women in the same way as men's artistic contributions are valued.
- The Ecofeminists wish to live in harmony but not in separation.
- Betty Friedan's work *The Feminine Mystique* was the inspiration for the Liberal Feminists.
- Alice Walker coined the term Womanism. It is a form of feminism aimed at African-American women.
- Multiracial Feminism is a direct result of the criticism against mainstream feminism, which focuses on white, middle class women. Multiracial feminists prefer not to use the term multicultural because of their belief that race is powerful and that it shapes people's identities.
- Power Feminism's perspective is that women should not be victims, but should take back their power. According to believers in this feminism,

women can control their circumstances and the only thing keeping them from equality is the belief that they are victims. This might be applicable to a certain group of women, who are well-off, educated, middle class or upper class, and who have little or no experience with violation or discrimination, and thus is not applicable to the majority of women.

By the 1980s, the time was ripe for a new wave of feminism that was more inclusive and the third-wave feminists emerged. The first and second-wave feminists tended to emphasise the rights and opportunities of middle class women over poor and working-class women and were largely confined to industrialised nations, while the third-wave feminists take a global perspective on feminism but are sensitive to women's needs in developing nations. Third-wave feminism also refers to how the feminist struggle continues in the here and now and typifies a generation of women who are reaping the fruits of the hard work done by the first and second-wave feminists (Wood, 2007:80). Third-wave feminists are not trying to impose Western practices on women, but try to empower women within their own cultural realities; to help bring about change, to gain power and equality, within their own communities and with their own voices (Kroløkke & Scott-Sørensen, 2006:16-17). Pretorius (2006:4) elaborates on this, and says, "a major aspect of the third-wave of feminist theorising is postmodernist feminism, which underscores diversity and difference". To sum up, third-wave feminism is an all-inclusive kind of feminism with which women from all walks of life and from different races and ethnicities can feel comfortable.

2.3 FEMINISM AND BLACK WOMEN

Though the third-wave feminists are much more accommodative to all women and do not stand for the ideals of Western women alone, feminism for black women is different. Women in Africa oppose the term feminism because of its negative connotations and prefer the term womanism, but in terms of African womanism. Hudson-Weems (1998:155) writes that African men and women

reject feminism because they see it as not applicable to Africa: In their minds, feminism does not see beyond Western societies and therefore it marginalises African women's problems. Another reason why African men and women reject white Western feminism is because Africans believe that they cannot trust white organisations (Hudson-Weems, 1998:155). Pretorius (2006:6) supports this argument and writes that: "African feminism signifies a protest against the white/western history of and also white/western domination within feminism". Pretorius (2006:6) lists the widely accepted qualities of African feminisms, which Arndt summed up in 2002 as follows:

- African feminists are in favour of motherhood and the family and cooperate with men.
- They are analyzing manifestations of patriarchy sensitively in their own context so as not to weaken Africa's position against the West.
- They prefer to discuss gender in terms of other forms of oppression like "racism, neocolonialism, (cultural) imperialism, socio-economic exclusion and exploitation, gerontocracy, religious fundamentalism, as well as dictatorial and/or corrupt systems".
- Lastly, they are not only critical of patriarchy, but they come up with alternatives with which women can defeat suppression.

African feminism is known by many names such as multiracial feminism, multicultural feminism, Third World feminists, indigenous feminisms, and Black feminism (Zinn & Dill in Pretorius, 2006:5).

As already mentioned, the form of feminism with which women in Africa feel comfortable with is womanism. Alice Walker (1995:xi) defines a womanist as: "A black feminist or feminist of colour committed to survival and wholeness of entire people, male and female". Around 1985, Ogunyemi named feminism in Africa womanism, independent from Alice Walker. In her earlier works, she used the term womanism, but in her later work, she started adding the qualifier African and today African womanism is accepted by many African women. Ogunyemi explains that it is necessary to differentiate between womanism of the African

American women, as well as the white Western feminism, opposed to African womanism: African womanism takes into account the uniqueness of Africans and their history (Ogunyemi, 1985:72-73). Pretorius (2006:6) explains that "African feminism" is the widely accepted term used in South Africa.

According to Pretorius (2006:2), the history of South African women is characterised by women suffering under oppression due to patriarchy. The situation for black South African women was even worse under apartheid because black women suffered under racism, classism, and sexism (Flepp in Pretorius, 2006:2). Ogunyemi (1985:67) describes black women's oppression as follows: "As blacks they, with their men, are victims of a white patriarchal culture; as women they are victimised by black men; and as black women they are also victimised on racial, sexual, and class grounds by white men". Ramphela (1995:25) is of the opinion that men are not only privileged by sexism, but also pained by it in the same way that white South Africans were both privileged, as well as pained, by apartheid. A former president of South Africa, President Nelson Mandela, said the following in his Inaugural Speech in April 1994: "It is vitally important that all structures of government, including the President himself, should understand this fully: That freedom cannot be achieved unless women have been emancipated from all forms of oppression. All of us must take this on board, that the objectives of Reconstruction and Development will not have been realised unless we see in visible and practical terms that the condition of the women in our country has radically changed for the better and that they have been empowered to intervene in all spheres of life as equals with any other member of society". With these words, former President Mandela prioritised women empowerment in South Africa.

2.4 WOMEN EMPOWERMENT AND BLACK WOMEN IN SOUTH AFRICA

In South Africa, the situation for black women was different from that of white women, and the history of feminism is a divided one. White South African women were influenced by the events of the first wave in Britain, which might be contributed to the influence that Great Britain had on this former British colony. Black South African women were not included in this due to the separate nature of South Africa during that time and the suffering and oppression of black South African women. McClintock (1991:51) quotes the delegation of the African National Congress (ANC) to the Nairobi Conference on Women in 1985: "It would be suicidal for us to adopt feminist ideas. Our enemy is the system and we cannot exhaust our energies on women's issues". Thus, from this one can conclude that black South African women's priority was first to work together with black men against various forms of oppression. They did not put their need to be equal to black men first, the greater good for all was more important.

McClintock (1991:114) writes that at first, when the ANC was launched in 1912, it was an exclusive political organisation for black men and black women did not qualify for full membership, but could join as "auxiliary members", with no power to vote or political representation. In 1913, women were forced to carry passes to prevent them from migrating to the cities. This enraged women and hundreds of women marched on Bloemfontein in protest. This led to the launch of the Bantu Women's League of the African National Congress in 1918. By 1943, the ANC could no longer ignore women's pleas and women were granted full membership and voting rights in that year (McClintock, 1991:114) which led to the formation of the ANC Women's League (ANCWL) in that same year (Pretorius, 2006:16).

The 1950s was not only a turbulent decade, but also a decade in which the ANCWL flourished. In the 50s, the Defiance Campaign, the Women's Charter,

the Congress Alliance, the Freedom Charter, and the Federation of South African Women all came into being (McClintock, 1991:115). The ANC National Executive Committee reported to the Annual Conference in December 1955 that the ANCWL was no longer seen as just an auxiliary, but an equal partner in its liberation struggle (Schmidt in Pretorius, 2006:14). In 1956, the ANCWL together with women who were not necessarily members, as well as white women and members of the Black Sash, marched to the Union Buildings in protest against the pass laws. The Women's Charter was formed which later inspired much of the substance of the Freedom Charter - a fact that is often overlooked (Pretorius, 2006:14; McClintock, 1991:115).

Oliver Tambo can be considered the champion of women empowerment within the ANC for it was he who in 1955 asserted that women's liberation should be a national priority. He also insisted that men should assist women with household tasks as to enable women to be politically active (McClintock, 1991:115).

Women in the ANC continued to work with men at their liberation from apartheid. Mavis Nhlapo, a representative of the ANC women's secretariat, reiterated in 1979, 1981 and 1985 that black women worked with their male counterparts to improve the lot of the oppressed (McClintock, 1991:118). Ramphele (1995:24) writes that during the 1970s and 1980s women did not dare to raise the issue of sexism, as the thinking was that sexism could not be fought alongside racism. It was thought that it could divide the struggle and that it was not as important as combating apartheid.

Up until 1994, black women worked hand-in-hand with black men to liberate South Africa. President Mandela made women a priority after his inauguration and since 1994 more women than ever before in South Africa's history are holding key positions in the public, as well as the private sector. After the 1994 elections, women comprised almost a third of parliamentarians and cabinet ministers (Morna & Mufune, 2003:14). In order to ensure equity, structures that were previously only for men, had to be reorganised to ensure the development of women and men (Ramphele, 1995:27).

Owing to the government's efforts to uplift women and black people, more black women than before 1994 are seemingly enjoying higher socio-economic status. Civil society also boasts a number of women's organisations and gender-based non-governmental organisations such as People Opposing Woman Abuse (POWA) and Rape Crisis (Nyar, 2001:14).

At the fourth National Congress of the ANCWL in August 2003, the organisation's constitution was amended and one of the objectives was to dismantle the patriarchal system and to rid public and private life of all forms of discrimination. A decision was taken to resist any strengthening of patriarchy in any form (Chingamuka, 2009:82). Though the resolution was taken to oppose patriarchy, ANCWL members deny that they are feminists. It is because the members of the ANCWL are of the opinion that feminism is a Western notion inflicted on educated women by whites and that feminists burn bras (which never happened, according to Wood, 2007) and challenge patriarchy openly (Chingamuka, 2009:82) - this while feminism stands for the equal rights for women and men. Their stance is a contradiction - on the one hand, the ANCWL has as a priority the resolution to oppose patriarchy (which feminists are known for), but on the other hand they do not want to be known as feminists. Therefore, as mentioned earlier, the preferred term in South Africa for feminism is African feminism (Pretorius, 2006:16).

Though inroads have been made regarding women empowerment in South Africa, the advancement of women remains a top priority of the ANC. At the National ANC conference held from 20-25 September 2010 in Durban, the president of the ANCWL, minister Angie Motshekga (SABC News, 2010), reported on women's issues and emphasised that a top priority of the ANC is to enforce equal job opportunities as well as equal remuneration for women.

2.5 THE STATUS OF BLACK WOMEN IN SOUTH AFRICA

The heads of the South African Development Community (SADC) signed the Protocol on Gender and Development (Gender Protocol) on 17 August 2008 in Johannesburg. With the signing of the Gender Protocol, they promised to ensure that at least 50% of the decision-making positions in the public and private sectors should be occupied by women by 2015. Another key target of the SADC Gender Protocol is to have affirmative action policies in place for the advancement of women, which should allow women to participate in all spheres of life (Morna & Tolmay, 2009:8).

Morna *et al.*, (2009:16) write that after the April 2009 general elections in South Africa, the representation of women in the parliament grew significantly by 9% - it was 34% prior to the elections and 43% post-elections. This has moved South Africa from the 17th position in the global ranking of women in parliament, to the fourth position. Rwanda with 56% tops the list, followed by Sweden 47%, and then Cuba with 43.2%. This has been the largest increase since 1994, when women's representation jumped from 2.7% to 27% after the first democratic elections. Women's representation at provincial level has increased with 9%; up from 32% to 41% (Morna *et al.*, 2009:16). It is also worth mentioning that the Independent Electoral Commission (IEC) of South Africa is chaired by Dr Brigalia Bam, with Ms Pansy Tlakula as the chief executive officer. Another important fact to keep in mind is that 55% of registered voters in South Africa are women.

The ANC also made good on their commitment to advance women by appointing more women premiers than ever before. Eight of the nine South African provinces are controlled by the ANC. At the time of this study, of these eight ANC controlled provinces, four are headed by female premiers, including the economic hub of Africa, namely Gauteng, which is led by Premier Nomvula Mokonyane. The only province not led by the ANC, the Western Cape, is also

headed by a woman, namely, Democratic Alliance (DA) leader, Premier Helen Zille.

What also should be taken into account is that one of the Millennium Development Goals is women empowerment. Grown, Gupta and Kes (2005:xiii) write that during the Millennium Summit in 2000, the members of the United Nations (UN) committed themselves to the Millennium Declaration which is to achieve eight goals, popularly known as the Millennium Development Goals. Goal three is to promote gender equality and empower women. To make sure that this goal is met, the UN Millennium Project was launched. The work of this project is being carried out by ten task forces, and the task force on gender equality believes strongly that empowerment of women and gender equality are at the core of achieving the Millennium Development Goals (Grown *et al.*, 2005:1).

In South Africa, President Jacob Zuma has appointed a minister with a new portfolio for people with disabilities, women, children, and minorities. Although this is an indication of the importance government places on the issues of women, it is also an indication of the patriarchal society in which we live. Women are placed in the same category as children, (who needs guidance and someone to take care of them), together with minorities (women are the majority of the population), and people with disabilities (is it a disability to be a woman?).

According to a report from *The Decision for Life Project*, published in August 2009, there was a steady increase in the number of women working in the formal sector in South Africa since 1960 (Van Klaveren *et al.*, 2009:15). According to this mentioned report, women (with the exclusion of domestic workers) made up 23% of the South African labour market in 1960. This number grew to 32% by 1970, and in 1995 the number was 34%, which stabilised at 41% in 2000 (in actual fact this should be 44% if domestic workers are included). To give these numbers some perspective - in the period 1970-2000, male employment grew by 33%, while employment for women increased by 129% (Van Klaveren *et al.*, 2009:15). Furthermore, in 75% of South African

businesses, women are employed in senior management positions, compared to the global average of 59% (Mathur-Helm, 2004:59). Regarding top management, the picture in South Africa looks as follows: 3% of chairs of boards are women and 1.9% of chief executive officers (CEOs) are women. Although it may sound low, if one compares this to the international average of 1% of all CEO positions held by women, then South Africa is leading the way in this regard (Mathur-Helm, 2004:61). A recent report by Grant Thornton International Business Report (allAfrica.com, 2011: online) states that 27% of senior management positions in South Africa are held by women, while the global average is 20%. "The fact that South Africa outperforms the global average can be attributed to the emphasis placed by government on gender equality and employment equity. However, while the South African government holds an impressive record with many women in senior positions, the private sector business community still has a long way to go, particularly in the roles that women play," according to Grant Thornton (allAfrica.com, 2011: online).

What is also encouraging is research by the Unilever Institute of Strategic Marketing at the University of Cape Town published in the *Financial Mail* of 15 July 2005. This study found that young black urban women are South Africa's most confident group. They believe they can achieve anything and value their independence the most. From this, one can draw the conclusion that although the efforts to uplift women in South Africa is not always perfect, that it has had a positive effect on women's lives as it clearly shows from the research results of this aforementioned report.

2.5.1 Black South African women's economic power

The South African black middle class is known as so-called Black Diamonds – with good reason: A study by the University of Cape Town's Unilever Institute for Strategic Marketing and TNS Research Surveys (SouthAfrica.info, 2011: online) found that for the period 2005 to 2007, this group grew by 30%. This means that

their numbers increased from 2-million to 2.6-million, and their collective buying power rose from R130-billion to R180-billion. In other words, they represent 12% of South African black adults and with their income of R180-billion per annum, they represent 28% of South Africa's spending power, which is 54% of the black buying power (economist.com, 2011: online). The TNS Research Surveys report (SouthAfrica.info, 2011: online) also found that at the end of 2005, 23% (0.45-million) of the black middle class lived in suburbs, compared to 77% (1.55-million) in townships. Fifteen months later, another survey was done and it was found that 1.2-million (47%) black middle class adults made the suburbs their home and that 1.4-million (53%) preferred living in townships. Another indication of the increase in the black middle class's spending power is the increase in house prices in townships. House prices in Soweto, for instance, grew by 39% in 2007 (economist.com, 2011: online) while upmarket malls are no longer limited to suburbs. The Maponya Mall in Soweto with its many retailers and eight-screen cinema is silent witness to the spending power of the black middle class (economist.com, 2011: online).

In *Rapport* of 21 March 2010, Marlene Malan reports that women are the world's most significant buying power. She continues by saying that according to research, women are the persons in the household who make the decisions on what to buy. In days gone by, women were the main decision makers when it came to buying household products and groceries. Today, women still make these choices, but added to this, they are now often the decision makers when it comes to vehicles, property, expensive household appliances, computers, holidays, health care, entertainment, as well as insurance. Women's increased economic activity led to a total turnaround in all spheres of business and work life, as well as financial institutions - so much so that this trend was termed "sheconomy" in the United States. Women account for 51% of the world population but are responsible for 85% of purchases (Malan, 2010:10).

Noelanie King-Conradie (in Malan, 2010:10), the managing director of NKC Independent Economists, says that the purchasing power of women between the

ages of 30 and 40 differs from that of their mothers. These women value their careers and even stay-at-home moms become entrepreneurs.

A report from the Business Women's Association of South Africa states that one of the driving forces in today's economy is female-entrepreneurs (Malan, 2010:10).

A number of women today also enjoy their higher status as professionals and/or managers, and gender rights are in the spotlight. A report compiled by Accenture entitled *Women leaders and resilience: Perspectives from the C-Suite* (2010) reports that 80% of companies are coaching and preparing more women for management posts than was the case five years ago. Another factor that led to women's buying power is the fact that many women are single parents and heads of their households. Even in families with both parents, the mother is more involved with the children and she is the one making the economic decisions involving children. King-Conradie (in Malan, 2010:10) is also of the opinion that men prefer to leave the day-to-day running of the household purchases in their wife's hands, which implies leaving the buying power with their wives. In addition, women make wiser economic decisions; men know it and depend on their wives to do it (Malan, 2010:10).

The indirect buying power of women cannot always be measured scientifically, but it is a force to be reckoned with. According to De Kock (in Malan, 2010:10), women are often the decision makers behind the scenes in companies as well as households. Both King-Conradie and De Kock (in Malan, 2010:10) reiterate that women insist on their choices, even if they do not pay directly for the purchase and often they have an eye for aesthetics, more so than men. In most cases, a husband will consult his wife when buying a car. De Kock (in Malan, 2010:10) is of the opinion that women's indirect buying power will increase significantly over the next decade and economists insist that the indirect buying power of females has become a building block of economies worldwide (Malan, 2010:10).

An example of how women's buying power has evolved is evident in the wine industry. The wine industry is traditionally a masculine environment, but research by Douglas Green Wines indicates that women are responsible for 70% of all wine sales in supermarkets. Mr Pieter Terblanche (in Malan, 2010:10), the brand manager of Douglas Green, says that women no longer feel threatened in a liquor store and that a bottle of wine in the shopping basket has become a status symbol for many women. Women are also wine wise, women ask questions, and have the bigger say in wine purchases for the home. The focus in wine marketing is not only to make the product attractive, but also to give women a sense of empowerment by emphasising that there is a wine that shares her values.

Not only wine sales show a significant increase in female buyers. In the USA, 51% of all new cars are sold to women, as well as 85% of all consumer products. Women decide about the purchasing of 91% of homes, 66% of computers, 92% of vacations, 80% of health care, 89% of bank accounts, 93% of food purchases, and 93% of pharmaceuticals (Malan, 2010:10).

There is evidence to suggest that when women gain control over the economic aspect of their lives, they also gain control over all other aspects of their lives, including their reproductive health and their bodies (Ugdan in Forde, 2010:63). This is particularly relevant to this study - as the socio-economic status of black, South African women improve, their power and control over their own bodies should also improve, making them more vocal on the way in which they are represented in the media.

In time, the future and status of women in South Africa should advance further owing to the persistent and concerted efforts of government to uplift women. Marthur-Helm (2005:65) writes that government's strategy to push for gender equality in government offices and parliament is a successful one, as this will further improve the status and the economic wellbeing of women. When one considers the programmes aimed at women empowerment against the cultural

background in South Africa, it is only reasonable to conclude that it will take time to change the culture because the government's efforts to improve women's position in society are external, and culture is internal.

On 9 March 2007, the *Mail & Guardian* (mg.co.za: online, 2007) reported that the then president of South Africa, Mr Thabo Mbeki, said that the struggle to fully achieve emancipation of women is largely a struggle to defeat deeply entrenched social and individual prejudices that present themselves to the people holding these prejudices as accepted and standard social norms. He said that "this creates the immense difficulty that it becomes virtually impossible to change the mind of the prejudiced person, because he or she considers his or her prejudice as self-evident truth, and draws comfort and sustenance from empirically derived knowledge that a critical mass of members of society holds the same views as the person who is a prisoner of prejudice". Former president Mbeki added that the ANC has to continue to act as an informed and critical agency to combat the persisting gender inequality in South Africa. "To do this successfully, we must constantly challenge the prejudices we carry in our heads, which act as barriers to a speedy advance towards the realisation of the goals of gender equality and the emancipation of women. As long as we allow these prejudices to persist and inform our actions, so long will we not be able truthfully to describe ourselves as revolutionary democrats" (mg.co.za: online, 2007).

This is a clear illustration of how masculinity is entrenched in the South African society as a dominant cultural value, though former president Mbeki does not call it masculinity *per se*. Hofstede's research (1998:9) identifies South Africa as a masculine society. One of the outstanding characteristic of a masculine orientated country is primarily the strict divisions between the gender roles. Men should be assertive, tough, ambitious, and women should be tender, caring, and the main carers for relationships. In a masculine society, there is sympathy for the strong. Fast and big are considered beautiful and sex and violence in the media is normal. Girls cry, boys do not cry, boys fight back, girls do not, and the strongest survive. In a masculine society, the male prerogative is emphasised,

and women's liberation means that women should be admitted to positions previously occupied by men only, while still being responsible for the majority of household chores and childrearing responsibilities (Hofstede, 1998:16-17). In contrast to this, women's liberation in a feminine society means that men and women should take an equal share not only at work, but also at home (Hofstede, 1998:17). Thus, women's emancipation in a masculine society is an unfair affair - women who are so-called emancipated in such a society are supposed to be all and do all, and that is where the superwoman stereotype originates from.

Women are often the victims of stereotypes and limited role portrayals, especially in the media. It is for this reason that feminist media scholars are criticising the media in an effort to change these limited stereotypes.

2.6 FEMINIST STUDIES AS A BRANCH OF CRITICAL THEORY

According to Littlejohn and Foss (2005:47), there are several branches of critical theory of which feminist studies is one. These authors elaborate and state that feminist enquiry not only examines gender but develops theories based on the female experience (Littlejohn & Foss, 2005: 47, 50). Since feminist studies is a branch of critical theory it therefore shares the key elements of the critical tradition.

As indicated by Littlejohn and Foss (2005:47), there are three essential features that all critical theories share. Critical theorists try "to understand the taken-for-granted systems, the power structures, beliefs - or ideologies - that dominate society, with a particular eye to whose interests are served by those power structures". The second aim of the critical tradition is to reveal the oppressive forces in a society in order to establish a more egalitarian society. Thirdly, critical scholars believe that theory has to be put into practice. According to Pollock and Cox (in Littlejohn & Foss, 2005:47), critical theorists "read the world with an eye towards shaping it". In its effort to uncover the power struggles, critical theory often aligns itself with the interests of the marginalised groups in society.

Critical scholars working in the communication field are “interested in how messages reinforce oppression in a society” (Littlejohn & Foss, 2005:47), and analyse media texts to reveal the ideologies promoted in the texts. In order to provide a clear understanding of feminist studies, it would seem appropriate to reflect on critical theory first and its three essential features that Littlejohn and Foss (2005:47) pointed out, before moving on to feminist studies as a branch of critical theory.

All human productions, be it literature, film, science or technology, are the consequences of human experiences (Tyson, 1999:3). It therefore reflects human desire, potential, and conflict, and if interpreted, one can learn more about human nature. It is Tyson's (1999:3) opinion that critical theory provides the necessary instruments with which one can dissect these human productions to see the world and ourselves through new eyes while strengthening one's capability to think creatively, logically, and with insight. Since the media and advertisements are examples of human productions, critical theory can be applied in studying it so that we can see the media and advertisements in a new light.

As explained in chapter one, critical theory on mass communication resulted from mass society theory and is hugely influenced by scholars like Hegel, Marx, and Freud (Fourie, 2007:130). Rasmussen (2004:3) writes that critical theory is optimistic in its nature and that it is thought of having the ability to change the world; it is a tool of reason that holds the potential to “transform the world” (Rasmussen, 2004:3) and it promises “radical social transformation” (Rasmussen, 2004:4). Marx (in Rasmussen, 2004:3) states in his eleventh thesis on Feuerbach that “Philosophers have always interpreted the world, the point is to change it”. We have Hegel (in Rasmussen, 2004:3) to thank for combining philosophies of action and reflection in such a way that “action was a necessary moment in the process of reflection”. The assumption since antiquity

was that the goal of reflection was for knowledge in it and for itself. The belief of critical theory, however, is that theory combined with action leads to a political end, which is social transformation, and that reflection is emancipatory (Rasmussen, 2004: 4, 5).

Critical theory, however, is not the same thing to all theorists, and as Littlejohn and Foss (2005:316) point out, it is hard to organise critical theory as it is quite diffuse. Despite it being diffuse, Littlejohn and Foss (2005:316) emphasise that there is something that this tradition brings to the table, and that is the idea that social and cultural arrangements enforce the domination of a certain group in oppressive and dominating ways. Held (2004:13) elaborates further by saying that although critical theorists formulate their questions differently, they all hold the belief that by examining political and social issues they contribute to "a critique of ideology" leading to the advancement of a more democratic reality. Wood (2004:259) agrees with Held's point of view when she says that the aim of critical theories is to change the status quo in a society by analysing current social practices that are responsible for inequality in a society.

Ideology is a false consciousness that favours the ruling class, persuading everybody that things are fine the way they are (Fourie, 2007:132). In a patriarchy, the ruling class will be men, persuading everyone (especially women) in a society that things are fine the way they are. Marx (in Fourie, 2007:131) argued that the ruling class will keep cultural institutions (the media) in their power to produce the ruling ideology, and since the media has the power to influence our perceptions as well as our interpretations of reality, the ruling class will try to keep it in their power. In the literature review conducted for this study it became evident that men still dominate the powerful positions in the media world. With a few exceptions, positions held by women are mostly lower rank positions (Frederikse, 2000:11). Men more often are employed in middle to top management positions - be it as the editor-in-chief of a magazine or the chief executive of an advertising company, they still hold the monopoly over the media (a cultural institution) to produce the ruling ideology (patriarchy). According to

Marx (in Fourie, 2007:131), the subordinates in a society are misled into false consciousness, giving rise to the theory of class struggle (Inglis in Fourie, 2007:132) against those in power. Fourie (2007:139) remarks that power is a concept that is at the centre of the critical perspective on mass communication.

Fourie (2007:133) is of the opinion that critical theory presupposes that all forms of media are "symbolic forms of expression". This author (2007:134) explains that the media communicates values, beliefs, and attitudes in a structured way and thus ascribe specific meaning(s) to something or someone, and therefore the media in all its different forms "can be read as texts".

The media is seen as an ideological agent, pervasive and often referred to as the "consciousness industry" (Fourie, 2007:130). From the critical perspective, the main concern of critical theory is the media's ideological manipulation of society as well as its power to foster capitalistic values. In society, instruments such as schools, churches, the military, the economy, the state, and the media are all instruments of ideology, responsible for the production and distribution of ideology (Althusser in Fourie, 2007:130). Malin (2004:67) refers to Althusser's essay "Ideology and Ideological State Apparatuses" in which he explains the ways people come to be subjected to the dominant ideology, elaborating on how people come to follow rules and values decided by mainstream cultural institutions. These institutions, the Ideological State Apparatuses, do not force people to obey, but they produce and repeat consistent messages over and over again (as does advertising), persuading people that a certain way of life is right and that another way of life is wrong (Malin, 2004:68). These instruments tell us what to think about, and how to think about it (Fourie, 2007:132). Althusser (in Fourie, 2007:133) defined ideology as "concepts, symbols, and images, representing the ideas and values of the dominant ruling class". This author's ideological theory serves as reference point in critical media studies (Fourie, 2009:73). Fourie (2007:130) defines ideology as "the ideas and belief systems in terms of which individuals, society, or group(s) in society understand and interpret their political, economic, social, and cultural realities" which affect

everything that you are (Fourie, 2007:133). From this definition, it is clear that patriarchy as an ideology in a society can have far-reaching consequences for members of that society and that by employing critical theory the prevailing ideology can be uncovered in human productions.

Littlejohn and Foss (2005:317) categorised the critical tradition into four general categories of theory, namely the modernist theories, postmodern theories, poststructuralism, and postcolonialism. For purposes of this study, modernism will be discussed briefly because the liberal feminists and the radical feminists resort under modernism. Postmodernism is also touched on because cultural studies is a movement most often associated with postmodernism, while feminist cultural studies is an important application of cultural studies. What is more is that the majority of feminist work in the communication field has a lot in common with cultural studies: both are interested in studying how discourse and other forms of symbolic interaction can suppress or emancipate a group of people (Littlejohn & Foss, 2005:327).

2.6.1 Modernism

Researchers working from this standpoint attempt to identify oppressive forces in a society. Most members of a particular society are not even aware of the oppressive forces under which they live (Littlejohn & Foss, 2005:317). The modern movement is also known as “structural” and the structural tradition has its roots in Marxism and the Frankfurt School. Littlejohn and Foss (2005:323) explain that feminism is a critical theory and within the modern tradition of feminist studies, one can find liberal feminism and radical feminism.

The liberal feminists are of the opinion that women as a collective have been oppressed and have not had the same opportunities as men (Littlejohn & Foss, 2005:323). Thus, in order to correct this, women must have the same rights as men.

The radical feminists on the other hand, believe that the unequal position in which women find themselves involves far more than political rights. Women can gain political rights, but, if society remains patriarchal at its core, then political rights will not suffice, as Littlejohn and Foss (2005:323) remark, radical feminists “seek to transform society rather than simply just incorporate women’s voices within in”.

2.6.2 Postmodernism

The postmodern stance is founded on the belief that our shared realities are continuously created, recreated, and altered through language use and “other symbolic forms” and that power imbalances cannot be ascribed to only one enduring arrangement (Littlejohn & Foss, 2005:324).

Cultural studies is a movement most often associated with postmodernism while feminist cultural studies and critical race studies are important applications of cultural studies (Littlejohn & Foss, 2005:324, 326). For purposes of this specific study, cultural studies will be discussed as well as feminist cultural studies as an application of cultural studies.

2.6.2.1 Cultural studies

At present, cultural studies is gaining popularity as it allows integration of insights from different schools of thought. For instance, hegemony theory serves as an excellent example because of the ease with which it crosses over from critical theory to cultural studies. In the critical theory context, hegemony has to do with the power and influence of a group of people over another group, while in cultural studies, hegemony refers to the domination of thoughts and ideas of one group over the thoughts and ideas of another group (Littlejohn & Foss, 2005:292). Hegemony observed from a cultural frame often is used in studies of media and identity (Littlejohn & Foss, 2005:293).

Cultural studies examines the way in which culture is created through the struggle between different ideologies (Littlejohn & Foss, 2005:324). Agger (1992:2) writes that "culture" in cultural studies does not refer to the high culture of literature or philosophy, but rather refers to culture in the anthropological sense. Thus, culture in cultural studies has to do with how we make sense of our world, how we live our lives. According to Barker (2006:31), cultural studies aims to expose the ideologies and myths hidden in cultural texts, while Bennet (in Barker, 2006:7) writes that cultural studies explores a variety of forms of power, which include race, class, colonialism, and gender, to name a few. Wood (2004:274) has a slightly different view on Bennet's take (in Barker, 2006:7), and she is of the opinion that cultural studies not only explores various forms of power, but also analyses the ways in which dominant groups uphold their position of privilege by forcing their ideology down on groups with less power in a society. Griffen (in Fourie, 2007:142) further explains that "...cultural studies places the academic spotlight directly in the ways media representations of culture reproduce social inequalities. The ultimate issue for cultural studies is not what information is presented, but 'whose information it is'". Fourie (2007:142) adds that cultural studies has the same views about power and the role of the media in distributing and popularising the prevailing ideology as critical theory has. Apart from critiquing and highlighting that which is wrong in society, cultural studies also aims to reform the different contexts of our existence, be it social, political, or historical (Striphas in Wood, 2004:275). Historically, issues of class was the main concern of cultural studies, but this all changed in the 1970s with the second wave feminists as well as the civil rights' movement (Storey in Wood, 2004:274). This led to the inclusion of gender and race as areas of study together with the study of class in cultural studies (Wood, 2004:274). In cultural studies, the "analysis and identification of the agents and agencies (economic, cultural, and political) which construct the configuration of everyday life, specific positions within it, and the relation between these and the larger formation" is studied (Grossberg in Wood, 2004:274). Thus, its relevance to this study is evident as it is conducted against the backdrop of women empowerment driven

by the state, but perhaps not yet fully and realistically reflected in the mass media.

This brings us to the issue of ideological domination. Fiske (1984:153) writes that ideological meanings seem to be natural and therefore do not draw attention to their nature, making them more persuasive. A decade later, Fiske (1994:9) reiterates that "theories of ideology or hegemony stress the power of the dominant to construct the subjectivities of the subordinate and the common sense of society in their own interests. Their power is the power to have their meanings of self and of social relations accepted or consented to, by the people".

Ideology also helps in decoding messages so that the receivers of the message can understand what the sender tried to say (Reid, 2008:218). In other words, because the creator of the message lives within the same ideological framework as the receiver(s) of the message, the message will be understood.

Within a culture, there is always a shared knowledge and common sense of how things are supposed to be. This "how things are supposed to be" common sense is an ideology (Littlejohn & Foss, 2005:325) and within a culture, there is always one prominent ideology which is kept in place by social institutions such as places of worship, government, educational institutions, and a very effective tool, the media (Wood, 2004:276-277). As mentioned in chapter one, Althusser (in Fourie, 2007:132-133) called power structures such as schools (education), state (politics, politicians), church (religion), judiciary, and mass media, Ideological State Apparatuses, and argued that those in power use these structures to maintain the status quo to their advantage. Wood (2004:276-277) supports this argument and writes that these structures can work individually or in unison to underwrite the current ideology and to oust any competing ideology. Fourie (2007:132) states that ideology is no longer limited to Marxist criticism, but that it is applicable to all forms of power and domination. The media is especially potent in naturalising and representing the dominant ideology of the day and therefore it is studied in cultural studies (Wood, 2004:277). Important to this

study is Wernick's (1991:31) view on advertising. He firmly believes that all forms of advertising, even informational and rational advertising, are ideological.

A useful research methodology frequently used in cultural studies is semiotics - it is often utilised to study and unveil the cultural meanings communicated by the media (Littlejohn & Foss, 2005:292). What makes semiotics even more relevant in this context is the fact that it can unmask the ideological meanings in a text, which are not always clear if the text is evaluated superficially (Fiske, 1984:153).

2.6.2.2 Feminist Cultural Studies

A useful application of cultural studies is feminist cultural studies. It is true that feminist research has aspects of modern as well as postmodern thought, but feminist work in the communication discipline align more with cultural studies and is thus postmodern (Littlejohn & Foss, 2005:327). Lovell (in Littlejohn & Foss, 2005:327) states that: "Cultural studies, in locating a wide variety of types of text and of meaning as integral to contemporary society and cultures, opened up a space where feminists could study women's lives as well as women's texts as part of the broad socio-cultural construction of gender in capitalist society". Littlejohn and Foss (2005:327) quote a study done by Johnson and Young as an example of this kind of research. In this study, the researchers examined television commercials in the USA for children's toys, which were aired in the 1990s. In the advertisements, boys were shown as being competitive, destructive, and active, while the girls were shown as nurturing, with limited activity, and experiencing feelings. They found that these commercials aimed at children reinforced cultural stereotypes on what it means to be a boy or a girl. In other words, the prevailing patriarchal ideology is reinforced and repeated in advertisements that are aimed at impressionable children.

Wood (2004:277) is another scholar who conducts research in the field of gender representation. She argues that the majority of women portrayed in popular media in the USA is depicted mostly in decorative roles, or, as dependent on

men, and/or related to men through roles such as the good wife, the homemaker, the girlfriend - stereotypical portrayals which are out of sync with the reality in the USA where the majority of women work outside the house. From this, one can deduce that due to the fact that the USA is a strong masculine orientated country that patriarchy as an ideology prevails - a stance that is reflected in the stereotypical representation of women in the American media. If one considers that South Africa is a masculine orientated country, where patriarchy is the dominant ideology (Hofstede in Samavor, Porter & McDaniel, 2010:205-206), then the roles in which black women are portrayed in advertisements published in South African magazines become suspect.

2.7 FEMINIST MEDIA STUDIES

Feminist media studies (Fourie, 2007:143) are mainly concerned with women in the media and their portrayal in it. Another important area of study for feminist scholars is the inequality between the sexes in both public and private life (Wood, 2004:260). Women are treated unfairly, and Fourie (2007:143) is of the opinion that an important reason for the unfair treatment of women is patriarchy, although it is but one of the social structures that causes women's oppression. The others are capitalism and a sexist society (Barrett & Philips in Van Zoonen, 1994:3). According to Wood (2004:260) the main concern of feminism is gender and the inequalities based on gender differences. In addition to this, Van Zoonen (1994:3) says that feminist studies' focus on "gender as instrumental in constructing our material and symbolic worlds and our experiences in them", is not easily found in other perspectives on society or humanity. Wood (2004:260-261) and Van Zoonen (1994:3-4) point out that there are a number of key concepts in feminist theory, namely, gender, power, stereotypes, and patriarchy. These named key concepts will subsequently be discussed.

2.7.1 Gender

Gender is socially constructed and dictates to men and women how to act and relate to each other (Wood, 2004:261). Age and gender are universal dimensions on which status in a society is based. One is born a certain sex but your gender is a social construct, which specifies the socially and culturally prescribed role that you are to follow for the rest of your life (Lerner, 2010: online). Gender is the "costume, a mask, a straitjacket in which men and women dance their unequal dance" (Lerner, 2010: online). Feminist studies as such are not focusing on men and women, but rather on gender, and this focus on gender sets it apart from other viewpoints on society (Wood, 2004:261; Van Zoonen, 1994:3). The majority of discourses in society can be studied from a gender perspective, something that was not done or acknowledged before feminist studies (Fourie, 2007:143). Not only did feminist studies create awareness around gender and its influence on reality, it was also instrumental in the study of discriminatory practices in the portrayal of other marginalised groups in society such as black people, certain ethnic groups, homosexual and lesbian people (Fourie, 2007:143). The question that this concept brings to mind is whether women are portrayed in a discriminatory fashion, or associated with discriminatory practices, in the media. For purposes of this study, the researcher would like to establish if there is a difference between the 1994 and 2006 sample of advertisements in this regard.

2.7.2 Power

Karam (2008:307) refers to Foucault's contribution to the feminist debate with his viewpoint that "sex and power are intrinsically and historically intertwined". Karam (2008:307) interprets it and opines that "gender and sexuality are bound together with an emphasis on power differences between men and women, and that these differences have existed through generations in one form or another".

'Who is in power' is not a simple and obvious issue in feminist theory because such simplification would lead to a debate on who is "the most oppressed in contemporary society" (Van Zoonen, 1994:4). The challenge for feminist theorists is to analyse the multiplicity of various forms of subordination (Van Zoonen, 1994:4), to which Fourie (2007:143) adds that feminist media studies opened the door to the examination of other forms of inequity, paying much attention to stereotypes in the media. Further in this chapter the empowerment of black South African women and the subsequent improvement in their economic power and status will come under the spotlight. This leaves one with the following question: Does economic power equal freedom from oppression?

2.7.3 Stereotypes

A stereotype reveals the power relations as well as attitudes towards groups of people within a society in a certain context and time (Wood, 2007:71). Allport (1954:191) defined a stereotype, "whether favourable or unfavourable" as "an exaggerated belief associated with a category. Its function is to justify (rationalise) our conduct in relation to that category".

The world we live in is complex, and therefore people need a way to organise and make sense of it: Stereotypes are predictive generalisations that we apply to persons or situations (Wood, 2007:71). "The stereotype acts both as a justificatory device for categorical acceptance or rejection of a group, and as a screening or selective device to maintain simplicity in perception and in thinking" (Allport, 1954:192). A stereotype is also a form of representation and "stereotyping is a cognitively inexpensive way of understanding others: By presuming that people are like other members of their groups, we avoid the effortful process of learning about them as individuals" (Kenrick, Neuberg & Cialdini, 2002:399). In addition, a stereotype is also a cognitive structure containing one's own knowledge, beliefs, and expectancies of someone or something. Because the world we live in is complicated, it has to be dealt with by

categorising and classifying, which leads to stereotyping. The main problem with this is the overgeneralisation and often-negative evaluations that are directed at persons in a certain group (Samavor *et al.* 2010:170). One must bear in mind that most often stereotypes are negative, but that positive stereotypes are also not ideal. It can be explained as a way of portraying people belonging to the same group in a certain way that may not always be a true reflection of the reality. Kroløkke and Scott-Sørensen (2006:78) write, "Media research from the dominance perspective has focused on the underrepresentation of women in the media, ways in which they are stereotyped, and the reinstatement of gender in dichotomous and hierarchic setups that may normalise discrimination and even abuse against women". To this, they add that the gate-keeping function and the power of the media as conveyors of information give them the power to shape views on gender (Kroløkke & Scott-Sørensen, 2006:78). Dyer (in Martin & Nakayama, 2010:363), a film studies scholar, says that "the effectiveness of stereotypes resides in the way they invoke a consensus... the stereotype is taken to express a general agreement about a social group, as if that agreement arose before, and independently of, the stereotype. Yet for the most part it is from stereotypes that we get our ideas about social groups".

We are not born to think about someone or some group in a specific way. We learn stereotypes in the socialisation process, beginning with our parents (Samavor *et al.* 2010:170; Martin & Nakayama, 2010:206). Stereotypes may also develop because of negative experiences and may evolve out of fear (Samavor *et al.* 2010:171; Martin & Nakayama, 2010:207).

But is stereotyping something that one should be concerned with? Does it really matter how other people judge or see you? Lips (2006:23) is of the opinion that gender stereotyping may influence the prescriptive beliefs about what men and women are supposed to do, and in so doing, support gender inequality. Stereotypes may also lead to people acting according to what they believe other people expect of them as a male or a female. In addition, stereotypes can create conditions that can affect people's performance. This process is called

stereotype threat and what it implies is that in a situation where a person is supposed to perform well, he/she will perform poorly because of the negative expectations informed by the stereotype. It acts like a self-fulfilling prophecy - although a person has the ability to excel and perform well, he/she will perform poorly as to conform to the expectations of the stereotype (Lips, 2006:23).

Barker (2006:307) writes that a stereotype is a reduction of a person or group to a set of mostly negative and exaggerated characteristics. He goes on to say that through power, a stereotype is a boundary between what is perceived as "normal" and "odd", a boundary between "us" and "them". The portrayal of women in stereotypical ways in the media may influence or reinforce certain attitudes towards women as a collective (Fourie, 2007:244). To this, Tuchman (in Van Zoonen, 1994:17) adds that the dominant social values of a society are reflected in the media; furthermore, the media symbolically degrade women by showing them in stereotypical ways, or by not showing them at all. In chapter three, stereotypes in the mass media and specifically in advertising and its use in representation will be discussed.

2.7.4 Patriarchy

Patriarchy, argues Firestone (in Charles, 1993:23), is based on the division of labour in terms of biological reproduction, thus, it is based on the fact that women give birth. This is the first class of division and oppression, and all other forms of division and oppression in a society are based on it (Firestone in Charles, 1993:23). Another argument is based on the threat, potential or real, of male violence against women and it is this fear of violence that keeps women subordinated and patriarchy in existence (Brownmiller in Charles, 1993:24). According to Wood (2004:261), patriarchy is a concept that is "concerned with values, institutions, and practices that reflect the experiences, values, and interests of men as a group and protect their privileges, while simultaneously denying, dismissing, and/or devaluing the experiences, values, and interests of

women as a group". It is thus not the behaviour of an individual, but like gender, it is a social system and a deeply entrenched ideology in a masculine orientated society. As mentioned in chapter one, Hofstede (1998:9) concluded in his research on value dimensions in different countries that South Africa is a masculine orientated country. In masculine orientated countries or cultures, masculine traits are valued more than feminine traits. Feminine or masculine behaviour is learned and mediated by cultural norms and traditions (Samavor *et al.* 2007:05). Hofstede notes that "Masculine cultures use the biological existence of two sexes to define very different social roles for men and women. They expect men to be assertive, ambitious, and competitive. Men should strive for material success, and the culture should respect whatever is big, strong, and fast" (Hofstede, 1998:6). Patriarchy is the norm in masculine orientated cultures. Considering that South Africa is a masculine orientated country, it is therefore no wonder that patriarchy is seen as normal.

Tyson (1999:84) writes that patriarchy is sexist and promotes the idea that women are inherently inferior to men. The suppression of women by men in patriarchal societies is one of the hallmarks of capitalism (Charles, 1993:89) and "women are oppressed by patriarchy economically, politically, socially, and psychologically; patriarchal ideology is the primary means by which they are kept so" (Tyson, 1999:90). One could also say that patriarchy is a power system organised around male authority (Pettiman, 2006:180), and in a patriarchal structure a male individual has authority over other individuals (Cavin, 2004:230). Often, the decisions are handed down without much discussion and it is hierarchal in nature. It is said to have its origins in the Bible where decision-making was done in this fashion by Adam and by other male Biblical figures (Cavin, 2004:230). In general, patriarchy is the dominance of men over women, as well as dominance over younger men, and it is because of patriarchy that gender divisions exist (Charles, 1993:88). A major criticism against patriarchy is the treatment of "women" as an undifferentiated category (Barker, 2006:22), and the branding of women as the *other* (Tyson, 1999:90). Women's reaction to oppression is feminism; feminism is the result of women's desire to be

recognised as human beings, and not to be seen as the *other*. Olive Schreiner wrote that... "this one thought stands - if I might be one of those born in the future then perhaps to be born a woman will not be branded" (Schreiner in Walker, 1979:1). Until then, women within a patriarchal society are branded, and to quote Berger (in Grewal & Kaplan, 2006:269), "To be born a woman has been to be born, within an allotted and confined space, into the keeping of men".

In a patriarchal environment, the family is often male-headed, and concepts of mastery and superiority prevail (Barker, 2006:280). Patriarchy has been described by feminists as the structural subordination of women and much research has been done on how the discourses of gender are generated by and function within a patriarchal system (Durham, 2007:236). An effective propaganda tool to keep patriarchy alive is stereotyping, especially gender stereotyping, and as Margaret Mead (in Diamond, 2008: online) a renowned anthropologist once remarked: "Men have always been afraid that women could get along without them". From this, one can conclude that patriarchy is an ideal ideology for men, and as long as it is kept alive with stereotyping, men will remain in their privileged position.

According to Wolfe (in Lerner, 2010: online), "of all the ways that one group has systematically mistreated another, none is more deeply rooted than the way men have subordinated women. All other discriminations are pale by contrast". The subordination of women paved the way for all other forms of subordination, and to rid society of all those other "isms", namely racism, classism and ageism, sexism must first be eradicated (Lerner, 2010: online).

Patriarchy is a concept familiar to South Africans. According to Van der Walt (in Coetzee, 2001:300), patriarchy is an irrevocable part of both Eurocentric and Afrocentric cultures in South Africa and society seems to be deeply influenced by the idea of the supremacy of the father. Irrevocable is perhaps a strong word, and the current state of patriarchy may change over time due to constant efforts by government and society as a whole to improve the position of women in South

Africa. Therefore, one may argue that irrevocable should rather be left out of this context, but if one thinks of patriarchy as "one of the strongest ideologies in cultures worldwide, and in the context of modern Western culture, it is operative on more or less the whole spectrum of hyper-normative discourses" (Visagie in Coetzee, 2001:300), then one may conclude that irrevocable may not be such a bad word choice.

Patriarchy is a fully-fledged ideology and a powerful enemy of gender equality, as indicated by the Commission on Gender Equality (1998:10): "It is a sad fact that one of the few profoundly non-racial institutions in South Africa is patriarchy ... indeed, it is so firmly rooted that it is given a cultural halo and identified with customs and personalities of different communities. Thus to challenge patriarchy, to dispute the idea that it is men who should be dominant figures in the family and society, is to be seen not as fighting against the male privilege, but as attempting to destroy African tradition, or to subvert Afrikaner ideals or undermine civilised and deemed British values ... Patriarchy brutalises men and neutralises women across the colour line."

The discussion thus far clearly illustrates that the current ideology in masculine orientated societies is patriarchy - a power system in which women are subordinated by men. In many countries, including South Africa, women empowerment is a priority, often driven by the state and government programmes, and that is where the problem lies: This deeply entrenched masculine value dimension, that has patriarchy at its core, will be hard to change from the outside (state and government programmes). The masculine value dimension is a cultural value dimension with which people are enculturated - one is submerged in one's own culture and is often unaware that one's daily actions, thoughts, as well as verbal, and nonverbal communication are all informed by one's culture and cultural values. To change a cultural value, change must come from the inside; it must come from the hearts' of members of a particular culture. If it comes from the outside, then it might be met by resistance. This resistance could manifest in actions like rebellion and violence. If one takes into account

the horrific acts of violence committed against women in South Africa, then one cannot help but wonder if this is not perhaps the unintended results of the empowerment efforts that are driven externally, and which do not come from the heart? Are men perhaps not angry with women? On another level - in South Africa, men still dominate the top posts in the media industry and advertising agencies. Perhaps men are using their position to keep the patriarchal ideology alive by employing the media as an ideological agent. By portraying women in demeaning, stereotypical ways, men can protect their powerful position in society, as stereotyping is an effective tool by which patriarchy is kept alive. The question one should ask oneself is whether or not the media in South Africa take into account the empowerment of women and the resulting changes in their socio-economic status and whether or not this is represented in the media, especially in magazine advertisements, or perhaps, it is ignored in favour of maintaining the patriarchal ideology.

2.8 REPRESENTATION OF WOMEN IN THE MEDIA

Representation, according to Van Zoonen (1994), is a much debated topic for contemporary feminists. The stereotypical images of women in the media and the effects thereof on the audiences were key elements in early feminist texts, such as the work of Betty Friedan. Research proves that women, although they work the same hours outside of home as men in our society, are the ones who must also take the responsibility of the household and childcare. In cases where men do get more involved in household tasks, it is seen as "helping"; the underlying assumption is that household tasks are women's work (Charles, 1993:70). Men also view doing household tasks as an insult to their masculinity (Sharpe in Charles, 1993:70). The media reinforces the idea that a woman is, in most cases, the person responsible for most of the household chores, which results in the stereotypical and limiting portrayal of women in print advertising.

Worldwide, as well as locally, research has been done about the representation of women in advertisements. It began with the publication of Betty Friedan's *The Feminine Mystique* in the 1960s. Scholars like Judith Williamson, Trevor Millum, and Erving Goffman were amongst the scholars who studied the portrayal of women in the 1970s. Today, scholars like Sut Jhally and Jean Kilbourne make it their life's work to speak up about the ways in which women are (mis)represented in advertisements. In South Africa, researchers such as Puth, Oberholzer and Myburg (in Rudansky, 1991), as well Petersen (1989), Rudansky (1991) and Ndzamela (2002) have contributed to the pool of scholarly work on the portrayal of women in the media.

Studies focusing on the representation of women in advertisements were conducted because advertisements in which women are portrayed stereotypically have come under attack from feminists, media critics, as well as the public. Courtney and Lockeretz (1971) analysed magazine advertisements and concluded that women were mostly portrayed as dependent on men, who do not make significant decisions, are essentially sex objects, and domestic providers. Studies conducted by Courtney and Whipple (1984) and Barthel (1988) indicated that the portrayal of women as housewives in domestic roles were prevalent in popular culture, especially in advertising. In 1976, Erving Goffman made a huge contribution to the field of gender representation in his book, *Gender Advertisements*. In this work, he identified categories that he used in his coding of advertisements. Goffman (1987) concluded that advertising is a ritualisation technique in societies. Because people in advertisements seem to present all people of society, the viewers of the advertisements accept and validate the relationships and roles in which the models in the advertisements are portrayed, and this serves as role modelling for the observers of the advertisements. Women were portrayed mostly in licensed withdrawal from the physical scene of the advertisement and depicted in subordination to men. The cultural ideals of men and women are conveyed, in a subtle way, by advertisements (Goffman, 1987).

In South Africa today, a great number of working women are married and have children. They are professionals and a number of companies are headed by females. Women in South Africa enjoy protection under the Constitution and the advancement of black women, in particular, is a national priority. As mentioned, after the April 2009 general elections in South Africa, the representation of women in the South African parliament grew significantly from 34% prior to the elections, to 43% post elections (Morna *et al.* 2009:16). Furthermore, empowerment of women is one of the Millennium Development Goals. More women are seen in professions previously only occupied by men. Thus, one can conclude that advertising agencies would have become aware of this trend and that it should be reflected in advertisements in South Africa. With this study, the current socio-economic position of women in South Africa is compared with their representation in advertisements. The question that comes to mind is whether advertisements reflect reality or create reality.

Pertaining to this, Jhally (1990) writes that "It could be argued that advertising is the most influential institution of socialisation in modern society: it structures mass media content; it seems to play a key role in the construction of gender identity...". Goffman (1987) explained, "In print advertising the female role can be systematically observed because the creator of an advertisement has only very little space to appeal to the audience and needs to work with strong but simple symbols, such as gender stereotypes to communicate the message". Goffman (in De Mooij, 1994:495) was also of the opinion that to use stereotypes when portraying people is a normal, human habit. When having your picture taken, one shows the best of oneself, and this is done to the extreme in advertising. This is a form of stereotyping because one picture cannot tell the whole story; it is an ideal state. De Mooij (1994:495) states that all forms of persuasive communication use this technique, and that stereotyping is used when the message must be understood at a glance - the effect of this is an artificial portrayal of reality.

It is a clear that advertising is not only responsible for informing consumers' buying decisions, but also for influencing consumers' thoughts on society (Plakoyiannaki & Zotos, 2009:1411; Baker, 2005:13-14; Cohen-Eliya & Hammer, 2004:166). Douglas (in Reichert, 2008:169) said in 1917, "You can tell the ideals of a nation by its advertisements". What are ideals of South Africa as a nation can be identified in South African magazine advertisements? Can the ideal of women empowerment be identified?

Plakoyiannaki and Zotos (2009:1429), which were quoted in chapter one, are of the opinion that because magazine advertisements may reflect society, it could be obvious that the advancement of women in society should be portrayed in print advertisements. Unfortunately, it was shown from their research in the United Kingdom that it is not the case, and that "advertising practices lag societal norms and the changing role of women in the society" (Plakoyiannaki & Zotos, 2009:1429). Huan (in Odekerken-Schröder *et al.*, 2001:408) is of the opinion that one may expect that the gender role portrayals in advertisements would reflect the gender roles of that country. In addition, advertisements tell members of a society who they should be and it also reveals much about a culture (Mitchell, 2007:97).

The social learning theory (Bandura, 1977:22) explains that we learn from what we observe in our daily lives and from the media. One way to counteract this is by becoming visual literate. We must develop our visual intelligence so that we can understand what we see. Williams (in Jhally, 2003:256) compares our current reality to the reality that people faced in the early development of capitalism where workers were taught how to read, but not how to write. This skill enabled them to be productive workers because they could read and understand instructions, but could not express themselves in writing. In our reality today, people can read images (or they think they can read images) but are unskilled in producing them. Jhally (2003:256) is convinced that an understanding of the production of images is a requirement for functional literacy in an image-saturated society. Though people can read images (for the purposes of their

creators) adequately, the majority have no idea how the language of images works (Jhally, 2003:257). Braden and Hortin (in Barry, 1997:6) define visual literacy as: "The ability to understand and to use images, including the ability to think, learn, and express oneself in terms of images". Barry (1997:6) is of the opinion that it boils down to two basic skills, namely "awareness of the logic, emotion and attitudes suggested in visual messages; and the ability to produce meaningful images for communication with others". But, for Barry (*ibid.*), visual literacy is not enough. She argues in favour of visual intelligence. To her, visual intelligence is the ability to deal with digitised images as well as virtual reality, and the ability to recognise political attitudes in images. Barry (1997:6) further states that visual intelligence means that one has to be alert to the role that the media plays in the whole spectrum of experience. To sum up, visual literacy implies that one is able to understand the image, and to produce an image for communication, while visual intelligence has to do with the application of our understanding in order to improve our social, economic, and political reality. To be illiterate is to be powerless and if one is visually illiterate, then one can be easily misled, but if one is visually literate then one has the skill to read and understand images and their political connotations. In other words, if one is able to read and understand images, then one will be able to unveil the hidden ideologies in media images.

2.9 SUMMARY

Based on the teachings of the social learning theory - that we imitate what we see in the media - it is important not to accept everything in the media at face value, and to examine media offerings from a critical perspective. Critical theory is useful in analysing the media and media messages. The aim of critical theory is not only to point out that which is wrong, but also to make suggestions on how to correct it. Although its name may have a negative ring to it, it is at its very core, a very optimistic theory because critical theorists believe that theory is more than talk and reflecting, but that reflection can lead to action and change. In this

chapter, it was illustrated that critical theory is diverse, and has its roots in the Marxist tradition. It can be placed into four general categories, namely, modernism (structuralists), postmodernism, poststructuralism, and postcolonialism. This specific study is conducted from the critical paradigm with cultural studies as a movement that developed out of the postmodernism and feminist cultural studies as an application of cultural studies.

The consequences of a masculine orientated value dimension in society on women's advancement have been highlighted in this chapter. In addition, patriarchy as an ideology embedded in a masculine orientated society was explored. The advancement of women in South Africa and their role in the struggle for a democratic South Africa came under the spotlight. The different actions taken by government, which led to women's improved status, was elaborated on and chronicled. In this chapter, this researcher also delved into the history of feminism and discovered that black women are not always comfortable with the word feminism, although they support the ideals of a free and fair society. The term that they prefer to use when talking about the emancipation of black women, is womanism, or African feminism.

The representation of women in the media was briefly discussed and will be examined further, with regard to their representation in advertising, in chapter three.

CHAPTER 3

REPRESENTATION OF WOMEN IN ADVERTISING

3.1 INTRODUCTION

Representation is the construction of reality - be it people, objects, events, identities, or an abstract idea. At its most basic form, representation is when something stands for something else; in media studies, a distinction is made between visual and textual representation, although both are structured representations of reality (Reid, 2008:199). Deacon, Pickering, Golding, and Murdock (in Ndzamela, 2002:26) are of the opinion that reflecting and representing is not quite the same thing, and therefore reflection and representation of social reality is different. These authors state that to reflect social reality is to assign meaning to the frequency with which something occurs, in contrast to representation which involves thorough scrutiny of the language that is used, the structure of the text, as well as what is put to use to symbolise. Fairclough (1995:103) elaborates on this when he says that media do not reflect reality, but produce realities, which are informed by the social positions, objectives, and interests of the producers of reality. Fiske (1994:265) describes representation as a sense-making process within all available signifying systems; a social process of concreting abstract ideological concepts.

Representation refers to the construction in any medium (like the mass media) of aspects of 'reality' such as people, places, objects, events, cultural identities, and other abstract concepts. Such representations may be in speech or writing, as well as still or moving pictures. It began with the early writings of Aristotle and Plato, and developed into Saussurian and communication studies. Semiotics is the study of representations and its processes. For semioticians, 'reality' always involves representation (Chandler, 2001: online). Any representation is more than merely a reproduction of that which it represents; it also contributes to the

construction of reality (*ibid.*). Based on this discussion, one can ask the question: What is reality? Is there a reality, or is everything that we see and experience a representation made of another representation? Is everything fake, a replica, a simulation? What is real?

Barker (2006:8) writes that representation is “how the world is socially constructed and represented to and by us in meaningful ways”. To him, culture is the signifying practices of representation. Furthermore, cultural representations and meanings have a certain materiality, and are embedded in “things” like objects, images, and magazines; produced, used, enacted, and understood in a social context.

With the representation of black women in South African magazine advertisements as the focus of this study, the following definition for advertisements is relevant: Advertising is seen as “paid-for messages that attempt to transfer symbols onto commodities to increase the likelihood that the commodities will be found appealing and be purchased” (Fowles 1996:13). With this definition in which he refers to symbols, Fowles places advertising in the “domain of discourse and images”, in other words, representation (Herbst, 2005:13). Advertising is characterised by a visual code in which both words and images are used to create an advertisement. One needs to see this visual code in terms of the “politics” of representation; that is the role played by words and images in expressing our worldviews, values, beliefs, assumptions, and stereotypes, which in turn will influence our interaction with others and our environment (*ibid.*).

Within the context of this study, it is important to take note of Van Zoonen (1994) who states that representation has always been a critical battleground for contemporary feminism. An objective of this study is to establish if the change in the status of black women (equal treatment, improved socio-economic status, and powerful positions in society, as discussed in chapter two) in South Africa is reflected in the visual representation and stereotyping in magazine advertisements.

“Representation describes the signs that stand in for and take the place of something else. It is through representation that people know and understand the world and reality through the act of naming it. Signs are manipulated in order to make sense of the world. Representations are made to seem ‘natural’. Systems of representation are the means by which the concerns of *ideologies* are framed; such systems ‘position’ their subjects. Semiotics and content analysis (quantitative) are the main methods of formal analysis of representation” (aber.ac.uk: online, 2010). In the rest of this chapter, representation and its effective use in advertisements will be explored.

3.2 ADVERTISING’S REFLECTION ON SOCIETY

Advertising is all around us - we see it, hear it. Sometimes we can even smell it and feel it. It can evoke feelings and emotions in us. It can excite us or drive us up the wall. Every newspaper that we page through, all the magazines that we read, on the Internet, on our cellular phones, on billboards, on radio, television, and our Facebook pages - everywhere we turn, we are confronted by advertisements. Leiss, Kline, and Jhally (1990:3) remark that because advertising has such an overwhelming presence, it is a factor to be reckoned with. Millum (1975:11) wrote that although advertising’s purpose is to sell products, it is not concerned only with the product: Advertisements place the product in an environment and construct a social world around it, and in this way, it sends a message with social meaning. Put differently, advertising has a dual function: Advertisements try to persuade consumers to buy products, but it can also reveal a good deal about society and our own psychology (Cook, 1992:5).

The media of mass communication includes television, radio programmes, newspapers, and magazines (Shimp, 2010:11), as well as books, films, and sound recordings (De Beer, 1993:5). The mass media play an important role in informing, influencing, entertaining, and persuading mass audiences (Hiebert,

1993:vi). De Beer (1993:5) classifies advertising, together with media law and ethics, public relations, and research, as a major trend or issue in mass communication. According to this author, mass communication cannot be separated from the individual or society and as such is an ever-present force. It is also part of people's daily reality, as are educational institutions, religious institutions, and businesses. Mass communication can be studied from a functional approach and be described as an important subsystem of society (Hiebert, Ungurait & Bohn in De Beer, 1993:6), functioning in a social context where society can influence it, and importantly, where mass communication can influence society (De Beer, 1993:6). Often, messages in the mass media do not reach the target audience directly "by means of television, the radio and newspapers, but more often than not, someone else will convey it to us. This happens because the mass media are continuously setting the agenda for trends and events as they occur on the local, national, and international levels" (*ibid.*). Gamble and Gamble (in De Beer, 1993:11) are of the opinion that the mass media influence and affect the values, attitudes, and lifestyles of society.

Mass media advertising is the money-spinner for the mass media. Advertising and mass media live in symbioses; advertising needs the mass media to place their advertisements, and mass media needs the revenue made from the money paid by advertisers for space or airtime, to remain in the business of printing newspapers and magazines, and airing television and radio programmes. Advertising's effectiveness is vitally important in this cutthroat industry.

Magazines and magazine advertisements have a special place in society. Narunsky-Laden (2007:596) writes that incompatibility exists between the apparent frivolous and trivial position of magazines and the consistency with which magazines are produced, bought, and consumed by the public. According to her, "this discrepancy suggests that downplaying the 'seriousness' of magazines may well play a role in facilitating some of the ways magazines are able to regulate and carry out their 'cultural' work, marketing consumer goods while unconsciously structuring the social and cultural practices they represent".

In other words, because magazines are not taken seriously, their influence can be so much greater. Narunsky-Laden (2007:596) elaborates on this point, saying that magazine's "low" cultural status may actually hide its function as a central site of "knowledge-production and as a meta-commodity which is itself a marketing tool for a wide range of other commodities". Magazines are cultural artefacts, vehicles for the distribution of cultural commodities, practices, and beliefs (Beetham in Narunsky-Laden, 2003:194). If put differently, magazines are both material objects, as well as carriers of meaning and social relations (Narunsky-Laden, 2003:194). Thus, one can conclude that the content of magazines are far more powerful than popularly thought because magazines are viewed as entertainment, and when consumed, consumers let their guard down and therefore are unknowingly influenced by the editorial content, as well as the advertisements.

3.3 ADVERTISEMENTS AND THE CONSTRUCTION OF IDENTITY

Traditionally one's identity was permanent - you were born into a certain family, with a particular status. You had a specific gender and were taught by family, church, school, and other Ideological State Apparatuses (Althusser in Wasserman, 2008:249) on how to behave and what to think. This has changed, and identity has become a source of anxiety because the modern person is cut loose from traditional value frameworks and is "adrift in an atomised society" (Wasserman, 2008:249).

Wasserman (2008:259-260) further remarks: "Media representation and discourse form an interrelationship with other social forces to construct identities". The media's influence on the identities of people form an important part of media studies as well as cultural studies and emphasis is placed on how the media's representation of race, sexual orientation, and gender are related to power relations in society (Wasserman, 2008:247). Our gender identity is core to

our understanding of ourselves and therefore images that have to do with gender will strike at the core of individual identity (Jhally, 2003:253). Since the twentieth century, scholars have started to study the everyday lives of individuals. Researchers such as Cooley and Mead (in Wasserman, 2008:251) have studied identity as a construct between an individual's social interactions, and as part of the process of communication. Mead (in Wood, 2009) also famously said that we are talked into humanity, in other words, we become who we are based on what is said by others to us.

Mead's idea of symbolic interaction, based on an individual's behaviour of imitating others learning from role models, was further developed by Erving Goffman (Wasserman, 2008:251). Goffman (1959:19) wrote that it is probably no accident that the word person actually means mask, but it is rather a recognition that everyone is playing a role, whether consciously or not, and it is in these roles that we not only know ourselves, but others. The media plays a central role in our thinking of who we are and is an important force in shaping our lives (Wasserman, 2008:259). Based on what Goffman (1959) wrote on role models, one could argue that the roles one play in life may be based, to a certain extent, on the role models provided by the media. By flipping through television channels or radio stations, or paging through a newspaper or magazine, we have more options of possible identity models than we could ever dream of (Grodin & Lindlof, 1996).

Another important point to remember is that the media is not only a mirror of reality but also influences the way in which we understand reality (Wasserman, 2008:260). Media represents myths, not in terms of falsehoods, but rather constructs that naturalise. One can think of the many myths found in advertisements.

Cortese (2004:64-68) is of the opinion that advertising is more than a technique to sell products and/or services, but that it has an influence on our views and our culture. Furthermore, Margaret Mead (in Kilbourne, 1999:129) said that children

today are brought up by the mass media, and not by their parents. From this, one can deduce that children will model their behaviour on what is represented in the media. Byerly (2007:224) writes that media scholars across theoretical perspectives have researched the causal relationship between representations in the media and real-life social relations. She cites Candy (1998) who proved with cognitive research that the audience integrate the opinions and beliefs presented by the media into their own minds. Candy (in Byerly, 2007:225), together with colleagues at the University of Pennsylvania, worked on a cultural indicators project for more than two decades. This research revealed that women were often victims in television programmes and that these representations influence the perceptions of people who regularly watch television programmes (*ibid.*). Other research quoted by Byerly (2007:225) is the work done by Glascock in 2003. This author conducted a content analysis of prime-time television programmes on different cable stations like UPN, Fox, and WB in the USA and found that black persons and women are stereotyped in programmes aired by these cable stations. In this research, he made use of the social learning theory and concluded that these depictions would reinforce the audience's stereotypes of women and black people. In addition to this one could also reason, based on the social learning theory, that women and black individuals may base their behaviour on the stereotyped representations found in the media. Stereotypes often are used in media representations and it is an important kind of representation.

3.4 MASS MEDIA AND STEREOTYPES

An important and invasive force from which stereotypes are learned is the media (Samavor *et al.* 2010:171; Martin & Nakayama, 2010:205; Wood, 2007:256). According to Martin and Nakayama (2008:52), stereotypes in the media continue because the media does not bother with disseminating information that would oppose fixed stereotypes. Furthermore, the media is guilty of maintaining certain

stereotyped views of women and men (Wood, 2007:258). Cohen-Eliya and Hammer (2004:166) specifically studied the prevalence of stereotypes in advertisements. These authors write that the stereotypical messages in advertisements are not presented as claims, and that meanings are transmitted indirectly and covertly. Because of this, these messages are not absorbed in a cognitive and conscious manner and therefore not analysed and evaluated by the recipients. They also refer to the political connotations found in advertisements, which arise as a by-product in the advertiser's attempt to sell (Cohen-Eliya & Hammer, 2004:166). What is meant hereby is best explained with an example. If one watches the *Mr Muscle* commercials on South African television, the mother complains because the members of her family leave the bathroom in an atrocious state, but she is the one who has to clean up after everyone. She is not looking forward to her task (it is her responsibility to clean up after her family - a fact of life because she lives in a patriarchal society). Fortunately, for her, *Mr Muscle* comes to her rescue and now she is looking forward to cleaning the bathroom. The connotation attached to this advertisement is that it is expected of women to perform domestic tasks. The voice of authority in this advertisement belongs to a man who brings her the necessary product to clean up after her family. Why is the father not portrayed as the one cleaning up after the family? Why is the product not named *Ms Muscle*?

Fourie (2007:262) states, "The phenomenological nature of media communication as symbolic communication, and advertising as metaphorical communication, and the nature of the genre emphasise the complex relationship between representation and reality". What should be asked is: What is the motive of the communicator? Is there a planned motive to harm the reputation of a group, person, or topic by making use of stereotypes? It might be that stereotypes are such an integral part of the media that the media cannot do without them. Lippmann (1922:95), who was one of the first scholars to write about the gate-keeping function of the media and the agenda-setting theory, wrote: "In putting together our public opinions, not only do we have to picture more space than we

can see with our eyes, and more time than we can feel, but we have to describe and judge more people, more actions, more things than we can ever count, or vividly imagine. We have to pick our samples and treat them as typical". To portray people or groups in stereotypical ways is like shorthand. One can derive from this discussion that because of the limited information received from the media, stereotypes thus play an important role in the formation of opinions. In advertisements, the abstract representation of gender displays often occur (Leiss *et al.*, 1990:215) and the reason for this can be explained as follows: Gender is "one of the most deeply seated traits of man; femininity and masculinity are in a sense the prototypes of essential expression – something that can be conveyed fleetingly in any social situation and yet something that strikes at the most basic characteristic of the individual" (Goffman, 1987:7). Because gender is instantly recognisable, and advertisements have to communicate quickly, it is used heavily in advertisements (Leiss *et al.*, 1990:216). According to Courtney and Whipple (1984:45), there is a body of research that makes it clear that advertisements are guilty of presenting traditional, limited, and demeaning stereotypes of both women and men. They elaborate on this point and state that stereotypes in advertisements are useful because an image can be conveyed quickly and clearly, and in principle, there is nothing wrong in using role portrayals that are easy to identify. The problem lies in making extensive use of limiting and demeaning stereotypes in advertisements. Courtney and Whipple (*ibid.*) further state that evidence indicates that advertising stereotypes do influence children and adults and that they reinforce and even shape our views of our own achievements, capabilities, career aspirations, and appropriate sex roles.

Claude Levi-Strauss (in Fourie, 2007:249-252) formulated the theory of binary oppositions. This author is of the opinion that people think, interpret, and make sense of their surroundings and other people in terms of binary opposites. We tend to think of something or someone as good or bad, as beautiful or ugly. The meaning of "good" depends on the meaning of "bad", and "beautiful" depends on "ugly": Without the opposites, "good" as well as "beautiful" will not have any

meaning. The same applies to "male" and "female" as binary oppositions. Without the opposite, the other would not have much meaning. Levi-Strauss's work is based on the belief that an individual's thinking and way of behaviour is influenced by the collective convictions, value, laws and rules of the society, and that the society's collective existence shapes the individual. We judge the world in terms of opposites from our own perspective, which are rooted in the values of the group to which we belong. Should anything then threaten the collective whole to which an individual belongs, then the reaction might be to humiliate the other, or to withdraw or to fight. Societies thus can understand oppositions and express them in different ways in their thinking, behaviour, and values. If the emphasis is only on opposites, then we see the world according to stereotypes (Fourie, 2007:250).

A society's thinking, behaviour, and values are reflected in its symbolic works, which will include the media. Fourie (2007:250) rightly asks the question: Would a journalist's own values, which are inherently the group's values to which he/she belongs, cloud the reporting? Within the context of this study, one can ask if the creative director of the advertising agency responsible for a campaign could influence the content of the advertisements because of his/her own values, opinions, ideologies that in fact are part of the group's values, opinions, ideologies to which she/he belong? Many of the advertising agencies in South Africa still are dominated by males, and in a report titled: *Advertising – A mirror of reality...?* (Frederikse, 2000:11) compiled by the Commission on Gender Equality it was established that the creative jobs in South Africa remain male dominated. Another report, *Glass Ceilings: Women and men in Southern African media* (Morna & Rama, 2009:3) compiled by Gender Links, states that only 25% of top management posts in the media houses in South Africa are occupied by women. From this, one can deduce that the male influence on South African advertisements is still widespread and accepted. Against this background, it will be interesting to analyse and compare print advertisements from 1994 and 2006 to see if the changes in the socio-economic status of black women are represented in the media. If one speculates that the representation of black

women has changed because of the transformation of the South African society, the question is in what way has this representation changed?

Levi-Strauss (in Fourie, 2007:251) also made the point that the values of a society are derived and based on myths found in the fairytales and fables of a society. Values and norms for acceptable behaviour are often sugar coated in a story told to children. If one compares the tale of Little Red Riding Hood in Western culture to that of Tselane le Ledimo, a tale told to Basotho children, then the moral of the story in both of these fables is that strangers (the other) are dangerous. One must, in other words, fear the unknown, the strangers who can be found in different genders, sexual orientations, races, cultures, language groups, ethnicities, regions, and many more. Hence - stranger danger! Leymore (1975:ix) also takes a cue from Levi-Strauss, stating that the function of myth is to reinforce acceptable behaviour. Because advertising plays the role of myth (*ibid.*) in today's society, one can deduce that advertising will reinforce acceptable behaviour.

People have always been entertained by stories, myths, and legends, and have been persuaded by them. With literacy came other forms of the narrative, such as poetry, plays, and novels while technology brought us movies, video games, television programmes, reality shows, and much more (Larson, 2010:209). The media conveys many stories. Fourie (2007:252) asks if situation comedies, soap operas, and police dramas "do not fulfil exactly the same functions as the myths of earlier cultures". If you switch on the television set, you are spoilt for choice between soap operas, reality shows, police dramas, crime dramas, movies, and much more. When we open the newspapers and magazines, we can choose between hard news, biographies, in-depth analysis, advertisements, and much more – thus stories and more stories. As stated earlier, advertisers also make use of narratives as a form of persuasion in advertising. Fourie (2007:252) says that today television is one of our biggest narrators of myths, while stereotypes are based on myths and are mythical in their very nature. One can add that the media is the greatest storyteller of our time. Taking the cue from Fourie - if

stereotypes are mythical and television the biggest narrator of myths, then television can be considered the greatest conveyer of stereotypes.

It is important to remember that the media not only entertains and informs us, but that the media is responsible for transferring stereotypes, values, and beliefs, and is also responsible for reproducing the status quo of a society. Althusser (in Reid, 2008:218) philosophised about the Ideological State Apparatuses that are used for "widespread dissemination of ideological meanings and messages". Religious as well as educational institutions, the family, language, and various forms of representation (which includes the mass media) all play the role of the Ideological State Apparatuses. They invisibly transfer and indoctrinate the dominant hegemonic ideology of the society into the minds of people, which enables these Apparatuses to control the minds of the recipients of these messages.

3.4.1 Advertising and stereotypes

We read newspapers and magazines, listen to the radio, watch movies and television, and drive by several billboards on our way to work and home. Thus, we are exposed to advertisements daily. Wood (2007) explains that children's sex-role stereotypes seem directly related to the amount of commercial television they watch. Signorielli (in Thompson & Zerbinos, 1995:652) declares that the media plays an important role in the socialisation of both children and adults and therefore the gender portrayals in the media are of great concern.

Most material in the media is selected for entertainment. What is transmitted, therefore, is not a realistic portrayal but an exaggerated version of social life, and gender images are often caricatures. Thus, an ideal male is not just brave, but ridiculously brave, incredibly good looking, crafty and lucky. The female ideal is superwoman who is beautiful, cunning, tolerant, and sexy (Wood, 2007). Baker (2005:13) explains that although the majority of people know that the images in the media rarely reflect reality that does not mean the images are not influential.

Lindner (2004:409) emphasises that the media form ideas of what it means to be a man or a woman. Advertisements in the media are part of our daily lives, influencing our perceptions of gender roles (Wallace & Wallace, 1989:288). Wood (2007) warns that media potentially hamper our understanding of ourselves as women and men in three ways. Firstly, the media is responsible for unrealistic ideals of women and men. Secondly, normal physical bodily qualities and functions are made abnormal, ugly, and need to be fixed. Thirdly, violence against women is normalised. As already mentioned, the media plays an important role in the socialising process, especially with regard to socialising of the gender roles (Wood, 2007; An & Kim, 2006; Goffman, 1987). According to Wallace and Wallace (1989:285), as a child grows, gender identity is established through four processes, namely, (1) moulding or reinforcement; (2) opportunities; (3) role modelling, and (4) explicit verbal instruction. One can apply this to the advertisements that children are exposed to, because in advertisements they can see role models, behaviour is reinforced, and they can even be instructed on how to be a boy or a girl. The wide variety of images selected for advertisements convey important social messages about the fundamental social order (Wallace & Wallace, 1989:289)

In an article in the *Sunday Independent* of 12 March 2006, Karin Barry, the creative group head of Ogilvy Johannesburg, states that they have tried to put real women in advertisements, but that their clients urge them to create images that conform to the stereotype (Corrigall, 2006:2). According to Kilbourne (1999), there are several reasons why advertising influences people's views of women. The first reason is that advertisements in magazines, newspapers, billboards, television and other forms of mass media are repeated, one sees the same advertisement in a magazine, a newspaper, a billboard or on television several times. Secondly, most advertisements are visual images, which are analysed less consciously than verbal statements. The third reason is that because people think that they are immune to advertisements, it can affect them significantly. Kilbourne (1999) further argues that one does not only buy products, but the images that advertisers sell. Kang (1997) supports this view and states that the

visual imagery provided by the media can have a powerful impact on one's attitudes, values, beliefs, and behaviours, since it can contribute meanings and associations entirely apart and of much greater significance. Visual images are nonverbal symbols, and nonverbal communication is much more powerful than verbal communication: one will rather believe the nonverbal cues of a person than the verbal communication (West & Turner, 2006:187; Verderber & Verderber, 2005:72).

Nombuso Shabalala (2004:9) from the Commission on Gender Equality in South Africa said that some people would argue that it is only advertising, that there is nothing wrong with women posing naked or half-naked or being portrayed in stereotypical ways – after all, they are not forced, it is their choice and it really does not affect anyone negatively. She goes on to say that because people have been bombarded with images of women as sex objects in certain advertisements, they have become desensitised to images that objectify women, and so it is seen as acceptable. Advertisements frequently tell women to use a certain product so that they can look better, smell better, or fight wrinkles - thus advertising plays a key role in promoting appearance and pleasing others as foci of women's lives. The underlying message is a warning that if a woman fails to look good and please her man, he might leave her (Kilbourne, 1999; Kang, 1997). Wolf, author of the *Beauty Myth* (1990), claims that men have used women's beauty as a form of currency.

The advertising industry defends itself against accusations of gender bias by claiming that their advertisements merely reflect society's norms. Phelon (2003:112) notes, "If representational visibility equals power, then almost-naked young white women should be running Western culture. The ubiquity of their image, however, had hardly brought them political or economic power". Just from scanning the media's content and comparing it to the reality of women, it is obvious that the inequality of power between men and women remains a reality. The question arising then is if the industry reflects the current reality of the changed role of South African women. In *The Star* of 1 March 2001, Annsilla Nyar (2001:14) writes that the rapid progress made by the gender movement in

the post-apartheid South African context has hardly registered itself in the advertisements that we see.

As stated earlier, the representation of black women in magazine advertisements is put under the spotlight in this study. The aim is to establish how they are portrayed in general interest magazine, as well as women's magazine advertisements. What kind of stereotypes can we identify? According to Fourie (2007:247), "stereotyping is a frequently-used theory to describe the effect of the media on our perceptions". Why do we hold certain beliefs about a certain group of people? Why are these collective thoughts of the "others" frequently negative? The study of how the media represents persons and groups moves in on the terrain of stereotyping which is particularly important in the South African society if one considers the history of the country. Tension and conflict between different groups of people, separated on grounds of their ethnicity, culture, language, abilities, or gender, can be attributed to the negative stereotypes that prevail (Fourie, 2007:248).

The media often relies on stereotypes in advertisements because they are instantly recognisable by the audience. Friedan (1963:72) disapproved of the way in which women are portrayed in the media, portrayals that are inconsistent with what women experience in reality. To quote Friedan (*ibid.*): "The public image, in the magazines and television commercials, is designed to sell washing machines, cake mixes, deodorants, detergents, rejuvenating face creams, hair tints. But the power of the image, on which companies spend millions of dollars for television time and ad spaces, comes from this: American women no longer know who they are".

Dines and Humez (1995: xix) write that since the 1970s, feminist media scholars have analysed the media from the standpoint that the stereotyping and marginalisation of women in all forms of the media is the result of patriarchy. In other words, the patriarchal media system resulted in male biases towards women thus leading to the neglecting and undervaluing of women's contributions to society, women's experience of reality, meanings, and imagery (Dines &

Humez: 1995: xix). Byerly (2007:226) is of the opinion that women have been treated as the "other" in the media and have been marginalised in their representation because powerful men control the media content and keep on reinforcing the unequal gender relationship. She refers to what Tuchman (in Byerly, 2007:226) coined the media's "symbolic annihilation of women" which implies that because women are stereotyped and marginalised, that they do not matter much. Although he was referring to women in the American media, one can deduce that because of the popularity of American media in South Africa, that it may also be relevant in our context.

Advertising is a double-edged sword: As part of the mass media, it plays a very important role as the financier of the mass media, but it is not only an economic force; it is also a form of social communication. One of advertising's functions is to inform potential consumers of new products or services on the market, and also to persuade them to buy these goods. But, this is not the full story. The question that needs to be answered is: Does print advertising reflect society or does it influence society?

3.5 DECONSTRUCTING MEANING IN ADVERTISEMENTS

As our world became increasingly visualised, the need for a tool with which it could be studied to understand the meaning of signs became crucial. Semiotics helps us to uncover the meaning of signs and visual images with which we are confronted on a daily basis (Reid, 2008:215). The word semiotics originates from the Greek word "sema" which means sign (Gouws & Snyman, 1995:10). Fourie (2007:40) explains that signs are used in communication to convey meaning. Koekemoer (2004:48) shares his view and defines it as the study of meaning and analysing meaning-producing events. For signs to make sense, they are combined in specific ways to the rules of codes. In the study of media semiotics, one must bear in mind that the content of the media is not reality, but rather a representation or portrayal of reality (Fourie, 2007). In the case of marketing

communication, it is the marketers who try to convey meaning to target markets, who will in turn interpret meanings. What they then understand from the message may be the same or might be different from what the marketer intended it to be (Koekemoer, 2004:48). However, if the ideology of the audience is the same as that of the communicator, then the intended meaning of the communication will be understood by the audience, and it will assist in the decoding of the message (Reid, 2009:218).

When analysing any form of communication one will describe it in terms of either semantic or syntactic characteristics. When employing the semantically oriented description one will focus on the relationship between the particular mode (be it words, music, images) and their meaning(s), while the "syntactical oriented description is concerned with the interrelationship among the elements themselves as they combine to form larger meaningful units" (Messaris, 1999:viii). The semantic properties are a central concern of semiotics. Visual images are signs, and semiology is the study of signs (Messaris, 1997:viii; Leiss *et al.* 1990). A sign is a "stand-in" for something (Verstergaard & Schrøder, 1985:36) and it may be separated into the signifier and the signified. The signifier is the material vehicle of meaning, the concrete dimension, while the signified is the meaning, the abstract side (Messaris, 1997:viii; Leiss *et al.* 1990:200).

The terms semiology and semiotics often are used interchangeably - European scholars prefer the term semiology while American scholars favour semiotics (Lester, 2010:53). Tomaselli (1996:28) remarks that although semioticians tend to use the terms semiotics and semiology as synonyms that they do not originate from the same source. Tomaselli (1996:29) defines semiotics as "the study of how meaning occurs in language, pictures, performance, and other forms of expression". For purposes of this study, the term semiotics will be used when referring to the study of signs.

According to Fourie (2007:41) in semiotics, there are four principal areas of study, namely, the sign and what it consists of; the sign system, which is the

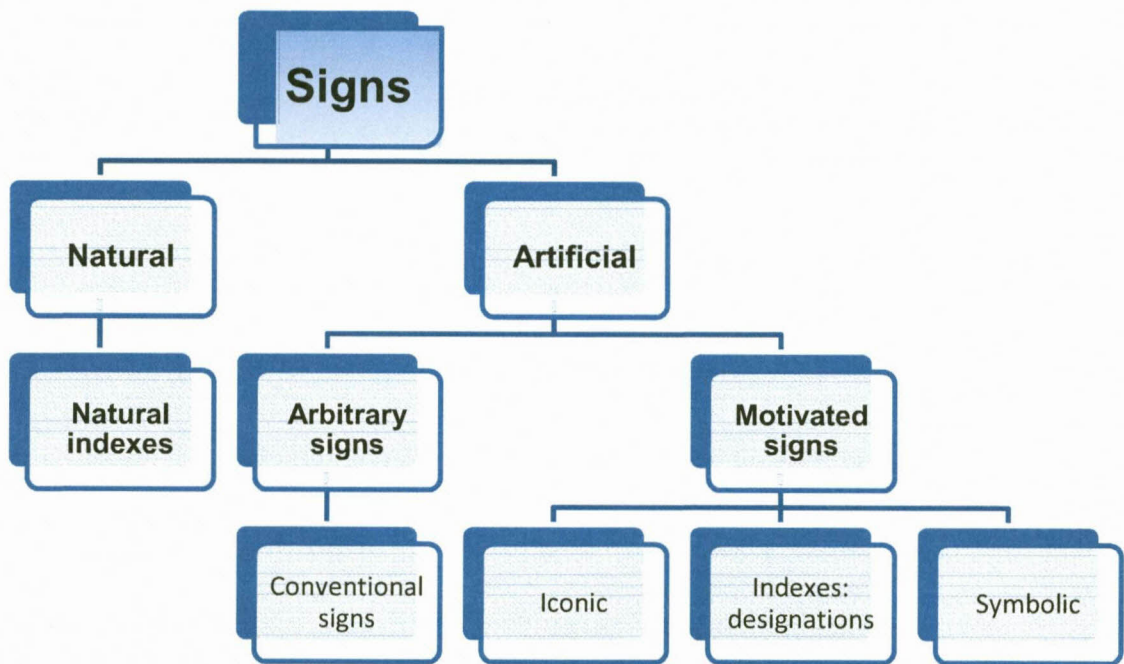
study of the way in which signs together form a sign system; codes, which are the rules of how signs relate to each other; and the construction of meaning. Semiotics, as it is understood today, developed out of structuralism. When seen in the light of media studies, structuralism's goal is to simplify and shed light on any media text (be it a television programme, a magazine or newspaper story, a movie, or a photograph), to explain how the components look and how they interact with each other (Fourie, 2007:43). Semiotics aims to explain the signs and codes as structural elements of a sign system to create meaning, for without signs, communication is impossible (Fourie, 2007:50). Furthermore, and important to this study, "semiotics is to a certain extent an underlying point of departure in the critical approach to the study of the media" (Fourie, 2007:41).

A sign enables us to communicate, but a sign is not only one thing, it is made up of three components, namely, signifier, referent, and signified (Fourie, 2007:51). According to Roelofse (1982:44), signs can be classified based on what they refer to, in other words, their signified. We need to share meaning by using signs to create understanding and this can be done by presentation, representation, direct reference, and indirect reference (Roelofse, 1982:45). Presentation happens when the object to which we want to refer is physically present. Much like one would do in a foreign country where neither the host nor you understand each other - then you will indicate what you are referring to. But, even with presentation, misunderstandings can occur.

Representation occurs when one shows someone a picture of the real thing. Roelofse (1982:45) describes representation as presentation in absentia. Direct reference happens in language when one draws attention to something immediately present. In the context of advertising, direct reference is the copy that accompanies the visual. Indirect reference is referring to something that is not there, and is widely used in advertising. Before cigarette advertisements were banned, an indirect reference between the cigarettes and a social setting often would be portrayed in advertisements (*ibid.*).

Roelofse (1982:44-48) also distinguishes between natural and artificial signs. Natural signs will have natural indexes, while artificial signs can be divided into arbitrary and motivated signs. Under the category arbitrary sign, the conventional sign is classified, while iconic signs, symbols, and designated indexes are all classified as motivated signs. This can be illustrated best with a diagram.

Diagram 3.1: Natural and artificial signs (Roelofse, 1982:48)



A scheme most often used to describe the relationship(s) between signs and their meanings is that of American philosopher Charles Sanders Peirce (Fourie, 2007:51-53; Messaris, 1997:viii; Verstergaard & Schrøder, 1985:36). This scheme consists of three categories, namely, the icon, the index, and the symbol. Fourie (2007:51) writes that this differentiation between signs is based on the “relationship between the signifier and its referent”.

Icon is derived from the Greek word for picture and Peirce (Fourie: 2007) referred to iconic signs as likenesses. The icon has a clear relation between the sign and the object, in other words, there is a similarity. This similarity may range from a

clear representation (a scale model of a building, a toy gun) with shared physical properties to a remote similarity (a line on a map represents a river). Because the iconic sign looks like the real thing, it is easy to interpret (Lester, 2011: 55). Leiss *et al.* (1990:286) offer another perspective on this and say that although the icon is interchangeable with the pictorial aspects of an image, it can also refer to a venerated figure in a religious setting.

An indexical sign is caused by its object. The object can in other words leave traces behind as Messaris (1997) explains with the example of a bullet hole, which signifies that a shot was fired. There is not a direct resemblance to the object that it stands for, and it is learned through our day-to-day life: it therefore also takes longer to interpret than iconic signs (Lester, 2011:55). Footprints, for instance, are indexical signs.

The meaning of signs is learned, and this is true especially for symbolic signs. A symbol stands for something that a group of people have agreed upon, it is neither dependent on similarity nor physical causation, the connection between the object and the sign is based on convention (Messaris, 1997:ix; Verstergaard & Schrøder, 1985:39). Because a symbol stands for something, it leads to comparisons between the sign and what it stands for (Leiss *et al.*, 1990:287). Just as in language, there is nothing in the sign that resembles that which it stands for. Fourie (2007:52) explains this with the example of the cross, which symbolises Christianity. He says that the meaning of a symbol is culturally informed and that people belonging to a certain culture learn the meanings of their symbols. Because symbolic signs have to be taught, culture will influence it greatly, and as its meaning is passed down from generation to generation, it has more meaning for members of a particular group than the iconic or the indexical signs (Lester, 2011:56). Arbitrary signs can be explained in terms of a linguistic sign, like a word (Fourie, 2007:51). The word dog (sign) has nothing in common with its referent (a hairy domesticated animal). For it to make sense, language users must agree on its meaning.

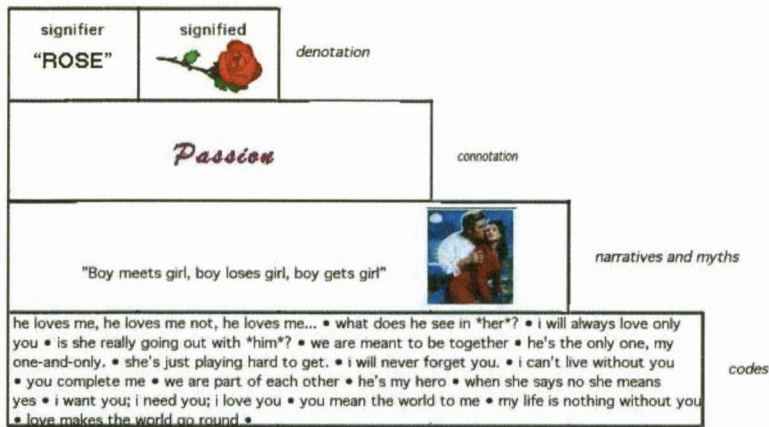
Koekemoer (2004:49) explains that in terms of marketing communications, signals, signs, and symbols are used extensively. Koekemoer (*ibid.*) equates signal to a product or specific brand "if it is causally related to the meaning it generates". He cites the example of the bad press red meat received because to consumers it signalled bad eating habits and poor health. The meat industry had to alter this negative signalling relation with effective marketing and information campaigns (Koekemoer, 2004:49).

Signs are used in marketing communication to share meaning and are used as logos, which are synonymous with the company (Koekemoer, 2004:49-50). Also important in marketing communication is that when consumers buy a sign, they are actually buying the whole sign context of "you are what you own" (Koekemoer, 2004:50). The example cited by Koekemoer is that of a 4x4 vehicle. The denotative meaning of 4x4 is clear - it is a vehicle with four-wheel-drive, it can be double or single cab, and it has load space. The connotative meaning is that if you own a 4x4, you are successful. This vehicle is thus a sign of success (Koekemoer, 2004:50).

Symbols can lead to misunderstanding in marketing communications when the wrong symbols are used and if there is a lack of efficiency in the development, transfer, and interpretation of symbols. Figurative language like simile, metaphor, and allegory perform symbolic roles in marketing communications (Koekemoer, 2004:51-52).

Streeter (2005: online) asks, "What are the effects that connotations, narratives, and myths have on us? Do semiotic systems have any effect on human behaviour? If we were exposed to different signs, would our lives be different?" According to Streeter (2005: online), signs, images, narratives, and myths influence our behaviour by way of codes. Codes are maps of meaning, which helps us to interpret our own and others' behaviour and are very much like frames or schemas. They are combinations of semiotic systems and connect semiotic systems of meaning with social structures and values, thus helping us make sense of our world.

Diagram 3.2: Levels of meaning (Streeter, 2005: online)



It is important to remember that signs, myths, and codes do not affect us physically, but the power of sign systems lies in their role of generating and maintaining shared expectations, and shared interpretive frameworks. It is true that we see pictures, but it is in thinking about the pictures and our thoughts composed of words, that we make sense of it (Lester, 2011:59). Barthes (in Lester, 2011:59) refers to a chain of associations, which is widely known as codes. Lester (2011:59) explains that "a code is an amalgamation of hundreds of ideas and/or elements into one, convenient concept". Inspired by the work that Barthes has done, Berger (in Lester, 2011:59) proposed four kinds of codes, namely, metonymic, analogical, displaced, and condensed code. A metonymic code is a collection of signs and from this collection, the viewer may make assumptions. It is used in advertising when the assumption is made that because a certain lifestyle is portrayed, this particular lifestyle is thanks to the product used. The analogical code can be identified when a group of signs cause the recipient thereof to make mental comparisons. The displaced code occurs when there is a transfer of meaning from one sign to another and the condensed code is viewed as the most interesting because a number of signs are combined to form a new, combined message (Berger in Lester, 2011:59-62).

Semiotics as a methodology to analyse print advertisements can be reconciled with feminism. As Durham (2007:236) aptly puts it, "Semiotics, like feminism, interrogates the construction of social meanings in their historical, political, and cultural contexts, with a view to recognising and actively critiquing their philosophical underpinnings in material implications". In its continuous questioning of the "taken for granted" aspects in social life and its challenging of worldviews transmitted through sign systems, semiotics is similar to the feminist critique (Durham, 2007:236). In society, hierarchies are built on signifiers like race, age, class, physical ability, and (important for this study) gender. These power hierarchies can best be understood and deciphered as semiotic effects (Durham, 2007:236).

To sum up, images are represented in the media. These images can be deciphered with the aid of semiotics. Semiotics is the study of signs, be it iconic, indexical, or symbolic. In this specific study, the images of black women represented in magazine advertisements will be analysed and interpreted in much the same way as it was done by other researchers in this field. In the next section of this dissertation, similar studies conducted globally and locally will be discussed.

3.6 AN OVERVIEW OF SIMILAR STUDIES

A number of scholars have conducted research on the portrayal of women in the media. In the following discussion, an overview will be provided of studies that have been done, both locally and abroad, that inspired this research.

3.6.1 International studies

Worldwide, research has been done about the representation of women in advertisements. It began with Betty Friedan's *Feminine Mystique*. Scholars like Judith Williamson, Trevor Millum, and Erving Goffman were amongst the

scholars who studied the portrayal of women in the 1970s. Critics of the media representation of women focused on the media's sexist representation of women as the "second sex" (De Beauvoir, 1997). Today, scholars like Sut Jhally and Jean Kilbourne make it their life's work to speak up about the ways in which women are (mis)represented in advertisements. These scholars inspired this dissertation on the representation of black women in South African magazine advertisements.

In an extensive literature review on the subject, the study of Erving Goffman (1987) is often cited. Goffman (1987) is well-known for the categories that he developed in the semiotic analysis of advertisements that focused on the more subtle hints that convey important messages about gender relations. He is one of the most influential and cited authors on the representation of gender in print advertising and the impact thereof on society. Another researcher in this field, namely Kang (1997) argues that advertising images are socialising instruments that influence the attitudes, values, beliefs, and behaviour of members of a society. According to the author, advertising forms a person's ideas about what is acceptable behaviour for men and women

3.6.1.1 Courteney and Lockeretz

Courteney and Lockeretz (1971) studied general audience magazines to determine if women were portrayed in stereotypical ways. Women were identified in non-working roles, which included family, recreational, and decorative roles. Women were stereotyped as housewives, dependant on men, sex objects, and as persons making unimportant decisions. The worker roles in which women were portrayed included clerks, flight attendants and schoolteachers. This study concluded that from the advertisements it was clear that a woman's place is in the home; women do not make important decisions; a woman is dependent on a man for protection; and men regard women mostly as sexual objects.

3.6.1.2 Butcher

In 1974, Butcher (in Rudansky, 1991) identified five main roles (including their connotations) in which women were portrayed in advertisements.

Table 3.1: The five main roles in advertisements, according to Butcher

| Image | Connotation |
|-------------------------------|--|
| Worker | Independent, equal to men |
| Housewife/mother | Loving |
| Wife/hostess | Organised |
| Girlfriend/model/narcissistic | Beauty, sex, sensuousness, natural, romantic |
| Distorted | Sex, fun, effect, object, fantasy |

3.6.1.3 Venkatesan and Losco

Venkatesan and Losco (1975) analysed magazine advertisements that appeared in women's, men's, and general magazines from 1959 to 1971. They identified the following categories, which are listed in table 3.2.

Table 3.2: Categories identified by Venkatesan and Losco

| Image | Meaning |
|---------------------------|---|
| Women as dependent on men | Women need men's instruction to complete a task; need male encouragement, affection, instruction, happiness |
| Overachieving housewife | Obsessed with menial tasks; concerned with cleanliness; concerned with being good housewife |
| High living | Concerned with luxury and leisure; expensive items; decorative products |
| Physical beauty | Concerned with cosmetics, accessories to enhance physical beauty; wanting to look more youthful, slimmer, appealing |
| Sexual object | No relation to product; used as decorative object |
| Sexy | Shown in "come-on" pose; partially or not at all, clothed |

3.6.1.4 Millum

In 1975, Millum undertook research on women in magazine advertisements. He focused on the way in which meaning is communicated in visual terms. Millum examined the advertisements in detail and commented on the women's expressions, hair, and clothing. He listed characteristics of female models as inward/self-involved; outward/concrete; and neutral. The roles that he identified are listed in table 3.3.

Table 3.3: Roles identified by Millum

| Role | Qualities |
|---------------------|--------------------|
| Most sophisticated | Romantic |
| ↓ | Narcissistic woman |
| ↓ | The mannequin |
| ↓ | Carefree girl |
| ↓ | Society hostess |
| ↓ | Homemaker |
| Least sophisticated | Mother and wife |

3.6.1.5 Erving Goffman

In 1976, the first publication of Erving Goffman's seminal work in the field of gender representation namely, *Gender Advertisements*, appeared. This work has been reprinted, and the 1987 edition was used for this study. In this work, he identified categories, which he used in his coding of advertisements. Goffman (1987) made the conclusion that advertising is a ritualisation technique in societies. That is because people in advertisements seems to present all people of society, the viewers of the advertisements accept and validate the relationships and roles in which the models in the advertisements are portrayed, and this serves as role modelling for the observers of the advertisements. Women were mostly portrayed in licensed withdrawal from the physical scene of the advertisement and also depicted in subordination to men. The cultural ideals of men and women are subtly conveyed by advertisements (Goffman, 1987). The coding schedule that Goffman introduced in this study included the following categories: relative size; feminine touch; function ranking; ritualisation of subordination; licensed withdrawal; and the family.

3.6.1.6 Jean Kilbourne

Jean Kilbourne has been working in the field of analysing stereotypes in the media since 1968. She is critical and outspoken about the objectification of women and girls in the American media. In her book, *Deadly Persuasion* (1999), she speaks out against the consumerism culture that prevails in America and the skewed viewpoint that the things you buy can love you back. The practice of placing advertisements for rich foods next to advertisements for diet products often is found in women's magazine advertisements. Women are told simultaneously to eat and not to eat. Advertisements for food have undercurrents of sexual innuendo. Kilbourne (1999:115) argues that the cumulative impact of advertisements for rich and fattening food is that the underlying message is often that food and sex is the same thing, thus, eating becomes much of a moral issue. The good girl today is the thin girl who can keep herself from food (and from power and equality) and thinness equals virginity. She also argues that the more powerful women become, the more they are told to become thinner and not to take up too much space.

3.6.1.7 Katharina Lindner

Lindner (2004) conducted a study in which she compared images of women in general interest and fashion magazine advertisements from 1955 to 2002. In her study, she analysed 1374 advertisements based on Goffman's five coding categories. She found that 78% of the advertisements contained stereotypical representations of women in at least one of the categories that Goffman identified. From this, she concluded that the advertisements did not keep up with the changes in women's lives because very few changes were found in the advertisements (Lindner, 2004:419-420). She goes on to say that this trend is disturbing if the effect that advertisements have on our lives and values and beliefs are taken into consideration (Lindner, 2004:419). Another interesting

finding from her study was that women's magazines portrayed women more stereotypically than did general interest magazines (Lindner, 2004:419).

3.6.1.8 *Plakoyiannaki and Zotos*

Plakoyiannaki and Zotos (2009:1411) studied the female role stereotypes in print advertising and identified associations with magazine and product categories in the United Kingdom. This study follows on a 1994 study conducted by Zotos and Lysonski (in Plakoyiannaki & Zotos, 2009:1412) in Greece in which they concluded that women were shown predominantly in non-active and decorative roles (Plakoyiannaki & Zotos, 2009:1415). A 1996 study (Zotos *et al.* in Plakoyiannaki & Zotos, 2009:1414) also examined the way in which women were portrayed in Italy's media and compared media representations of 1982-1983 with 1987-1988 (Plakoyiannaki & Zotos, 2009:1415). The conclusion was reached that women mostly were depicted as being concerned with physical attractiveness. Regarding the 2008 study in the United Kingdom conducted by Plakoyiannaki and Zotos (2009:1424), they concluded that the portrayal of women as equal to men has decreased and the representation of women as "perfect provocateurs" has increased. These authors also found that the advertisements seemed to promote the recommodification and resexualisation of the female body, with women mostly portrayed in decorative roles in print advertisements.

In their study, Plakoyiannaki and Zotos (2009:1416) used four broader themes in categorising female role stereotypes, namely decorative roles, traditional roles, non-traditional roles, and women equal to men. Under each theme, different female stereotypes were classified.

Table 3.4: Categories identified by Plakoyiannaki and Zotos (2009)

| Category | Description |
|---|--|
| <i>Women in traditional roles</i> | |
| 1. Dependency | Dependent on the man's protection; needs reassurance; person who makes unimportant decisions |
| 1. Housewife | Her place is in the home; must be the good wife; she is concerned with housekeeping tasks |
| <i>Women in decorative roles</i> | |
| 2. Concerned with physical attractiveness | Women in pursuit of physical attractiveness, beauty, youthfulness |
| 3. Women as sex objects | Sex is related or unrelated to the product |
| <i>Women in non-traditional roles</i> | |
| 4. Women doing non-traditional activities | Engaged in activities outside the home (e.g. golf, football) |
| 5. Career-oriented women | Professionals; entertainers; non-professional workers; blue collar workers |
| 6. Voice of authority | The expert |
| <i>Women portrayed as equal to men</i> | |
| 7. Neutral | Women shown as men's equals |

These two authors also analysed female role portrayals across different product categories. In 1976, Goffman already pointed out that in studying the gender patterns in advertisements, other key elements should also be considered, including the product.

According to Plakoyiannaki and Zotos (2009:1411), products can be divided into two broad categories, namely hedonic and utilitarian products. Hedonic products can be described as products that will satisfy the senses and consumer

gratification and will include recreation and travel, auto and related products, jewellery, high-tech devices, apparel, cosmetics, movies and entertainment. Utilitarian products are more functional and non-sensory, fulfilling instrumental needs and they will include basics like food and drinks, household items (detergents), personal hygiene products, financial services, and home appliances (Plakoyiannaki & Zotos 2009: 1419, 1424). In this study, the researchers made associations between the product categories and the female stereotype categories. They concluded that the portrayal of women in decorative roles were mainly associated with hedonic products. This finding can best be explained when one considers that decorative images of women may arouse emotions and could also communicate the idea of self-concept enhancement and gratification (Ford *et al.*, in Plakoyiannaki & Zotos 2009:1426); ideas that are central to the promise that hedonic goods hold (Plakoyiannaki & Zotos 2009:1419, 1424). Batra and Ahtola (in Plakoyiannaki & Zotos 2009:1428) made the connection between utilitarian products and women portrayed as doing household work or portrayed in other work related roles. However, the findings of the comparisons made between role stereotypes and utilitarian products for the Plakoyiannaki and Zotos study were mixed, with some advertisements for these products portraying women in traditional roles, and others portraying women in decorative roles.

3.6.2 South African studies

In South Africa, a number of scholars have conducted research on women in advertisements, and in the following paragraphs, a brief overview of these studies is provided.

3.6.2.1 Puth, Oberholzer, and Myburg

Puth, Oberholzer and Myburg (in Rudansky, 1991), presented the results of their study on television advertisements at a "Women and the Media" conference.

Their conclusion was that the world (according to television advertisements) is populated by young, attractive, dependent, submissive, nurturing women who have strong, capable, authoritative, rational, trustworthy men at their sides. Women (as portrayed in the advertisements) also have the tendency to get into messy situations from which they are rescued by men, or a man. They concluded that in advertisements an active man and a passive woman is often portrayed. This study shows that the myth of the damsel in distress, rescued by her knight in shining armour, is reinforced in advertisements. It was clear from this study that women are portrayed differently from men in advertisements.

3.6.2.2 Other South African studies

Studies in the South African context in this field undertaken include a study of female language in magazines (Slabbert, 1993) and the portrayal of the female role in advertisements in South African women's magazines (Petersen, 1989). Rudansky (1991) and Ndzamela (2002) studied the portrayal of women in South Africa from different angles. No study could be found that has looked specifically at whether or not the black woman's elevated status in South African society is reflected in advertisements in 1994 and 2006.

3.7 SUMMARY

Our reality is often the result of what is represented in the media. This representation will influence our perceptions as well as affect our identity. In this chapter, representation in advertisements as well as the influence of advertisements on identity came under scrutiny.

As was elaborated on in this chapter, in representing something, signs are used - a sign is anything that can stand for something else and can be iconic, indexical, or symbolic. A stereotype is also a sign, and is used extensively by the media in representing the reality. Visual stereotypes in advertisements often are used

because within a certain context they are instantly recognisable to the members of the target audience. Due to time and space limits, linked to advertising budgets, stereotypes are repeated in advertisements. Making use of images that are easy to recognise is not wrong in itself, but when these images are demeaning, limiting, and have political connotations, then it is necessary to be critical of these images as these representations have an influence on the recipients thereof. A number of studies worldwide have been conducted on the representation of women in advertisements, but the research in South Africa on this topic is insufficient. The aim of this study is to contribute to this area of scholarship. In the following chapter, the research design for this study is introduced and explained.

CHAPTER 4

RESEARCH METHODOLOGY

4.1 INTRODUCTION

The main objective of the critical paradigm is to expose the hidden ideologies and ideological practices in a society, and to reveal the sources of power responsible for these ideologies. This is in order to empower the people who are powerless and who are at the mercy of these ideologies (Baxter & Babbie, 2004: 62-63). The media is a particular field of interest because it is one of the instruments of ideology - responsible for the production and distribution of an ideology, and for influencing people's perceptions (Fourie, 2007:130). What is more is that the media generates the bulk of its income from advertising, which forms an important part of the mass media. Without revenue from advertisements, hardly any form of mass media would be able to sustain itself. This economic power places advertising in a powerful position. Furthermore, according to the social learning theory (Bandura, 1977:22), we can model our behaviour on what is portrayed in the media; reinforcing the argument that the media has the power to influence us and to alter our reality. Thus, critically evaluating the media messages is of the utmost importance if social change is to be achieved.

To reiterate at this stage - this study is executed from the critical media theory perspective, which is concerned with criticising and examining the media's role as ideological agent, as well as the media's influence and manipulation of society (Fourie, 2007:130). This dissertation also deals with the feminist studies perspective, which forms part of critical theory. A number of black South African women are enjoying an improvement in their socio-economic status because of programmes to uplift them, labour laws that allow for career advancement, and the affirmative action policy. Although the majority of black women remain low

wage earners or are unemployed, it is important to remember that a significant number are enjoying a higher income, have better job opportunities, and are in a better position to achieve career success. Many of these women are also part of the consumer culture, and enjoy one of the many products of popular culture, namely magazines. The question that arises is how this reality is reflected in magazine advertisements. Formulated differently, are these black women represented in these magazines in a manner that they can identify with? The aim of this study is to establish if the changes in black women's socio-economic status - due to empowerment efforts – are reflected in magazine advertisements. Thus, the rest of this study will be dedicated to making a comparison of the representation of black women in magazine advertisements in 1994 and 2006. Criteria will be established through which the portrayal of black women in magazine advertisements can be identified. Thereafter, the identified criteria will be applied in the analysis of the portrayal of black women in magazine advertisements in 1994. Finally, the identified criteria will be applied in the analysis of the portrayal of black women in magazine advertisements in 2006. A comparison between the results will be made to answer the questions posed in this study. In the rest of this chapter, the research processes and methodology followed in this study will be discussed.

4.2 RESEARCH DESIGN

Babbie and Mouton (2005:72) explain that research design “addresses the planning of scientific enquiry”. One must keep two aspects in mind in research design: The first is to be as clear as possible about what one would like to find out, and secondly, the researcher must find the best way to do it (*ibid.*).

In this specific study, the researcher would like to establish how black women are represented in South African magazine advertisements in 1994 and 2006. The best way to do it will be explained in the rest of this chapter.

4.2.1 Research approach

In this study, a combination of quantitative and qualitative approaches was employed. The advantage of using quantitative content analysis is that it gives repeatable, precise results of the text. Another advantage is that it can provide a high level of measurement precision and statistical power (Deacon *et al.* in Ndzemela, 2002). A disadvantage is that it only scratches the surface when examining phenomena. For example, in this specific study, the number of times a black woman is portrayed in a certain role can be counted, but with quantitative analysis, the meaning behind this portrayal cannot be examined. Qualitative methods, on the other hand, can provide a greater depth of information about the nature of the social text in a particular research setting and the aim is to create “thick descriptions” of meaning (Deacon *et al.* in Ndzemela, 2002). A disadvantage of qualitative methods may be its subjectivity, but this can be eliminated by evaluating the results with four criteria, namely, dependability, confirmability, credibility, and transferability (Baxter & Babbie, 2004:349).

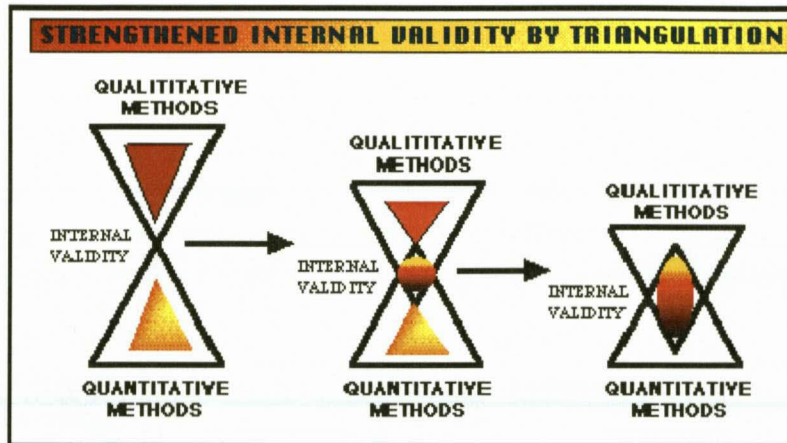
Dependability, according to Baxter and Babbie (2004:421), “refers to the trackability of a researcher’s analysis and conclusions over the course of the study”.

Confirmability is reached when a “researcher’s conclusions are well-reasoned from his or her textual data” (Baxter & Babbie, 2004:420).

Credibility “refers to whether the researcher’s conclusions ‘ring true’ to the people being studied” (Baxter & Babbie, 2004:421).

To reach transferability, it is important for the qualitative researcher “to provide detailed information so that the reader is positioned to assess the applicability of the study’s insights to another situation” (Baxter & Babbie, 2004:429).

Diagram 4.1 Strengthening validity by using multi-methods (Cornell Education, n.d.: online)



A social science researcher can strengthen his/her research by combining quantitative with qualitative methods. This in turn will strengthen the internal validity of the research design. The internal validity of the research becomes stronger as the two research methods are combined. This principle can be illustrated by a triangle because a triangle is known as the strongest geometric shape (Cornell Education, n.d.: online).

Quantitative researchers approach social texts differently from qualitative researchers. The former are interested in calculating the number of times in which a coded phenomenon appears in relation to other variables, while the latter zoom in on the meanings, whether hidden or manifest, of social texts (Baxter & Babbie, 2004:348). Thus, the quantitative approach is numerical while qualitative is interpretive and it is often used to "flesh out" the quantitative findings. Both can be applied successfully, using a multi-method approach, when analysing social text (Baxter & Babbie, 2004: 65 & 348). This quantitative-qualitative multi-method approach will strengthen the analysis because it can provide a clearer picture of the phenomenon being studied (Baxter & Babbie, 2004: 66 & 348).

To structure the discussion of the research methodology, the process will be divided into two parts. In phase A, the quantitative content analysis will be discussed, while phase B entails the qualitative component of the study, namely

the semiotic analysis. Van Zoonen (1994:67) is of the opinion that the two basic approaches which are often used in the study of media output are content analysis and semiotics. Furthermore, semiotics and content analysis are the main methods of formal analysis of representation (Aberystwyth University, 2010: online). This serves as motivation to employ these approaches in this specific study.

4.3 RESEARCH STRATEGIES

4.3.1 Phase A: Content analysis (Quantitative approach)

In this specific study, quantitative content analysis was used to establish in which roles black women were portrayed most often, as well as the product categories with which black women were frequently associated. Berelson (in Baxter & Babbie, 2004:240) defines content analysis as “a research technique for the objective, systematic, and quantitative description of the manifest content of communication”. The manifest content of this study is the apparent roles that women play in an advertisement, as well as the noticeable products advertised by women. What is central in Berelson’s definition (in Baxter & Babbie, 2004:240) and which is applicable to this study is the focus of content analysis on the surface meanings and obvious external features of content - content which can be coded and categorised with relative ease, for example, word counts (*ibid.*). When applied to this specific study, content analysis is useful in establishing the frequency with which a certain role appears, or a product association is made. Krippendorff (in Baxter & Babbie, 2004:240) defines content analysis as “a technique for making replicable and valid inferences from data to their context.” Furthermore, content analysis focuses on the message and it allows for inferences about the reason for a message and its possible effects (Wigston, 2009:9). Berger (in Wigston, 2009:5) is of the opinion that content analysis is “a research method based on measuring the amount of something (e.g. violence) found in a representative sample of a mass-mediated

popular art form". In this dissertation, the number of times in which a woman is portrayed in a certain role, is counted, in the representative sample of advertisements (a total of 641) from 1994 and 2006. Babbie and Mouton (2005:383) are of the opinion that content analysis can be used to analyse almost any form of communication. The content of the document, be it meanings, words, symbols or themes, is analysed in content analysis (Mouton, 2005:165). Van Zoonen (1994:68) argues in favour of the use of content analysis as research method if the volume of the media output is large. It is also of great value to determine the distinct characteristics of media output (Van Zoonen, 1994:68). The aim of doing a content analysis of media works is usually to compare the features of media output with reality (*ibid.*). For purposes of this study, the aim would be to establish in which ways black women are portrayed in commercial advertisements: Is the portrayal in line with reality? Berelson (in Van Zoonen, 1994:69) defines content analysis as "a research technique for the objective, systematic, and quantitative description of the manifest content of communication". To this, Deacon *et al.* (in Ndzamelala, 2002) add that quantitative content analysis is valuable "if you are dealing with media content across a longitudinal time frame"; in such an instance, "you need a systematic procedure to establish both what is relatively constant and what might change across the frame. Otherwise what basis will you have for using words like 'often', 'recurrent', 'few'". According to Neuman (2006), frequency can be described as a way of counting the occurrence of a phenomenon. The phenomenon of black women being portrayed in a certain role, e.g. the role of mother, were counted in the sample of 1994 magazines and compared to the data from the 2006 magazines. This allowed the researcher to draw conclusions. In content analysis, the focus is on the manifest media content, which can be both an advantage as well as a disadvantage (Van Zoonen, 1994:69). The advantage of this method is that it allows for objectivity as it meets the requirements of traditional scientific research, producing results that can be viewed as reliable and true. The disadvantage, however, is that it limits the researcher to measure only the manifest meanings of the media content and it does not allow for deeper probing

or for reading between the lines (*ibid.*). In other words, it is a reliable method as it enables the researcher to establish patterns on the first order of meaning, without considering the second or third order meaning that signs can convey. Therefore, quantitative content analysis is a research technique for an objective, systematic, and quantitative description of the manifest content of communication (Rudansky, 1991:122).

Content analysis as a research strategy can help to provide new data on the portrayal of women (Van Zoonen, 1994:69). Van Zoonen (1994:73) writes, "When the research in the area of gender and media is scarce, as for instance in most developing countries, content analysis is instrumental in providing a general impression of the representation of women and men. Also, as a resource for policy and programme development – arenas that notoriously prefer 'hard data' – content analysis is an invaluable means of convincing decision and programme makers of the necessity for a diverse portrayal of women and men. Cast within a solid theoretical framework, content analysis can shed light on social and cultural matters of representation".

From the literature review for this study, it became evident that recent, relevant data on the portrayal of women in South Africa is dated, and that research on the representation of black women in South African magazines is scarce. This served as motivation for conducting this study and for making use of quantitative content analysis in the mixed method approach. The fact that content analysis is of great value where data is scarce, which often could be the case in a developing country (Van Zoonen, 1994:73) such as South Africa, served as further motivation for employing content analysis as research method.

4.3.2 Phase B: Semiotic analysis (Qualitative approach)

A semiotic analysis, based on the study of gender advertisements by Goffman (1987), can reveal the deeper level meaning in the advertisements in this study. Baxter and Babbie (2004:360) are of the opinion that semiotics as a qualitative

method is a useful approach when analysing social texts. Social texts are symbols-in-use and almost anything can function as a social text - provided that there are symbols and meanings (Baxter & Babbie, 2004:348). In communication research anything from news bulletins, political speeches, journals, photographs (Baxter & Babbie, 2004:240) and, applicable to this study, advertisements are all examples of social texts.

"It is... appropriate to a study of signs in society that there have been as many kinds of semiotics as there are different societies, and different vision of life within them" (Morris in Tomaselli, 1996:44). Tomaselli (1996:29) writes: "Semiotics is the study of how meaning occurs in language, pictures, performance, and other forms of expression". Tomaselli (1996:30) explains that the act of making sense of information is the domain of semiotics and that it examines how signs come to mean and have meaning. Manning (in Baxter & Babbie, 2004:360) defines semiotics as "primarily a mode of analysis that seeks to understand how signs perform or convey meaning in context... the work of semiotics is... to uncover the rules that govern the conventions of signification", in other words, the science of signs. One must remember that the meaning of a sign is not inherent, and it may differ from person to person, but because people agree on the meanings of different signs, semiotics is a social science (Baxter & Babbie, 2004:360). In a semiotic analysis, one searches for the intentional as well as unintentional meaning(s) attached to signs. Anything to which one assigns meaning is a sign, be it consumer products, animals, logos, men, and women. The symbolism in a sign is often subtle as is evident from the classic study of advertisements by Goffman (1987). Our current reality is a visual culture where images are central in forming and influencing thoughts, trends, cultural beliefs, and patterns of representation (Jhally, 2003:250-254). Semiotics "challenges the worldviews transmitted almost imperceptibly through everyday sign systems" (Durham, 2007:236). According to Veron (in Tomaselli, 1996:45), ideology is a level of signification and can be present in any type of message. Furthermore, ideologies are ingrained in signs and semiotics can uncover it (Durham, 2007:238). In the field of semiotics, Nauta (in Mick, 1986:200)

developed a semiotic cube and described applied semiotics, pure semiotics, and descriptive semiotics. According to Mick (1986:200-201), descriptive semiotics focuses on actual signs and advertisements have been subjected to descriptive semiotic analyses. Mick (1986:201) refers to researchers like Wernick (1983), Fiske (1982), Umiker-Sebeok (1979, 1981), Williamson (1978), and Leymore (1975), who analysed advertisements using descriptive semiotics.

Mick (1986:201) opines that Barthes was the one person who brought semiotics to the forefront and popularised it in the contemporary research context, while Lester (2011:54) acknowledges Sebeok as the semiotics scholar responsible for identifying a number of areas of research for semioticians today. These include topics such as semiotics for the theatre; graphic design; semiotics of television; and important to this study, semiotics of advertisements.

4.3.3 Combination of content analysis and semiotics

Van Zoonen (1994:85) sums up the differences between quantitative content analysis and semiotics by first stating that the decision on the usefulness of the approaches depends largely on the questions asked (in the research). When using content analysis within feminist media research, the manifest role portrayal as well as the decorative function of the role is analysed, while the power of woman as signifier is analysed with semiotics (Van Zoonen, 1994:85-86). Van Zoonen (1994:85) graphically compares it as follows:

Table 4.1: Comparison between content analysis and semiotics (Van Zoonen, 1994)

| | Content analysis | Semiotics |
|---------------------|---|--------------------------------|
| Communication model | Transmission | Construction |
| Object | Manifest content Large body of texts | Latent content Single texts |
| Method | Quantitative Social science | Qualitative Humanities |
| Results | Occurrence | Signification |

Barthes (1983:111) argued that “semiology is a science of forms, since it studies significations apart from their content”, while Seiter (in Van Zoonen, 1994:85) states that “semiotics first asks how meaning is created, rather than what the meaning is”.

Although semiotics is a method with many advantages, it also has weaknesses, and according to Leiss *et al.* (1990:214), they are the following:

- The success of semiotics relies on the skills of the individual analyst.
- Because it stresses individual interpretations of messages, it does not allow for quantification of results.
- This method cannot be applied to all kinds of advertisements with success.

The strengths of semiotics, according to the aforementioned authors, are the following:

- It can explore and scrutinise the cultural codes of an advertisement.
- It is very sensitive to the fine distinctions and implicit references in cultural systems.

Leiss *et al.* (1990:218) write, "Goffman shows what the semiological approach can do in good hands", when they refer to his seminal work *Gender Advertisements*, which was first published in 1976. In other words, the true meaning of a social text can be revealed in employing semiotics skilfully.

Lacey (1998:56) is of the opinion that another strength of semiotics is that it encourages the researcher to look at things that are familiar, in such a way that it seems strange. In other words, nothing is taken for granted and everything is questioned. A disadvantage of this approach is that it makes it conceptually difficult to execute, but the richness of the analyses makes up for its level of difficulty.

Regarding the strengths and weaknesses of content analysis, it is important to remember that a strong point of content analysis - which makes it useful - is the fact that it is objective, in other words, it has inter-coder reliability. A weakness of content analysis is the fact that it deals with the manifest content of advertisements, which is a disadvantage in terms of analysing advertisements (Leiss *et al.*, 1990:222).

By combining the two methods, the researcher can have the best of both. Although content analysis and semiotics are different in nature, the methods supplement one another when combined in analysing advertisements. Leiss *et al.* (1990:225) call the combination of the two aforementioned methods a "middle-range" option. These authors stress that the methodology used for the study of advertising must both be accurate (content analysis) and able to analyse the deeper or hidden meaning (semiotic analysis) in advertisements.

4.4 DATA ANALYSIS

4.4.1 Phase A: Content analysis

In phase A, two steps were utilised to analyse the data, namely, advertisements divided according to product categories and advertisements divided according to role categories.

4.4.1.1 *Product categories*

During the first step, the advertisements were divided into product categories based on the product(s)/service(s) reflected in the advertisement. Rudansky (1991:140-142) identified the product categories for her 1991 study as follows:

- Clothes and shoes
- Food, including snacks and sweets
- Baby products, including food, toys and clothes
- Slimming and health products, food and aids
- Beverages: alcoholic and non-alcoholic
- Medicine
- Cigarettes
- Jewellery
- Cosmetics and toiletries
- Household appliances and products, including detergents and polish
- Furniture and linen, including curtains, sheets and towels
- Financial services
- Educational services
- Other products and services

Borrowing from the Plakoyiannaki and Zotos (2009) study, the categories for hedonic and utilitarian products were used to group the different product categories in this study. Hedonic products can be described as those products

that satisfy the senses and consumer gratification, and include recreation and travel, auto and related products, jewellery, high-tech devices, apparel, cosmetics, movies, and entertainment. Utilitarian products are more functional and non-sensory, fulfilling instrumental needs. They will include basics like food and drinks, household items (detergents), personal hygiene products, financial services, and home appliances (Plakoyiannaki & Zotos 2009:1419,1424).

Table 4.2: Product categories (Plakoyiannaki & Zotos 2009)

| Product categories | Connotation |
|-----------------------------|---|
| <i>Hedonic products</i> | Hedonic products are more expensive products and can also be luxury items |
| Apparel | |
| Auto and related products | |
| Cosmetics | |
| High-tech devices | |
| Jewellery | |
| Movies and entertainment | |
| Recreation and travel | |
| <i>Utilitarian products</i> | |
| Financial services | |
| Food and drinks | |
| Household items | |
| Home appliances | |
| Personal hygiene | |

4.4.1.1.1 Product categories applicable to this study

Product categories for this specific study were based on the study of Plakoyiannaki and Zotos (2009), but adapted according to the sample of advertisements analysed for this dissertation.

Table 4.3: Hedonic and utilitarian products for this study

| <u>Hedonic</u> | <u>Utilitarian</u> |
|---|---|
| <ul style="list-style-type: none"> ◦ Apparel ◦ Auto and related products ◦ Cosmetics ◦ Entertainment ◦ Further education ◦ High-tech devices and cellular service providers ◦ Home décor products ◦ Jewellery ◦ Legal services | <ul style="list-style-type: none"> ◦ Baby products ◦ Cleaning products ◦ Financial services ◦ Food, beverages and food stores ◦ Furniture and appliances ◦ Health care ◦ Parastatals ◦ Personal grooming ◦ Petroleum, petroleum products and companies |

4.4.1.2 Role categories

The role categories for this study are based on the categories identified by previous studies as discussed. It was adapted for this study, and the researcher added categories as to avoid coding advertisements in the category “other”.

4.4.1.2.1 Classification of the roles

In order to be able to conduct the quantitative content analysis, it is necessary to decide on the role categories of the women in the advertisements. The basic elements of a picture serve as the criteria for the guidelines in the classification categories.

- The model as criteria

According to Rudansky (1991:139), the model in the advertisement is the most important element in determining the categories. According to her, the following aspects need to be considered with regard to the female model:

- The physical actions, especially the main activity of the model.
- The focal point to which the model's attention is directed.
- Her appearance in terms of age, facial expression, clothes.
- Her relation to other models.
- Her relation to the product and supporting elements and the setting.

- The supporting elements as criteria

These are items other than the product, but which hold a central position, or are smaller and less obvious in the background. To take note of these elements, or props, will help in determining in which category to place the model.

- The setting as criteria

The setting, or context, is another important criterion in the process of identifying categories. According to Millum (1975:92), "the setting qualifies the items, actors, and action of the foreground and puts everything into a context".

4.4.1.2.2 The role categories

Plakoyiannaki and Zotos (2009:1416) categorised role stereotypes under four themes, namely, the traditional roles, the decorative roles, the non-traditional roles, and women equal to men. A gap in these authors' role categories is the mother role, which should resort under the traditional roles theme. For purposes of this study, the role of mother is added.

Table 4.4: Themes and sub-themes in female role stereotypes

| Category | Description |
|---|---|
| <i>Women in traditional roles</i> | |
| 1. Dependency | Dependent on the man's protection; needs reassurance; person who makes unimportant decisions. |
| 2. Housewife | Her place is in the home; must be the good wife; she is concerned with housekeeping tasks. |
| <i>Women in decorative roles</i> | |
| 3. Concerned with physical attractiveness | Women in pursuit of physical attractiveness, beauty, youthfulness. |
| 4. Women as sex objects | Sex is related or unrelated to the product. |
| <i>Women in non-traditional roles</i> | |
| 5. Women doing non-traditional activities | Engaged in activities outside the home (e.g. golf, football). |
| 6. Career-oriented women | Professionals; entertainers; non-professional workers; blue collar workers. |
| 7. Voice of authority | The expert. |
| <i>Women portrayed as equal to men</i> | |
| 8. Neutral | Women shown as men's equals. |

The four themes in categorising female role stereotypes identified by the Plakoyiannaki and Zotos (2009) were applied to the data. As already mentioned, these themes are decorative roles, traditional roles, non-traditional roles, and women equal to men. Under each theme, different female stereotypes were

classified. In table 4.4 the themes and sub-themes used are identified and described.

The role categories identified by Rudansky (1991:143-149) include the following:

- Housewife
- Mother
- Romantic role
- Social role
- Sex object
- Working role
- The model girl (mannequin)
- Other

A study by Wiles *et al.* (1995) further assisted in identifying the role categories for this study. The aim of their study was to uncover whether or not the changes in male and female roles in advanced countries were reflected in advertisements (Wiles *et al.*, 1995:37). With the masculinity value index in mind, these authors studied the role portrayals of women and men in the United States, Western Europe (represented by the Netherlands), and Scandinavian countries (represented by Sweden). The categories they identified were categorised into non-working roles and working roles. The non-working roles included family roles, decorative roles, and recreational roles. For purposes of this study, the recreational and decorative roles were used in identifying the non-working roles. According to Wiles *et al.* (1995:42), the recreational roles were those in which the female in the advertisement was shown as enjoying a non-working leisure activity such as reading, watching television, or engaging in sports (not professional sports) such as jogging, swimming, hiking, etc. The decorative role portrayals showed the female model as non-functional and mostly passive, only there to enhance the product/service in a sexual or attractive way. For purposes of this study, the researcher included under the decorative role an illustrative stimulus.

4.4.1.2.3 The role categories for this study

For this study, the roles were divided into two broad categories, namely working and non-working roles, based on the Wiles *et al.* (1995) study.

The non-working roles of Wiles *et al.* (1995) were applied in analysing the advertisements. These roles include family roles (mother); decorative roles (sexual and attractive stimulus to which the researcher added clothes mannequin as well as illustrative stimulus); and lastly, recreational roles (advertisements portraying women in recreational activities). The researcher included the housewife, as well as partner, under the non-working roles. The working roles for this study only include jobs in the formal sector (paid labour force). The roles that were identified for the categories are the roles portrayed in the advertisements that were analysed for this study.

Table 4.5: Roles for this study

| <u>Non-working roles</u> | <u>Working roles</u> |
|--|----------------------|
| Family roles: Mother | Artist |
| Decorative roles: Clothes mannequin, sexual stimulus, attractive stimulus, illustrative stimulus | Domestic worker |
| Recreational role: Relaxing with friends, hiking, playing on the computer, reading a magazine | Entertainer |
| Housewife | Flower seller |
| Partner: Wife, bride, girlfriend | Medical practitioner |
| | Nurse |
| | Office worker |
| | Pharmacist |
| | Professional athlete |
| | Teacher |

Please note that the researcher classified the working roles into traditional working roles and progressive working roles. Traditional working roles include all the occupations that traditionally were occupied by women and will include artist, domestic worker, entertainer, flower seller, nurse, office worker, and teacher. Progressive working roles are defined as professions previously occupied predominantly by men and they include medical practitioner, pharmacist, and professional athlete.

4.4.2 Phase B: Semiotic analysis (Qualitative approach)

For a sign to transfer meaning, it must hold meaning for the recipient of the advertisement (Williamson, 1978). For meaning to be transferred from the signs in the advertisements to the recipient, active participation is required, as Williamson (1978:13-14) puts it: "There is a space, a gap left where the speaker should be; and one of the peculiar features of advertising is that we are drawn in to fill that gap, so that we become both listener and speaker, subject and object". Leiss *et al.* (1990:208) write that "semiology highlights the way that we ourselves take part in the creation of meaning in messages, suggesting that we are not mere bystanders in the advertising process, but participants in creating a code that unites the designer and reader". What one can understand from these authors is that, although signs have meaning, the recipient with her/his background, culture, gender, education, will attach meaning to this sign based on her/his background, culture, gender, and education, and therefore meaning will not be the same for everyone, everywhere, at all times.

Everything imaginable in a culture, which has meaning, can be dissected and analysed with the aid of semiotics, and within mass media, a researcher can do a semiotic analysis of virtually any media text (Chandler, 2001:1).

Chandler's (2001:1-5) do-it-yourself recipe for a basic semiotic analysis, which was adapted by Fourie (2009:75-80), follows seven stages:

- Selecting and identifying a text;
- Describing the purpose of the analysis;
- Describing the signs (signifiers) in the text;
- Describing the sign system;
- Describing the codes in the text;
- Describing the paradigmatic and syntagmatic system in the text;
- Describing the meanings in the text.

This dissertation is conducted from the critical paradigm, and the codes in the text are coded according to the work done by Goffman (1987) which is discussed under 4.4.2.1.

Fowles (1996:168) states that to decode an advertisement is hard work at first, especially when trying to analyse it without much guidance. One may be blinded by the “beam” of the advertisement, being fully engaged in the advertisement, and losing perspective: When this happens, the conclusion is usually drawn that the meaning of the advertisement is “obvious”. (Take a moment and think of the different order of meaning as described by Barthes (1983), this “obvious” meaning in an advertisement is the third order meaning, which is myth: Widespread beliefs in a community that is “common sense” to everyone in that community. Another widespread belief that is also common sense in a community is an ideology). On the other hand, one can be so far out of the “beam” that the symbols may pass without any recognition (Fowles, 1996:168). Fowles (1996:168) writes that: “Instead of aligning oneself exclusively with the encoding side of advertising, as might semioticians, or with the decoding side, as might cultural studies scholars, the more acute decipherer of advertising adopts a position somewhat removed from the exchange and, like the person granted height (as from an airplane) over watery depths, can see what is concealed within”. The encoder of advertisements is searching for the layers of meaning which are hidden in even the simplest forms of advertising (Fowles, 1996:168). Fowles (*ibid.*) refers to Barthes and his analysis of a Panzani advertisement, in which Barthes finds three message levels: the linguistic, the denoted image, and

the connotative. The deciphering guidelines that Fowles (1996:171-174) recommends as tools for decoding an advertisement and to identify the layers of signification, is in its very nature, semiotic: First, ask: What is the context for the advertisement? Secondly, look at the advertisement as if seeing it for the first time, not only seeing it, but looking at it. Thirdly, ask what are the implications of the advertisement?

Van Zoonen (1994:78-79) writes that the first step in any semiotic analysis is to identify the sign and its dominant aspects. The second step is to examine the paradigmatic combination of the signs, and to analyse their syntagmatic relation to each other, implying an analysis of the codes by which the combination of signs are governed. From this, the different processes of signification can be understood, the denotation, connotation, myth, and ideology.

4.4.2.1 Goffman's coding schedule

During phase B of this study, the semiotic analysis was conducted through the application of Goffman's (1987) coding schedule to the data. In an effort to uncover the hidden messages in advertisements, Goffman performed a semiotic analysis of the portrayal of gender in magazine advertisements (Jhally, 2011; Leiss *et al.* 1990:214-218). His study has been applied by many authors who study gender portrayal in advertisements (Pawlowski, 2007; Baker, 2005; Cohen-Eliya & Hammer, 2004; Frith, Shaw & Cheng, 2005; Lindner, 2004; Bell & Milic, 2002; McLaughlin & Goulet, 1999; Kang, 1997; Smith, 1996; Belknap & Leonard II, 1991). However, Goffman's study (1987) has not been replicated in South Africa in the analysis of magazine advertisements, for the period 1994 and 2006, in which black women are represented. For this reason, the researcher has decided to base the semiotic analysis of the advertisements for this study on Goffman's groundbreaking study.

Goffman (1987) concluded that women are weakened by advertising portrayals and that the relationship between men and women in advertisements is based on

the relationship between children and their parents. Children are treated by their parents as weak, vulnerable, and of a lower status - and, according to Goffman (1987), men treat women in the same way. Thus, advertisements are ritualised versions of the parent-child relationship in which women are treated as children. Goffman made use of a coding schedule, which includes the following categories, namely:

- Relative size;
- Feminine touch;
- The family;
- Ritualisation of subordination;
- Licensed withdrawal, and
- Function ranking.

In the discussion that follows the manifestation of these categories in advertisements (advertisements that met the criteria for selection) will be discussed and illustrated with examples. Advertisements for all categories, except function ranking, were identified in the sample of advertisements for this study. In the following discussion, the category is first identified whereafter a definition of the category is provided, illustrated with an advertisement.

Relative size When one person in the picture frame is displayed as being larger or taller than another person. The implication is that the larger person has more power (Goffman, 1987:28). Goffman (*ibid.*) refers to it as social weight, one's power, authority, rank, is reflected through relative size, and the male's superiority in relation to the female will be expressed in him being taller and bigger than her. The researcher decided to test this hypothesis amongst communication students in their first and second year, and some of the remarks made by them were amusing. A number of girls had the following to say: If a woman is bigger or taller than a man, it looks funny. Some of the boys in class remarked that it feels uncomfortable to date a taller girl and that they prefer to

date girls smaller in stature. This social perspective (Lester, 2011:39) on relative size, 34 years after Goffman's study, is still relevant.

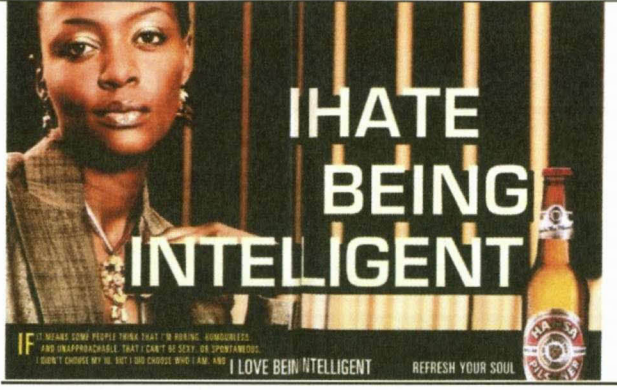


True Love, September 1994

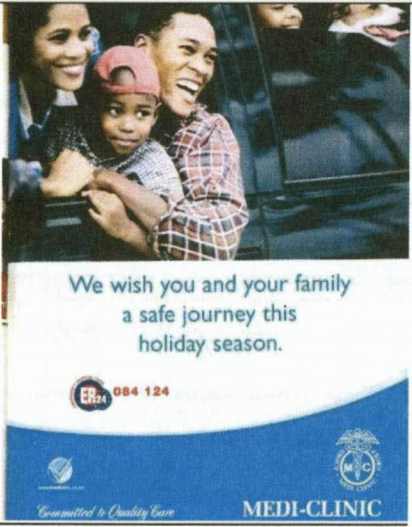
Description of advertisement:

Bride and groom - they only have eyes for each other. He looks down at her. In uncovering the deeper level meaning with the help of Goffman's categories (1987), the custom of the man being taller than the woman, is reinforced. In society, height is an indication of status.

Feminine touch: A person is portrayed using his/her fingers or hand to gently caress or cradle an object, or himself or herself (Goffman, 1987:29-31). The face can be used instead of a hand, and self-touching can also be displayed – the underlying message is that the body is delicate and fragile and one can only touch it lightly. This barely touching activity is performed more often by women than men, suggesting that women are not in full control of it, compared to when a man touches something: When a man is shown touching something his hands will grasp and manipulate the object (Goffman, 1987:29-31).

| | |
|---|---|
|  <p>IF IT TAKES SOME PEOPLE THIRTS THAT I'M BEING... HONESTLY... AND UNAPPROACHABLE THAT I CAN'T BE SEXY... BE SPONTANEOUS... I DON'T CHOOSE MY NO... BUT I DO CHOOSE WHO I AM... AND I LOVE BEING INTELLIGENT REFRESH YOUR SOUL</p> | <p><u>Description of advertisement:</u></p> <p>Portrait picture of a black female, barely touching herself while caressing her jewellery.</p> |
| <p>True Love, February 2006</p> | |

The family: In this category, advertisements showing a family are categorised, or a parent and a child (Goffman, 1987:37-40). Usually, it is the nuclear family being portrayed, and if arranged properly, the visual representation can serve as symbol of the social structure of the family. It is interesting to note that the Western ideal of the nuclear family is now the norm in print advertisements when showing African families, and according to Mngadi (2000:8), the advertisers “assume that the Western nuclear family is the family of Africa”.

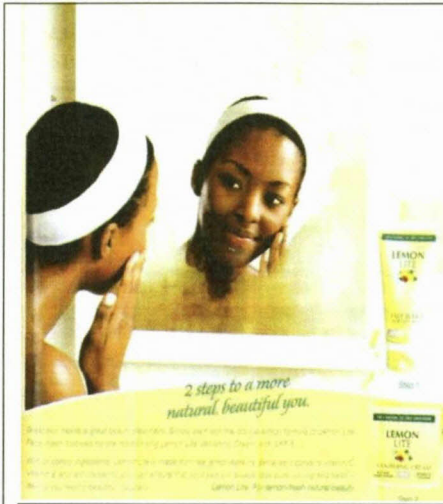
| | |
|---|---|
|  <p>We wish you and your family a safe journey this holiday season.</p> <p>ER24 084 124</p> <p>Committed to Quality Care MEDI-CLINIC</p> | <p><u>Description of advertisement:</u></p> <p>A happy family pictured in their vehicle - mother, father and two children, plus a little dog. The Western ideal of a nuclear family is portrayed in this advertisement.</p> |
| <p>You, 5 January 2006</p> | |

Ritualisation of subordination: This is a classic stereotype of respect in which a person is portrayed in a submissive posture (Goffman, 1987:40-56). These portrayals of the relative social positions between men and women can take on many forms, like lowering oneself physically by sitting down, sitting on floors, lying down, tilting one's head, nodding your head, bowing down, or performing a curtsy. The implication of this is that the person with the lower social status will lower herself to the one with the higher social status, almost like a submissive dog who will lower itself to the alpha dog (Goffman, 1987:40). Floors are usually dirty, reserved for the laundry basket and footwear. Despite this, women often are shown on floors in advertisements. Furthermore, a person sitting on a floor is in no position to get up quickly and flee the scene, thus, it is a vulnerable position. This vulnerability and incapability to flee is suggested when lying down on a sofa or bed - it also implies sexual availability. Another typical pose in this category is what Goffman (1987:45) terms the "bashful knee bend", the implication of this pose is that one will not be able to flee should you have to because it will take several moments to get out of this position. Also in this category is the body canting posture which tells the viewer of these images that the person performing it is submissive; the same apply for smiles – women, more than men, smile to pacify a potential aggressor and to convey the message that one means no harm (Goffman, 1987:48). Presenting oneself in a puckish style, clowning around, and mock assaults, shoulder holding, arm locking as well as handholding are all classic manifestations of submissiveness in the category of ritualisation of subordination (Goffman, 1987:50-56).

| | |
|--|--|
| | <p><u>Description of advertisement:</u></p> <p>Two black female models, pictured separately, but both smiling broadly, and looking playful and silly. The main character is pictured with a bashful knee bent as well as body and head cant, while the secondary character is pictured with a man. Naturally, he is taller than she is (elevation is seen as an indicator of status), and although they are both smiling, she sports the silly face - clowning around.</p> |
| <p><i>True Love, November 2006</i></p> | |

Licensed withdrawal: A person is portrayed as being psychologically removed from her surroundings, mentally drifting from the scene (Goffman, 1987:57-83). When a person is overcome by emotion, she may “flood out” and can partly conceal this by covering the face, turning away from the others present, covering the mouth, or put her finger in her mouth, or biting her nails (Goffman, 1987:57-60). The finger-to-finger position is the same as the finger-to-mouth. Another classic manifestation of the licensed withdrawal is to turn one’s gaze away, and thus protect oneself from direct assessment, which implies submission and trust to the surveyor. (The surveyor of women usually is male. What comes into play here is the male gaze, a term coined by John Berger in his 1972 essay entitled “Ways of seeing”). Head and eye aversion, doodling and middle distance looks, tuning out while maintaining a telephone conversation, lying on a bed with bent legs in the air, overwhelming emotional responses such as that of pleasure and delight, ritualisation of participation (shielded by an object, or a person, or an animal), snuggling into someone, nuzzling someone - all these resort under licensed withdrawal (Goffman, 1987: 63-83). The implication of all these poses is

that the person is not in a position to defend herself; she is not really there, and therefore needs to rely on the goodwill of others.



True Love, August 2006

Description of advertisement:

One black female, looking at her reflection in a mirror while applying a face cream for her oily skin. She is absorbed in the moment, psychologically removed, fixated on her reflection, daydreaming of the wonderful results she will see after applying this cream.

Function ranking: A woman (or a man of lower status) is portrayed as being instructed or shown the way by another man (Goffman, 1987:32-36). The man will occupy the executive role when there is face-to-face collaboration. Women also are portrayed as being fed or helped by men more often than vice-versa. When a man enters the domain of traditional competence and authority of a woman, like when she is cooking or cleaning, then he would sit and watch as not to be contaminated by the female task. If he was shown helping, he would be portrayed in a childlike, ridiculous fashion (Goffman, 1987-32-37). From this explanation, one can conclude that portraying men as clumsy and ridiculous when performing a female task can serve as a warning to men that if they do subordinate themselves by partaking in female tasks, society will laugh at them.



Google images, 2011: online

Description of advertisement: Korean advertisements in which a young Korean girl is pleased to be shown the way by a young Korean man.

4.5 SAMPLING TECHNIQUES

Baxter and Babbie (2004:348) call social texts symbols-in-use and state that almost anything can be a social text - the only prerequisite is that there should be symbols and meaning. Sillars and Gronbeck (in Baxter & Babbie, 2004:348) separate “a work” from “a text”: A communicative message is “a work”, while “a text” is the interpretation of “a work”. Therefore, any one “work” can have many “texts”. The qualitative researcher will first sample “works” and will then interpret the “works” and write the “text”, called textualisation (Sillars & Gronbeck in Baxter & Babbie, 2004:349). In the process of textualisation, the researcher will not try to persuade the reader of one single viewpoint, but rather, will argue that the text is insightful and reasonable, while staying anchored in the symbols-in-use (Baxter & Babbie, 2004:349). Sillars and Gronbeck (in Baxter & Babbie, 2004:349) explain that “the difficult-but-crucial point to understand about textualisations is that they are constructions made from the work, yet, in an important sense, are grounded in that work”. Qualitative text analysis can be assessed on its dependability, confirmability, credibility, and transferability (Baxter & Babbie, 2004:349). The researcher working with documents must bear in mind that like with all texts, the meaning is not always clear, and always must

be read keeping its historical context in mind (Hoddler in Baxter & Babbie, 2004:350).

In communication research, it is impossible to observe everything, therefore it is critical to decide what to observe and what to leave out. This is where sampling comes into play. Baxter and Babbie (2004:132), as well as Babbie and Mouton (2005:164), define sampling as "the process of selecting observations" which is close to Neuman's (2006:218) description of sampling as "a process of systematically selecting cases for inclusion in a research project". Cohen, Manion and Morrison (2009:100) link the quality of research to the methodology and instrumentation employed as well as "the suitability of the sampling strategy that has been adopted". If sampling is done well, it allows measuring variables on smaller set of cases, and to generalise the results from this smaller set of cases accurately on all cases, thus enabling one to draw inferences from the sample to the population (Neuman, 2006:212). Sampling has two main categories, namely, nonprobability sampling and probability sampling. Under nonprobability sampling, reliance on available participants, purposive or judgmental sampling, snowball sampling, and quota sampling resort. Regarding this study, purposive or judgmental sampling as a nonprobability sampling method was used to select South African general interest magazines and South African women's magazines from 1994 and 2006. The year 1994 is of great significance to South Africa as this was the year in which the first democratic elections were held after the apartheid era. For purposes of drawing comparisons, the year 2006 was selected because of the significance of the 50th commemoration of the Women's March to the Union Buildings. The purposive or judgmental sampling is of great value in exploratory research, also when one selects cases with specific purposes in mind, or when one selects unique cases that are informative (Neuman, 2006:223). The advertisements in the magazine sample were the units of analysis for this study.

4.5.1 Magazines for this study

South African general interest magazines as well as South African women's magazines were the sample of magazines used from which the advertisements for analysis were taken. In the general interest category, the most popular Afrikaans magazine, the English magazine with the highest readership, and the dominant general interest magazine aimed at black readers, formed part of the study. The information regarding the circulation and readership was provided by the marketing intelligence executive of Media24, Ms Nenette de Lange (2011).

Based on circulation and readership figures from the latest available All Media Product Survey (De Lange, 2011) *Huisgenoot*, *You*, and *Drum*, the magazines in the general interest category formed part of the study. In the category for women's magazines, the magazines with the highest readership figures were selected based on the All Media Product Survey (De Lange, 2011).

The magazines also were selected based on the race of their readership. The objective was to select the top selling South African women's magazine for Afrikaans-speaking women, to select the top selling South African women's magazine for English first language speakers, and to select the South African women's magazine with the highest circulation figure, targeted at black South African women. *Sarie's* target market is Afrikaans-speaking women of all races, *Fair Lady* targets English-speaking women, while *True Love* addresses the needs of black South African women.

With a circulation of 313 581 (ABC 2011 in De Lange, 2011) and a readership of 2 480 000 (AMPS 2010 in De Lange, 2011) *Huisgenoot* is the biggest magazine for Afrikaans speaking people in South Africa. The majority of its readers are women, (58.4%) while 58.1% of its readers are white; followed by Coloureds, 28.6%; black people, 12.8%; and Indians 0.5% (De Lange, 2011).

You magazine has a circulation of 182 909 (ABC 2011 in De Lange, 2011), and a readership of 2 604 000 (AMPS 2010 in De Lange, 2011). The majority of the 2

604 000 readers are women (64.4%) while 35.6% are male. Most of the readers are black, 49.1%; 27.5% readers are white; 15.3% are Coloured; and 8% are Indian (De Lange, 2011).

Drum is the leading South African magazine for black readers. In the 1950s, *Drum* was considered a pioneer of black journalism and photojournalism in Africa. Today, it has a circulation of 131 107 (ABC 2011 in De Lange, 2011) and a readership of 2 839 000 (AMPS 2010 in De Lange, 2011). The majority of its readers are female, (63.4%), and 36.6% are male. The overwhelming majority of readers are black, (94.8%); followed by 3.4% Coloured readers; 1.3% white; and 0.5% Indian readers (De Lange, 2011).

Sarie is South Africa's best selling women's magazine over all language groups. It has a circulation figure of 134 939 (ABC 2011 in De Lange, 2011), with a readership of 767 000 (AMPS 2010 in De Lange, 2011). A total of 54.7% of its readers are white, 24.5% are Coloured, 20.3% are black, and 0.5% are Indian. The magazine is mostly read by women: 75.4% of its readers are female and 24.8% are male readers (De Lange, 2011).

Fair Lady women's magazine has a circulation of 68 783 (ABC 2011 in De Lange, 2011), with a readership 742 000 (AMPS 2010 in De Lange, 2011). A total of 57.1% of the magazine's readers are black; 26.1% white; 12.1% Coloured; and 4.7% Indian. Of the 742 000 readers, 74.8% are female and 25.2% male (De Lange, 2011).

True Love magazine prides itself on the fact that it understands what a black woman needs. With a total circulation of 87 647 (ABC 2011 in De Lange, 2011) and a readership of 3 059 000 (AMPS 2010 in De Lange, 2011), is *True Love* the leader in the readership category of South African women's magazines. Black readers make up 96.1% of the 3 059 000 readership, with Coloureds at 2.4%, whites at 0.9%, and Indians 0.6%. The majority of the readers are female: 66.3% versus 33.7% male (De Lange, 2011).

The first issue of each magazine from each month for the years 1994 and 2006 were used for this study.

4.5.2 Unit of analysis

Advertisements that met the following criteria were selected from the magazines in the sample:

- Full-page advertisements as well as double page spreads in which at least one black woman in the presence of other women or men or children is portrayed.
- Black women for purposes of this study include all ethnic black women, Coloured women, as well as Indian/Asian women.
- The woman/women in the advertisement must be in full colour, the rest of the advertisement can be in one colour, or sepia, or black and white. The focus is on the primary female character in the advertisement.
- Only advertisements published on the pages of the magazines were used. No fashion inserts, booklets or advertising pamphlets were used.

4.6 RELIABILITY AND VALIDITY

Cohen *et al.* (2009:133) state that "reliability is a necessary but insufficient condition for validity in research", but in the same breath they say that "reliability is a necessary precondition of validity", and that "validity may be sufficient but not a necessary condition for reliability". In other words, although reliability may be insufficient in ensuring validity, it is nonetheless necessary; and what is more is that validity may be sufficient in ensuring reliability, but it is not a necessity (in ensuring reliability).

A number of factors, which pose a threat to validity, should be eliminated at the design stage of a study. According to Cohen *et al.* (2009:144), these threats can be minimised by choosing an appropriate time scale; ensuring enough resources

for the study; selecting an appropriate methodology; and using a representative sample which is neither too small nor too large. In this specific dissertation, the researcher attempted to eliminate these threats by choosing a sample from 1994 and 2006. This was based on the argument that during a 12-year period, a number of changes should have taken place which may be reflected in advertisements. As was said in chapter one and repeated under 4.5.1, in both 1994 and 2006, six magazines (three general interest and three women's magazines) were included in this study. The sample of magazines consisted of one issue per month for 1994 (each of the six selected magazines) and one issue per month in 2006 (each of the six selected magazines). Where a magazine was published weekly, only the first issue of each month was used. All of the advertisements in which a black woman appeared were selected for analysis. By doing this, a representative sample of advertisements in which black women appear could be drawn.

The validity was further enhanced by making use of more than one research methodology, which Cohen *et al.* (2009:142) call methodological triangulation. These authors define it as a method in which you either use "the same method on different occasions, or different methods on the same object of study". Cohen *et al.* (2009:143) go on to say that triangulation "involves the use of more than one method in the pursuit of a given objective". By employing triangular techniques, one attempts to explain in detail human behaviour that can often be complex: By studying it from many viewpoints and by using qualitative and quantitative data, human behaviour can be better understood (Cohen *et al.*, 2009:141). In addition, triangulation can overcome problems related to reliability and validity (Cohen *et al.*, 2009:143). The reliability and validity of this dissertation is based on the fact that a mixed method approach to the analysis of the social texts was used which led to methodological triangulation. By analysing the advertisements first in terms of the roles that women portray and then applying a semiotic analysis led to methodological triangulation resulting in this dissertation's validity and reliability.

4.7 SUMMARY

For purposes of this study, qualitative as well as quantitative methodologies were applied. Firstly, in order to analyse media content as representation rather than reflection of society an in-depth (qualitative) textual analysis had to be done. In this study, the way in which advertisements as media texts construct realities, in other words, how advertisements not merely reflect but represent the status of black women was assessed. The strategies used included quantitative content analysis and in-depth semiotic analysis. Content analysis was used to identify the roles of women in advertisements, as well as the different associations between the product and the women in the advertisement, while the categories for the semiotic analyses of advertisements, as described by Goffman (1987), were employed in the final analysis of the advertisements. In this study, purposive or judgmental sampling, a nonprobability form of sampling was used to select magazines from which the advertisements (unit of analysis) were taken.

CHAPTER 5

RESEARCH RESULTS

5.1 INTRODUCTION

Advertisements are an integral part of the mass communication phenomenon and also an influential form of popular culture. People are influenced by the messages in mass communication and research has revealed that advertisements, as a form of social communication, may influence recipients of advertising messages. The influence is especially strong because of the misguided perception of our assumed immunity against advertising messages. This false sense of security, derived from the supposed immunity against advertising, led recipients to let their guard down.

In this chapter, the research results of the applied methodology as explained in chapter four are reported in a systematic way in an attempt to bring new insight into the way in which black women are portrayed in South African magazine advertisements.

5.2 REPORTING PROCEDURE FOLLOWED IN THIS CHAPTER

The first step in the analysis was to order the advertisements into product categories. As explained in chapter four and listed in table 4.3, product categories used in the analysis are classified into utilitarian and hedonic. The product categories used in this analysis were as follows:

- Hedonic
 - Apparel
 - Auto and related products
 - Cosmetics
 - Entertainment
 - Further education

- High-tech devices and cellular service providers
- Home décor products
- Jewellery
- Legal services

- Utilitarian
 - Baby products
 - Cleaning products
 - Financial services
 - Food, beverages and food stores
 - Furniture and appliances
 - Health care
 - Parastatals
 - Personal grooming
 - Petroleum, petroleum products and companies

The advertisements for each of the product categories were sorted according to year groups. In other words, if one for example takes the product category “apparel”, the first advertisements slotted under it were the advertisements for 1994. These advertisements were first described, the number of times they appeared counted, the role portrayals identified, the magazines in which they appeared named, and the category for the semiotic analysis indicated before moving on to the 2006 advertisements in the same category.

5.3 RESEARCH DATA

A total of 641 advertisements for the 1994 and 2006 samples were analysed in an effort to analyse the depiction of black women in South African magazine advertisements. In the next part of this chapter, the advertisements are discussed and analysed, and the advertisements for the 1994 and 2006 year groups compared.


5.3.1 Hedonic products

As explained in chapter four, all products and services that are seen as more expensive can be categorised as hedonic products.

5.3.1.1 Apparel

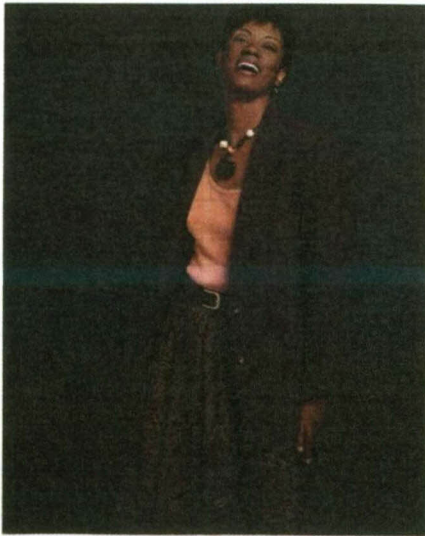
The product category for apparel includes all forms of clothing, shoes, and underwear.

Table 5.1: Apparel – 1994

| | |
|--|--|
|  | <p><u>Description of advertisement:</u> One advertisement of two models, one white, one black, one picture of them together and three pictures of the black model on her own and one of the white model on her own. In two of the pictures of the black model on her own, she throws her head backwards, averting her eyes; in the remaining picture of her on her own, she is staring in front of her, mentally drifted from the scene, arms protectively folded over her chest. In the picture where she and the white model are pictured together, she is shorter than the white model.</p> <p><u>Role:</u> Decorative: Clothes mannequin.</p> <p><u>Published in:</u> <i>Fair Lady</i>, 9 March 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Licensed withdrawal: Eyes averted, mentally drifting from the scene (Goffman, 1987:57-83).</p> |
|--|--|

WINTER WITH WOOLWORTHS

Whether it's beautiful knitwear, superbly cut stirrup pants, classic printed skirts or the must-have melton jacket, Woolworths has the ideal range of winter classics that this season's wardrobe cannot do without.



Orange noustelle scoop neck jumper (sizes S, M and L) R69.99 worn with a wool rich, fully lined chocolate brown Melton jacket (sizes S - 15) R239.00 (size 20) R249.00 and printed 100% viscose skirt with belt (sizes S - 15) R99.99 (size 20 - 22) R109.00

Description of advertisement: One black female model, her head tilted to the side, head thrown back, eyes staring into nothingness, laughing.

Role: Decorative: Clothes mannequin.

Published in: *True Love*, May 1994.

Frequency: 1

Goffman: Ritualisation of subordination: Laughing, head tilted, body cant (Goffman, 1987:40-56).

E D G A R S
TRENDS

The length for summer dresses and skirts is long. The slim line of the column dress lends itself to flattering shapes. The fabric drape is natural prone and dream. Essential accessories to complement the look include a natural straw handbag, and expandable lace-ups in tones.

Top R120.00
Wrap skirt R110.00
Expandable lace-ups by Katin R60.00
Drawstring handbag R100.00

TRUE LOVE November 1994

Description of advertisement: One black female model, her one leg in the bashful knee bend, head tilted to one side, hip protruding to one side, one arm bent and resting on hip, eyes staring into nothingness.

Role: Decorative: Clothes mannequin.

Published in: *True Love*, November 1994.

Frequency: 1

Goffman: Ritualisation of subordination: Body cant pose, head tilted (Goffman, 1987:40-56).



Knitted colour block tunic (sizes S, M and L) R99,99 (size XL) R109,99
worn with black cotton elastane stirrup pants with detachable stirrups
(sizes 8 - 15) R39,99.


WOOLWORTHS

Description of advertisement: One black model sitting on the floor with her legs crossed.

Role: Decorative: Clothes mannequin.

Published in: *True Love*, May 1994.

Frequency: 1

Goffman: Ritualisation of subordination: Sitting down on the floor. According to Goffman (1987:40-56), floors are associated with the more dirty parts of the room, and women and children are more often pictured on floors, while men are seldom pictured on floors.



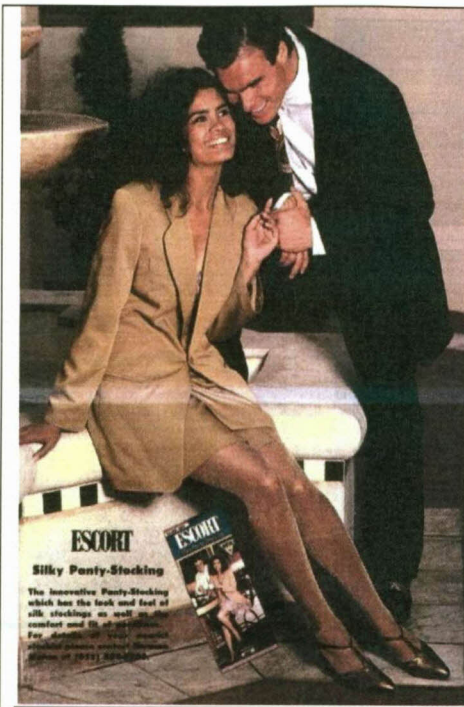
Description of advertisement: Two models, one white, one black, standing with their backs to each other, arm-in-arm, in a playful, childlike pose.

Role: Decorative: Clothes mannequin.

Published in: *True Love*, November 1994.

Frequency: 1

Goffman: Ritualisation of subordination: Body cant, childish, playful, smiling (Goffman, 1987:40-56).



Description of advertisement: A couple enjoying the moment. The female model is sitting down while the male model is standing on his one leg, leaning forward. She is smiling - blissfully happy.

Role: Partner.

Published in: *True Love*, March 1994.

Frequency: 1

Goffman: Ritualisation of subordination: Sitting down, smiling (Goffman, 1987:40-56).



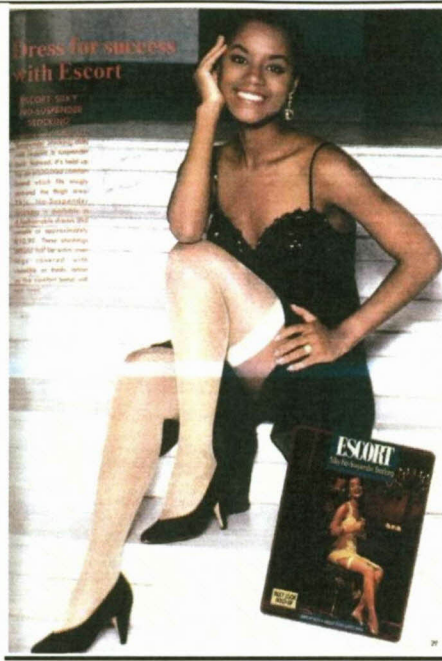
Description of advertisement: A couple, relaxing in each other's company. The female model is sitting down with one leg resting on the armrest of the bench. She tilts her head backwards, while she smiles cheerfully. He sits comfortably on the bench.

Role: Partner.

Published in: *True Love*, June 1994.

Frequency: 1

Goffman: Ritualisation of subordination: Sitting down, smiling (Goffman, 1987:40-56). Though she is elevated, the position in which she is placed is rather that of a trophy who the man can admire, and it is not a position of power.



Description of advertisement: A female model (in this case a celebrity, Khanye Dhlomo) is sitting on a flight of stairs, legs bent, touching her face, head slightly tilted, smiling broadly.

Role: Decorative: Sexy stimulus.

Published in: *True Love*, June 1994.

Frequency: 1

Goffman: Ritualisation of subordination: Sitting down, smiling (Goffman, 1987:40-56).



Description of advertisement: Two models, one white, one black - the black model is standing and is elevated above the white model, an indication of status (Goffman, 1987:43), but she does the body cant pose (Goffman, 1987: 46), smiling broadly at the camera, head slightly tilted, hands clasped. Seen as a whole, it is an infantile pose.

Role: Decorative: Clothes mannequin.

Published in: *True Love*, September 1994.

Frequency: 1

Goffman: Ritualisation of subordination: Body cant, smiling, hand clasping (Goffman, 1987:40-56).



Description of advertisement: One black female model, her leg in a bashful knee bent pose, laughing at the camera.

Role: Decorative: Clothes mannequin.

Published in: *True Love*, October 1994.

Frequency: 1

Goffman: Ritualisation of subordination: Laughing, knee bent (Goffman, 1987:40-56).



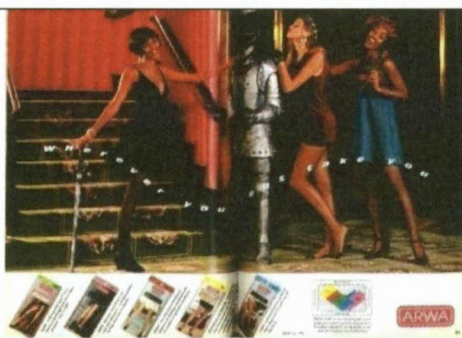
Description of advertisement: Two models, one white, one black - the black model is holding onto the white model and is slightly shorter (height is an indication of status). They are both smiling broadly, their eyes averted, unaware of being looked at.

Role: Recreational: Hiking in the open-air with a friend.


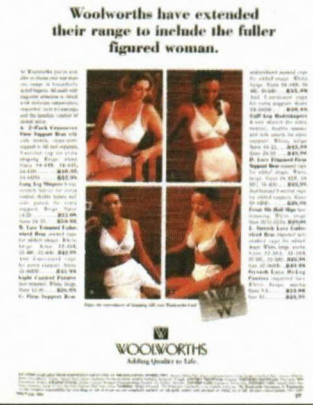
Published in: *True Love*, October 1994.

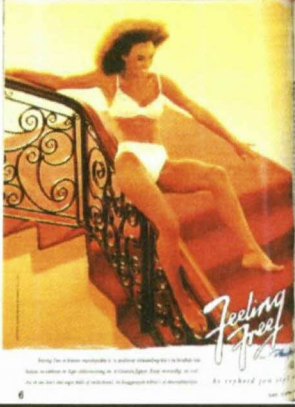
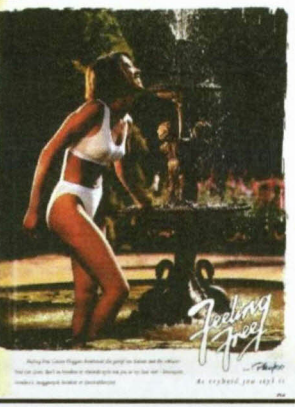
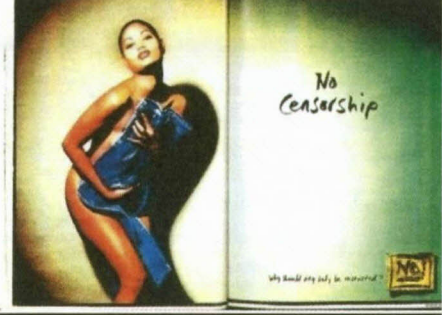
Frequency: 1

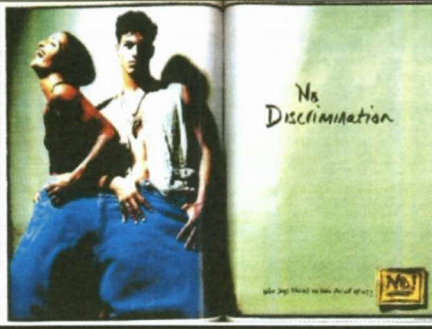
Goffman: Licensed withdrawal: Eyes averted, unaware of the camera, absorbed in the moment (Goffman, 1987:57-83).



Description of advertisement: Three models, one white, two black, clowning around, pretending to be wooing a suit of armour. The white model is in the middle with the suit of armour, and she is flanked by the two black models that are portrayed equal to each other.

| | |
|---|--|
| | <p><u>Role:</u> Decorative: Clothes mannequin.</p> <p><u>Published in:</u> <i>Drum</i>, July 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Body cant, smiling, body clowning (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement:</u> Three models, one white, two black, are dancing carefree to the music of the marimba band.</p> <p><u>Role:</u> Recreational: Non-working role.</p> <p><u>Published in:</u> <i>Drum</i> and <i>True Love</i>, June 1994.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Ritualisation of subordination: Body cant, smiling, body clowning (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement:</u> Three models - one white, two black. Four different photographs in which the same black model appears twice (C&D) while the other black model is pictured once (E), and the white model also once (B).</p> <p><u>Role:</u> Decorative: Clothes mannequin.</p> <p><u>Published in:</u> <i>Drum</i>, July 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Body cant, sitting down (Goffman, 1987:40-56).</p> |

| | |
|---|---|
|  | <p><u>Description of advertisement:</u> One black female model, clothed in underwear, slides down the balustrade, smiling, eyes averted.</p> <p><u>Role:</u> Recreational: Play.</p> <p><u>Published in:</u> <i>Sarie</i>, 13 April 1994. <i>Fair Lady</i>, 4 May and 10 August 1994. <i>True Love</i>, March, June, August and September 1994.</p> <p><u>Frequency:</u> 7</p> <p><u>Goffman:</u> Licensed withdrawal: Eyes averted, caught up in the moment (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement:</u> One black female model, clothed in her underwear, cooling down in a water fountain, smiling.</p> <p><u>Role:</u> Recreational: Play.</p> <p><u>Published in:</u> <i>Sarie</i>, 5 January 1994. <i>Fair Lady</i>, 12 January 1994. <i>True Love</i>, January and April 1994.</p> <p><u>Frequency:</u> 4</p> <p><u>Goffman:</u> Licensed withdrawal: Eyes averted, caught up in the moment (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement:</u> One black naked female model, holding a pair of jeans to cover her nudity, body bent forward, knees bent.</p> <p><u>Role:</u> Decorative: Sexy stimulus.</p> <p><u>Published in:</u> <i>Fair Lady</i>, 10 August and 2 November 1994. <i>You</i>, 4 August 1994.</p> <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Ritualisation of subordination: Body cant bashful knee bent (Goffman, 1987:40-56).</p> |



Description of advertisement: One black female model, sharing a pair of jeans with a white male. Notice the difference in their body language; he is standing confident and manly, staring defiantly at the onlooker, while she is turned away from the onlooker, laughing uncontrollably, her body in a cant position. He is elevated.

Role: Partner.

Published in: *Fair Lady*, 13 July and 5 October 1994.

Frequency: 2

Goffman: Ritualisation of subordination: Body cant, laughing (Goffman, 1987:40-56).



Description of advertisement: Three models, two white, one black. They are all pictured twice, and the six different pictures are shown in the advertisement. In the first of the two pictures of the black model, she is standing innocently in a childlike pose, one leg in front of the other, one hand touching her neck, the other folded over her waist, glancing shyly at the camera, her head tilted forward. In the second one, she is sitting on the floor, legs folded, one arm supporting her, one hand touching her neck, smiling.

Role: Decorative: Clothes mannequin.

Published in: *Fair Lady*, 5 October 1994. *True Love*, November 1994

Frequency: 2

Goffman: Ritualisation of subordination: Body cant, smiling, sitting on the floor (Goffman, 1987:40-56).

A total of 33 advertisements for apparel were found in the 1994 sample. The role identified most often was the recreational role: 14 portrayals out of the 33 fall in this category. Eleven advertisements were analysed in which women were portrayed as decorative clothes mannequins; in four advertisements, the decorative sexy stimulus portrayal was identified; while the portrayal as partner appeared four times. In the 1994 sample of 33 advertisements, women were portrayed only in non-working roles.

Table 5.2: Apparel and role categories for 1994

| Role | Non-working: Recreational | Non-working: Decorative | Non-working: Partner | Total |
|--------------------------|------------------------------|----------------------------|-------------------------|-------|
| Number of portrayals: | 14 | 15 | 4 | 33 |

The 33 advertisements for apparel appeared in five of the six magazines included in this study.

Table 5.3: Advertisements for apparel published in magazines in 1994

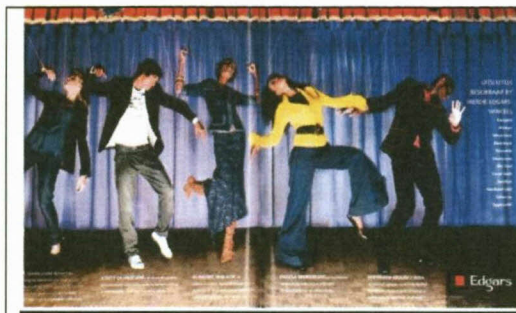
| Magazine | <i>Fair Lady</i> | <i>True Love</i> | <i>Drum</i> | <i>Sarie</i> | <i>You</i> | Total |
|----------|------------------|------------------|-------------|--------------|------------|-------|
| | 9 | 18 | 3 | 2 | 1 | 33 |

For the semiotic analysis, the advertisements were placed in the categories first named and used by Goffman (1987). Thirteen advertisements matched the category for licensed withdrawal and 20 examples of ritualisation of subordination were found.

Table 5.4: Advertisements for apparel and the Goffman categories for 1994

| Category | Licensed withdrawal | Ritualisation of subordination | Total |
|----------|---------------------|--------------------------------|-------|
| | 13 | 20 | 33 |

Table 5.5: Apparel – 2006



Description: Two black women, one of them in the centre of the five models, thus, the focus in the advertisement is on her. The two black women are equal to each other and to the other mannequins in this advertisement.

Role: Decorative: Clothes mannequin.

Published in: *Sarie*, June 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Bashful knee bent, body clowning (Goffman, 1987:40-56).



Description: Two different black models, but two pictures of the main character (she is black) appear in this advertisement.

Role: Decorative: Clothes mannequin.

Published in: *Sarie*, *True Love*, and *Fair Lady*, Sept 2006.

Frequency: 3

Goffman: Ritualisation of subordination: Broad smile, body cant (Goffman, 1987:40-56).



Description: Two models, one white, the other black, two pictures of each. In the picture on the right, the black and white model are pictured together. In the picture, the white model is taller than the black model, an indication of status (Goffman, 1987:43). The smallest picture in this advertisement is of the black model alone.

Role: Decorative: Clothes mannequin.

Published in: *Sarie, True Love, and Fair Lady*, Sept 2006.

Frequency: 3

Goffman: Ritualisation of subordination: Big smile, body cant (Goffman, 1987:40-56).



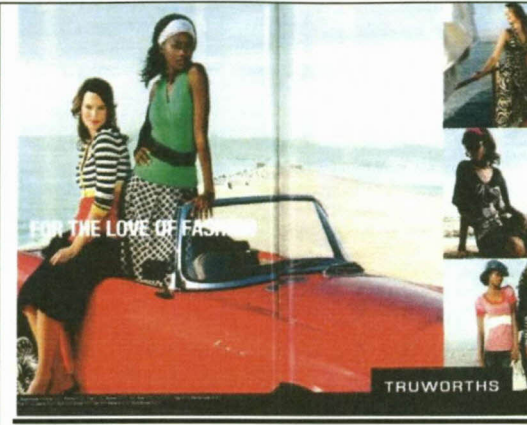
Description: Each model in this advertisement strikes a different pose, which can all be described as ritualisation of subordination. The black model is in the centre of this picture posing with a bashful knee bent, head tilted to the side.

Role: Decorative: Clothes mannequin.

Published in: *Sarie, True Love, and Fair Lady*, Sept 2006.

Frequency: 3

Goffman: Ritualisation of subordination: Bashful knee bent, head tilted to one side (Goffman, 1987: 40-56).



Description of advertisement: Two models, one white, one black, two pictures of them together and a picture of each on her own. In the larger picture, they are pictured together, and the black model is elevated above the white model, an indication of status (Goffman, 1987:43), but she does the body cant pose (Goffman, 1987:46). In the smaller pictures, there is one of the black model alone, sitting down, and in the smaller picture, where the two models are pictured together, the black model is canting her body while the white model shows the bashful knee bent pose.

Role: Decorative: Clothes mannequin.

Published in: *Sarie* and *Fair Lady*, Sept 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Body cant, sitting down on the ground (Goffman, 1987: 40-56).



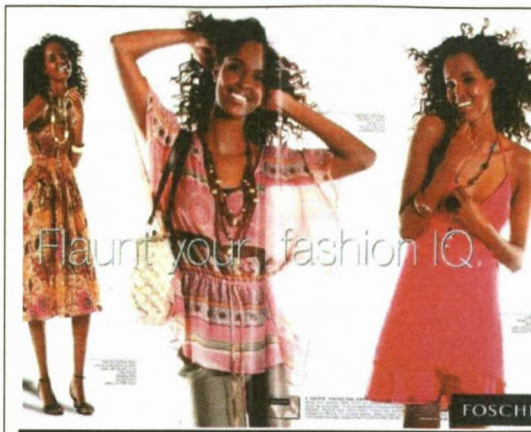
Description of advertisement: Two models, both sitting down, one white, one black. The white model appears to be closer to the onlooker, while the black model appears on the right hand side of the page, receiving the immediate attention of the magazine reader.

Role: Decorative: Clothes mannequin.

Published in: *Fair Lady* and *True Love*, Nov 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Sitting down and smile (Goffman, 1987:40-56).



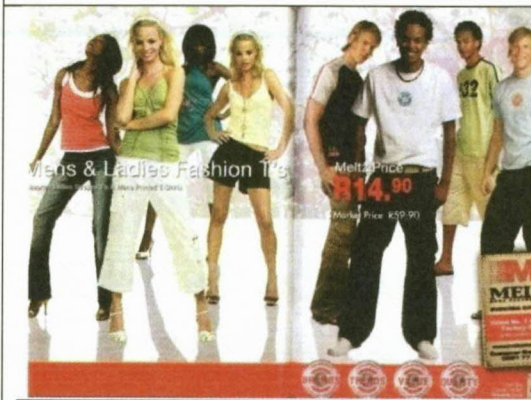
Description of advertisement: One model, pictured in three different poses.

Role: Decorative: Clothes mannequin.

Published in: *True Love*, Oct 2006 and *Fair Lady*, Nov 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Big smile, bashful knee bent and body clowning (Goffman, 1987:40-56).



Description of advertisement: Two female models, one white, one black, pictured twice in different poses. Two male models, one white, one black, also pictured twice posing differently. The male models are on the right hand side of the page, which traditionally receives more attention than the left side of the page; they also appear to be closer to the reader than the females. The poses that the men strike are different from the women; they look confident while the female models are employing the bashful knee bent and body cant poses. The black female model is pictured behind the white female model.

Role: Decorative: Clothes mannequin.

Published in: *You*, 7 Dec 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Bashful knee bent and body canting (Goffman, 1987: 40-56).



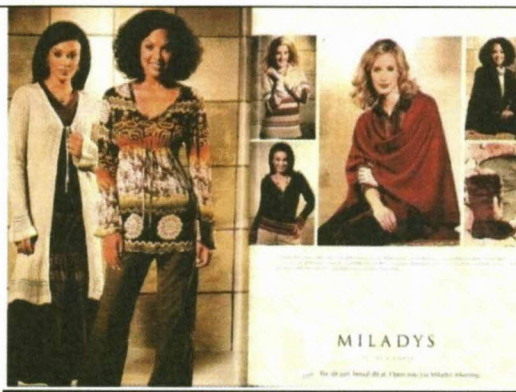
Description of advertisement: Two female models, one white, one black. The black model is pictured twice in different poses, but in both she is sitting down.

Role: Decorative: Clothes mannequin.

Published in: *True Love, Sarie and Fair Lady*, April 2006.

Frequency: 3

Goffman: Ritualisation of subordination: Sitting down, smiling (Goffman, 1987:40-56).



Description of advertisement: Three female models, one white, two black. The two black models are pictured together in the larger picture on the left-hand side, while individual pictures of all three models in different poses, appear on the right-hand side of the advertisement.

Role: Decorative: Clothes mannequin.

Published in: *True Love, Sarie and Fair Lady*, April 2006.

Frequency: 3

Goffman: Ritualisation of subordination: Sitting down, smiling, body cant pose (Goffman, 1987: 40-56).



Description of advertisement: One black female model, pictured three times in different poses.

Role: Decorative: Clothes mannequin.

Published in: *True Love*, June 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Smiling, body and head canting, not serious (especially in the pose on the left-hand side of the advertisement) (Goffman, 1987:40-56).



Description of advertisement: Four female models, three black and one white. On the left-hand side we have the larger picture of one black female model sitting down, hand under chin, smiling at the camera. On the right-hand side, we have the white model flanked by the two black models, all employing the bashful knee bent pose and smiling.

Role: Decorative: Clothes mannequin.

Published in: *Drum* 7 Sept 2006 and *True Love*, September 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Smiling, sitting down, body and head canting, bashful knee bent (Goffman, 1987:40-56).



Description of advertisement: One black female model, pictured three times in different poses.

Role: Decorative: Clothes mannequin.

Published in: *Fair Lady*, Dec 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Smiling, body and head canting, not serious, bashful knee bent (Goffman, 1987:40-56).



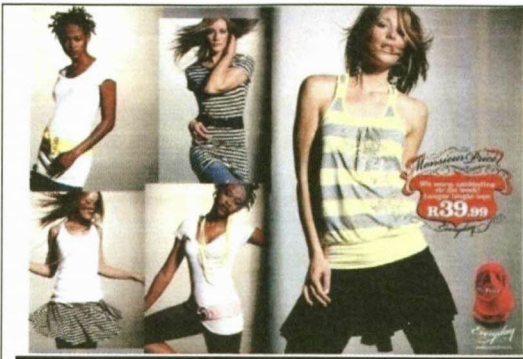
Description of advertisement: Two female models, one black and one white. On the left-hand side, we have the larger picture of one white female model sitting down on the floor. On the right-hand side, we have one picture of the white model and two pictures of the black model. In the one picture the black model is sitting down, and in the other one, she is standing arms on hips, in a bashful knee bent pose, with her head and body canting.

Role: Decorative: Clothes mannequin.

Published in: *You*, *Huisgenoot*, and *Drum*, 1 June 2006.

Frequency: 3

Goffman: Ritualisation of subordination: Sitting down, body and head canting, bashful knee bent (Goffman, 1987:40-56).



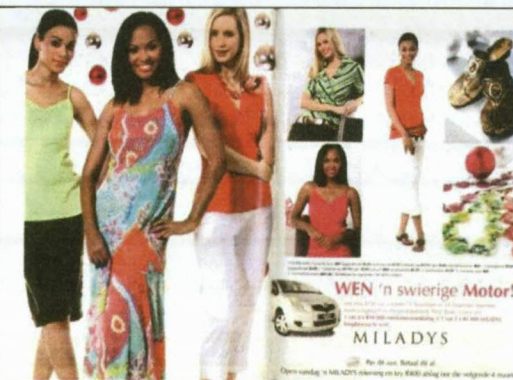
Description of advertisement: Two female models, one black and one white. On the right-hand side, we have the larger picture of one white female model standing, her head and body canting. On the left-hand side, we have two pictures of the white model and two pictures of the black model. In the one picture, the black model is standing but her head and body both are canting, and in the other one, she is sporting a canting pose, her one leg in a bashful knee bent pose, with her head canting.

Role: Decorative: Clothes mannequin.

Published in: *You and Huisgenoot*, 3 August 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Body and head canting, bashful knee bent (Goffman, 1987:40-56).



Description of advertisement: Three female models, one white and two black. The three models are pictured together in the larger picture on the left-hand side, while individual pictures of all three models in different poses appear on the right-hand side of the advertisement.

Role: Decorative: Clothes mannequin.

Published in: *You and Huisgenoot*, 7 December 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Sitting down, smiling, body canting pose (Goffman, 1987:40-56).



Description of advertisement: Two female models, one black and one white. On the right-hand side, we have the larger picture of one white female model sitting down. On the left-hand side, we have two pictures of the white model and two pictures of the black model. In the one picture the black model is standing, but her head and body both are canting and she is sporting a big smile, and in the other one, she is sporting a canting pose, with both her body and her head canting.

Role: Decorative: Clothes mannequin.

Published in: *Huisgenoot*, 5 Oct 2006.

You, 3 Aug 2006, 5 Oct 2006 and 2 Nov 2006.

Drum, 5 Oct 2006 and 2 Nov 2006.

Frequency: 6

Goffman: Ritualisation of subordination: Sitting down, smiling, body canting pose (Goffman, 1987:40-56).




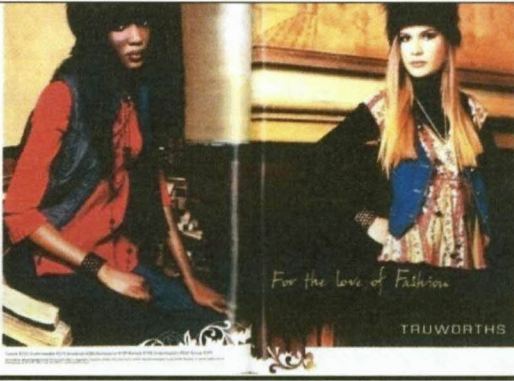
Description of advertisement: Three female models, one black, two white. The three models are pictured together; the two white models seem like they have drifted away from the scene, sporting a licensed withdrawal look. They are both elevated and flank the black model who sits down on a chair and who seems further away from them.

Role: Decorative: Clothes mannequin.

Published in: *Fair Lady*, April 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Sitting

| | |
|--|---|
|  | <p>down, body canting (Goffman, 1987:40-56).</p> <p><u>Description of advertisement:</u> Six female models, three black, three white. They all employ body clowning poses in this picture. The black women all seem shorter than the white women.</p> <p><u>Role:</u> Decorative: Clothes mannequin.</p> <p><u>Published in:</u> <i>Sarie, Fair Lady, and True Love</i>, April 2006.</p> <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Ritualisation of subordination: Bashful knee bent, body canting and clowning, smiling, portraying frivolity (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement:</u> Two female models one black and one white. The white model stands with her head in a canting pose on the right-hand side of the advertisement, and the black model is sitting down on the left-hand side.</p> <p><u>Role:</u> Decorative: Clothes mannequin.</p> <p><u>Published in:</u> <i>Sarie, Fair Lady, and True Love</i>, March 2006.</p> <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Ritualisation of subordination: Sitting down, head canting (Goffman, 1987:40-56).</p> |



Description of advertisement: One black female model, pictured four times in different poses.

Role: Decorative: Clothes mannequin

Published in: *True Love*, November 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Sitting down, head canting, bashful knee bent (Goffman, 1987:40-56).



Description of advertisement: One black female model, pictured three times in different poses.

Role: Decorative: Clothes mannequin.

Published in: *True Love*, November and December 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Body and head canting, bashful knee bent (Goffman, 1987:40-56).



Description of advertisement: Two black female models and one black male model.

In the larger picture on the left-hand side, the female model (primary character) is sitting down, staring out in front of her. In the smaller picture on the right-hand side, the other female model is pictured sitting down, next to the male model that seems taller than her, thus, elevated.

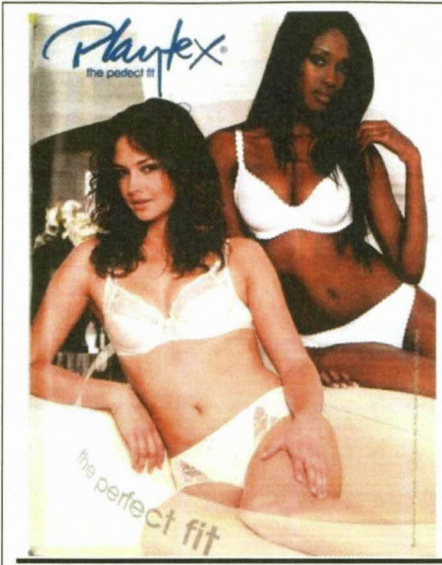
Role: Decorative: Clothes mannequin.

Published in: *True Love*, September 2006.

Frequency: 1

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|---|--|
| | <p><u>Goffman</u>: Ritualisation of subordination: Sitting down (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement</u>: One black female model, pictured four times in different poses.</p> <p><u>Role</u>: Decorative: Clothes mannequin.</p> <p><u>Published in</u>: <i>True Love</i>, August 2006.</p> <p><u>Frequency</u>: 1</p> <p><u>Goffman</u>: Ritualisation of subordination: Body and head canting, bashful knee bent, curtsy (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement</u>: One black female schoolteacher, pictured with one white male school boy.</p> <p><u>Role</u>: Working: Schoolteacher (traditional female occupation).</p> <p><u>Published in</u>: <i>Drum</i>, 5 January 2006.</p> <p><u>Frequency</u>: 1</p> <p><u>Goffman</u>: Ritualisation of subordination: Body and head canting, bashful knee bent, head tilt (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement</u>: Three female models - one white, two black. The black girl pictured in the larger picture on the left-hand side also appears with the other two models in the group picture on the right-hand side.</p> <p><u>Role</u>: Decorative: Sexy stimulus.</p> <p><u>Published in</u>: <i>Huisgenoot</i>, 9 February 2006.</p> <p><u>Frequency</u>: 1</p> |

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|--|---|
| | <p><u>Goffman:</u> Ritualisation of subordination: Body and head canting, bashful knee bent (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement:</u> One black female model, pictured in two different poses. In this example, the model is a celebrity, Tammy-Anne Fortuin. On the left-hand side, she is standing with her knee in a bashful knee bent. On the right-hand side, she is looking at the camera from behind her arm, her head canting to the side.</p> <p><u>Role:</u> Decorative: Sexy stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, September 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Body and head canting, bashful knee bent (Goffman, 1987:40-56).</p> |
| <p>meer klassieke kant</p>  | <p><u>Description of advertisement:</u> Two female models: One black female model, standing with her head and body canting, femininely touching her hair, and one white female model, sitting down, also with head and body cant.</p> <p><u>Role:</u> Decorative: Sexy stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, <i>Sarie</i>, and <i>Fair Lady</i>, August 2006.</p> <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Ritualisation of subordination: Body and head canting (Goffman, 1987:40-56).</p> |



Description of advertisement: Two female models: Both sitting on a couch, with their heads and bodies canting. The black model is femininely touching her hair, and is elevated above the white female model.

Role: Decorative: Sexy stimulus.

Published in: *True Love, Sarie, and Fair Lady*, August 2006.

Frequency: 3

Goffman: Ritualisation of subordination: Body and head canting, sitting down, feminine touch (Goffman, 1987:40-56).



Description of advertisement: Two female models: both standing, arm on the hip, with their heads and bodies canting. The white model is looking at the black model, while the black model is looking with a shy smile at the camera.

Role: Decorative: Clothes mannequin.

Published in: *True Love, Sarie, and Fair Lady* August 2006.

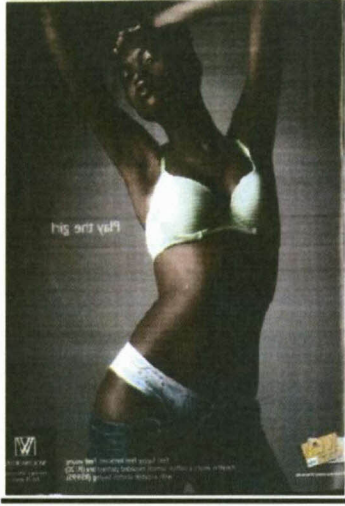

Frequency: 3

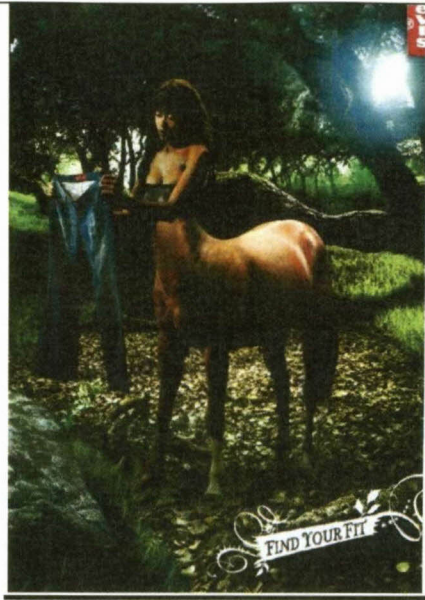
Goffman: Ritualisation of subordination: Body and head canting, smiling (Goffman, 1987:40-56).



Description of advertisement: Two female models: the picture of the black female model is much smaller than that of the white model, with three males in one picture on the right-hand side of the advertisement. The black model is standing with her body in a body cant position, smiling broadly.

Role: Decorative: Sexy stimulus.

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| | <p><u>Published in:</u> <i>Huisgenoot</i>, 9 February 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Body and head canting pose, smiling (Goffman, 1987:40-56).</p> |
|  <p>Advertisement for True Love featuring a black female model in a body and head canting pose, wearing a white bra and white underwear. The text 'hig and yall' is visible on the left side of the image.</p> | <p><u>Description of advertisement:</u> One black female model, standing half clothed in a body and head canting pose.</p> <p><u>Role:</u> Decorative: Sexy stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, December 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Body and head canting (Goffman, 1987:40-56).</p> |
|  <p>Advertisement for True Love featuring a black female model in a body and head cant pose, wearing a white bra and white underwear. The text 'Reveal the woman' is visible on the right side of the image.</p> | <p><u>Description of advertisement:</u> One black female model, standing half clothed in a body and head cant pose.</p> <p><u>Role:</u> Decorative: Sexy stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, December 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Body and head canting (Goffman, 1987:40-56).</p> |



Description of advertisement: One black female model, depicted as a sagittarius, wishing she could wear a pair of Levi jeans, unaware of her surroundings.

Role: Decorative: Sexy stimulus.

Published in: *True Love*, August 2006.

Frequency: 1

Goffman: Licensed withdrawal: Focus is on the jeans, in deep thought, mentally drifted from the scene (Goffman, 1987:57-83).



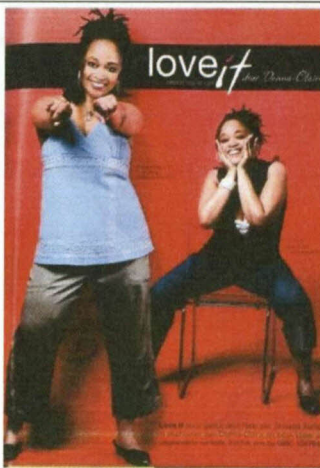
Description of advertisement: One black female model, sitting down, her hand lightly touching her leg.

Role: Decorative: Clothes mannequin

Published in: *True Love*, April 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Sitting down, feminine touch (Goffman, 1987:40-56).





Description of advertisement: One black female model, pictured twice in different poses: standing with a bashful knee bent and body cant; in the other pose, she is sitting down, her head in her hands, smiling broadly. In both, she looks playful and childlike.

Role: Decorative: Clothes mannequin.

Published in: *True Love*, *Sarie*, and *Fair Lady*, November 2006.

Frequency: 3

| | |
|---|---|
| | <p><u>Goffman</u>: Ritualisation of subordination: Sitting down, bashful knee bent, body clowning (Goffman, 1987:40-56).</p> |
|  <p>Die somer van strepe, wit en vroulikheid</p> <p>FOSCHINI</p> | <p><u>Description of advertisement</u>: One black female model, pictured standing with one hand on her hip, body and head cant, looking at the camera with a shy smile.</p> <p><u>Role</u>: Decorative: Clothes mannequin.</p> <p><u>Published in</u>: <i>Huisgenoot</i>, 3 August 2006.</p> <p><u>Frequency</u>: 1</p> <p><u>Goffman</u>: Ritualisation of subordination: Head and boy cant, smile (Goffman, 1987:40-56).</p> |
|  <p>meer feespret</p> <p>119,95</p> <p>Ackermans</p> | <p><u>Description of advertisement</u>: Two models, both walking, one white, one black, looking down, unaware of being looked at. The white model walks in front (assuming the leader role), while the black model follows her.</p> <p><u>Role</u>: Decorative: Clothes mannequin.</p> <p><u>Published in</u>: <i>True Love, Sarie, and Fair Lady</i>, December 2006.</p> <p><u>Frequency</u>: 3</p> <p><u>Goffman</u>: Licensed withdrawal: Eyes averted, smiling deep in thought, unaware of being looked at (Goffman, 1987:57-83).</p> |



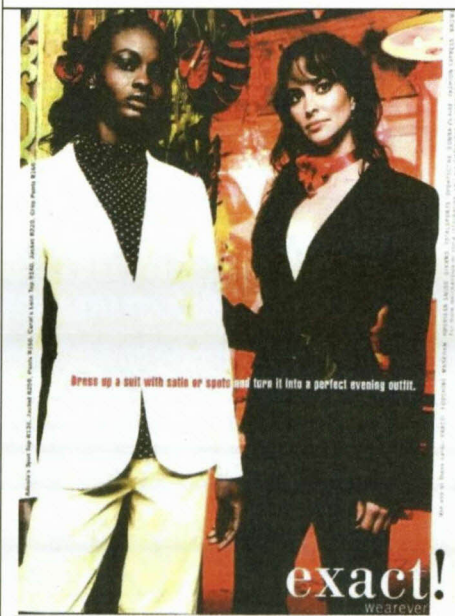
Description of advertisement: Two models, standing closely, the black model leans towards the white model, her knee bent and body cant is noticeable, making the white model seems elevated (elevation is seen as a sign of status, Goffman, 1987). They are both smiling broadly and appear carefree.

Role: Decorative: Clothes mannequin.

Published in: *Sarie* and *Fair Lady*, June 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Head and body cant, smile (Goffman, 1987:40-56).



Description of advertisement: Two models, standing together, with the black model in front of the white model (therefore elevated, an indication of status), the white model touching her gently as if to seek protection (Goffman, 1987). Both employ the bashful knee bent, as well as body and head cant.

Role: Decorative: Clothes mannequin.

Published in: *True Love*, November 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Head and body cant, knee bent (Goffman, 1987:40-56).



Description of advertisement: Two black female models, pictured separately, but both smiling broadly, and looking playful and silly. The main character is pictured with a bashful knee bent as well as body and head cant pose, while the secondary character is pictured with a man. He is taller than she is (elevation is seen as an indicator of status) and although they are both smiling, she does the silly face, clowning around.

Role: Decorative: Clothes mannequin.

Published in: *True Love*, November 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Bashful knee bent, head and body cant, body clowning (Goffman, 1987:40-56).



Description of advertisement: One black female model, her body turned, while she turns her head towards the camera, smiling. The rest of her body is not visible; we only see a head and shoulders floating in thin air - she has been objectified, neatly cut and dissected (Kilbourne, 1999).

Role: Decorative: Attractive stimulus.

Published in: *True Love*, November 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Smiling, head slightly tilted (Goffman, 1987:40-56).



Description of advertisement: Two black female models, one sitting down, the other standing beside her, both have their heads tilted, looking shyly with smiles at the camera.

Role: Decorative: Attractive stimulus.

Published in: *You*, 7 December 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Smiling, sitting down, head cant (Goffman, 1987:40-56).

A total of 82 advertisements for apparel were found in the 2006 sample, a significant increase from 33 advertisements for apparel in the 1994 sample. Apparel, according to Plakoyiannaki and Zotos (2009:1419-1420), is a hedonic product. According to these two authors, hedonic products are “related to sensory attributes and concentrate on consumatory effective gratification”. From this, it is obvious that hedonic products are different from the everyday, have-to-buy-to-survive kind of products. They can make you feel good. Although clothes are something that one has to wear, one can purchase clothes that can make you feel and look good; the kind of clothes one would see in a magazine advertisement. For these reasons, apparel falls under the hedonic product category.

In the 2006 sample for apparel, the decorative role appeared most frequently. In 78 of the 82 advertisements, the women served a decorative role. The decorative role is a non-working, passive role (Wiles *et al.*, 1995:42). Decorative models usually serve an ornamental purpose as either an attractive or sexual stimulus (*ibid.*) - their sole purpose being to entice and beautify. Three other advertisements showed women in a recreational role, which is also a non-working role. From the sample of 82 advertisements, only

one showed a woman in a working role, that of a schoolteacher, which is not progressive because traditionally it is seen as a female occupation.

Table 5.6: Apparel and role categories for 2006

| Role: | Non-working: Recreational | Non-working: Decorative | Working role: Schoolteacher | Total |
|-----------------------|------------------------------|----------------------------|--------------------------------|-------|
| Number of portrayals: | 3 | 78 | 1 | 82 |

From the data in table 5.6, it is obvious that not much has changed since 1994 concerning the portrayal of women in advertisements for apparel. In 99% of the advertisements, women are shown as non-working. In 95% of the advertisements, women are mainly decorative, and in 4% women are portrayed as relaxing in a recreational activity. In only 1%, the woman is shown in a working role, albeit in a traditional female occupation.

The 82 advertisements appeared in all six magazines that form part of this study. The majority of the advertisements, 29 of the 82, appeared in *True Love* magazine. The bulk of the advertisements for apparel appeared in the three women's magazines: 62 of the 82, which is 75.6% of the advertisements. In the general interest magazines, a total of 20 advertisements for apparel were published.

Table 5.7: Advertisements for apparel published in magazines in 2006

| Magazine | <i>True Love</i> | <i>Fair Lady</i> | <i>Sarie</i> | <i>You</i> | <i>Huisgenoot</i> | <i>Drum</i> | Total |
|----------|------------------|------------------|--------------|------------|-------------------|-------------|-------|
| | 29 | 18 | 15 | 8 | 7 | 5 | 82 |

For the semiotic analysis, the categories first used by Goffman (1987) were used. This revealed that ritualisation of subordination was portrayed in 78 of

the 82 advertisements, and in four advertisements, licensed withdrawal was identified.

Table 5.8: Advertisements for apparel and the Goffman categories for 2006

| Category | Ritualisation of subordination | Licensed withdrawal | Total |
|----------|--------------------------------|---------------------|-------|
| | 78 | 4 | 82 |

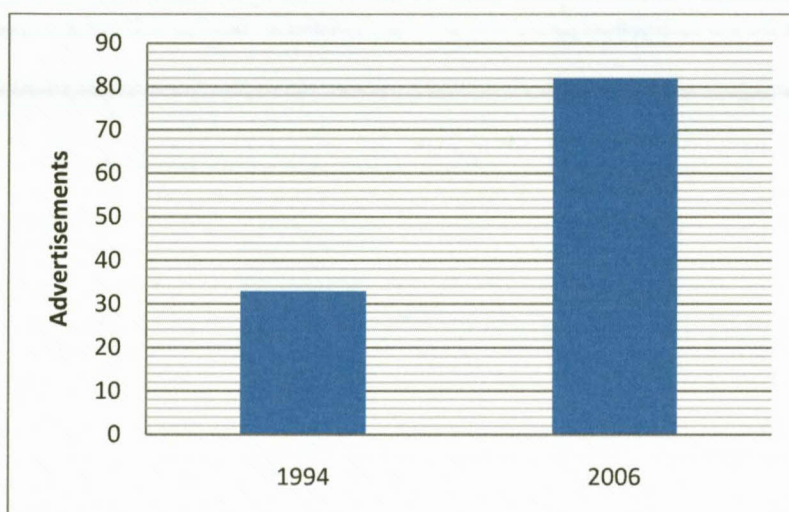
5.3.1.1.1 Comparison of results for the 1994 and the 2006 sample of advertisements for apparel

The number of advertisements that met the criteria of this study increased significantly from 33 in 1994 to 82 in 2006, which can be interpreted as an indication that retailers are more aware of the buying power of black women.

Table 5.9: Total number of advertisements for apparel in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 33 | 82 | 115 |

Column Chart 5.1: Advertisements for apparel in 1994 and 2006



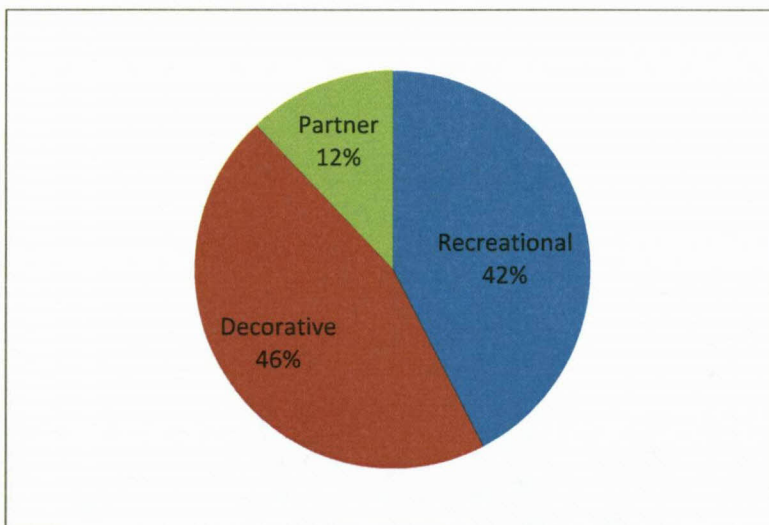
5.3.1.1.2 Comparison of role portrayals: 1994 and 2006

The 33 advertisements of the 1994 sample of advertisements for apparel, all portrayed women in a non-working role: either in a recreational role, a decorative role, or portrayed as a partner to someone. In the 2006 sample of 82 advertisements, the non-working role dominated again: 81 of the 82 advertisements portrayed women in non-working roles. In the 2006 sample, women were portrayed in 78 of the advertisements in decorative roles, three in recreational roles, and in one advertisement we have a woman portrayed in a working role, as a schoolteacher.

Table 5.10: Advertisements for apparel and non-working roles in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 33 | 81 | 114 |

Pie Chart 5.1: Categories of non-working roles in 1994 (apparel)



Pie Chart 5.2: Categories of non-working roles in 2006 (apparel)

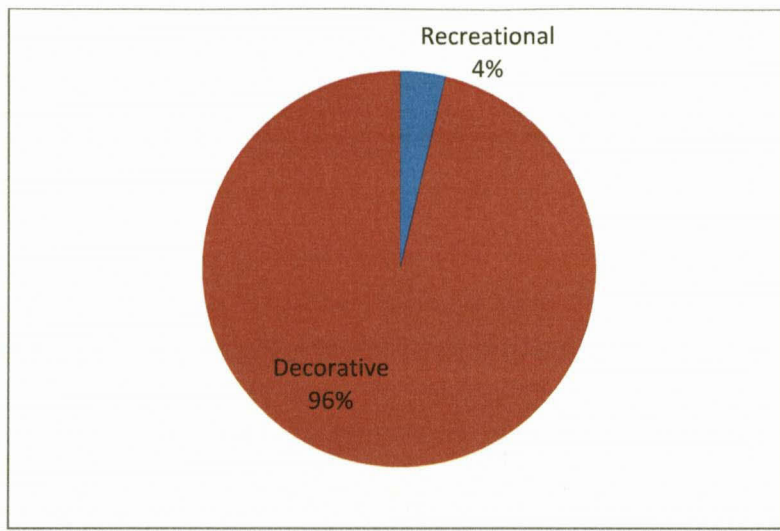
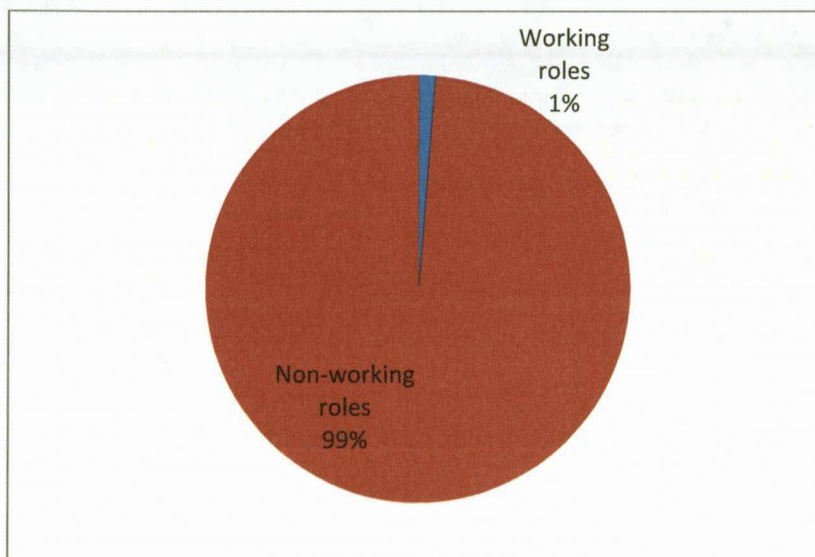


Table 5.11: Number of working roles in 1994 and 2006

| Working roles | | |
|---------------|-------------|--------------|
| <u>1994</u> | <u>2006</u> | <u>Total</u> |
| 0 | 1 | 1 |

The only example of a working role in 2006 depicted a woman as a schoolteacher.

Pie Chart 5.3: Non-working roles and working roles in 2006 (apparel)



5.3.1.1.3 Number of advertisements for apparel in different magazines in 1994 and 2006

Table 5.12: Advertisements for apparel published in magazines in 1994 and 2006

| | 1994 | 2006 | Total |
|-------------------|-------------|-------------|--------------|
| <i>True Love</i> | 18 | 29 | 47 |
| <i>Fair Lady</i> | 9 | 18 | 27 |
| <i>Sarie</i> | 2 | 15 | 17 |
| <i>Drum</i> | 3 | 5 | 8 |
| <i>You</i> | 1 | 8 | 9 |
| <i>Huisgenoot</i> | 0 | 7 | 7 |
| Total | 33 | 82 | 115 |

What is revealed in these numbers is that the majority of advertisements were published in *True Love* magazine. *Sarie* also had a significant increase in advertisements for apparel in which black women appeared: It increased from two advertisements (1994), to 15 (2006), which is an increase of 75%. *Huisgenoot* had no advertisements in which black women appeared in 1994, and 7 in 2006.

5.3.1.1.4 Semiotic analysis

To establish the deeper level of meaning, the categories that Goffman (1987) identified were used.

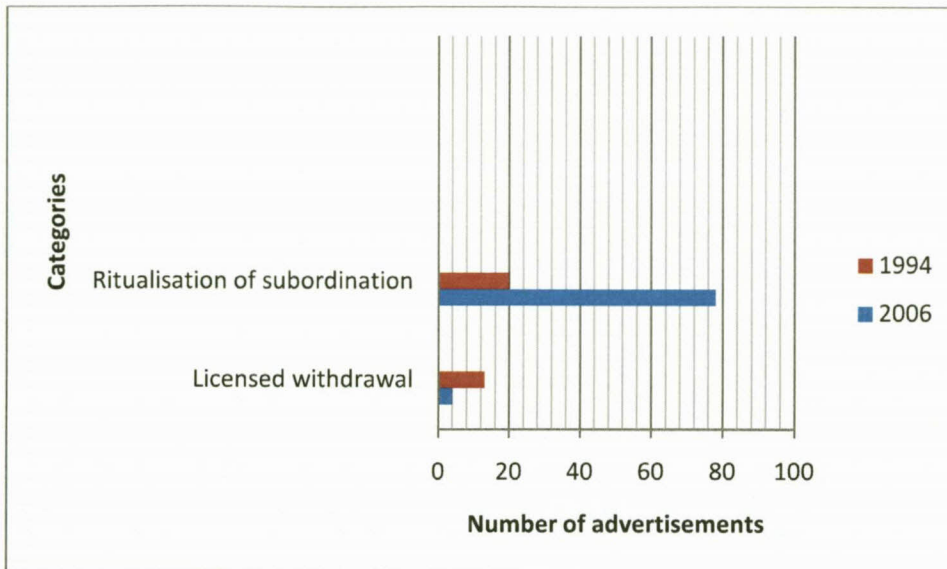
Table 5.13: Advertisements for apparel and the Goffman categories for 1994 and 2006

| Categories for semiotic analysis | <u>1994</u> | <u>2006</u> | <u>Total</u> |
|----------------------------------|-------------|-------------|--------------|
| Licensed withdrawal | 13 | 4 | 17 |
| Ritualisation of subordination | 20 | 78 | 98 |
| Total | 33 | 82 | 115 |

In uncovering the deeper level meaning by making use of the categories that Goffman (1987) first defined in 1976, it was established that of the 33 advertisements in the 1994 sample, 13 showed licensed withdrawal, and 20 ritualisation of subordination. In the 2006 sample of 82 advertisements, 78 was categorised as ritualisation of subordination. Four of the advertisements portrayed licensed withdrawal. In other words, 95% advertisements depicted ritualisation of subordination and 5% licensed withdrawal.

Thus, ritualisation of subordination increased in prevalence from 60% in 1994, to 95% in 2006 in advertisements for apparel. Licensed withdrawal on the other hand, decreased from 39% in 1994, to 5% in 2006.

Bar Chart 5.1: A visual representation of the semiotic analysis (apparel)

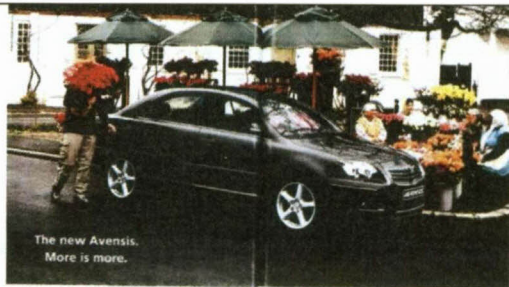



5.3.1.2 Auto and related products

All advertisements for auto vehicle and related products (like petroleum) are categorised under this heading. In the 1994 sample of magazines, no advertisements in which black women are portrayed were found, and thus, only advertisements from 2006 could be selected for this study.

Table 5.14: Auto and related products - 2006

| | |
|--|---|
| | <p><u>Description of advertisement:</u> A group of friends, a black couple and a white couple, are sitting at a table, wine glasses in front of them. In the background, the wall is broken open to show the car parked in the garage. The group of friends are flooded out, and the focus is on the car.</p> |
| | <p><u>Role:</u> Partner.</p> |
| | <p><u>Published in:</u> <i>Fair Lady</i>, November 2006.</p> |
| | <p><u>Frequency:</u> 1</p> |

| | |
|---|--|
| | <p><u>Goffman:</u> Licensed withdrawal: Unaware of surroundings (Goffman, 1987:57-83).</p> |
|  <p>The new Avensis. More is more.</p> | <p><u>Description of advertisement:</u> A group of four women, selling flowers on the street corner. One man has bought flowers and is walking to his car.</p> <p><u>Role:</u> Working role: Flower seller.</p> <p><u>Published in:</u> <i>True Love</i>, November 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Licensed withdrawal: Unaware of surroundings (Goffman, 1987:57-83).</p> |
|  <p>Annual 5* Long-term Car Reliability Award R598</p> <p>TOYOTA</p> | <p><u>Description of advertisement:</u> A group of two white women, two white men, one black man and one black woman, all overcome with joy and excitement. Faces distorted in emotion, clowning around.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>Huisgenoot, You and Drum</i>, 2 March 2006.</p> <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Licensed withdrawal: Overwhelming emotional response (Goffman, 1987:57-83).</p> |



Description of advertisement: A black mother with two children, a boy and a girl, has a flat tyre on their return to their car in an open parking area. A white man is busy changing the tyre. Here, the woman is higher than the man, portraying elevated status. She is also professionally dressed, and he is dressed in work clothes. Of this Goffman (1987:28) wrote that usually men are shown as taller than women in advertisements, but that if a man is in a subordinate role, he will be physically lower than the woman. This advertisement is also an indication of how South African society has changed since 1994: the black woman is assisted by a white man; he is her subordinate.

Role: Mother.

Published in: *Huisgenoot* and *You*, 6 April 2006.
True Love and *Sarie*, April 2006.

Frequency: 4

Goffman: Relative size (Goffman, 1987:28-29).

A total of nine advertisements for auto and related products were found in the 2006 sample.

Table 5.15: Auto and related products role categories for 2006

| Role | Mother | Decorative | Working role: Flower seller | Partner | Total |
|------|--------|------------|-----------------------------|---------|-------|
| | 4 | 3 | 1 | 1 | 9 |

The advertisements were found in all six of the magazines that form part of this study.

Table 5.16: Advertisements for auto and related products published in magazines for 2006

| Magazine | <i>True Love</i> | <i>You</i> | <i>Huisgenoot</i> | <i>Drum</i> | <i>Fair Lady</i> | <i>Sarie</i> | Total |
|----------|------------------|------------|-------------------|-------------|------------------|--------------|-------|
| | 2 | 2 | 2 | 1 | 1 | 1 | 9 |

Regarding the semiotic analysis, it was found that in five advertisements licensed withdrawal was portrayed and in four, relative size.

Table 5.17: Advertisements for auto and related products and the Goffman categories for 2006

| Category | Licensed withdrawal | Relative size | Total |
|----------|---------------------|---------------|-------|
| | 5 | 4 | 9 |

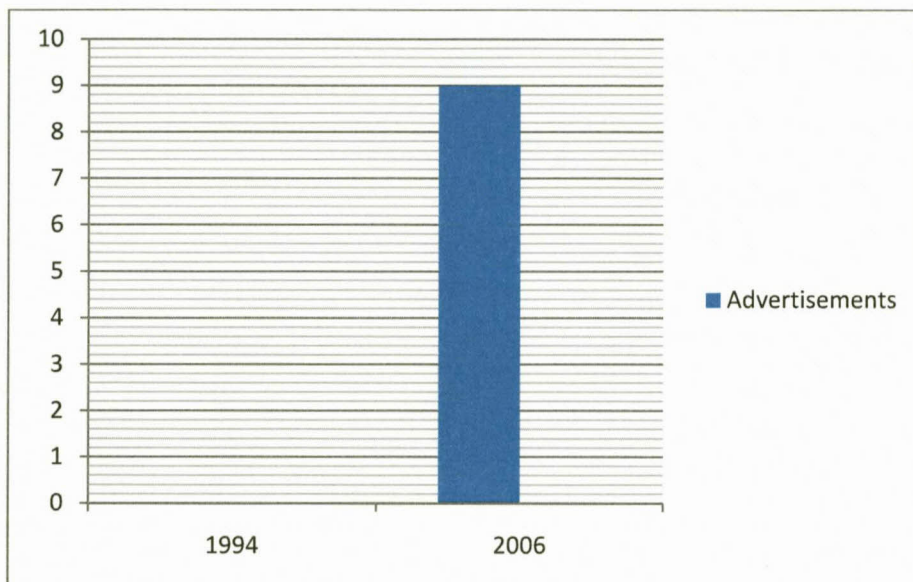
5.3.1.2.1 Comparison of results for the 1994 and the 2006 sample of advertisements for auto and related products

The number of advertisements increased from zero advertisements for auto and related products in 1994, to nine in 2006.

Table 5.18: Total number of advertisements for auto and related products in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 0 | 9 | 9 |

Column Chart 5.2: Advertisements for auto and related products in 1994 and 2006



5.3.1.2.2 Role portrayals

In the 1994 sample, no advertisements for auto and related products were found, and thus, there are no role portrayals for analysis. The roles that women were portrayed in most often in the 2006 sample of nine advertisements, were non-working roles. In eight of them, women were portrayed in non-working roles, which is 89% of the advertisements. There was only one advertisement in which women were portrayed in a working role, that of flower sellers, which is not a job associated with status or power.

Table 5.19: Advertisements for auto and related products and non-working roles in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 0 | 8 | 8 |

Pie Chart 5.4: Categories for non-working roles in 2006 (auto and related products)

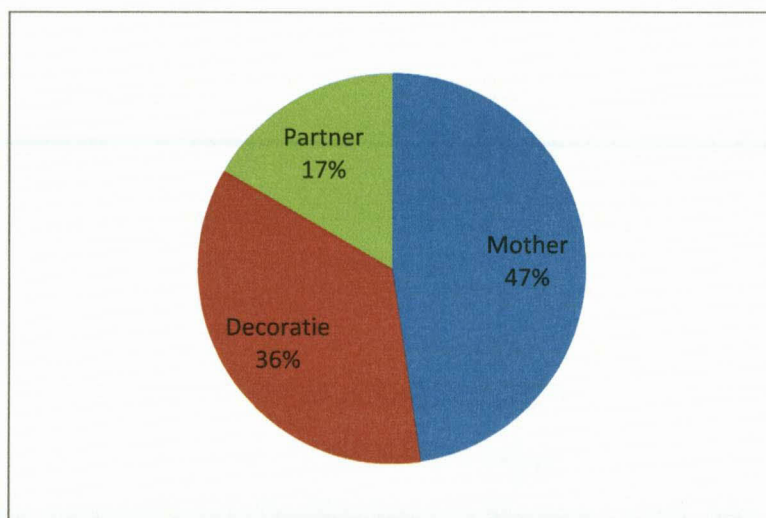
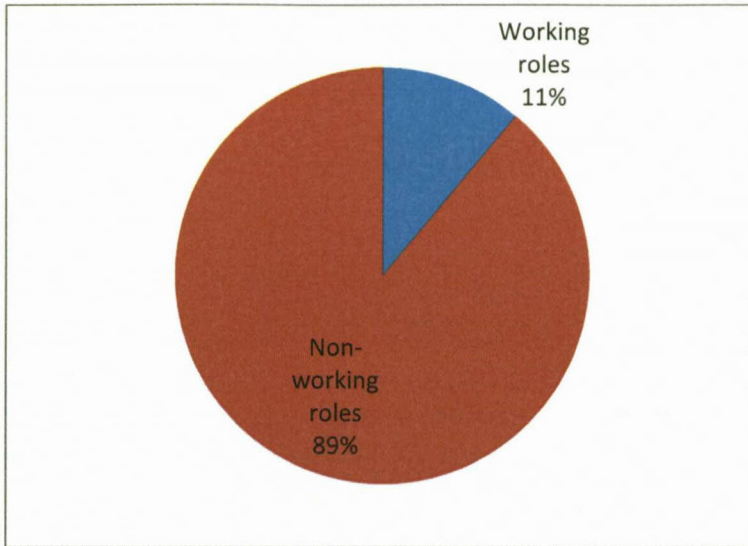


Table 5.20: Number of working roles in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 0 | 1 | 1 |

Pie Chart 5.5: Working roles and non-working roles in 2006 (auto and related products)



5.3.1.2.3 Number of advertisements per magazine

Only nine examples were found in the 2006 sample. The magazines in which they appeared are indicated in table 5.21.

Table 5.21: Number of advertisements for auto and related products published in magazines in 1994 and 2006

| | 1994 | 2006 | Total |
|-------------------|-------------|-------------|--------------|
| <i>True Love</i> | 0 | 2 | 2 |
| <i>Fair Lady</i> | 0 | 1 | 1 |
| <i>Sarie</i> | 0 | 1 | 1 |
| <i>Drum</i> | 0 | 1 | 1 |
| <i>You</i> | 0 | 2 | 2 |
| <i>Huisgenoot</i> | 0 | 2 | 2 |
| Total | 0 | 9 | 9 |

One can deduce from these results that manufacturers of auto and related products did not consider the black female market a viable one in 1994. Their change in perception is reflected in the increase in advertisements in 2006. What is also significant is the fact that at least one advertisement for auto and related products were found in all six magazines used for this study.

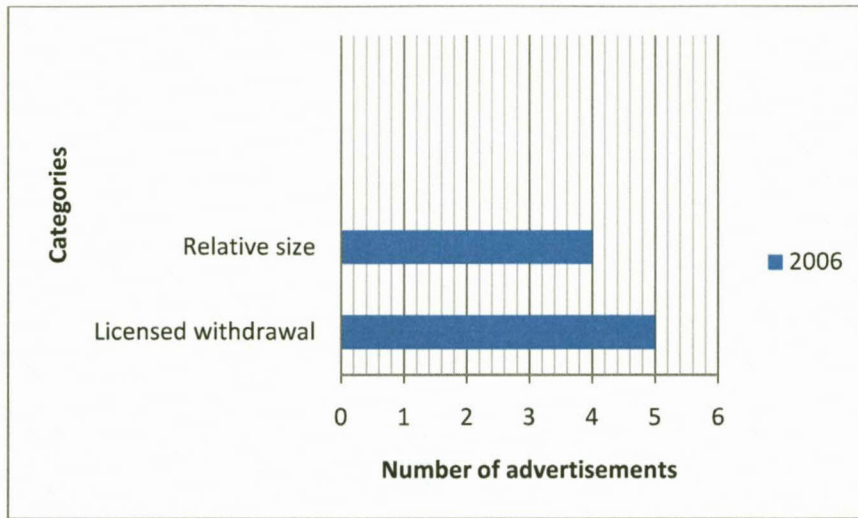
5.3.1.2.4 Semiotic analysis – Auto and related products

In the semiotic analysis, it was found that in five advertisements, licensed withdrawal could be identified, while relative size was identified in four advertisements.

Table 5.22: Advertisements for auto and related products and the Goffman categories for 1994 and 2006

| Categories for semiotic analysis | <u>1994</u> | <u>2006</u> | <u>Total</u> |
|----------------------------------|--------------------|--------------------|---------------------|
| Licensed withdrawal | 0 | 5 | 5 |
| Relative size | 0 | 4 | 4 |
| Total | 0 | 9 | 9 |

Bar Chart 5.2: A visual representation of the semiotic analysis (auto and related products)



5.3.1.3 Cosmetics

In this product category, all advertisements for make-up, perfume, specialised skincare, facial creams, plastic surgery, skin cleansers and lighteners, are grouped.

Table 5.23: Cosmetics - 1994

| | |
|--|---|
| | <p><u>Description of advertisement:</u> Four females, two black and two white, huddled together under an umbrella. Smiling for the camera.</p> <p><u>Role:</u> Non-working role: Recreational - four friends out in the rain.</p> <p><u>Published in:</u> <i>True Love</i>, June 1994. <i>You</i>, 5 May and 2 June 1994. <i>Fair Lady</i>, 4 May and 1 June 1994.</p> <p><u>Frequency:</u> 5</p> <p><u>Goffman:</u> Ritualisation of subordination: Leaning forward and thus lowering self, smiling (Goffman, 1987:40-56).</p> |
|--|---|



Description of advertisement: One black female, a celebrity, Basetsana Khumalo pictured twice; first, without make-up, and then, with make-up, her hand touching her chin gently.

Role: Decorative: Illustrative stimulus.

Published in: *True Love* and *Drum*, October and November 1994.

Frequency: 4

Goffman: Feminine touch: Gently touching her chin as if she is fragile (Goffman, 1987:29-31).



Description of advertisement: One black female, glancing over her shoulder at the camera, while holding an umbrella, smiling knowingly.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, August, September and October 1994.

Frequency: 3

Goffman: Ritualisation of subordination: Smiling, looking over her shoulder (Goffman, 1987:40-56).



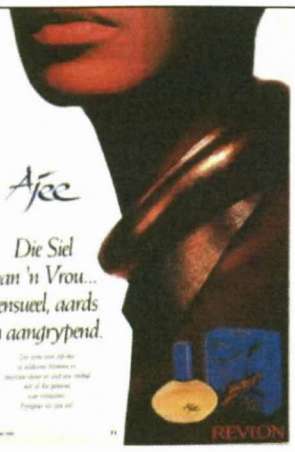


Description of advertisement: Female facing the onlooker, surprised expression on her face, one hand gently touching her face.

Role: Decorative, Attractive stimulus.

Published in: *True Love*, October 1994.

Frequency: 1

Goffman: Feminine touch: Barely touching her face as if she is delicate and breakable (Goffman, 1987:29-30)

| | |
|--|---|
|  <p>Afee</p> <p>Die Siel van 'n Vrou... sensueel, aards en aangrypend.</p> <p>Revlon</p> | <p><u>Description of advertisement:</u> Part of a female's profile, pictured edging the picture frame. She has been dissected and therefore objectified (Kilbourne, 1999).</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>Huisgenoot</i>, 5 May 1994. <i>You</i>, 5 May 1994. <i>Fair Lady</i>, 1 June 1994. <i>True Love</i>, June and July 1994.</p> <p><u>Frequency:</u> 5</p> <p><u>Goffman:</u> Licensed withdrawal: Pictured on the edge of the frame which is ritualisation of participation (Goffman, 1987:57-83).</p> |
|  <p>VITAFORCE VITA-E DOES MORE THAN JUST MOISTURIZE AND PROTECT YOUR SKIN.</p> <p>When your skin needs more than just moisture and protection, the Vita-E range of skin care products is for you.</p> <p>• Contains natural Vitamin E and Hyaluronic Acid.</p> <p>• Contains E-glycerin, also a skin care essential ingredient.</p> <p>• Contains the necessary Phosphorus and Boron vitamins of Calcium, Chloride and Glutamate.</p> <p>• Effective on the skin and suitable for application to your hands, face and hair.</p> <p>• Vita-E Cream has a special skin conditioning effect.</p> <p>Vitaforce</p> | <p><u>Description of advertisement:</u> One black female, standing in a bashful knee bend, one arm on her hip, the other hand touching her chest protectively, head tilted slightly forward, smiling broadly at the camera.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, May, June, July, August and September 1994.</p> <p><u>Frequency:</u> 5</p> <p><u>Goffman:</u> Ritualisation of subordination: Knee bent, smiling (Goffman, 1987:40-56).</p> |
|  <p>Lemon Lite Women stand out from the Crowd.</p> <p>Lemon Lite Vanishing Cream with Real Lemon for an Oil Free Complexion</p> <p>Lemon Lite Vanishing Cream will leave your skin feeling young and fresh. It also contains a sun screen to guard your skin from the sun's harmful rays. For maximum protection and hydration apply liberally.</p> <p>It's the real lemon in Lemon Lite that makes the difference, washing away all the dirt and other pollutants, protecting and moisturizing your skin, leaving you with the soft, moist complexion you love.</p> | <p><u>Description of advertisement:</u> Three black females - the one in the middle is the centre of attention (primary character), receiving appreciative glances from the other two. They are all smiling, while the two on either side have their heads tilted and eyes averted.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, July, September and November 1994.</p> |

| | |
|--|---|
| | <p><u>Frequency</u>: 3</p> <p><u>Goffman</u>: Ritualisation of subordination: Smiling (Goffman, 1987: 40-56).</p> |
|--|---|

In 1994, 26 advertisements were found in the cosmetics category. In 21 of these advertisements, the model played a decorative role, and in five of them, a recreational role.

Table 5.24: Cosmetics and role categories for 1994

| Role | Non-working: Decorative | Non-working: Recreational | Total |
|----------------------|----------------------------|------------------------------|-------|
| Number of portrayals | 21 | 5 | 26 |

Regarding the placement of advertisements in the different magazines which form part of this study, the following findings were made: 17 of the 26 advertisements were placed in the *True Love*, three each came from *You* and *Fair Lady*, respectively, two advertisements appeared in *Drum*, and one in *Huisgenoot*.

Table 5.25: Advertisements for cosmetics published in magazines in 1994


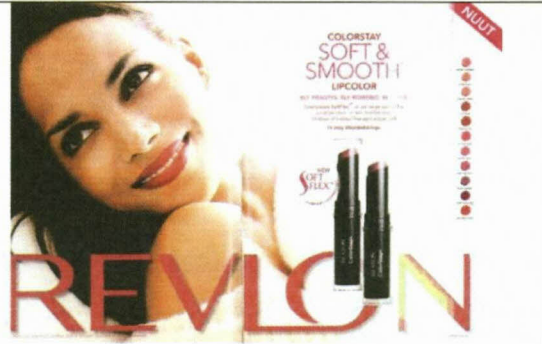
| Magazine | <i>True Love</i> | <i>You</i> | <i>Fair Lady</i> | <i>Drum</i> | <i>Huisgenoot</i> | Total |
|--------------------------|------------------|------------|------------------|-------------|-------------------|-------|
| Number of advertisements | 17 | 3 | 3 | 2 | 1 | 26 |

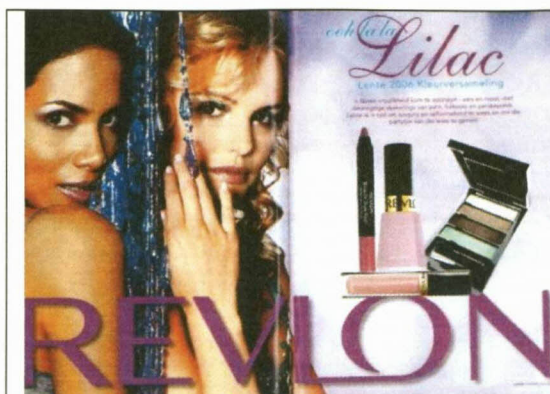
The semiotic analyses revealed the following: 16 of the 26 advertisements showed ritualisation of subordination, while five met the criteria for licensed withdrawal, and five fitted into the feminine touch category.

Table 5.26: Advertisements for cosmetics and the Goffman categories for 1994

| Goffman category | Ritualisation of subordination | Licensed withdrawal | Feminine touch | Total |
|----------------------|--------------------------------|---------------------|----------------|-------|
| Number of portrayals | 16 | 5 | 5 | 26 |

Table 5.27: Cosmetics – 2006

| | |
|---|--|
|  | <p><u>Description of advertisement:</u> One black female model, the celebrity Halle Berry, pictured twice in different poses.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>Sarie</i> and <i>True Love</i>, December 2006.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Ritualisation of subordination: Smiling, body and head canting (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement:</u> One black female model, the celebrity Halle Berry, pictured lying down, eyes averted, and a smile on her lips.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>Sarie</i>, <i>Fair Lady</i> and <i>True Love</i>, August 2006.</p> <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Ritualisation of subordination: Smiling, lying down (Goffman, 1987:40-56).</p> |



Description of advertisement: One black female model, the celebrity Halle Berry, and one white female model, standing close together, eyeing the world from the edge of the frame, shielded by a curtain of shiny beads.

Role: Decorative: Attractive stimulus.

Published in: *Sarie* and *True Love*, October 2006.

Frequency: 2

Goffman: Licensed withdrawal: Ritualisation of participation (Goffman, 1987:40-56).



Description of advertisement: One black female model and one white female model, standing with their heads touching; the black model is shorter than the white model, and shielded by her.

Role: Decorative: Attractive stimulus.

Published in: *Fair Lady* and *True Love*, April 2006.

Frequency: 2

Goffman: Relative size: The black model is shorter than the white model and height is an indication of status (Goffman, 1987:28-29).





Description of advertisement: One black female model, the celebrity Halle Berry, eyes turned away from the camera, big smile.

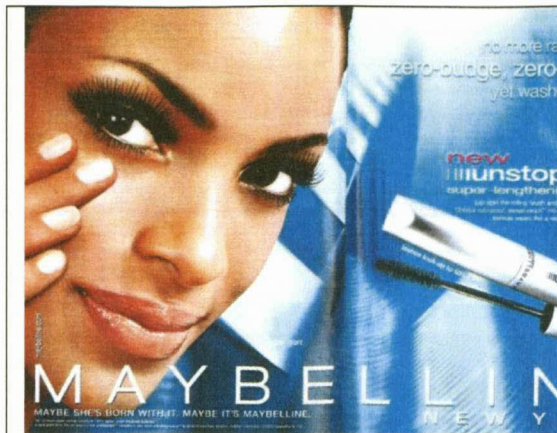
Role: Decorative: Attractive stimulus.

Published in: *Sarie* and *Fair Lady*, January 2006.

Frequency: 2

Goffman: Licensed withdrawal: Eyes averted, shielded by her shoulder, which is ritualisation

| | |
|--|---|
|  | <p>participation (Goffman, 1987:57-83).</p> <p><u>Description of advertisement:</u> One black female model, the celebrity Halle Berry, lying with her head on her arms, eyes averted, a smile on her lips.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>Sarie</i> and <i>True Love</i>, July and September 2006. <i>Fair Lady</i>, July 2006.</p> <p><u>Frequency:</u> 5</p> <p><u>Goffman:</u> Ritualisation of subordination: Smiling, lying down (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement:</u> One black female model, the celebrity Halle Berry, shyly looking at the camera, shoulders slightly tilted forward, her one hand gently touching her shoulder, a smile on her lips.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, October and November 2006.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Ritualisation of subordination: Smiling, bent forward. (Goffman, 1987:40-56).</p> |



Description of advertisement: One black female model, the celebrity Quiana Grant, eyeing the camera, gently touching her face, a slight smile on her lips.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, May and June 2006.

Frequency: 2

Goffman: Feminine touch: Gently and delicately touching her face (Goffman, 1987:29-31).



Description of advertisement: One black female model, leaning forward, supporting her head with her one arm, lips parted.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, February and September 2006.

Frequency: 2

Goffman: Feminine touch: Gently holding her head (Goffman, 1987:29-31).



Description of advertisement: One black female model, looking at the camera, shielded by a bouquet of red roses, lips parted.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, May, June and September 2006.

Frequency: 3

Goffman: Licensed withdrawal: Ritualisation of participation because she is shielded by the bouquet of roses (Goffman, 1987:57-83).



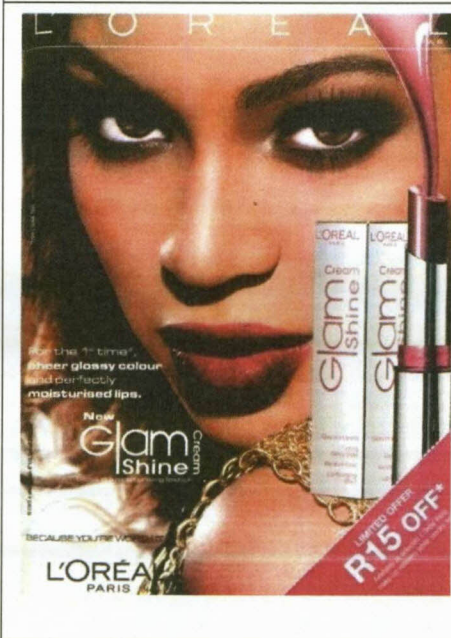
Description of advertisement: One black female model and one white female model, standing close together with their backs and heads touching, the black model is taller than the white model (height is an indication of status), they are laughing carelessly.

Role: Decorative: Attractive stimulus.

Published in: *Huisgenoot* and *You*, 3 August 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Broad smiles (Goffman, 1987:40-56).



Description of advertisement: One black female model, the celebrity Beyoncé Knowles, looking at the camera over her shoulder, head tilted forward and resting on her shoulder, she is shielded by the advertised product.

Role: Decorative: Attractive stimulus.

Published in: *You*, 5 October 2006.

Frequency: 1

Goffman: Licensed withdrawal: Ritualisation of participation (Goffman, 1987:57-83).



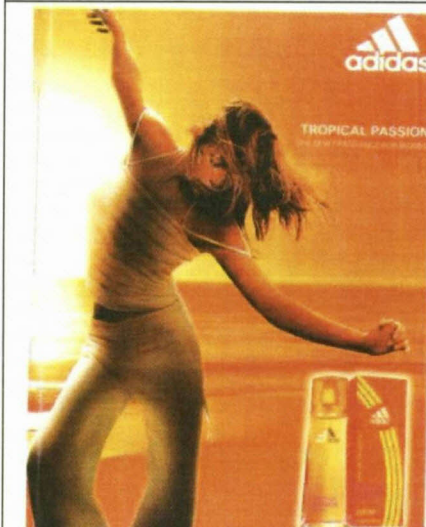
Description of advertisement: One black female model, the celebrity Beyoncé Knowles, leaning forward on her arms, smiling broadly at the camera.

Role: Decorative: Attractive stimulus.

Published in: *Sarie*, March 2006.

Frequency: 1

Goffman: Ritualisation of subordination: She is in a recumbent position and smiling (Goffman, 1987:40-56).



Description of advertisement: One black female model, exercising on the beach, looking down, totally absorbed in what she is doing.

Role: Recreational: Non-working activity of leisure.

Published in: *True Love*, October and December 2006.

Frequency: 2

Goffman: Licensed withdrawal: Mentally drifting from the scene (Goffman, 1987:57-83).



Description of advertisement: One black female pictured with her skin treated for blemishes, although a part of her skin was left untreated to illustrate how effective this product is. She is a human guinea pig, treated and photographed for all to see, and yet, she is smiling about it, happy to have part of her skin in perfect condition, and another part in a less than perfect condition.

Role: Decorative: Illustrative stimulus.

Published in: *True Love*, January, July, August, September and October 2006. *Drum*, 5 October 2006.

Frequency: 6

Goffman: Ritualisation of subordination: Head cant, big smile (Goffman, 1987:40-56).



Description of advertisement: One black female looking vulnerable and infantile, bare shoulders, head tilted slightly, innocent smile with lips closed.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, December 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Infantile appearance, smile, head canting (Goffman, 1987:40-56).



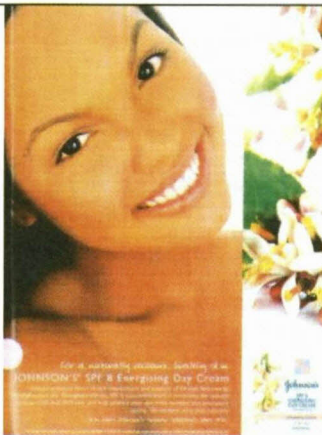
Description of advertisement: One black female – it appears as if she is standing, head tilted towards her body, overcome with emotion and joy, because this product gives her what she wants, and what she wants is healthy skin, and she has it right now: “Perhaps a woman can find some sort of final satisfaction in goals that can be fully realised in the present” (Goffman, 1987:68)

Role: Decorative: Attractive stimulus.

Published in: *True Love*, March 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Broad smile, head cant, ritualisation of participation (Goffman, 1987:40-56).



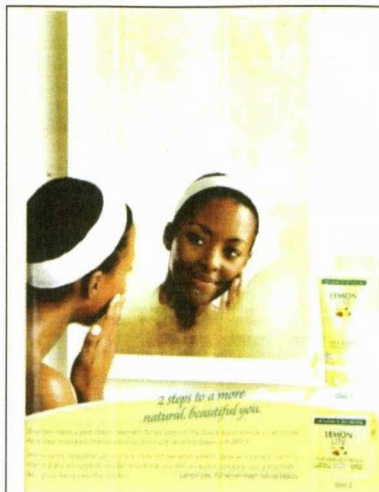
Description of advertisement: One black female, her head tilted to one side, naked shoulders, smiling happily, and content. One can deduce from this that she is pleased with this product, and, if one buys this product, one can also be as beautiful and happy as she is.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, September 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Head cant, big smile (Goffman, 1987:40-56).



Description of advertisement: One black female looking at her reflection in a mirror while applying a face cream. She is psychologically removed, fixated on her reflection, daydreaming of the results she will have after applying this cream.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, August, November and December 2006.

Frequency: 3

Goffman: Licensed withdrawal: Psychologically removed from the scene (Goffman, 1987:57-83)



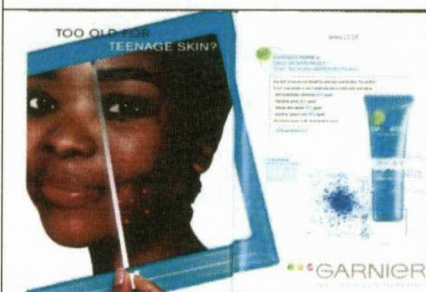
Description of advertisement: One black female pictured at different stages during the treatment of her blemished skin. In the last picture on the right hand side of the advertisement, one notices how much happier she seems; she looked depressed in the first picture taken in week one, but in the last picture, her joy and relief is noticeable.

Role: Decorative: Illustrative stimulus.

Published in: *True Love*, March 2006.

Frequency: 1



Goffman: Ritualisation of subordination: Head cant, lying down on her arms and big smile (Goffman, 1987:40-56).



Description of advertisement: One black female her complexion cleared of a problem teenage skin.

Role: Decorative: Illustrative stimulus.

Published in: *True Love*, March and June 2006

| | |
|--|--|
| | <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Ritualisation of subordination: Head cant, smiling (Goffman, 1987:40-56).</p> |
|  <p>Clarins Lift-Awake®. Look in the bright sun. No more skin on a faded face. Bright Plus brings your skin back to beautiful radiance.</p> <p>The unique Lift-Awake serum is based on Clarins Bright Plus, a powerful combination of Fragrance, retinol and Vitamin A that keeps skin tone even during sun exposure and aging. This multi-regulating treatment effectively shields skin from sun damage, giving you more beautiful, even-toned skin.</p> <p>NEW</p> <p>100% PARABEN FREE No artificial colors No artificial fragrances No animal-derived ingredients No parabens No phthalates No sulfates No synthetic silicones No synthetic glycols No synthetic preservatives No synthetic stabilizers No synthetic surfactants No synthetic thickeners No synthetic UV filters No synthetic vitamins No synthetic waxes No synthetic emulsifiers No synthetic preservatives No synthetic stabilizers No synthetic surfactants No synthetic thickeners No synthetic UV filters No synthetic vitamins No synthetic waxes No synthetic emulsifiers</p> <p>CLARINS LIFT-AWAKE SERUM 100% PARABEN FREE</p> <p>It's a fact. With Clarins, it's your beautiful.</p> <p>www.clarins.com</p> | <p><u>Description of advertisement:</u> One black female pictured on the edge of the picture frame, looking quite naked; head shaven, bare shoulders. In some African cultures, it is frowned upon for women to shave their heads. It carries deep cultural beliefs, and in very traditional cultures, it is a taboo.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, May 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Licensed withdrawal: Ritualisation of participation shield (Goffman, 1987:40-56).</p> |
|  <p>Before After</p> <p>Your personality should shine. Your face shouldn't.</p> <p>JOHNSON'S® Baby Shine Control Cream Moisturizes, soothes, and gently exfoliates skin, leaving it baby-soft and glowing.</p> <p>© 2006 Johnson & Johnson, New Brunswick, NJ</p> | <p><u>Description of advertisement:</u> One black female pleased with this shine control cream. A skin that is a slightly shiny is natural, but it has been turned into a problem and needs to be fixed. Maybe she thinks: "Thank goodness for this cream! Now I can be normal, and that is what this broad smile is all about".</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, May 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Head cant and smiling (Goffman, 1987:40-56).</p> |




Description of advertisement: One black female sitting down with her knees bent and pulled up towards her body – in a fetus position - laughing in ecstasy, overcome with joy, all because of this miracle product, as Goffman (1987:68) would put it: Delighted by it like a child receiving an ice cream cone; in her case the ice cream cone is a 2-in-1 product which is a face wash and a face mask. To understand how ridiculous this advertisement is, imagine a man sitting in this position overcome with joy because of a face wash/face mask product. Another important point here is that in this sitting fetal position she does not take up much space. And, that is what is expected of women: Not to take up too much space - a point that Jean Kilbourne (1999) emphasises. Size and height is an indication of status in Western society; the smaller you are, the less status you have.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, June 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Big smile sitting down on the floor, knees bent in a fetal position (Goffman, 1987:40-56).

| | |
|--|---|
|  | <p><u>Description of advertisement:</u> One black female, head tilted to one side, naked shoulders, smiling broadly at the camera.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, June 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Big smile, head cant and smiling (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement:</u> Different pictures of different women, all smiling broadly at the camera, because that is what women do. Women smile more often than men. Like children, women smile to avert conflict; to appease the enemy that no harm is meant.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>Drum</i>, 4 May and 1 June 2006. <i>You</i>, 4 May 2006.</p> <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Ritualisation of subordination: Big smile (Goffman, 1987:40-56).</p> |

In the 2006 sample, 55 cosmetics advertisements that met the criteria for this study were found, while 29 advertisements in 1994 could be identified. This translates to a 53% increase. All 55 advertisements in the 2006 sample showed women in non-working roles: in 53 of the advertisements, women served a decorative purpose and in two, a recreational role was portrayed.

Table 5.28: Cosmetics and role categories for 2006

| Role | Non-working: Decorative | Non-working: Recreational | Total |
|---------------------------|----------------------------|------------------------------|-------|
| Number of role portrayals | 53 | 2 | 55 |

Most of the advertisements, 36 of the 55, were found in *True Love* magazine, eight came from *Sarie*, four from *Fair Lady*, four from *You*, two from *Drum*, and one from *Huisgenoot*.

Table 5.29: Advertisements for cosmetics published in magazines in 2006

| Magazine | <i>True Love</i> | <i>Sarie</i> | <i>Fair Lady</i> | <i>You</i> | <i>Drum</i> | <i>Huisgenoot</i> | Total |
|--------------------------|------------------|--------------|------------------|------------|-------------|-------------------|-------|
| Number of advertisements | 36 | 8 | 4 | 4 | 2 | 1 | 55 |

In trying to uncover the deeper level meaning of advertisements, the method for analysing advertisements developed by Goffman (1987) was used. This indicated that the ritualisation of subordination dominated in the cosmetics advertisements: 34 out of the 55 advertisements fit into this category. In 15 of the advertisements, women were shown as being withdrawn; in four of the advertisements, women were caressing something and femininely touching something; and in two, relative size indicated status.

Table 5.30: Advertisements for cosmetics and the Goffman categories for 2006

| Category | Ritualisation of subordination | Licensed withdrawal | Feminine touch | Relative size | Total |
|--------------------------------------|--------------------------------|---------------------|----------------|---------------|-------|
| Frequency of portrayal in a category | 34 | 15 | 4 | 2 | 55 |

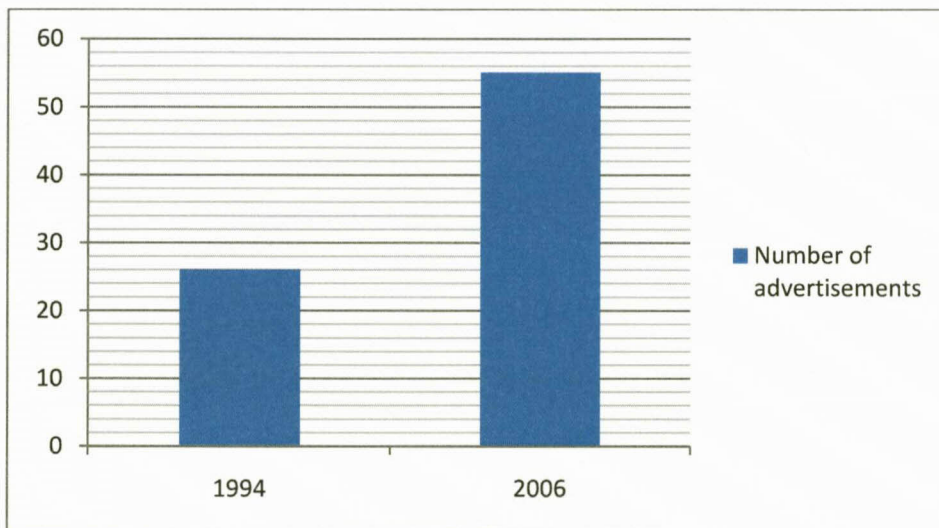
5.3.1.3.1 Comparison of results for the 1994 and the 2006 sample of advertisements for cosmetics

The number of advertisements increased significantly from 26 to 55, which is an indication that retailers are now more aware of the buying power of black women.

Table 5.31: Total number of advertisements for cosmetics 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 26 | 55 | 81 |

Column Chart 5.3: Advertisements for cosmetics in 1994 and 2006



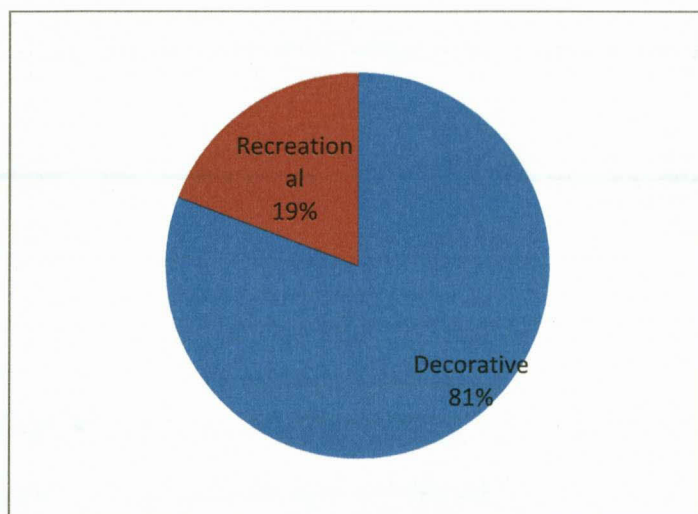
5.3.1.3.2 Role portrayals

In the 26 advertisements of the 1994 sample, women were portrayed in a non-working role; either in a recreational role, or a decorative role. In the 2006 sample of 55 advertisements, the non-working role dominated again - women were portrayed in a decorative role and recreational role.

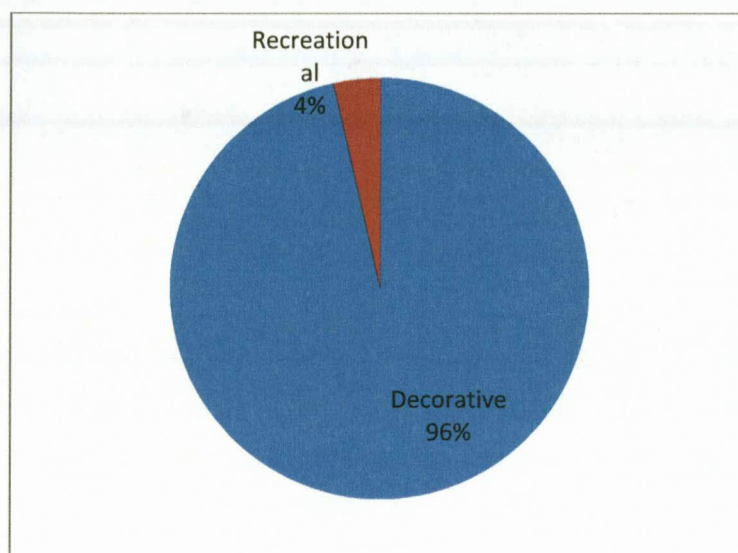
Table 5.32: Number of non-working roles for 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 26 | 55 | 81 |

Pie Chart 5.6: Non-working roles in 1994 (cosmetics)



Pie Chart 5.7: Non-working roles in 2006 (cosmetics)



In both the 1994 and 2006 samples, there were no advertisements in which black women were represented as working women.

5.3.1.3.3 Number of advertisements in different magazines

The number of advertisements in all six magazines that formed part of this study increased from 1994 to 2006. The number of advertisements in *True Love* more than doubled.

Table 5.33: Advertisements for cosmetics published in magazines in 1994 and 2006

| Magazines | 1994 | 2006 | Total |
|-------------------|-------------|-------------|--------------|
| <i>True Love</i> | 17 | 36 | 53 |
| <i>Fair Lady</i> | 3 | 4 | 7 |
| <i>Sarie</i> | 0 | 8 | 8 |
| <i>Drum</i> | 2 | 2 | 4 |
| <i>You</i> | 3 | 4 | 7 |
| <i>Huisgenoot</i> | 1 | 1 | 2 |
| Total | 26 | 55 | 81 |

What is noteworthy in these numbers is that the majority of advertisements were published in *True Love* magazine.

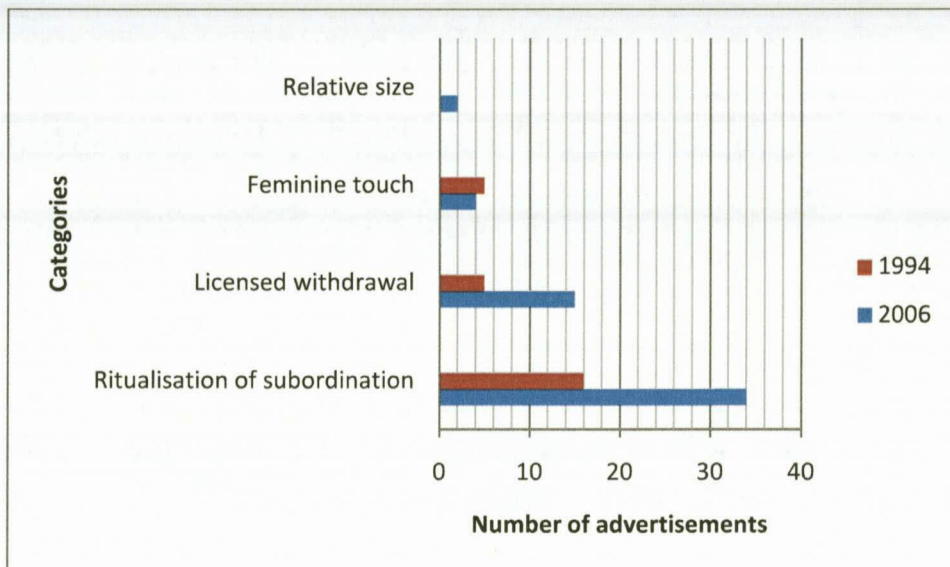
5.3.1.3.4 Semiotic analysis

Goffman's (1987) categories, which he used in his analysis of gender advertisements, were applied in this study.

Table 5.34: Advertisements for cosmetics and the Goffman categories: 1994 and 2006

| Categories for semiotic analysis | <u>1994</u> | <u>2006</u> | <u>Total</u> |
|----------------------------------|-------------|-------------|--------------|
| Licensed withdrawal | 5 | 15 | 20 |
| Ritualisation of subordination | 16 | 34 | 50 |
| Feminine touch | 5 | 4 | 9 |
| Relative size | 0 | 2 | 2 |
| Total | 26 | 55 | 81 |


Bar Chart 5.3: A visual representation of the semiotic analysis (cosmetics)



5.3.1.4 Entertainment

In this category, all advertisements promoting and advertising products and/or services that can be used for entertainment, are grouped.

Table 5.35: Entertainment - 1994

| | |
|---|--|
|  | <p><u>Description of advertisement:</u> Female relaxing in the company of one black male and one white male. Look at the height of the three models: The white male is standing and elevated above the black male and the black female, while the black female is placed lower than the black male.</p> <p><u>Role:</u> Recreational role: Relaxing with friends.</p> <p><u>Published in:</u> <i>Drum</i>, May 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Relative size: She is placed lower than both males in this advertisement (Goffman, 1987:28-29).</p> |
|---|--|

Only one advertisement in which a black woman is portrayed was found in the 1994 sample of magazines. There were no advertisements for cigarettes in the 2006 sample because the Tobacco Products Control Amendment Act 12 of 1999 bans all advertising and promotion of tobacco products, including sponsorship and free distribution of tobacco products. It is illegal in South Africa to advertise cigarettes in magazines or any other form of mass media.

Table 5.36: Entertainment and role categories for 1994

| Role | Recreational | Total |
|------|--------------|-------|
| | 1 | 1 |

The 1994 advertisement appeared in *Drum*.

Table 5.37: Advertisements for entertainment published in magazines in 1994


| Magazine | <i>Drum</i> | Total |
|----------|-------------|-------|
| | 1 | 1 |

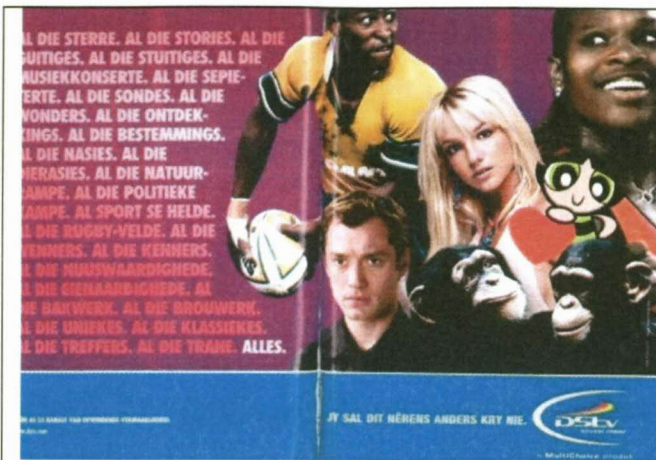
In the semiotic analysis, it was found that relative size was portrayed in this advertisement.

Table 5.38: Advertisements for entertainment and the Goffman categories for 1994

| Category | Relative size | Total |
|----------|---------------|-------|
| | 1 | 1 |

Table 5.39: Entertainment – 2006

| | |
|---|---|
|  | <p><u>Description of advertisement:</u> A black tennis player, one of the Williams sisters from the USA - one image copied and faded.</p> <p><u>Role:</u> Professional athlete (tennis player).</p> <p><u>Published in:</u> <i>True Love</i>, February 2006</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Licensed withdrawal: Unaware of her surroundings (Goffman, 1987:57-83).</p> |
|---|---|



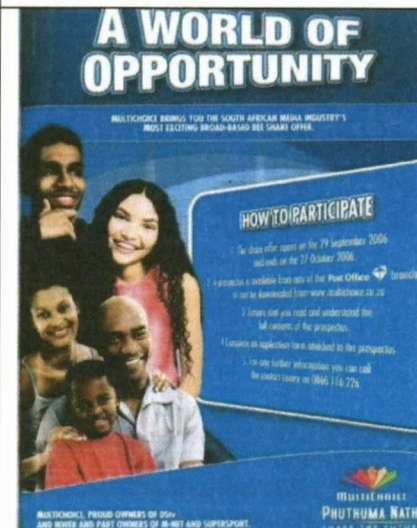
Description of advertisement: A collage of popular entertainers. We have the black tennis player again, pictured on the edge of the advertisement, eyes averted and smiling.

Role: Professional athlete (tennis player).

Published in: *Sarie*, March and April 2006.

Frequency: 2

Goffman: Licensed withdrawal: Eyes averted (Goffman, 1987:57-83).



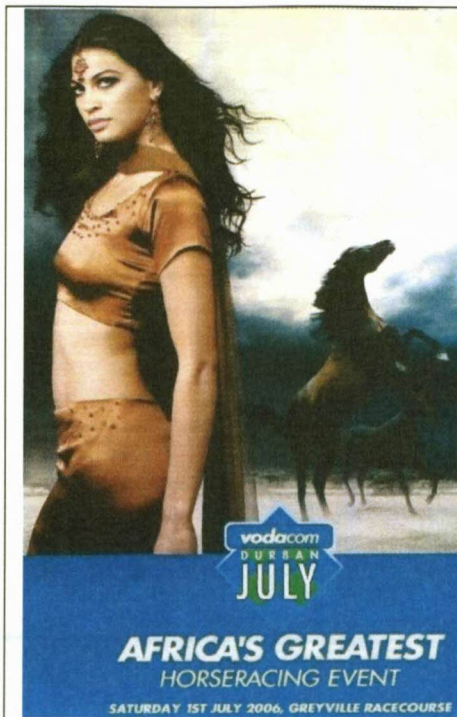
Description of advertisement: A collage of people who are DSTV subscribers. We focus on the nuclear family where the mother is smiling blissfully from behind the father and her young son.

Role: Mother.

Published in: *You and Drum*, 5 October 2006.

Frequency: 2

Goffman: Family: The ideal of the nuclear family portrayed (Goffman, 1987:37-40).



Description of advertisement: An Indian woman, dressed in a sari, in the body cant posture, pictured with horses in the background.

Role: Decorative: Attractive stimulus.

Published in: *Fair Lady*, June 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Body and head cant (Goffman, 1987:40-56).

The magazine cover features a Black female model sitting on the floor in a body cant posture, smiling at the camera. Text on the cover includes: 'HOW TO SPEND IT SASHOP! NOVEMBER/DECEMBER', 'HEY DA TY GIL! GLAM UP for the hol day season', 'We've found 100 perfect gifts for difficult people', 'GOING SOMEWHERE? - entertain with just the basics - a guide to stylish activities', 'Summer magic - Got an hour? Get a cool new style for your home', 'WITH a Hollywood style shopping spree', 'HOW TO SPEND YOUR 10TH CEBUYA', 'fashion', 'beauty', 'home', 'lifestyle', 'Go to www.sashop.com, subscribe, and never miss an issue!', 'Get your free coin purse when you buy the November/December 2006 issue, on sale now.', and 'What to buy - Where to buy it - How to choose it - Is it worth it?'.

Description of advertisement: Black female model, sitting on the floor, one leg folded in under her, the other leg bent in front of her, her head and one hand resting on her knee, smiling at the camera.

Role: Decorative: Attractive stimulus.

Published in: *Fair Lady* and *True Love*, December 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Sitting on the floor, head cant, smiling (Goffman, 1987:40-56).



Description of advertisement: Well-groomed black woman, sitting at a table, relaxing with a magazine, smiling shyly.

Role: Recreational: Non-working activity of leisure, reading.

Published in: *Drum*, 5 October 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Sitting down, head cant, smiling (Goffman, 1987:40-56).



Description of advertisement: Well-groomed black woman, sitting on a couch, relaxing with a magazine, smiling at the camera.

Role: Recreational: Non-working activity of leisure, reading.

Published in: *Huisgenoot*, 5 October 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Sitting down, head cant, smiling (Goffman, 1987:40-56).



Description of advertisement: Well-groomed black woman, sitting on a bed one leg pulled up underneath her, relaxing with a magazine, smiling at the camera.

Role: Recreational: Non-working activity of leisure, reading.

Published in: *You*, 5 October 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Sitting down, head cant, smiling (Goffman, 1987:40-56).



Description of advertisement: Well-groomed black woman, sitting at a table, relaxing with a magazine, head resting on her hand, legs crossed, with a slight smile.

Role: Recreational: Non-working activity of leisure, reading.

Published in: *Sarie*, November 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Sitting down, head cant, smiling (Goffman, 1987:40-56).

| | |
|--|---|
|  <p>How you can win a prize in the company that brings you True Love's most precious magazines, magazines and more. <small>©2006 The publisher and bring you more magazine suggestions. The publisher will have a selection of magazines from each of the categories of a choice to read at 0860 12 12 24. In the subject of reading more magazines. There is also opportunity to read in the subject of a choice to read.</small></p> <p>Call: 0860 12 12 24 or call 180 for more info.</p> <p>True Love Media 2</p> | <p><u>Description of advertisement:</u> Well-groomed black woman, sitting on a chair, relaxing with a magazine, staring at the camera.</p> <p><u>Role:</u> Recreational: Non-working activity of leisure, reading.</p> <p><u>Published in:</u> <i>True Love</i>, November 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Sitting down in a recumbent position (Goffman, 1987:40-56).</p> |
|--|---|

In the 2006 sample, 13 advertisements met the criteria for entertainment. Of the 13 advertisements, five advertisements portrayed women engaged in recreational activities.

Table 5.40: Entertainment and role categories for 2006

| Role | Recreational | Decorative | Working role: Professional sports person | Mother | Total |
|------|--------------|------------|---|--------|-------|
| | 5 | 3 | 3 | 2 | 13 |

The advertisements were published in all six magazines that form part of this study.

Table 5.41: Advertisements for entertainment published in magazines in 2006

| Magazine | <i>Sarie</i> | <i>True Love</i> | <i>You</i> | <i>Drum</i> | <i>Fair Lady</i> | <i>Huisgenoot</i> | Total |
|----------|--------------|------------------|------------|-------------|------------------|-------------------|-------|
| | 3 | 3 | 2 | 2 | 2 | 1 | 13 |

In the semiotic analysis, the study of Goffman (1987) was used as a guideline. Out of the 13 advertisements, eight advertisements portrayed ritualisation of subordination; in three advertisements, licensed withdrawal was identified; while two advertisements portrayed a woman in a family setting.

Table 5.42: Advertisements for entertainment and the Goffman categories for 2006

| Category | Ritualisation of subordination | Licensed withdrawal | Family | Total |
|----------|--------------------------------|---------------------|--------|-------|
| | 8 | 3 | 2 | 13 |

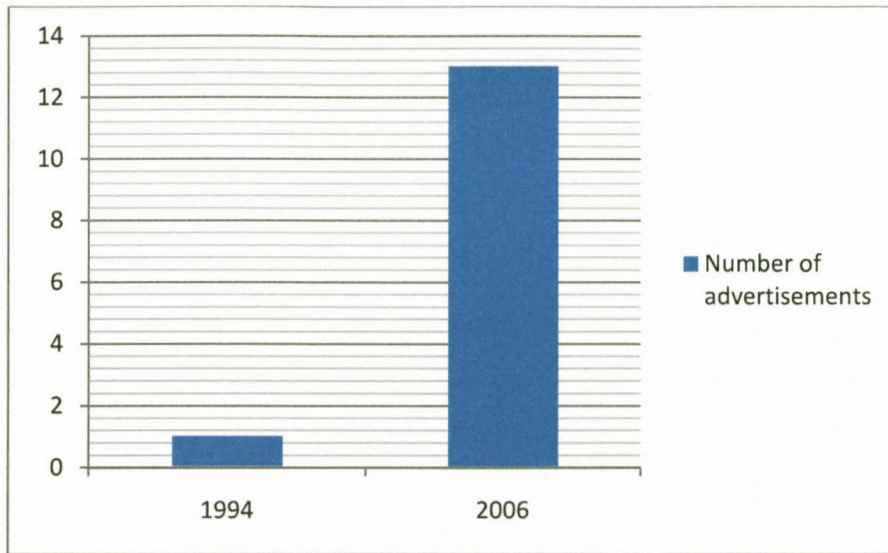
5.3.1.4.1 Comparison of results for the 1994 and the 2006 sample of advertisements for entertainment

The number of advertisements increased from one advertisement for entertainment in 1994, to 13 in 2006.

Table 5.43: Total number of advertisements for entertainment in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 1 | 13 | 14 |

Column Chart 5.4: Advertisements for entertainment in 1994 and 2006



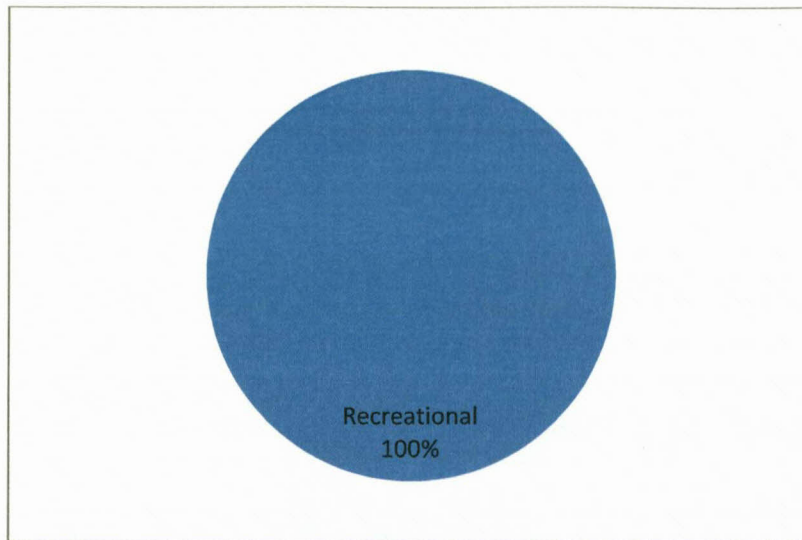
5.3.1.4.2 Role portrayals

In the 1994 sample there was only one advertisement in which a black woman was portrayed in an advertisement for entertainment products. She played a recreational role. In the 2006 sample, there were 13 advertisements in which role portrayals occurred. The roles that women were portrayed in most often in the 2006 sample of 13 advertisements, were non-working roles. In five advertisements, women were portrayed in a recreational role; in three a decorative role; and in two the mother role. There were three advertisement in which women were portrayed in a working role, that of a professional athlete. In modern society, professional sports people (athletes) enjoy celebrity status and often earn high incomes.

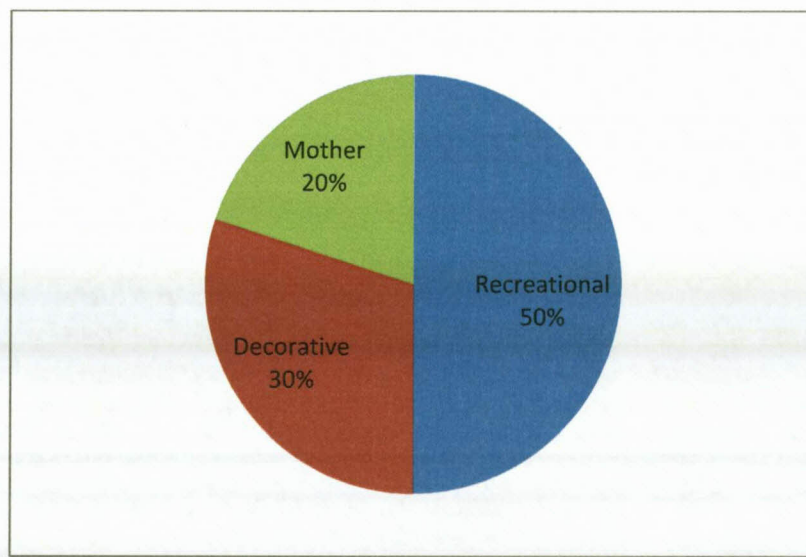
Table 5.44: Number of non-working roles for entertainment in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 1 | 10 | 11 |

Pie Chart 5.8: Category for non-working role in 1994 (entertainment)



Pie Chart 5.9: Categories for non-working roles in 2006 (entertainment)

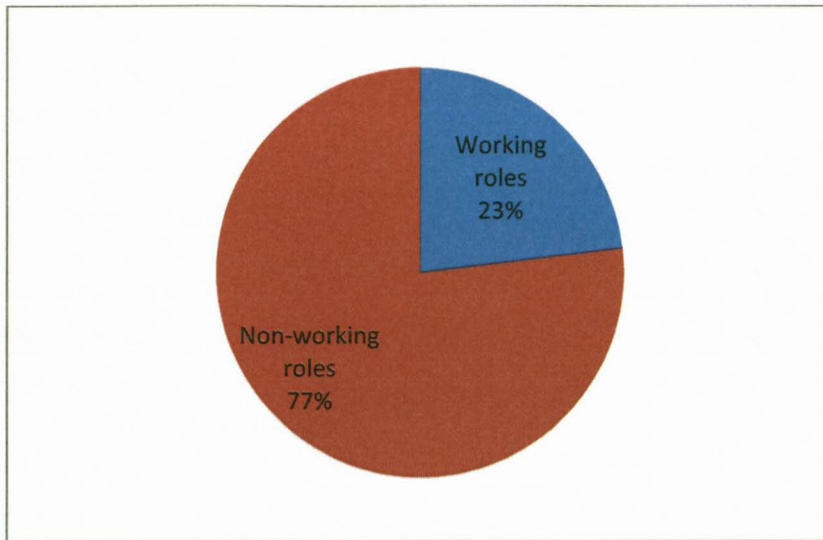


Although there were no working roles identified in the 1994 sample of entertainment advertisements; three were found in the 2006 sample.

Table 5.45: Working and non-working roles in 1994 and 2006

| <u>1994</u> | <u>2006</u> | | <u>Total</u> |
|-------------|-------------|-------------|--------------|
| Non-working | Working | Non-working | |
| 1 | 3 | 10 | 14 |

Pie Chart 5.9: Comparison of working and non-working roles in 2006 (entertainment)



5.3.1.4.3. Number of advertisements per magazine

Only one advertisement in 1994 met the criteria for an entertainment product and was published in *Drum*. By 2006, advertisements for entertainment were found in all six magazines that form part of this study.

Table 5.46: Advertisements for entertainment published in magazines in 2006

| Magazines | 1994 | 2006 | Total |
|-------------------|----------|-----------|-----------|
| <i>True Love</i> | 0 | 3 | 3 |
| <i>Fair Lady</i> | 0 | 2 | 2 |
| <i>Sarie</i> | 0 | 3 | 3 |
| <i>Drum</i> | 1 | 2 | 3 |
| <i>You</i> | 0 | 2 | 2 |
| <i>Huisgenoot</i> | 0 | 1 | 1 |
| Total | 1 | 13 | 14 |

One can deduce from these results that suppliers of entertainment products did not consider the black female market a viable one in 1994, and that the black female market is being explored now.

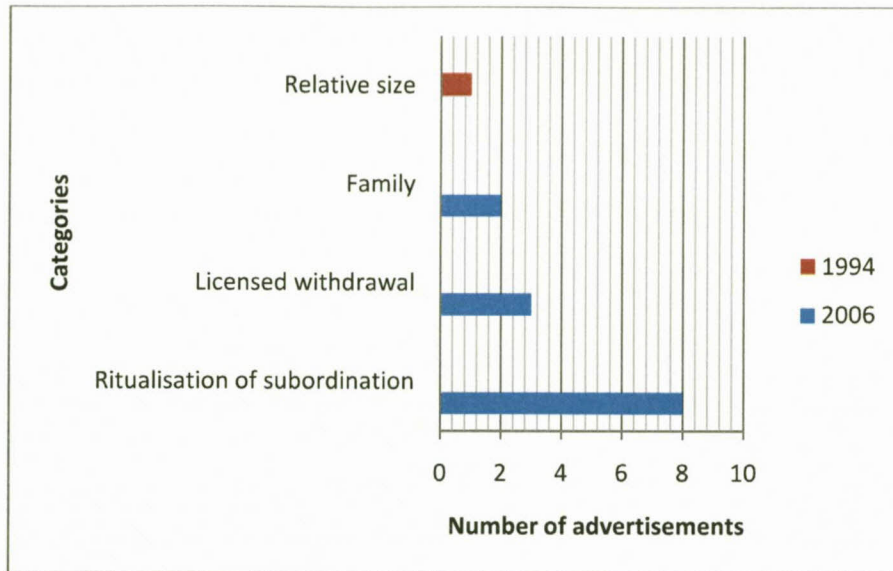
5.3.1.4.4 Semiotic analysis

In the semiotic analysis, it was found that in three advertisements licensed withdrawal could be identified, while ritualisation of subordination was identified in eight advertisements, and the family in two.

Table 5.47: Advertisements for entertainment and the Goffman categories for 1994 and 2006

| Categories for semiotic analysis | <u>1994</u> | <u>2006</u> | <u>Total</u> |
|----------------------------------|-------------|-------------|--------------|
| Relative size | 1 | 0 | 1 |
| Licensed withdrawal | 0 | 3 | 3 |
| Ritualisation of subordination | 0 | 8 | 8 |
| Family | 0 | 2 | 2 |
| Total | 1 | 13 | 14 |

Bar Chart 5.4: A visual representation of the semiotic analysis (entertainment)



5.3.1.5 Further education

In this category, all advertisements for further education products and services are grouped. There were no advertisements for further education in the 1994 sample of advertisements for this study.

Table 5.48: Further education - 2006

| | |
|--|---|
| | <p><u>Description of advertisement:</u> One black female model, pictured reading with a child.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>Drum</i>, 5 January 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Smiling, body and head canting (Goffman, 1987:40-56).</p> |
|--|---|



Description of advertisement: One black female model, painting her lips, eyes on her hand mirror

Role: Decorative: Attractive stimulus.

Published in: *True Love*, January 2006.

Frequency: 1

Goffman: Licensed withdrawal: Absorbed in the moment, concentrating on her reflection, unaware of surroundings (Goffman, 1987:57-83)



Description of advertisement: One black female model shielded by a computer screen, smiling and looking at something off screen.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, February 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Smiling, body and head canting (Goffman, 1987:40-56).



Description of advertisement: One black female model smiling happily at the camera, looking pleased with herself.

Role: Decorative: Attractive stimulus.

Published in: *Drum*, 2 February, 3 August and 7 September 2006.

Frequency: 3

Goffman: Ritualisation of subordination: Smiling, body and head canting (Goffman, 1987:40-56).

Description of advertisement: One black female model, arms folded in front of her shielding her, broad smile.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, May 2006.

Frequency: 1

Goffman: Licensed withdrawal: Eyes averted, arms folded in a protective shield, which is ritualisation of participation (Goffman, 1987:57-83).

Description of advertisement: One black female model, laughing, head thrown back.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, April 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Smiling, head tilted backwards (Goffman, 1987:40-56).

The eight advertisements for further education found in the 2006 sample were published in two of the magazines which form part of this study.

In seven of the eight advertisements, women played decorative roles, and in one, a woman played the role of a mother.

Table 5.49: Non-working roles in 2006

| Role | Decorative | Mother | Total |
|------|------------|--------|-------|
| | 7 | 1 | 8 |

Advertisements for further education were found in *Drum* and *True Love*.

Table 5.50: Advertisements for further education published in magazines in 2006

| Magazine | <i>Drum</i> | <i>True Love</i> | Total |
|----------|-------------|------------------|-------|
| | 4 | 4 | 8 |

In trying to uncover the deeper level meaning of the signs in the advertisements, the categories which Goffman (1987) used in his study on gender advertisements, were used in this study. Ritualisation of subordination was portrayed in six advertisements and licensed withdrawal in two.

Table 5.51: Advertisements for further education and the Goffman categories for 2006

| Category | Ritualisation of subordination | Licensed withdrawal | Total |
|----------|--------------------------------|---------------------|-------|
| | 6 | 2 | 8 |

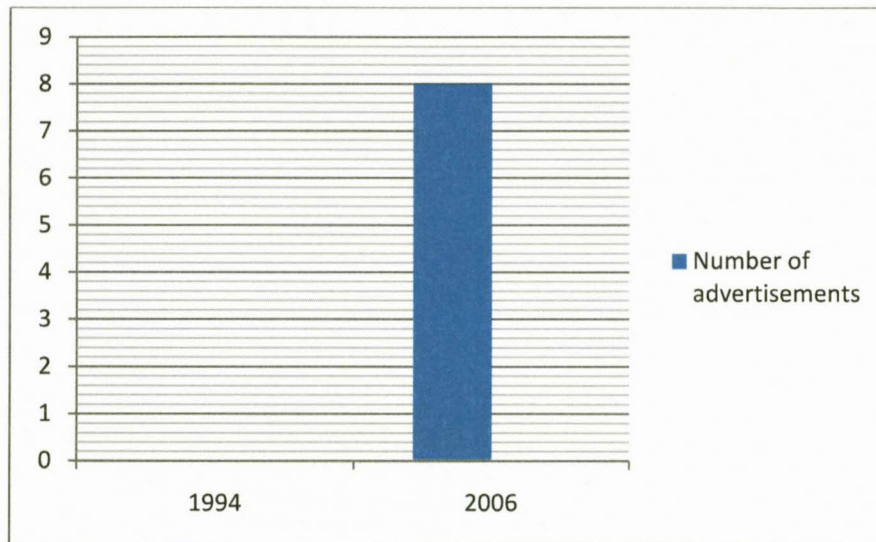
5.3.1.5.1 Comparison of results for the 1994 and the 2006 sample of advertisements for further education

The number of advertisements increased from no advertisements for further education in 1994, to eight in 2006.

Table 5.52: Total number of advertisements for further education in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 0 | 8 | 8 |

Column Chart 5.5: Advertisements for further education in 1994 and 2006



5.3.1.5.2 Role portrayals

As mentioned, in the 2006 sample there were eight advertisements in which role portrayals occurred. The roles that women portrayed most often in the 2006 sample of eight advertisements, were non-working roles. In seven advertisements, women were portrayed in a decorative role and in one advertisement, the mother role. There were no advertisements in which women were portrayed in a working role.

Table 5.53: Further education and the number of non-working roles for 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 0 | 8 | 8 |

Pie Chart 5.10: Categories of non-working roles in 2006 (further education)

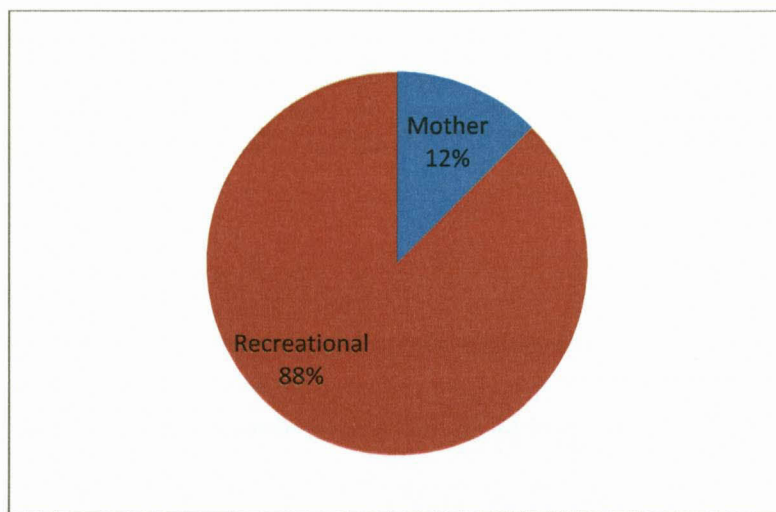
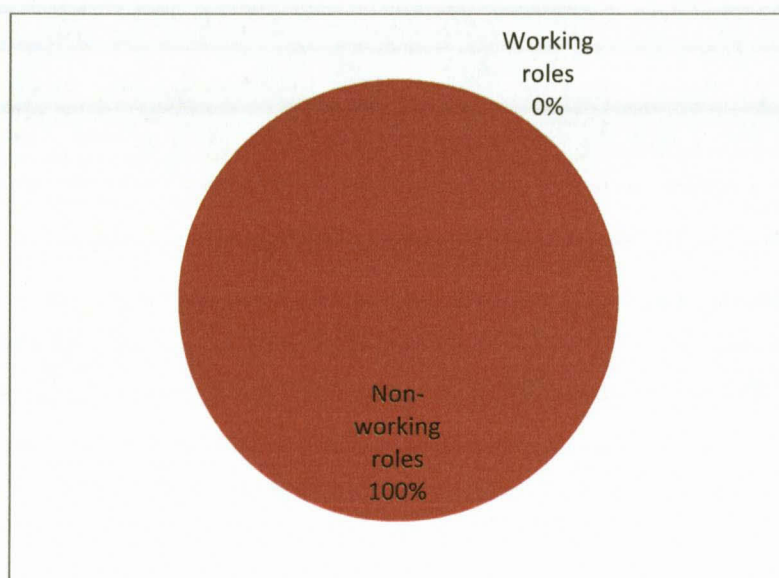


Table 5.54: Working and non-working roles in 1994 and 2006

| <u>1994</u> | <u>2006</u> | | <u>Total</u> |
|-------------|-------------|-------------|--------------|
| | Working | Non-working | |
| 0 | 0 | 8 | 8 |

Pie Chart 5.11: Comparison of non-working and working roles in 2006 (further education)



5.3.1.5.3 Number of advertisements per magazine

There were no advertisements for further education found in the 1994 sample, and eight advertisements were identified in the 2006 sample. Four were published in *True Love* and four published in *Drum*.

Table 5.55: Advertisements for further education published in magazines in 1994 and 2006

| Magazines | 1994 | 2006 | Total |
|-------------------|-------------|-------------|--------------|
| <i>True Love</i> | 0 | 4 | 4 |
| <i>Fair Lady</i> | 0 | 0 | 0 |
| <i>Sarie</i> | 0 | 0 | 0 |
| <i>Drum</i> | 0 | 4 | 4 |
| <i>You</i> | 0 | 0 | 0 |
| <i>Huisgenoot</i> | 0 | 0 | 0 |
| Total | 0 | 8 | 8 |

One can deduce from these results that providers of further education products did not consider the black female market a viable one, but that their perception changed, and the black female market is now being explored. Also note that the advertisements were published in only two of the six magazines used in this study.

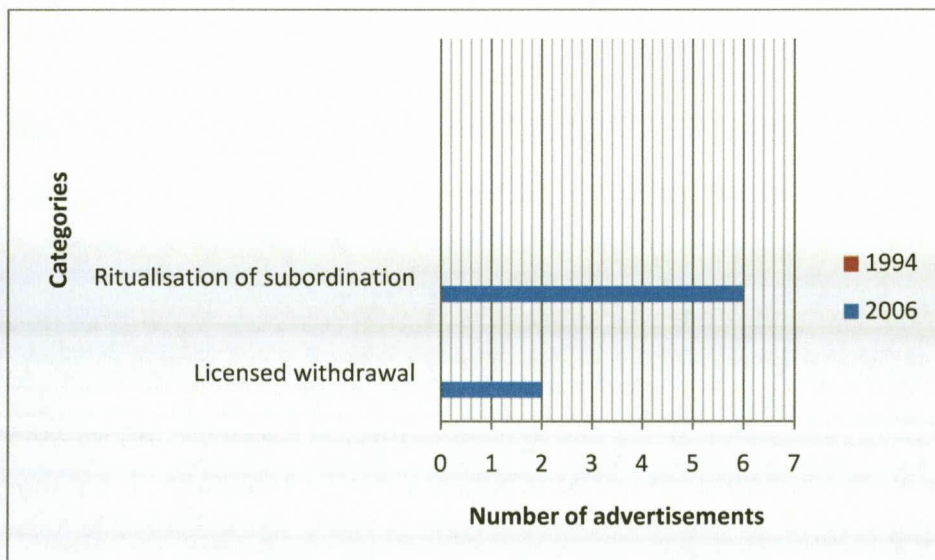
5.3.1.5.4. Semiotic analysis

In the semiotic analysis, it was found that in six advertisements, ritualisation of subordination could be identified, while licensed withdrawal was identified in two advertisements.

Table 5.56: Advertisements for further education and the Goffman categories for 1994 and 2006

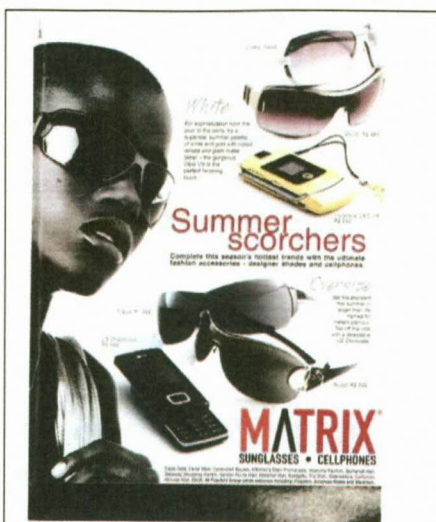
| Categories for semiotic analysis | <u>1994</u> | <u>2006</u> | <u>Total</u> |
|----------------------------------|-------------|-------------|--------------|
| Licensed withdrawal | 0 | 2 | 2 |
| Ritualisation of subordination | 0 | 6 | 6 |
| Total | 0 | 8 | 8 |

Bar Chart 5.5: A visual representation of the semiotic analysis (further education)



5.3.1.6 High-tech devices and service providers

In this category, advertisements for computers, cellular telephones, i-phones, and cellular service providers are found. There were no advertisements that met the criteria of this study for high-tech devices and service providers in the 1994 sample.



Description of advertisement: One black female model one hand touching her handbag, pictured on the edge of the advertisement, lips apart, and wearing sunglasses.

Role: Decorative: Attractive stimulus

Published in: *True Love*, November and December 2006.

Frequency: 2

Goffman: Licensed withdrawal: Ritualisation of participation, photographed on the edge of the frame, shielded by her sunglasses (Goffman, 1987:57-83).



Description of advertisement: One black female model one hand holding her cellular telephone, her left arm raised into the air, as if she is singing. Eyes closed, big smile, head tilted to the back. Totally flooded out, drifting from the scene.

Role: Decorative: Attractive stimulus.

Published in: *Drum*, 2 November and 7 December 2006. *You*, 7 December 2006.

Frequency: 3

Goffman: Licensed withdrawal: Ritualisation of participation, eyes closed. (Goffman, 1987:57-83).



Description of advertisement: One black female model, lying on her back playing with her child.

Role: Mother.

Published in: *Drum and You*, 4 May 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Lying on her back, laughing, unaware of onlookers (Goffman, 1987:40-56).



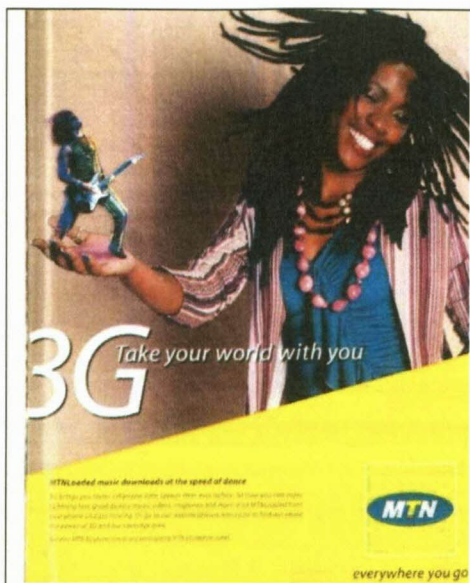
Description of advertisement: Multi-racial group of friends - the black female model in front sits next to a black man, they could be a couple. He has his arm around her, looking happy with himself; she is excited and laughing, arms in the air. She has a greater emotional response than he has. He has a protective arm around her, thus his alertness is enough for both of them.

Role: Partner.

Published in: *Drum and You*, 7 December 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Shoulder hold, big smile (Goffman, 1987:40-56).



Description of advertisement: One black female model one hand holding a miniature musician. She is unaware of her surroundings, enjoying herself, uninhibited like a child.

Role: Decorative: Attractive stimulus

Published in: *Fair Lady*, January 2006.

Frequency: 1

Goffman: Licensed withdrawal: Psychological withdrawal (Goffman, 1987:57-83).



Description of advertisement: A group of friends, two white men, two white women, and one black female. She is edged on the right-hand side of the picture, lips pouting. She is being playful and clowning around.

Role: Decorative: Attractive stimulus

Published in: *Fair Lady*, February 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Body clowning (Goffman, 1987:40-56).

A total of 13 advertisements for high-tech devices and service providers were found in 2006. Seven of the 13 advertisements portrayed women in decorative roles.

Table 5.58: High-tech devices and services and role categories for 2006

| Role | Decorative | Mother | Partner | Working role: Office worker | Total |
|------|------------|--------|---------|-----------------------------|-------|
| | 7 | 3 | 2 | 1 | 13 |

The advertisements were found in four of the six magazines which were analysed for this study.

Table 5.59: Advertisements for high-tech devices and services published in magazines in 2006

| Magazine | <i>True Love</i> | <i>Drum</i> | <i>You</i> | <i>Fair Lady</i> | Total |
|----------|------------------|-------------|------------|------------------|-------|
| | 4 | 4 | 3 | 2 | 13 |

The semiotic analysis is summarised in table 5.60.

Table 5.60: Advertisements for high-tech devices and services and the Goffman categories for 2006

| Category | Licensed withdrawal | Ritualisation of subordination | Total |
|----------|---------------------|--------------------------------|-------|
| | 7 | 6 | 13 |

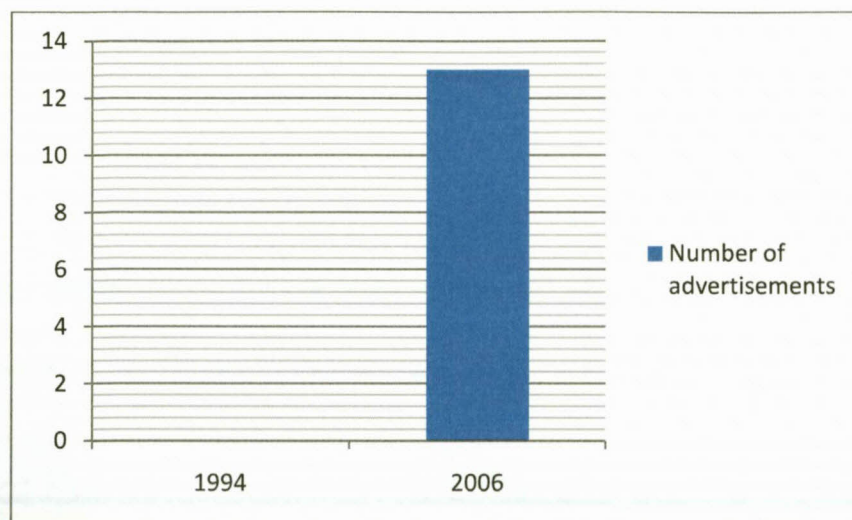
5.3.1.6.1 Comparison of results for the 1994 and the 2006 sample of advertisements for high-tech devices and services

The number of advertisements increased from no advertisements for high-tech devices and services in 1994, to 13 in 2006.

Table 5.61: Total number of advertisements for high-tech devices and services

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|--------------------|--------------------|---------------------|
| 0 | 13 | 13 |

Column Chart 5.6: Advertisements for high-tech devices and services in 1994 and 2006



5.3.1.6.2 Role portrayals

The roles that women portrayed most often in the 2006 sample of 13 advertisements, were non-working roles. In seven advertisements, women were portrayed in a decorative role; in three advertisements in the mother role; and in two she played the role of partner. There was one advertisement in which a woman was portrayed in a working role.

Table 5.62: Number of non-working roles for high-tech devices and services in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 0 | 12 | 12 |

Pie Chart 5.12: Categories of non-working roles in 2006 (high-tech devices and service providers)

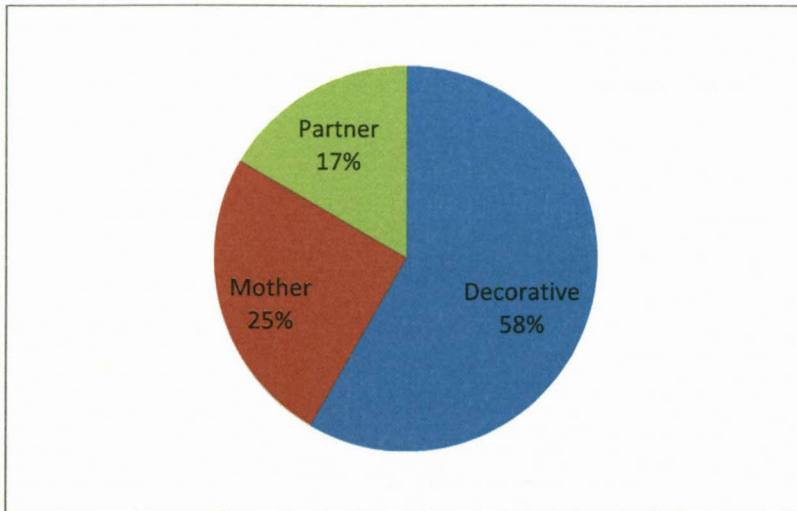
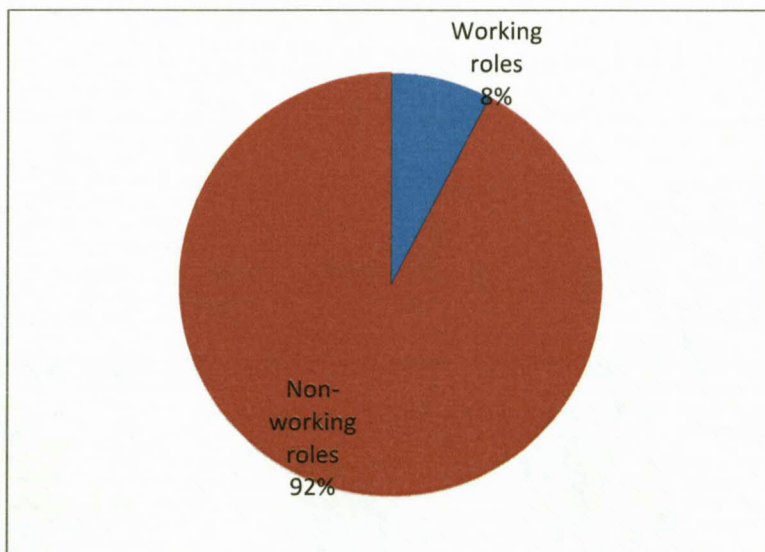


Table 5.63: Working and non-working roles in 1994 and 2006 (high-tech devices and service providers)

| <u>1994</u> | <u>2006</u> | | <u>Total</u> |
|-------------|-------------|-------------|--------------|
| | Working | Non-working | |
| 0 | 1 | 12 | 13 |

Pie Chart 5.13: Comparison of working and non-working roles in 2006 (High-tech devices and service providers)



5.3.1.6.3 Number of advertisements in different magazines

There were no advertisements in this category published in the 1994 magazines, but it increased to 13 advertisements in 2006.

Table 5.64: Advertisements for high-tech devices and services published in magazines in 2006

| Magazines | 1994 | 2006 | Total |
|-------------------|-------------|-------------|--------------|
| <i>True Love</i> | 0 | 4 | 4 |
| <i>Fair Lady</i> | 0 | 2 | 2 |
| <i>Sarie</i> | 0 | 0 | 0 |
| <i>Drum</i> | 0 | 4 | 4 |
| <i>You</i> | 0 | 3 | 3 |
| <i>Huisgenoot</i> | 0 | 0 | 0 |
| Total | 0 | 13 | 13 |

One can deduce from these results that providers of high-tech devices and cellular service providers did not consider the black female market a viable one, but that their perception changed, and the black female market is now being explored.

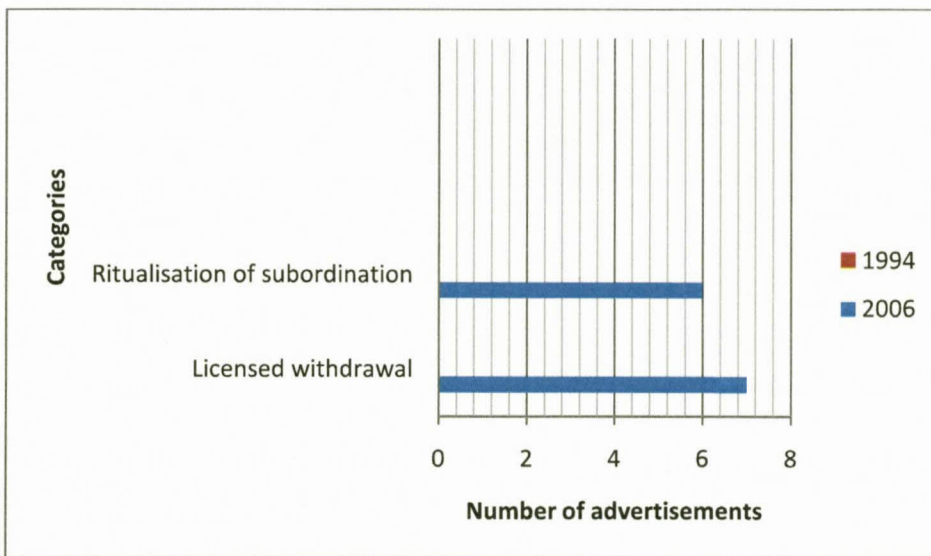
5.3.1.6.4. Semiotic analysis

In the semiotic analysis, it was found that in six advertisements, ritualisation of subordination could be identified, while licensed withdrawal was identified in seven advertisements.

Table 5.65: Advertisements for high-tech devices and services and the Goffman categories for 1994 and 2006

| Categories for semiotic analysis | <u>1994</u> | <u>2006</u> | <u>Total</u> |
|----------------------------------|-------------|-------------|--------------|
| Licensed withdrawal | 0 | 7 | 7 |
| Ritualisation of subordination | 0 | 6 | 6 |
| Total | 0 | 13 | 13 |

Bar Chart 5.6: A Visual representation of the semiotic analysis (high-tech devices and service providers)



5.3.1.7 Home décor products

All products for home décor such as bedding, carpets, crockery, and tiles are placed in this category. No advertisements for home décor products were found in the 1994 sample but in the 2006 sample, 20 advertisements for these products were found.

Table 5.66: Home décor products – 2006

| | |
|--|--|
|  <p>RELAX. We'll help you create the perfect haven.</p> <p>Whether you're choosing exclusive imported tiles or choosing of creating the perfect bathroom, Italian will be your guide and inspiration throughout. Because that's our passion.</p> <p>ITALITILE</p> | <p><u>Description of advertisement:</u> One black female model, bending over a washbasin washing her hair, gently touching it with both hands, head lowered.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, June, July, August and October 2006.</p> <p><u>Frequency:</u> 4</p> <p><u>Goffman:</u> Licensed withdrawal: Head aversion (Goffman, 1987:57-83).</p> |
|  <p>Express yourself</p> <p><i>Aqua</i> <i>Hemp</i> <i>Stick</i> <i>Starskust</i> <i>Illnessy</i> <i>Coamo</i></p> <p>Belgorex Home</p> | <p><u>Description of advertisement:</u> Six different models in different poses, two white women, two black men, one white man and one black woman. The black female model is scantily dressed, her knees bent, handbag in hand,, cellular phone in the other hand.</p> <p><u>Role:</u> Decorative: Sexy stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, September, October and November 2006. <i>Fair Lady</i>, October and November 2006.</p> <p><u>Frequency:</u> 5</p> <p><u>Goffman:</u> Ritualisation of subordination: Bashful knee bent (Goffman, 1987:40-56).</p> |
|  <p>SIGNATURE</p> <p>129⁹⁹</p> <p>Home of Comfort</p> | <p><u>Description of advertisement:</u> One black female model, fully dressed, lying down on a couch, one arm above her head, the other gently resting on her thigh.</p> <p><u>Role:</u> Decorative: Sexy stimulus.</p> <p><u>Published in:</u> <i>True Love</i> and <i>Sarie</i>, October 2006.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Ritualisation of subordination: Lying on a couch, head tilted (Goffman, 1987:40-56).</p> |



Description of advertisement: One black female model, standing behind a piece of furniture, (in this case, a bed which is dressed with new bedding), overcome with joy, enjoying the new bedding, as Goffman (1987:68) would put it: Delighted by it like a child receiving an ice cream cone.

Role: Decorative: Attractive stimulus.

Published in: *Sarie and Fair Lady*, April 2006.

Frequency: 2

Goffman: Licensed withdrawal: Ritualisation of participation shielded behind an object, as well as overwhelming joy (Goffman, 1987:57-83).



Description of advertisement: One black female model dressed in a white T-shirt and covered with a duvet, lying down, sleeping on a bed, one arm under her head, the other gently resting across her chest. She is totally defenceless and at the mercy of the onlooker.

Role: Decorative: Attractive stimulus.

Published in: *Huisgenoot, You, Drum 2* November 2006.

Frequency: 3

Goffman: Ritualisation of subordination: Lying on a bed (Goffman, 1987:40-56).




Description of advertisement: One black female model, sitting behind a kitchen counter, eyes turned away (eye aversion), overcome with joy, enjoying her beautiful crockery.

Role: Decorative: Attractive stimulus.

Published in: *Sarie and True Love*, August 2006.

Frequency: 2

Goffman: Licensed withdrawal: Ritualisation

| | |
|---|---|
| | <p>of participation shielded from behind an object, as well as overwhelming joy and eye aversion (Goffman, 1987:57-83).</p> |
|  | <p><u>Description of advertisement:</u> One black female model, standing behind a piece of furniture, (in this case, a couch which is decorated with new scatter cushions and a throw), averting eye contact, but smiling blissfully at the beauty surrounding her. Goffman (1987:68) explained it as follows: "Perhaps a woman can find some sort of final satisfaction in goals that can be fully realised in the present".</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>Sarie and Fair Lady</i>, May 2006.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Licensed withdrawal: Ritualisation of participation shielded by an object, averting eye contact (Goffman, 1987:57-83).</p> |

In all 20 advertisements for home décor that met the criteria of this study, women played a decorative role.

Table 5.67: Home décor products and role categories for 2006

| Role | Decorative | Total |
|------|------------|-------|
| | 20 | 20 |

In all six magazines that form part of this study, advertisements for home décor products were found.

Table 5.68: Advertisements for home décor products published in magazines in 2006

| Magazine | <i>True Love</i> | <i>Fair Lady</i> | <i>Sarie</i> | <i>You</i> | <i>Huisgenoot</i> | <i>Drum</i> | Total |
|----------|------------------|------------------|--------------|------------|-------------------|-------------|-------|
| | 9 | 4 | 4 | 1 | 1 | 1 | 20 |

The semiotic analysis revealed that ten of the advertisements portrayed ritualisation of subordination and ten licensed withdrawal.

Table 5.69: Advertisements for home décor products and the Goffman categories for 2006

| Category | Licensed withdrawal | Ritualisation of subordination | Total |
|----------|---------------------|--------------------------------|-------|
| | 10 | 10 | 20 |

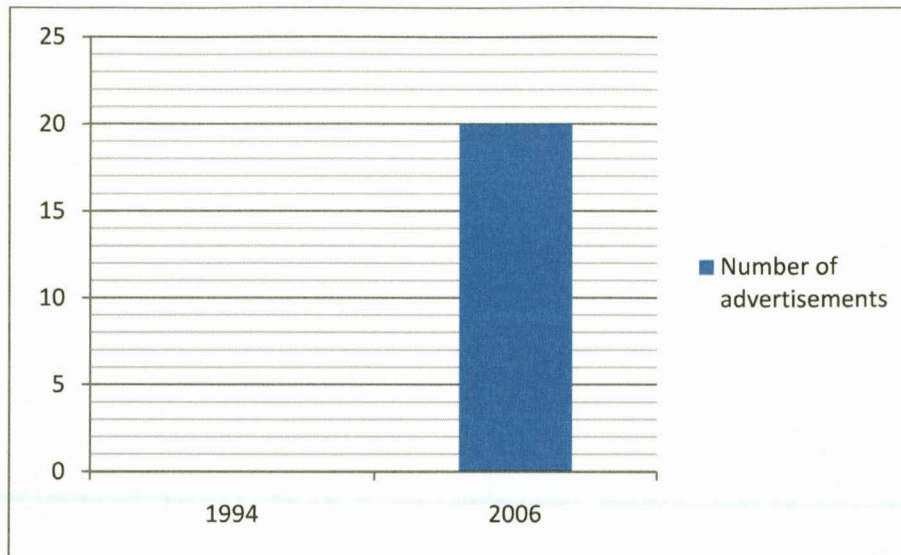
5.3.1.7.1 Comparison of results for the 1994 and the 2006 sample of advertisements for home décor products

The number of advertisements increased from no advertisements for home décor products in 1994, to 20 in 2006.

Table 5.70: Total number of advertisements for home décor products

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|--------------------|--------------------|---------------------|
| 0 | 20 | 20 |

Column Chart 5.7: Advertisements for home décor products in 1994 and 2006



6.3.1.7.2 Role portrayals

In the 1994 sample, there were no advertisements in which a black woman was portrayed in an advertisement for home décor products. In the 2006 sample, there were 20 advertisements in which role portrayals occurred. The women in these advertisements all played a decorative role, which is a non-working role.

Table 5.71: Number of non-working roles for home décor products in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 0 | 20 | 20 |

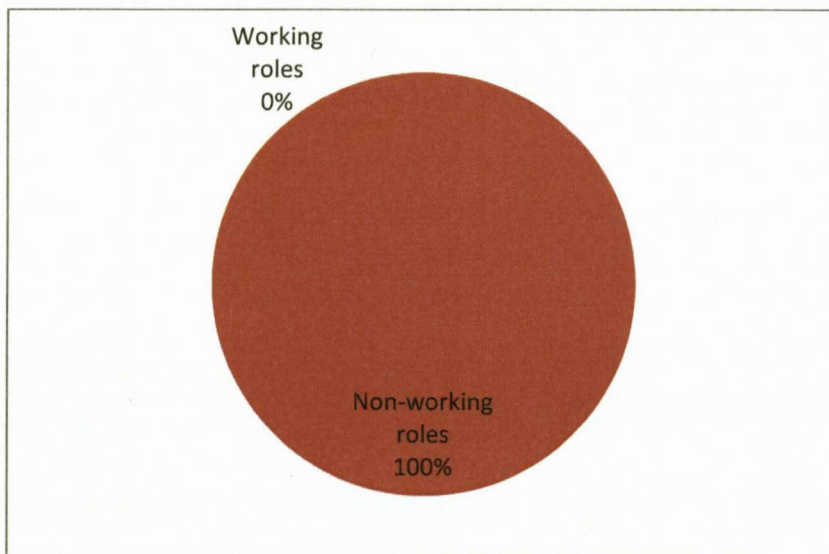
Pie Chart 5.14: Categories of non-working roles in 2006 (home décor)



Table 5.72: Working and non-working roles in 1994 and 2006

| <u>1994</u> | <u>2006</u> | | <u>Total</u> |
|-------------|-------------|-------------|--------------|
| | Working | Non-working | |
| 0 | 0 | 20 | 20 |

Pie Chart 5.15: Comparison of working and non-working roles in 2006 (home décor)



5.3.1.7.3 Number of advertisements per magazine

In 2006, nine advertisements appeared in *True Love*, four each in *Fair Lady* and *Sarie*, and one each in *Drum*, *You* and *Huisgenoot*.

Table 5.73: Advertisements for home décor products published in magazines in 1994 and 2006

| Magazines | 1994 | 2006 | Total |
|-------------------|------|------|-------|
| <i>True Love</i> | 0 | 9 | 9 |
| <i>Fair Lady</i> | 0 | 4 | 4 |
| <i>Sarie</i> | 0 | 4 | 4 |
| <i>Drum</i> | 0 | 1 | 1 |
| <i>You</i> | 0 | 1 | 1 |
| <i>Huisgenoot</i> | 0 | 1 | 1 |
| Total | 0 | 20 | 20 |

One could surmise that it might be because women's disposable income in 1994 was lower than in 2006, that advertisers did not consider the black female market a viable one, but that their perception changed, and the black female market is now being explored.

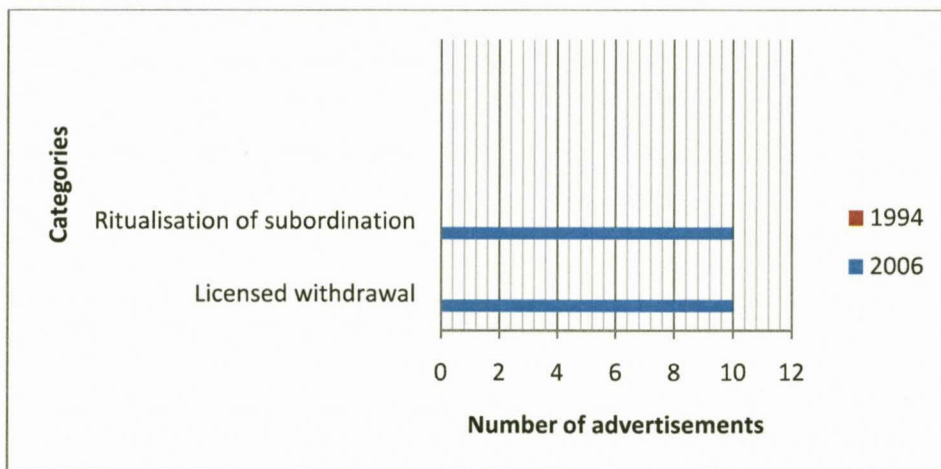
5.3.1.7.4. Semiotic analysis

Through the semiotic analysis, it was established that in ten advertisements, ritualisation of subordination could be identified, while licensed withdrawal was identified in the other ten advertisements.

Table 5.74: Advertisements for home décor products and the Goffman categories for 1994 and 2006

| Categories for semiotic analysis | <u>1994</u> | <u>2006</u> | <u>Total</u> |
|----------------------------------|-------------|-------------|--------------|
| Licensed withdrawal | 0 | 10 | 10 |
| Ritualisation of subordination | 0 | 10 | 10 |
| Total | 0 | 20 | 20 |


Bar Chart 5.7: A Visual representation of the semiotic analysis (home décor)



5.3.1.8 Jewellery

In this category all items with which one can adorn one, be it gold, silver, precious stones, watches, or jewellery made from organic material like wood and seeds, are grouped.

Table 5.75: Jewellery - 1994

| | |
|---|---|
|  | <p><u>Description of advertisement:</u> Bride and groom who only have eyes for each other. She is shorter than him.</p> <p><u>Role:</u> Bride.</p> <p><u>Published in:</u> <i>True Love</i>, September 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Relative size: He is taller than she is - height is an indication of status (Goffman, 1987:28-29).</p> |
|---|---|

Only one advertisement for jewellery was found in the 1994 magazines for this study.

Table 5.76: Jewellery and role categories for 1994

| Role | Partner (bride) | Total |
|------|-----------------|-------|
| | 1 | 1 |

This advertisement was published in *True Love*.

Table 5.77: Advertisements for jewellery published in magazines in 1994

| Magazine | <i>True Love</i> | Total |
|----------|------------------|-------|
| | 1 | 1 |

In uncovering the deeper level meaning with the help of Goffman's categories (1987), the custom of the man being taller than the woman, prevailed. In society, height is an indication of status.

Table 5.78: Advertisements for jewellery and the Goffman categories for 1994

| Category | Relative size | Total |
|----------|---------------|-------|
| | 1 | 1 |

Table 5.79: Jewellery – 2006

| | |
|---|--|
|  | <p><u>Description of advertisement:</u> One black female model, looking rather playful, like a child in a candy shop. We can see that her candy is jewellery, and her joy is obvious.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i> and <i>Fair Lady</i>, December 2006.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Ritualisation of subordination: Big smile, head and body cant, body clowning (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement:</u> One black female model, looking seductive, body tilted to one side, arm protectively over chest.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, December 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Head and body cant, ritualisation of participation (shielded by her arm) (Goffman, 1987:40-56).</p> |



Description of advertisement: One black female model receiving a necklace from an adoring partner. She looks up at him in admiration and he is taller than she is. The child-parent relationship, which is prevalent between men and women in society and reflected in advertisements, is reinforced in this advertisement.

Role: Partner.

Published in: *True Love*, December 2006.

Frequency: 1

Goffman: Relative size: He is taller than she is in a society where size is an indication of status (Goffman, 1987:28-29).



Description of advertisement: One black female model with her hands clasped together, touching her face gently, smiling happily at the camera.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, May 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Big smile (Goffman, 1987:40-56).




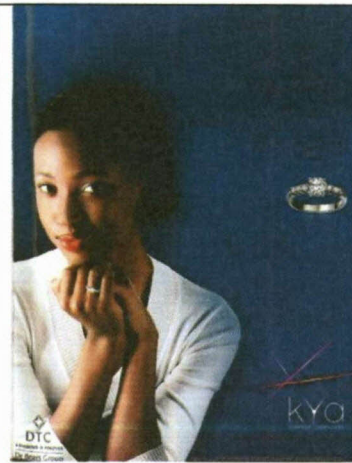
Description of advertisement: Three different photographs of three female models - two white, one black. The black model is sitting on a couch.

Role: Decorative: Attractive stimulus.

Published in: *Huisgenoot* and *You*, 3 August 2006, *Fa Lady*, August 2006.

Frequency: 3

Goffman: Ritualisation of subordination: Sitting on a

| | |
|--|--|
|  <p>Special Offer 25% off all our diamonds</p> <p>STERNS</p> | <p>couch (Goffman, 1987:40-56).</p> <p><u>Description of advertisement:</u> One black female model, in the arms of her adoring partner. She has her arms around him, her face touching his, shielded from behind his face. The child-parent relationship, prevalent between females and males in society and reflected in advertisements, is reinforced here.</p> <p><u>Role:</u> Partner.</p> <p><u>Published in:</u> <i>Drum</i>, 1 June 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Licensed withdrawal: Ritualisation of participation, shielded from behind a person (Goffman, 1987:57-83).</p> |
|  <p>DTC</p> <p>KYO</p> | <p><u>Description of advertisement:</u> One black female model, her hands together, touching her chin gently, averting her eyes.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>Fair Lady</i>, September 2006, <i>True Love</i> October and December 2006.</p> <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Feminine touch: Gently resting her chin on her hands (Goffman, 1987:29-31).</p> |



Description of advertisement: One black female model head turned away from the camera, coyly making eye contact with the onlooker, smiling all the while.

Role: Decorative: Attractive stimulus.

Published in: *Fair Lady*, December 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Broad smile (Goffman, 1987:40-56).

In the 2006 sample of 13 advertisements for jewellery, women were portrayed in the decorative role in 11 of them, and as the partner in two advertisements.

Table 5.80: Jewellery and role categories for 2006

| Role | Decorative | Partner | Total |
|------|------------|---------|-------|
| | 11 | 2 | 13 |

The 13 advertisements were published in five of the six magazines which form part of this study.

Table 5.81: Advertisements for jewellery published in magazines in 2006

| Magazine | <i>True Love</i> | <i>Fair Lady</i> | <i>Huisgenoot</i> | <i>You</i> | <i>Drum</i> | Total |
|----------|------------------|------------------|-------------------|------------|-------------|-------|
| | 6 | 4 | 1 | 1 | 1 | 13 |

To uncover the deeper meaning of the signs in the advertisements, the following results were obtained, which are summed up in table 5.82.

Table 5.82: Advertisements for jewellery and the Goffman categories for 2006

| Category | Ritualisation of subordination | Licensed withdrawal | Relative size | Feminine touch | Total |
|----------|--------------------------------|---------------------|---------------|----------------|-------|
| | 8 | 1 | 1 | 3 | 13 |

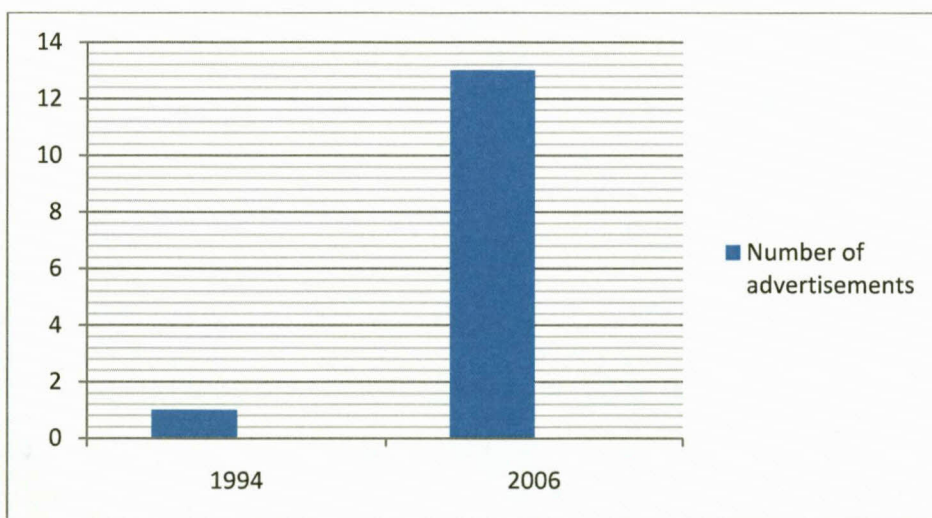
5.3.1.8.1 Comparison of results for the 1994 and the 2006 sample of advertisements for jewellery

The number of advertisements increased from one advertisement for jewellery in 1994, to 13 in 2006.

Table 5.83: Total number of advertisements for jewellery

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 1 | 13 | 14 |

Column Chart 5.8: Advertisements for jewellery in 1994 and 2006



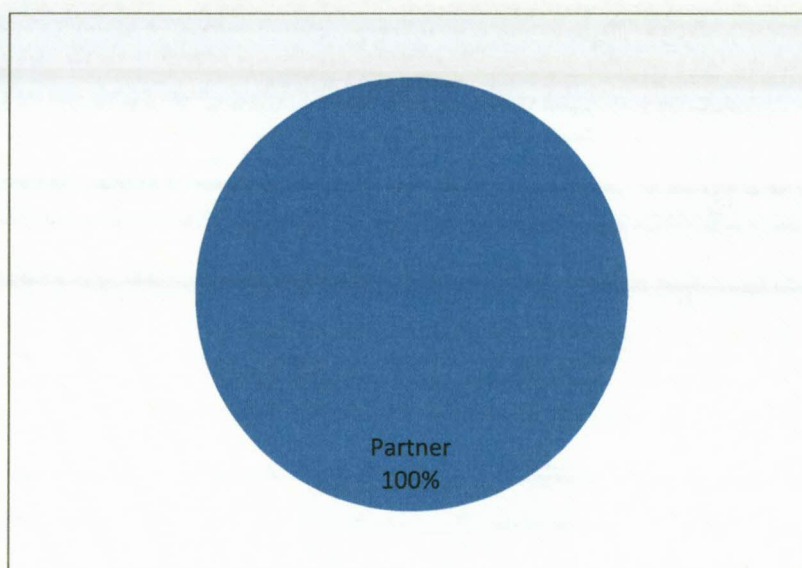
5.3.1.8.2. Role portrayals

In the one advertisement found in 1994, the woman played the role of a bride, in other words, she was portrayed as a partner which is a non-working role. In the 2006 sample, there were 13 advertisements in which role portrayals occurred. In 11 advertisements, women played decorative roles, and in two, partner roles. These roles can all be classified as non-working roles.

Table 5.84: Number of non-working roles for jewellery in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 1 | 13 | 14 |

Pie Chart 5.16: Categories of non-working roles in 1994 (jewellery)



Pie Chart 5.17: Categories of non-working roles in 2006 (jewellery)

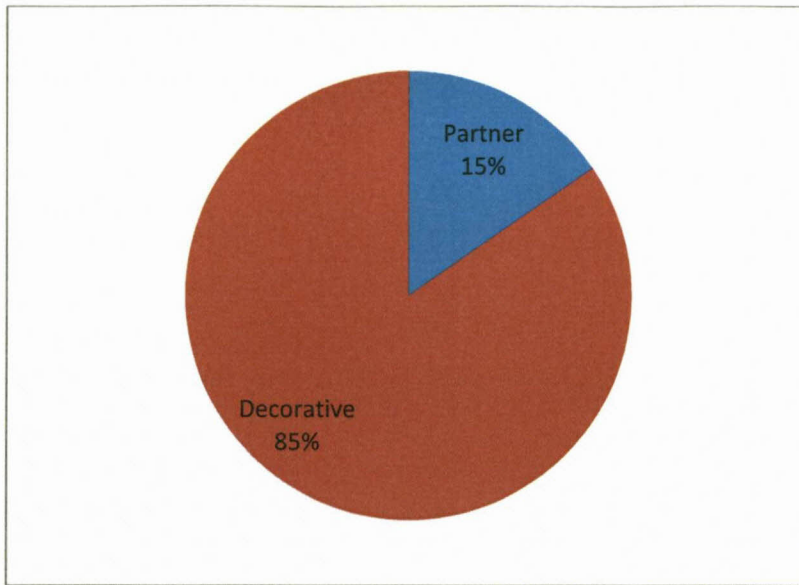
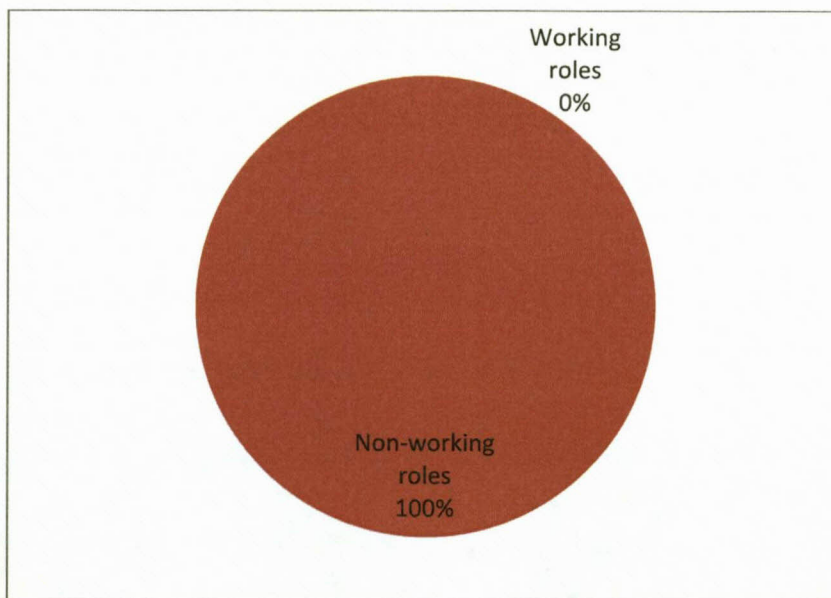


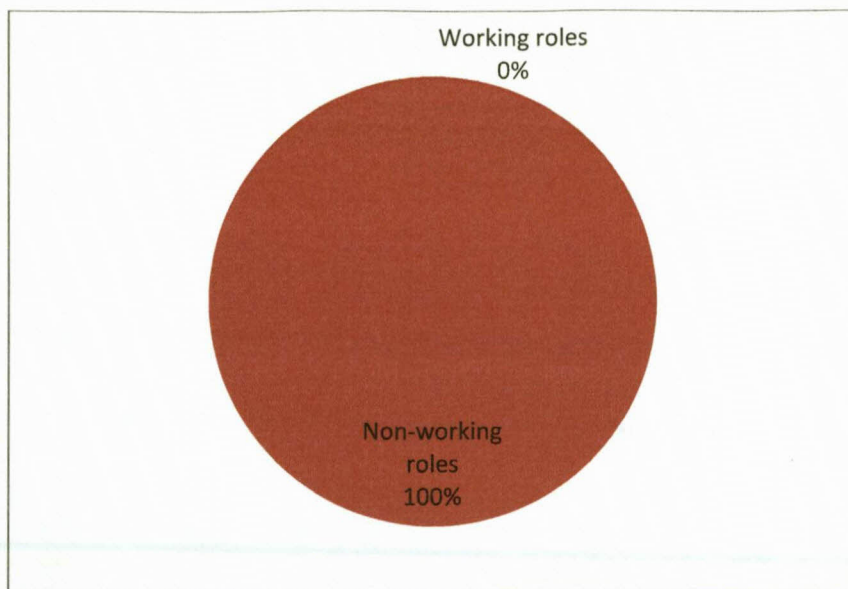
Table 5.85: Working and non-working roles in 1994 and 2006

| <u>1994</u> | | <u>2006</u> | | <u>Total</u> |
|-------------|-------------|-------------|-------------|--------------|
| Working | Non-working | Working | Non-working | |
| 0 | 1 | 0 | 13 | 14 |

Pie Chart 5.18: Working and non-working roles in 1994 (jewellery)



Pie Chart 5.19: Working and non-working roles in 2006 (jewellery)



6.3.1.8.3. Number of advertisements per magazine

Table 5.86: Advertisements for jewellery published in magazines in 1994 and 2006

| Magazines | 1994 | 2006 | Total |
|-------------------|------|------|-------|
| <i>True Love</i> | 1 | 6 | 7 |
| <i>Fair Lady</i> | 0 | 4 | 4 |
| <i>Sarie</i> | 0 | 0 | 0 |
| <i>Drum</i> | 0 | 1 | 1 |
| <i>You</i> | 0 | 1 | 1 |
| <i>Huisgenoot</i> | 0 | 1 | 1 |
| Total | 1 | 13 | 14 |

Jewellery is expensive, and it might be because women's disposable income in 1994 was lower than in 2006 that advertisers did not consider the black female market a viable one. However, their perception changed and the black female market is now explored.

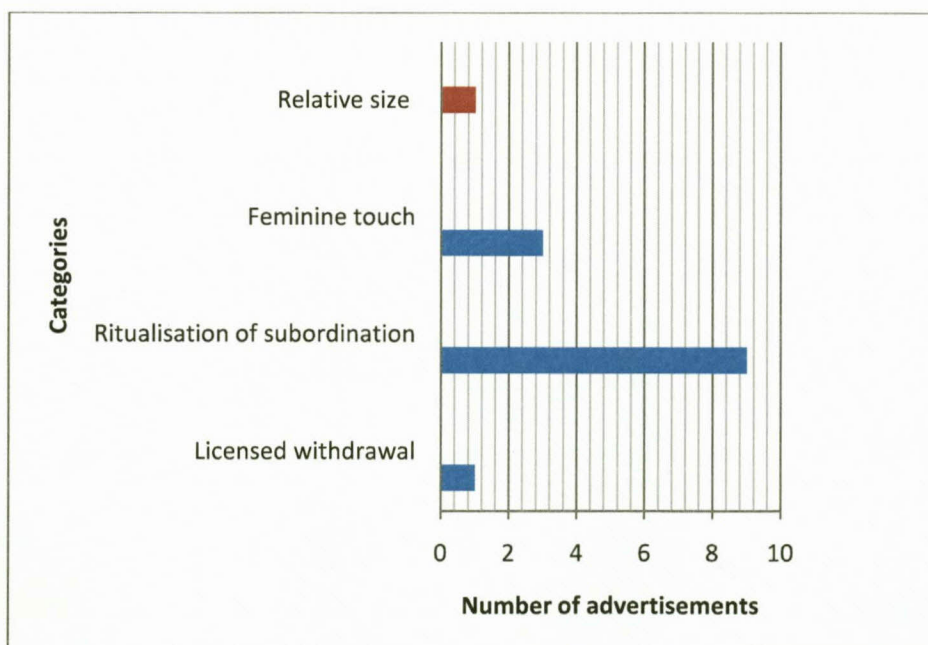
5.3.1.8.4. Semiotic analysis

In the semiotic analysis, it was found that in nine advertisements, ritualisation of subordination could be identified, while licensed withdrawal was identified in one advertisement, and feminine touch in three.

Table 5.87: Advertisements for jewellery and the Goffman categories for 1994 and 2006

| Categories for semiotic analysis | <u>1994</u> | <u>2006</u> | <u>Total</u> |
|----------------------------------|-------------|-------------|--------------|
| Licensed withdrawal | 0 | 1 | 1 |
| Ritualisation of subordination | 0 | 9 | 9 |
| Feminine touch | 0 | 3 | 3 |
| Relative size | 1 | 0 | 1 |
| Total | 1 | 13 | 14 |

Bar Chart 5.8: A Visual representation of the semiotic analysis (jewellery)

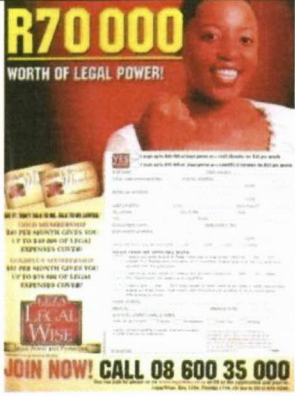



5.3.1.9 Legal services

In this category, all advertisements related to legal services are grouped. In 1994, there were no advertisements found that fit the criteria for this category. This may be attributed to the Attorneys Act (section 83(2)) that now permits advertising for legal services.

Table 5.88: Legal services - 2006

| | |
|--|--|
|  <p>"DON'T TALK TO ME, TALK TO MY LAWYER"</p> <p>LegalWise provides you, your spouse and all your children under 18 years old. As a Gold Member, for only \$99 per month, we will pay up to \$25,000 for any legal fees you incur. This is a Gold Member card and you can have it for only \$99 per month. Call us now to get yours.</p> <p>JOIN NOW! CALL 08 600 35 000</p> <p>LEGALWISE</p> <p>There are just a few of the problems we cover:</p> <ul style="list-style-type: none"> • Family breakdown/divorce/financials • Protecting family products • Family inheritance • Domestic violence • Motor car accidents • Personal injury claims and a lot more everyday problems. We're here! | <p><u>Description of advertisement:</u> One black female flanked by one white male and one black male, her fist raised. The expression on her face looks somehow pained and though her fist is raised, it is lower than the fists of both men. Physically, she is smaller than the men, especially noticeable when comparing her with the black man, and she takes up less space.</p> <p><u>Role:</u> Decorative: Illustrative stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, October 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Relative size: The woman is smaller than the men (Goffman, 1987:28-29).</p> |
|  <p>MASHONISA PROBLEMS!</p> <p>DON'T END UP SAYING 'IF ONLY I WAS LEGALWISE!'</p> <p>DON'T BE A VICTIM OF UNLAWFUL ACTS OR BE SHAMED. LIVE YOUR BEST LIFE WITH LEGAL WISE. LEGAL WISE IS HERE TO HELP YOU WITH ALL YOUR LEGAL PROBLEMS. CALL US NOW TO GET YOUR LEGAL WISE CARD.</p> <p>LEGALWISE</p> <p>JOIN NOW! CALL 08 600 35 000</p> | <p><u>Description of advertisement:</u> One black female expressing utter frustration in her facial expression, hands in the air – looks as if she could strangle someone. Totally overcome by emotional and flooded out.</p> <p><u>Role:</u> Decorative: Illustrative stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, August 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Licensed withdrawal: Overwhelming emotional response (Goffman, 1987:57-83).</p> |

| | |
|--|---|
|  <p>R70 000 WORTH OF LEGAL POWER!</p> <p>JOIN NOW! CALL 08 600 35 000</p> | <p><u>Description of advertisement:</u> Another black female showing her fist, smiling, and looking satisfied with herself.</p> <p><u>Role:</u> Decorative: Illustrative stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, January, February and June 2006.</p> <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Ritualisation of subordination: Big smile (Goffman, 1987:40-56).</p> |
|  <p>STRIKE BACK LEGALLY!</p> <p>SCORPION</p> <p>Scorpion protects my family! Legal Protection from only R20 per month.</p> | <p><u>Description of advertisement:</u> One black female, pictured at the edge of the frame, smiling happily, her thumb raised up in the “a-okay” sign.</p> <p><u>Role:</u> Decorative: Illustrative stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, August and November 2006.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Ritualisation of subordination: Big smile (Goffman, 1987:40-56).</p> |

In 2006, there were seven advertisements found that met the criteria of this study. The women in the advertisements played decorative roles.

Table 5.89: Legal services and role categories for 2006

| Role | Decorative | Total |
|------|------------|-------|
| | 7 | 7 |

All seven advertisements were published in *True Love* magazine.

Table 5.90: Advertisements for legal services published in magazines in 2006

| Magazine | <i>True Love</i> | Total |
|----------|------------------|-------|
| | 7 | 7 |

The semiotic analysis presented ritualisation of subordination (5), licensed withdrawal (1), and relative size (1).

Table 5.91: Advertisements for legal services and the Goffman categories for 2006

| Category | Ritualisation of subordination | Licensed withdrawal | Relative size | Total |
|----------|--------------------------------|---------------------|---------------|-------|
| | 5 | 1 | 1 | 7 |

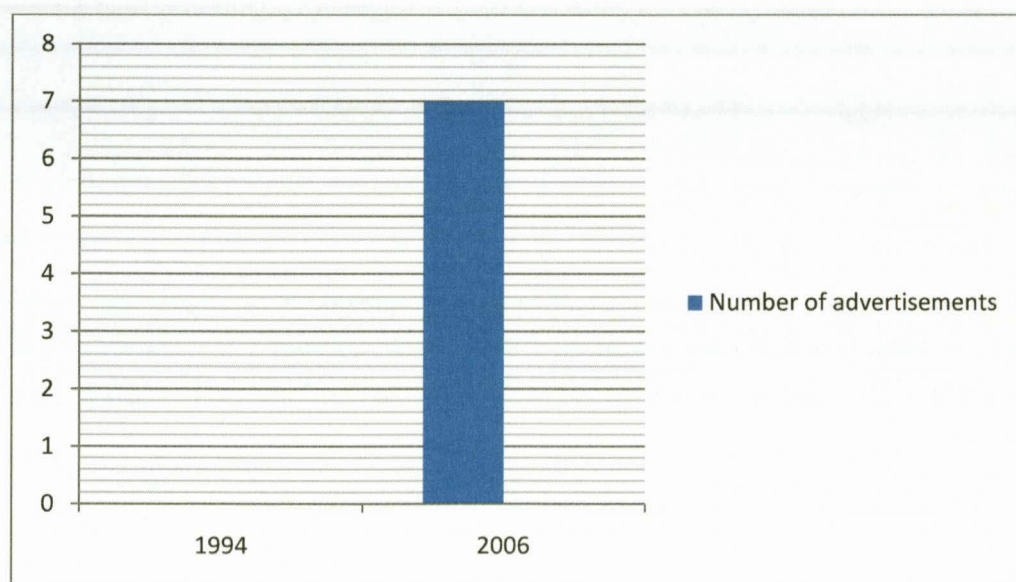
5.3.1.9.3. Comparison of results for the 1994 and the 2006 sample of advertisements for legal services

The number of advertisements increased by 700%: from nought to seven.

Table 5.92: Total number of advertisements for legal services in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 0 | 7 | 7 |

Column Chart 5.9: Advertisements for legal services in 1994 and 2006



5.3.1.9.2 Role portrayals

In the 1994 sample, there were no advertisements in which a black woman was portrayed in advertisements for legal services. In the 2006 sample, there were seven advertisements in which role portrayals occurred. The women in these advertisements all played a decorative role, which is a non-working role.

Table 5.93: Number of non-working roles for legal services in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 0 | 7 | 7 |

Pie Chart 5.20: Categories of non-working roles in 2006 (legal services)

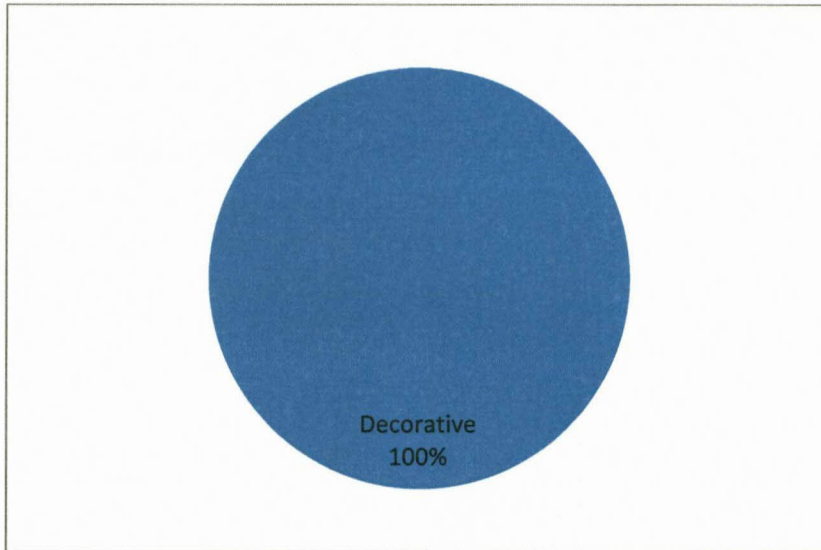
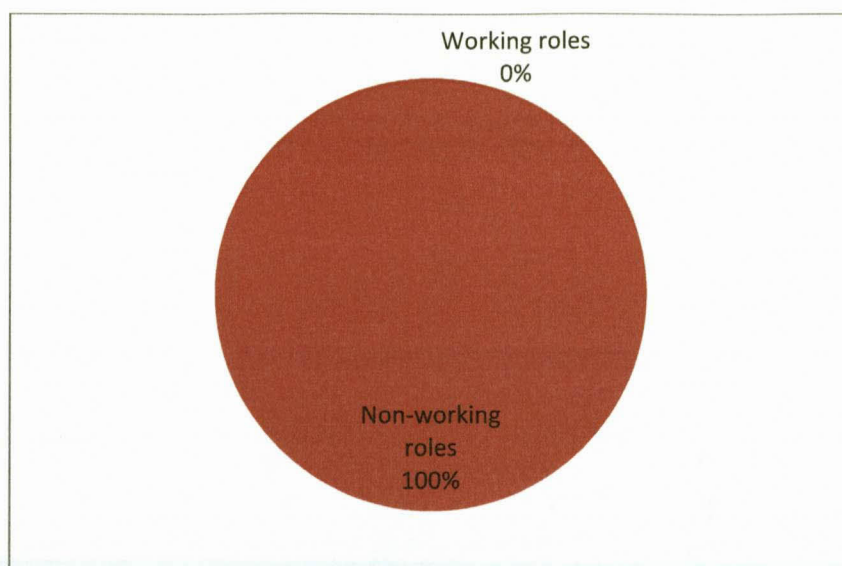


Table 5.94: Working and non-working roles in 1994 and 2006

| <u>1994</u> | <u>2006</u> | | <u>Total</u> |
|-------------|-------------|-------------|--------------|
| | Working | Non-working | |
| 0 | 0 | 7 | 7 |

Pie Chart 5.21: Working and non-working roles in 2006 (legal services)



5.3.1.9.3 Number of advertisements per magazine

Table 5.95: Advertisements for legal services published in magazines in 1994 and 2006

| Magazines | 1994 | 2006 | Total |
|-------------------|------|------|-------|
| <i>True Love</i> | 0 | 7 | 7 |
| <i>Fair Lady</i> | 0 | 0 | 0 |
| <i>Sarie</i> | 0 | 0 | 0 |
| <i>Drum</i> | 0 | 0 | 0 |
| <i>You</i> | 0 | 0 | 0 |
| <i>Huisgenoot</i> | 0 | 0 | 0 |
| Total | 0 | 7 | 7 |

Because of the legislative restrictions in 1994 no meaningful conclusion can be drawn in this section. In 1994, it was illegal to advertise legal services, and therefore, there were no advertisements found in this product category. The

law has changed, resulting in legal services being advertised, which is evident from the seven advertisements found in 2006.

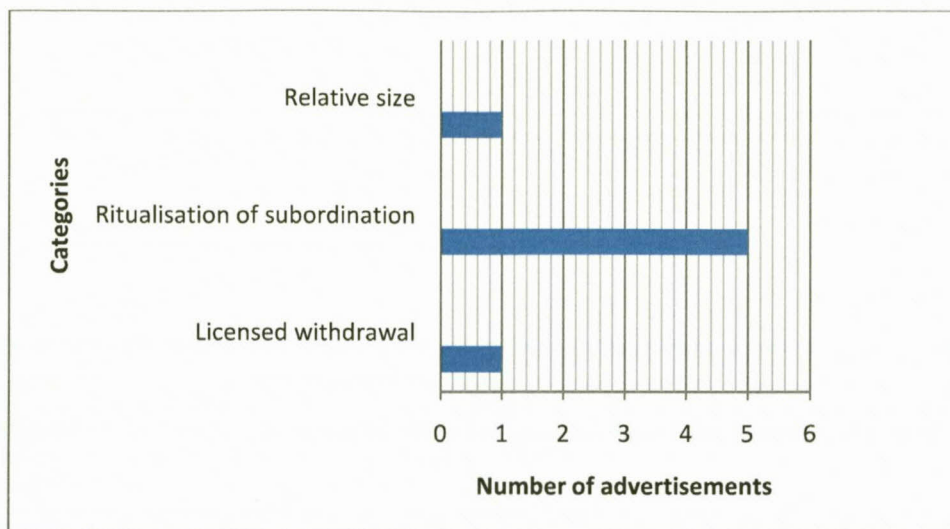
5.3.1.9.4 Semiotic analysis

In the semiotic analysis, it was found that in five advertisements, ritualisation of subordination could be identified, while licensed withdrawal was identified in one advertisement, and relative size in another.

Table 5.96: Advertisements for legal services and the Goffman categories for 1994 and 2006

| Categories for semiotic analysis | <u>1994</u> | <u>2006</u> | <u>Total</u> |
|----------------------------------|-------------|-------------|--------------|
| Licensed withdrawal | 0 | 1 | 1 |
| Ritualisation of subordination | 0 | 5 | 5 |
| Relative size | 0 | 1 | 1 |
| Total | | 7 | 7 |

Bar Chart 5.9: A Visual representation of the semiotic analysis (legal services)




5.3.2 Utilitarian products


As stated previously, utilitarian products are products bought for basic needs.

5.3.2.1 Baby products

In this category, all products related to babies were categorised.

Table 5.97: Baby products - 1994

| | |
|--|--|
|  <p>How to keep baby dry and smelling bathtime clean all day.</p> <p>Johnson's baby powder</p> <p>Johnson-Johnson Trusted by mothers all over the world.</p> | <p><u>Description of advertisement:</u> Mother bending over her baby and kissing it.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>True Love</i>, February 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Family: A mother and baby sharing a tender moment (Goffman, 1987:37-40).</p> |
|--|--|



How to bath baby clean the gentle way.

Use one, medium concentration soap for two or three baths, including the baby's hair, with warm water. Use the gentlest soap possible. Use baby soap gently enough for baby's sensitive skin.

How to use your, mild and gentle Johnson's Baby Soap as substitute for clean baby's skin.

Use only lukewarm water (100-105 degrees Fahrenheit). Then, using a soft washcloth or your hand, gently wash the baby's face, neck, and arms. Use a soft washcloth to wash the baby's back and legs. Use a soft washcloth to wash the baby's feet.

How to clean baby safely and securely while using the safety fold.

Use the safety fold to hold the baby's head and neck. Use the safety fold to hold the baby's arms and legs. Use the safety fold to hold the baby's feet.

Johnson's Baby Soap

Trusted by mothers all over the world.

Description of advertisement: Mother smiling at her baby, absorbed in the moment.

Role: Mother.

Published in: *True Love*, April 1994.

Frequency: 1

Goffman: Family: A mother and baby sharing a tender moment (Goffman, 1987:37-40).



How to shampoo baby's hair with "No More Tears"

Use one, medium concentration soap for two or three baths, including the baby's hair, with warm water. Use the gentlest soap possible. Use baby soap gently enough for baby's sensitive skin.

How to use your, mild and gentle Johnson's Baby Shampoo as substitute for clean baby's hair.

Use only lukewarm water (100-105 degrees Fahrenheit). Then, using a soft washcloth or your hand, gently wash the baby's face, neck, and arms. Use a soft washcloth to wash the baby's back and legs. Use a soft washcloth to wash the baby's feet.

How to clean baby safely and securely while using the safety fold.

Use the safety fold to hold the baby's head and neck. Use the safety fold to hold the baby's arms and legs. Use the safety fold to hold the baby's feet.

Johnson's Baby Shampoo

Trusted by mothers all over the world.


Description of advertisement: Mother shampooing her baby's hair. Only her upper body is shown, without her head.

Role: Mother.

Published in: *True Love*, July 1994.

Frequency: 1

Goffman: Family: A mother gently holding a baby (Goffman, 1987:37-40).



EVERYBODY IS SOMEONE'S BAE

That's why the most trusted laxative for babies is effective for everybody.

Phipp's Milk of Magnesia is the most trusted laxative for babies. It's gentle and effective. It's the most trusted laxative for babies. It's gentle and effective. It's the most trusted laxative for babies. It's gentle and effective.

Because it's effective, it's the perfect laxative for babies. It's gentle and effective. It's the most trusted laxative for babies. It's gentle and effective. It's the most trusted laxative for babies. It's gentle and effective.

Effective, gentle Phipp's Milk of Magnesia is the most trusted laxative for babies. It's gentle and effective. It's the most trusted laxative for babies. It's gentle and effective. It's the most trusted laxative for babies. It's gentle and effective.

Phipp's Milk of Magnesia.

Description of advertisement: Advertisement consists of four different pictures in which different family groups are shown. For the purposes of this study, the focus is on the black family which consists of a father, a mother, one son, and one daughter - the ideal nuclear family. African cultures are more collectivistic, and therefore the extended family is more common in African cultures, thus this nuclear family goes against what is the norm in traditional African cultures.

Role: Mother.

Published in: *True Love*, July and August 1994.

Frequency: 2

Goffman: Family: The ideal of the nuclear family is portrayed (Goffman, 1987:37-40).

In 1994, five advertisements for baby products were found. In all the advertisements, the women were portrayed as mothers.

Table 5.98: Baby products and role categories for 1994

| Role | Mother | Total |
|------|--------|-------|
| | 5 | 5 |

All these advertisements appeared in *True Love* magazine.

Table 5.99: Advertisements for baby products published in magazines in 1994

| Magazine | <i>True Love</i> | Total |
|----------|------------------|-------|
| | 5 | 5 |

However, in the 1994 sample all five advertisements found match the criteria for the family category.

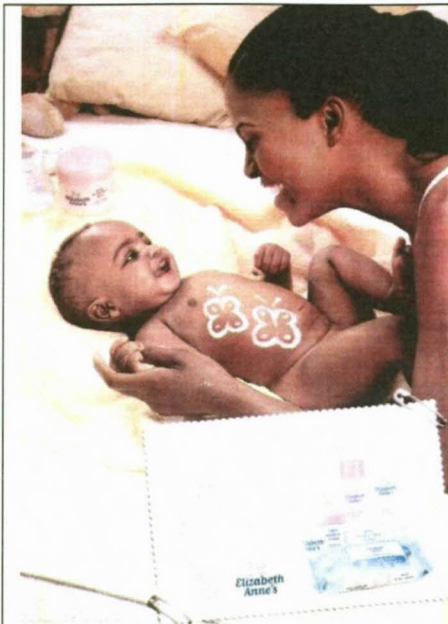
Table 5.100: Advertisements for baby products and the Goffman categories for 1994

| Category | Family | Total |
|----------|--------|-------|
| | 5 | 5 |

Table 5.101: Baby products – 2006

| | |
|--|--|
|  A photograph of a mother holding her baby. The baby is holding the mother's finger and appears to be sleeping. In the foreground, there are several baby products, including bottles and containers. | <p><u>Description of advertisement:</u> Mother and baby at peace. Baby is holding the mother's finger, sleeping.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>True Love</i>, March and September 2006.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Family: A mother and baby sharing a tender moment (Goffman, 1987:37-40).</p> |
|  A photograph of a mother and baby laughing together. The mother has her arm around the baby. In the foreground, there are baby products, including a tube of cream and a bottle. | <p><u>Description of advertisement:</u> Mother and baby laughing together, mother's protective arm around baby.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>True Love</i>, August 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Family: A mother and baby laughing (Goffman, 1987:37-40).</p> |
|  A photograph of a mother holding her baby. The baby is wearing a traditional rope around the waist. In the foreground, there are baby products, including a bottle and a container. | <p><u>Description of advertisement:</u> Mother holding her baby at bath time. Baby is wearing a traditional rope around the waist, a traditional African practice, believed to keep baby safe from evil.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>True Love</i>, July 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Family: A mother and baby sharing a tender moment (Goffman, 1987:37-40).</p> |

| | |
|---|--|
|  | <p><u>Description of advertisement:</u> Mother holding and kissing sleeping baby in her arms.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>True Love</i>, April and October 2006.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Family: A mother and baby sharing a tender moment (Goffman, 1987:37-40).</p> |
|  | <p><u>Description of advertisement:</u> Mother holding and playing with her baby.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>True Love</i>, June 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Family: A mother and baby sharing a tender moment (Goffman, 1987:37-40).</p> |
|  | <p><u>Description of advertisement:</u> Mother talking and laughing with her baby.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>True Love</i>, May and November 2006.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Family: A mother and baby sharing a tender moment (Goffman, 1987:37-40).</p> |



Description of advertisement: Mother talking and laughing with her baby.

Role: Mother.

Published in: *True Love*, March and August 2006.

Frequency: 2

Goffman: Family: A mother and baby sharing a tender moment (Goffman, 1987:37-40).



Description of advertisement: Nurse smiling broadly at the camera, while holding a baby.

Role: Working professional: Nurse.

Published in: *True Love*, September and November 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Big smile (Goffman, 1987:40-56).





Description of advertisement: There are five photographs in this advertisement. Three of them portray black mothers with children. The larger photograph at the top of the page shows a mother attending to her young child. The two smaller pictures on the bottom right are of a different mother and baby.

Role: Mother.

Published in: *True Love*, September 2006.

Frequency: 1

Goffman: Family: A mother and daughter sharing a

| | |
|--|--|
|  <p>The advertisement shows a woman in a shopping cart filled with baby items. Text includes 'Everything for baby and mom', 'Shopping convenience under one roof', and 'SHEOPRITE'.</p> | <p>tender moment (Goffman, 1987:37-40).</p> <p><u>Description of advertisement:</u> A mother shopping with her twin babies. Because the one is wearing a blue beanie, and has a blue blanket, and the other is wearing a pink beanie and has a pink blanket, it is safe to assume that we have a boy and a girl. It goes against traditional African practice to take such young babies out in public, especially a young mother alone with two babies.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>True Love</i>, September 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Family: A mother shopping for her twins (Goffman, 1987:37-40).</p> |
|  <p>The advertisement shows a mother kissing her baby. Text includes 'verybody knows, let's know babies best' and 'R10'.</p> | <p><u>Description of advertisement:</u> Mother holding and kissing her baby; baby is laughing and enjoying the mother's attention.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>True Love</i>, October 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Family: A mother and baby sharing a tender moment (Goffman, 1987:37-40).</p> |

In 2006, 16 advertisements for baby products appeared in *True Love*. The advertisements thus increased from five in 1994, to 16 in 2006. In 1994, women were portrayed as mothers in all five advertisements that met the criteria for this study. The portrayal in 2006 did not change much: in 14 of the 16 advertisements for baby products in 2006, women were portrayed as mothers. In two of the 16 advertisements in this product category, a nurse

was portrayed holding a baby. Nursing is a traditional female occupation. If she was portrayed as the paediatrician, that would have shown progress in the portrayal of women.

Table 5.102: Baby products and role categories for 2006

| Role | Mother | Working role: Nurse | Total |
|------|--------|---------------------|-------|
| | 14 | 2 | 16 |

The 16 advertisements all appeared in different issues of *True Love*.

Table 5.103: Advertisements for baby products published in magazines in 2006

| Magazine | <i>True Love</i> | Total |
|----------|------------------|-------|
| | 16 | 16 |

Fourteen of the advertisements can be slotted in under the family category, and two fit the criteria for ritualisation of subordination.

Table 5.104: Advertisements for baby products and the Goffman categories for 2006

| Category | Family | Ritualisation of subordination | Total |
|----------|--------|--------------------------------|-------|
| | 14 | 2 | 16 |

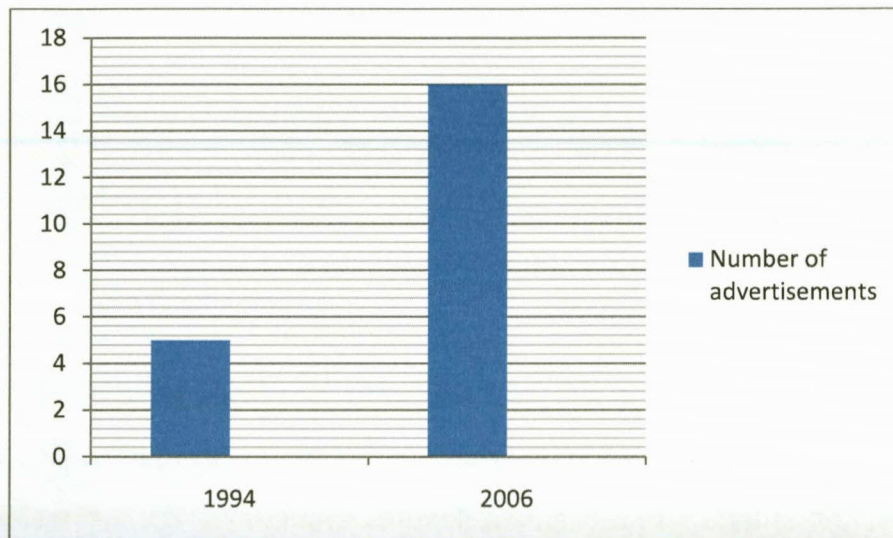
5.3.2.1.1 Comparison of results for the 1994 and the 2006 sample of advertisements for baby products

There was a 31.25% increase in the number of advertisements for baby products between 1994 and 2006.

Table 5.105: Total number of advertisements for baby products in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 5 | 16 | 21 |

Column Chart 5.10: The number of advertisements for baby products in 1994 and 2006



5.3.2.1.2 Role portrayals

Women in the advertisements for baby products were portrayed predominantly as mothers, which makes sense, as it is still custom for the mother to be the main caregiver of the baby, or is it? What about all the single fathers, and what about homosexual couples with children? Should advertisements not also be directed at them? In the 1994 sample of five advertisements, all five portrayed women as mothers. Of the 16 advertisements for baby products in 2006, only two portrayed a woman in a working role - that of a nurse. Though it is commendable that advertisers do portray a woman in a working role, it is not a progressive role portrayal.

Table 5.106: Number of non-working roles for baby products in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 5 | 14 | 19 |

Pie Chart 5.22: Categories of non-working roles in 1994 (baby products)

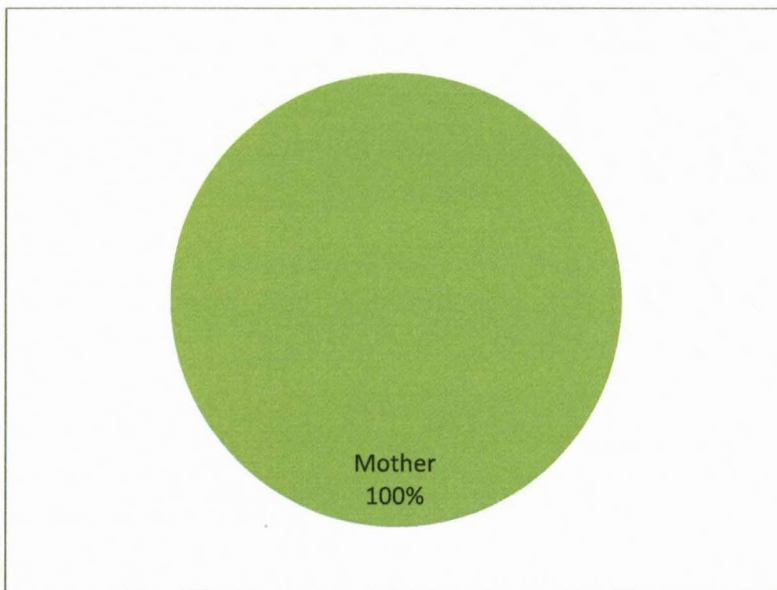
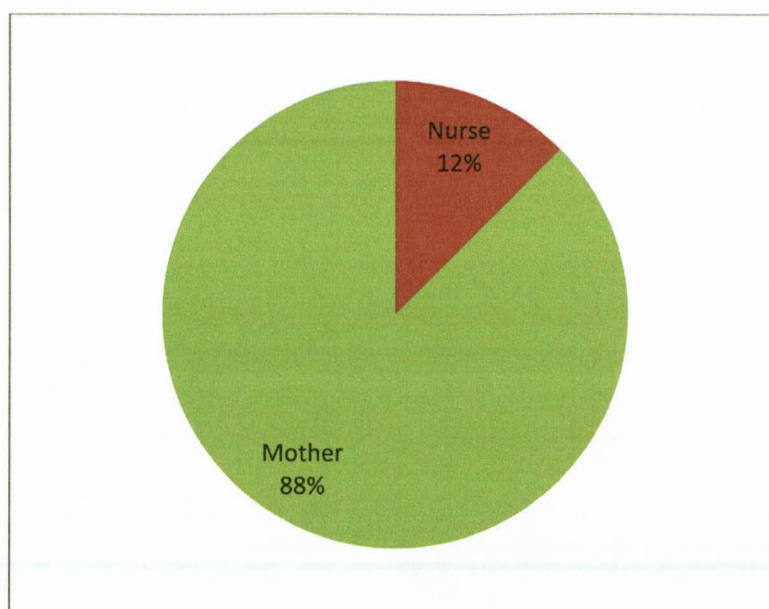


Table 5.107: Working and non-working roles in 1994 and 2006

| <u>1994</u> | | <u>2006</u> | | <u>Total</u> |
|-------------|-------------|-------------|-------------|--------------|
| Working | Non-working | Working | Non-working | |
| 0 | 5 | 2 | 14 | 21 |

Pie Chart 5.23: Working and non-working roles in 2006 (baby products)



5.3.2.1.4 Number of advertisements per magazine

Table 5.108: Advertisements for baby products published in magazines in 1994 and 2006

The advertisements for baby products were published in the 1994 and 2006 *True Love* magazines that were selected for this study.

| Magazines | 1994 | 2006 | Total |
|-------------------|-------------|-------------|--------------|
| <i>True Love</i> | 5 | 16 | 21 |
| <i>Fair Lady</i> | 0 | 0 | 0 |
| <i>Sarie</i> | 0 | 0 | 0 |
| <i>Drum</i> | 0 | 0 | 0 |
| <i>You</i> | 0 | 0 | 0 |
| <i>Huisgenoot</i> | 0 | 0 | 0 |
| Total | 3 | 16 | 19 |

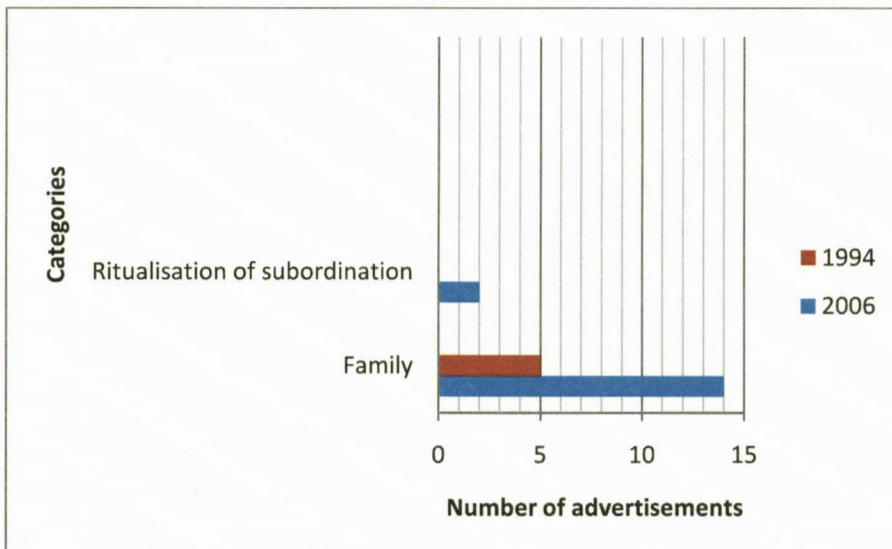
5.3.2.1.4 Semiotic analysis

The five advertisements of the 1994 sample met the criteria for the family category, while 14 of the 16 advertisements for the 2006 sample, were categorised under family. The remaining two portrayed ritualisation of subordination.

Table 5.109: Advertisements for baby products and the Goffman categories for 1994 and 2006

| Categories for semiotic analysis | 1994 | 2006 | Total |
|----------------------------------|-------------|-------------|--------------|
| Family | 5 | 14 | 19 |
| Ritualisation of subordination | 0 | 2 | 2 |
| Total | 5 | 16 | 21 |



Bar Chart 5.10: A Visual representation of the semiotic analysis (baby products)



5.3.2.2 Cleaning products

In this category, all the advertisements for household cleaners were grouped.

Table 5.110: Cleaning products - 1994

| | |
|--|---|
|  | <p><u>Description of advertisement:</u> Female facing the onlooker, head tilted to the side, flashing a broad smile.</p> <p><u>Role:</u> Decorative: Illustrative stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, September 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Head tilted to the side, big smile (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement:</u> Female facing the onlooker, head tilted to the side, flashing a broad smile.</p> <p><u>Role:</u> Decorative: Illustrative stimulus.</p> <p><u>Published in:</u> <i>True Love</i> and <i>Drum</i>, July 1994.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Ritualisation of subordination: Smiling, head tilted (Goffman, 1987:40-56).</p> |

In this category, three advertisements that meet the criteria for this study were found in the sample of magazines of 1994. In the advertisements, older female models, conservatively dressed and both married, were used to advertise the washing powder.

Table 5.111: Cleaning products and role categories for 1994

| Role | Decorative | Total |
|--------|------------|-------|
| Number | 3 | 3 |

The three advertisements in this category were found in two of the six magazines that form part of this study.

Table 5.112: Advertisements for cleaning products published in magazines in 1994

| Magazine | <i>True Love</i> | <i>Drum</i> | Total |
|----------|------------------|-------------|-------|
| Number | 2 | 1 | 3 |

The semiotic analysis revealed that in the advertisements for this category ritualisation of subordination dominated.

Table 5.113: Advertisements for cleaning products and the Goffman categories for 1994

| Category | Ritualisation of Subordination | Total |
|----------------------|--------------------------------|-------|
| Number of portrayals | 3 | 3 |

Table 5.114: Cleaning products – 2006



Description of advertisement: One black female model, pictured at the edge of the frame, fantasising about her dream kitchen, which leaves her with a blissful, dreamy expression, smiling broadly as she thinks about the kitchen.

Role: Decorative: Attractive stimulus.

Published in: *Huisgenoot*, 4 May and 1 June 2006. *You*, 4 May and 1 June 2006.

Frequency: 4

Goffman: Ritualisation of subordination: Smiling and head tilted (Goffman, 1987:40-56).

In the 2006 sample, four advertisements were found in which a product was advertised for household cleaning products. The female model in the 2006 advertisements looks different from the models used in the 1994 advertisements: she looks younger and modern, she has long hair, and she is not as conservatively dressed as the women pictured in the 1994 advertisements in this category

Table 5.115: Cleaning products and role categories for 2006

| Role | Decorative | Total |
|--------|------------|-------|
| Number | 4 | 4 |

The advertisements were found in two of the six magazines that form part of this study.

Table 5.116: Advertisements for cleaning products published in magazines in 2006

| Magazine | <i>Huisgenoot</i> | <i>You</i> | Total |
|----------|-------------------|------------|-------|
| Number | 2 | 2 | 4 |

The semiotic analysis revealed that ritualisation of subordination is staged here.

Table 5.117: Advertisements for cleaning products and the Goffman categories for 2006

| Category | Ritualisation of subordination | Total |
|----------------------|--------------------------------|-------|
| Number of portrayals | 4 | 4 |

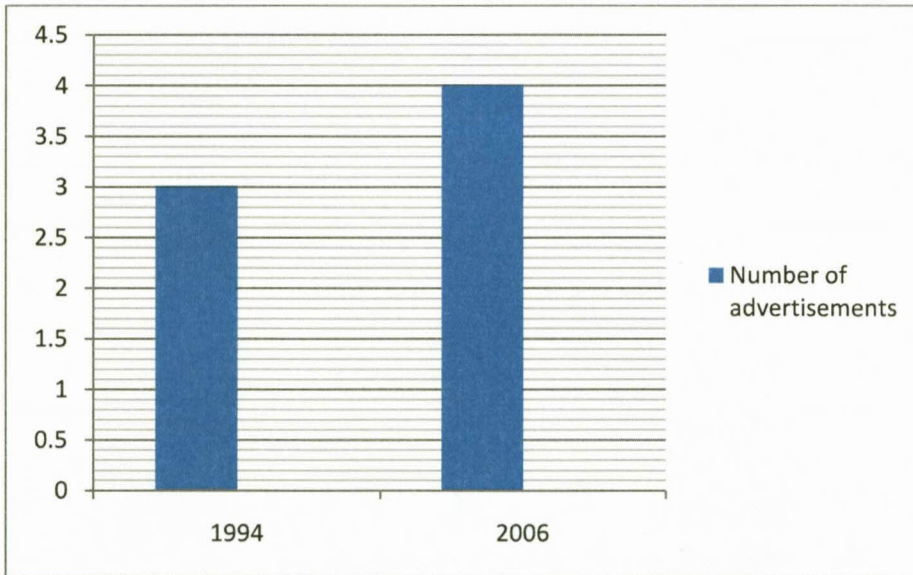
5.3.2.2.1 Comparison of results for the 1994 and the 2006 sample of advertisements for cleaning products

There was not a significant increase in the number of advertisements for cleaning products in 1994 and 2006.

Table 5.118: Total number of advertisements for cleaning products in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 3 | 4 | 7 |

Column Chart 5.11: The number of advertisements for cleaning products in 1994 and 2006



5.3.2.2 Role portrayals

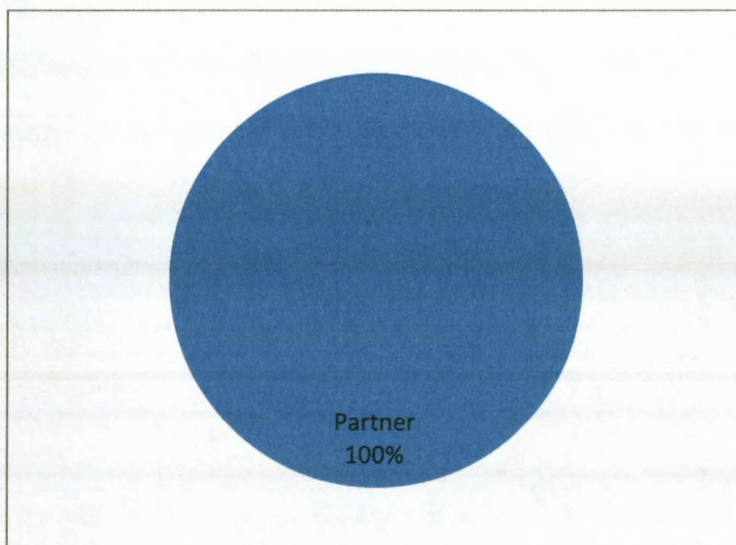
In the 1994 sample, the women in the advertisements were all “Mrs so and so”, in other words, they were defined in terms of their marital status. The assumption is that because they are married, they will be interested in cleaning products. The women in the 1994 advertisements were

conservatively dressed and looked “older”, especially if one compares them to the model in the advertisement that appeared four times in the 2006 sample. She looks younger and more modern than the women in the 1994 advertisements. In the 1994 advertisements, the women were all playing the partner role, and in 2006, the model played a decorative role.

Table 5.119: Number of non-working roles for cleaning products in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 3 | 4 | 7 |

Pie Chart 5.24: Categories of non-working roles in 1994 (cleaning products)



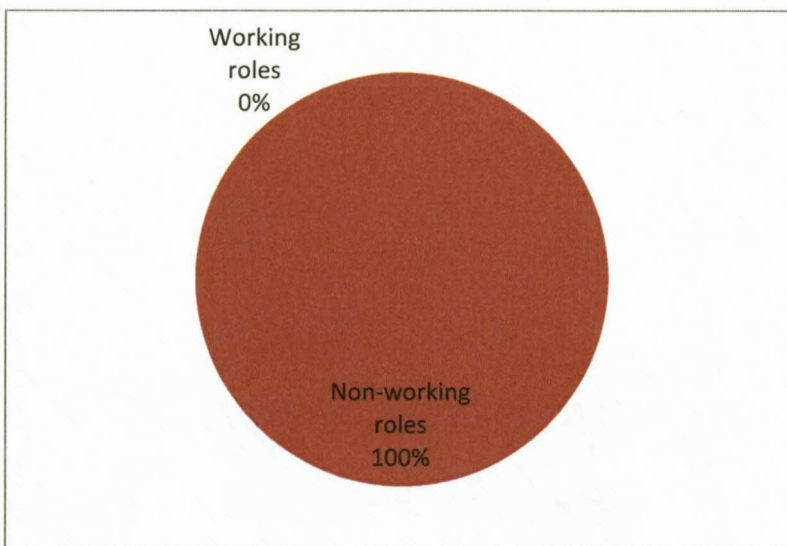
Pie Chart 5.25: Categories of non-working roles in 2006 (cleaning products)



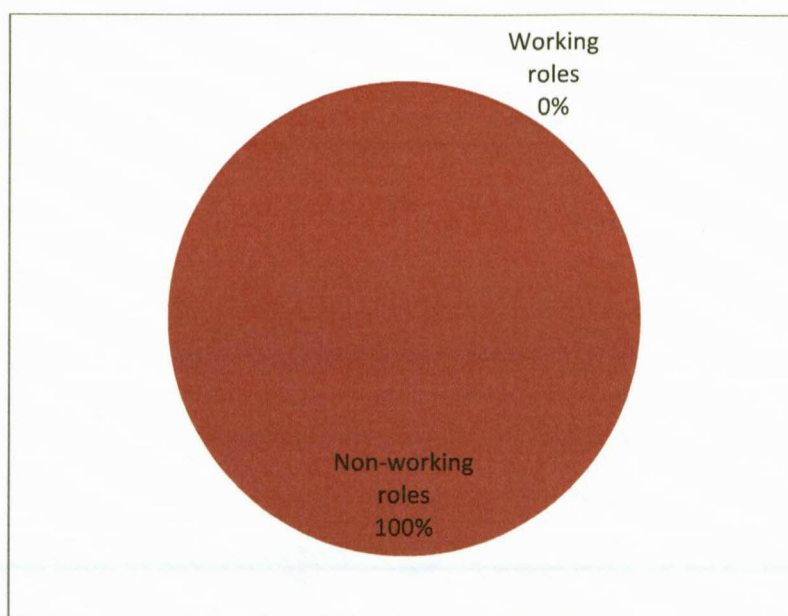
Table 5.120: Working and non-working roles in 1994 and 2006

| <u>1994</u> | | <u>2006</u> | | <u>Total</u> |
|-------------|-------------|-------------|-------------|--------------|
| Working | Non-working | Working | Non-working | |
| 0 | 3 | 0 | 4 | 7 |

Pie Chart 5.26: Working and non-working roles in 1994 (cleaning products)



Pie Chart 5.27: Working and non-working roles in 2006 (cleaning products)



5.3.2.2.3 Number of advertisements per magazine

True Love featured two advertisements in each year group. In *Drum*, there was one for 1994, while *Huisgenoot* had two in 2006.

Table 5.121: Advertisements for cleaning products published in magazines in 1994 and 2006

| Magazines | 1994 | 2006 | Total |
|-------------------|------|------|-------|
| <i>True Love</i> | 2 | 2 | 4 |
| <i>Fair Lady</i> | 0 | 0 | 0 |
| <i>Sarie</i> | 0 | 0 | 0 |
| <i>Drum</i> | 1 | 0 | 1 |
| <i>You</i> | 0 | 0 | 0 |
| <i>Huisgenoot</i> | 0 | 2 | 2 |
| Total | 3 | 4 | 7 |

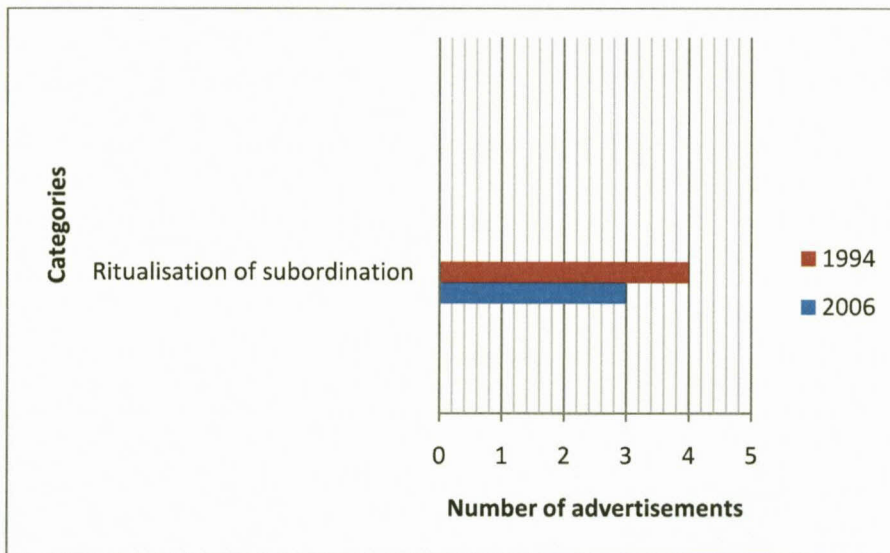
5.3.2.2.4. Semiotic analysis

In the semiotic analysis, it was found that both the 1994 as well as the 2006 advertisements showed ritualisation of subordination.

Table 5.122: Advertisements for cleaning products and the Goffman categories for 1994 and 2006

| Categories for semiotic analysis | <u>1994</u> | <u>2006</u> | <u>Total</u> |
|----------------------------------|-------------|-------------|--------------|
| Ritualisation of subordination | 3 | 4 | 7 |
| Total | 3 | 4 | 7 |





Bar Chart 5.11: A Visual representation of the semiotic analysis (cleaning products)








5.3.2.3 Financial Services

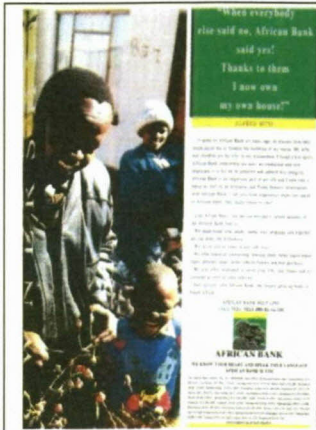
All advertisements advertising financial services in one way or the other were placed in this category.

Table 5.123: Financial Services -1994

| | |
|--|--|
|  <p>Moenie jou drome in tjorretjies laat verander nie.</p>  | <p><u>Description of advertisement:</u> Black couple standing, admiring a Porsche. She is smaller than the male, taking up less space than he does.</p> <p><u>Role:</u> Partner.</p> <p><u>Published in:</u> <i>Huisgenoot</i> and <i>You</i>, 1 September 1994. <i>Fair Lady</i>, 10 August 1994.</p> <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Relative size: He is taller and larger than she is which is an indication of status (Goffman, 1987:28-29).</p> |
|  <p>"Now you can give your family two precious things. A dignified funeral for everyone. And money for those you leave behind."</p> | <p><u>Description of advertisement:</u> Older black woman standing with a family portrait in her arms, a little smile on her lips, looking proud of her family.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>Drum</i>, June and August 1994. <i>True Love</i>, May, August and September 1994.</p> <p><u>Frequency:</u> 5</p> <p><u>Goffman:</u> Family: The proud mother showing off a family portrait (Goffman, 1987:37-40).</p> |
|  | <p><u>Description of advertisement:</u> Black woman, staring into the unknown, mentally drifted away. Interestingly, one part of her hair has been braided and decorated with beads, while the other half has been left natural.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, February 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Licensed withdrawal: Staring, mentally drifting away (Goffman, 1987:57-83).</p> |

| | |
|---|--|
|  | <p><u>Description of advertisement:</u> Black female, one arm lifted and hand behind her head, head tilted to the side, broad smile.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, June and July 1994.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Ritualisation of subordination: Head tilted, smiling (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement:</u> Black female, sitting down, arms folded in front of her, hands together, head tilted to the side, broad smile.</p> <p><u>Role:</u> Decorative: Illustrative stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, July 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Sitting down, head tilted, smiling (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement:</u> Bride, head cant, radiant smile, looking at something off screen.</p> <p><u>Role:</u> Partner (Bride).</p> <p><u>Published in:</u> <i>True Love</i>, September 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Head tilted, smiling (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement:</u> Black female, head resting on her hand, deep in thought, psychologically removed from the scene.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, August, September, October,</p> |

| | |
|---|--|
| | <p>November and December 1994.</p> <p><u>Frequency:</u> 5</p> <p><u>Goffman:</u> Licensed withdrawal: Psychologically removed from the scene (Goffman, 1987:57-83).</p> |
| <p>One bank understands that when people save together, they're not just doing it for themselves.</p> <p>You may be saving for your child's future. To provide for your family. Or perhaps you're going to help each other, as friends, in times of need. Whatever your reason, Penn understands how important it is that you succeed. Simply because we understand people.</p> <p>That's why we've designed Club Accounts to be different from ordinary savings accounts.</p> <p>You see, with Club Accounts there's no minimum balance required to open your account, and no bank charges. You can deposit money whenever you like and the people you're closest to sign up can withdraw a salary advance too. And if you get a high interest rate that'll increase as your balance increases. So</p> <p>By saving together, your money grows even faster. And because we think friends who save together special, we'll always be welcome at Penn. After all, it's the people's bank. So you'll always get the service, advice and attention you need.</p> <p>If your savings club would like all the benefits a Club Account, come into Penn. You'll discuss what you're saving together at the people's bank. Things you need to do come a little easier.</p>  <p>Penn The Peoples Bank</p> | <p><u>Description of advertisement:</u> Group of older black females, posing in different childlike poses - some are smiling shyly, body and head cant employed, a bit of body clowning is also observable. In their midst, there are two men, both looking self-assured and confident, arms folded in a bold gesture across their chests: Their body poses contrast with the childlike poses of some of the women.</p> <p><u>Role:</u> Non-working role, recreational: Group of friends having their photograph taken.</p> <p><u>Published in:</u> <i>True Love</i>, December 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Sitting down, head a body cant, bit of body clowning, smiling (Goffman, 1987: 40-56).</p> |
| <p>How do you cope with a death in the family?</p> <p><i>A leading psychologist offers a practical advice guide for bereaved families.</i></p> <p>Psychologist Charles Hall "I have an understanding of the grief process and can help you understand it. I can also help you understand the grief process and can help you understand it. I can also help you understand the grief process and can help you understand it."</p>  <p>The author continues: "I have an understanding of the grief process and can help you understand it. I can also help you understand the grief process and can help you understand it."</p>  <p>Psychologist Charles Hall "I have an understanding of the grief process and can help you understand it. I can also help you understand the grief process and can help you understand it."</p> | <p><u>Description of advertisement:</u> Two different pictures - one of a black female, dressed professionally and smiling at the camera. The other picture portrays two women, a younger and an older woman; the older woman is employing the grief embrace in an effort to console the younger woman. Their eyes are averted.</p> <p><u>Role:</u> Decorative: Illustrative stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, February 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Licensed withdrawal: Eyes averted, grief embrace (Goffman, 1987:57-83).</p> |



Description of advertisement: Black family, father and son closer to the camera, and in full focus, with the mother in the background, shielded by them. The ideal of the nuclear family is represented in this advertisement.

Role: Mother.

Published in: *Drum*, September 1994.

Frequency: 1

Goffman: Family: The ideal of the nuclear family illustrated (Goffman, 1987:37-40).

Twenty-one advertisements for financial services were found in the magazines that form part of this study. The women were portrayed in non-working roles in all 21 advertisements; in ten of them, the decorative role was identified; in four advertisements, a woman was portrayed as a partner; in six other advertisements, she played the role of mother; and in one advertisement, the recreational role was identified.

Table 5.124: Financial services and role categories for 1994

| Role | Decorative | Mother | Partner | Recreational | Total |
|-----------------|------------|--------|---------|--------------|-------|
| Number of roles | 10 | 6 | 4 | 1 | 21 |

Of the six magazines that form part of this study, five carried advertisements of financial services. *True Love* carried the bulk of the advertisements, 15, while three appeared in *Drum*, and one each in *Fair Lady*, *You* and *Huisgenoot*.

Table 5.125: Advertisements for financial services published in magazines in 1994

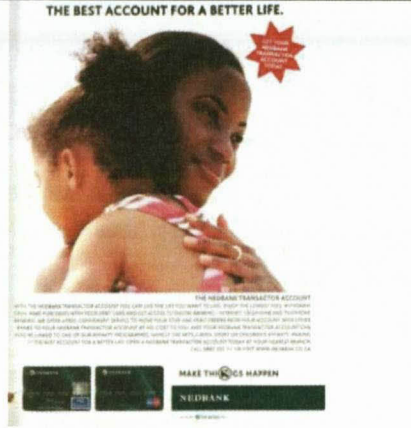
| Magazine | <i>True Love</i> | <i>Drum</i> | <i>Fair Lady</i> | <i>You</i> | <i>Huisgenoot</i> | Total |
|----------|------------------|-------------|------------------|------------|-------------------|-------|
| | 15 | 3 | 1 | 1 | 1 | 21 |

In the semiotic analysis, the following conclusions were made: In seven of the 21 advertisements, women were portrayed drifting from the scene, withdrawn. Ritualisation of subordination was identified in five of the advertisements; while six advertisements fell within the family category; and three in the relative size category.

Table 5.126: Advertisements for financial services and the Goffman categories for 1994

| Category | Licensed withdrawal | Ritualisation of Subordination | Family | Relative size | Total |
|----------|---------------------|--------------------------------|--------|---------------|-------|
| | 7 | 5 | 6 | 3 | 19 |

Table 5.127: Financial services 2006

| | |
|---|---|
|  | <p><u>Description of advertisement:</u> One black female model, with one black child. She is holding the child, one hand gently on the back of the child. She is smiling.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>You</i> and <i>Drum</i>, 3 August 2006.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Family: Mother and daughter (Goffman, 1987:37-40).</p> |
|---|---|



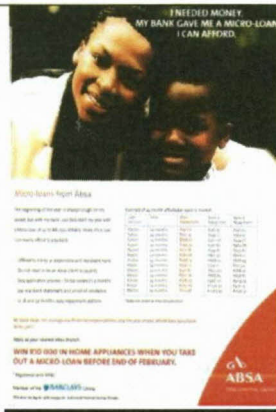
Description of advertisement: One black female model, enjoying the outdoors, cycling and admiring an off-road vehicle.

Role: Recreational: Enjoying the outdoors and cycling.

Published in: *Sarie and Fair Lady*, September 2006.

Frequency: 2

Goffman: Licensed withdrawal: Looking away and unaware of being looked at (Goffman, 1987:57-83).



Description of advertisement: One black female model, with one black child - she has her arm around him, their heads touching, and she is elevated just enough to suggest status and him seeking protection from his mother. It is a portrait picture with the rest of their bodies not visible.

Role: Mother.

Published in: *Drum*, 2 March 2006.

Frequency: 1

Goffman: Family: Mother and son (Goffman, 1987:37-40).



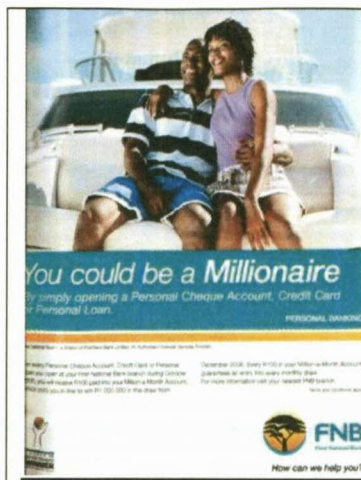
Description of advertisement: One black female model, with one black child - they are on a rollercoaster, arms raised and faces distorted with excitement and joy. It is a portrait picture with the rest of their bodies not visible.

Role: Mother.

Published in: *Sarie and Fair Lady*, November 2006.

Frequency: 2

Goffman: Family: Mother and daughter (Goffman, 1987:37-40).



Description of advertisement: One black female model, in the arms of a black male - they are sitting close to one another on a yacht, looking in the same direction.

Role: Partner.

Published in: *Drum*, 5 October 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Boundary of social property (Goffman, 1987:40-56).



Description of advertisement: One black female model, bending to look at shoes in the shop window, accompanied by a black male standing behind her (elevated and protective) talking on his cellular phone (he is making the phone call and thus active).

Role: Partner.

Published in: *Drum*, 2 November 2006.

Frequency: 1

Goffman: Relative size: Woman appears shorter than man (Goffman, 1987:28-29).



Description of advertisement: A collage of different pictures - for analysis purposes, the two pictures on the bottom in which black women are portrayed, will be discussed. In the bottom left picture, we have a family portrait of a mother, father, and daughter on graduation day. All are smiling at the camera, father elevated with a protective arm around his family. In the bottom right picture, we have a bride and groom - the groom elevated and the bride bending as she laughs in ecstasy when he pops the champagne cork.

Role: Mother and wife=Partner. Bride=Partner

Published in: *Drum*, *Huisgenoot* and *You*, 7 September

| | |
|---|--|
| | <p>2006, as well as <i>Sarie, Fair Lady and True Love</i>, September 2006.</p> <p><u>Frequency:</u> 6</p> <p><u>Goffman:</u> Family: Ideal family (Goffman, 1987:37-40).</p> |
|  <p>Finally, a bank that gives you instant access to credible finance.</p> <p>Smart Spend</p> <p><small>The National Bank - a branch of FNB Bank Limited, an Authorized Financial Services Provider</small></p> <p>Improve your lifestyle with a Smart Spend loan from First National Bank. If you've been permanently employed for 8 months and have a bank account, you could get a Smart Spend loan of up to R10 000.</p> <p>Smart Spend offers you:</p> <ul style="list-style-type: none"> A quick application process. If you apply at an FNB branch, you'll receive an answer on your application within 90 seconds. Access to your loan within an hour if you bank with FNB. Disability, death and re-employment cover. Easy repayment via debit order or through payroll deductions. <p>FNB is registered with the Micro Finance Regulator (MFR), which makes taking a loan from us much easier. To apply, visit your nearest FNB branch with your ID card and 3 credit cards, or your original pay slip for the past 8 months. Non-FNB customers should bring along their last 3 bank statements.</p> <p>Call 0800 102 631 for more information.</p> <p><small>Terms and conditions apply.</small></p> <p>How can we help?</p> | <p><u>Description of advertisement:</u> One black female model, with one black child - she is helping him to fit new clothes; they are both smiling, absorbed in the moment and unaware of their surroundings.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>True Love</i>, February and December 2006.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Family: Mother and son (Goffman, 1987:37-40).</p> |
|  <p>Ky die Goue Tjekering wat 'n verskil in jou lewe maak.</p> <p>DOKE TAKKORKEHOED</p> <p><small>The National Bank - a branch of FNB Bank Limited, an Authorized Financial Services Provider</small></p> <p>This service is not available in all branches. For more information, visit our website or call 0800 102 631. The Smart Spend loan is subject to credit assessment and approval. The loan is provided on an unsecured basis. The loan is provided on an unsecured basis. The loan is provided on an unsecured basis.</p> <p>How can we help?</p> | <p><u>Description of advertisement:</u> One black female model, lying on her stomach on a bed, her legs in the air, smiling and pointing at a laptop screen.</p> <p><u>Role:</u> Recreational: Relaxing.</p> <p><u>Published in:</u> <i>Huisgenoot</i>, 6 July 2006 and 3 August 2006. <i>You</i>, 6 July 2006 and 3 August 2006. <i>True Love</i>, August 2006. <i>Fair Lady</i> and <i>Sarie</i>, August 2006.</p> <p><u>Frequency:</u> 7</p> <p><u>Goffman:</u> Licensed withdrawal: Unaware of surroundings, legs doodling in the air (Goffman, 1987:57-83).</p> |



Daar is net een persoon wat jy hoef te bedank vir jou kredietprofiel...

As jy alreeds 'n uitstekende kredietprofiel het, sal jy alreeds op 'n baie goeie plek wees.

Wanneer jy 'n nuwe kredietprofiel aanvaar, sal jy 'n nuwe kredietprofiel aanvaar. Dit is 'n goeie ding om te doen, want dit sal jou kredietprofiel verbeter en jou kredietprofiel verbeter. Dit is 'n goeie ding om te doen, want dit sal jou kredietprofiel verbeter en jou kredietprofiel verbeter.

United

Description of advertisement: One black female model, looking at her reflection in a mirror, admiring a new outfit that she holds in front of her.

Role: Recreational: Shopping.

Published in: *Huisgenoot, Drum, and You*, 3 August 2006.

Frequency: 3

Goffman: Licensed withdrawal: Unaware of surroundings pictured from behind an object (Goffman, 1987:57-83).

LIBERTY LIFE

Let's talk about ... financial advisers

Financial planning always comes across as an complicated - but it's really rather straightforward. You want to be able to retire comfortably, educate your children, make your money grow and provide for your family in the event of death or disability.

What's complicated is the number of options and choices available on how to get there - sometimes it's hard to know which way to turn. This is where a financial adviser becomes so important and why building a relationship with your adviser is the very first step in the financial planning process. Your adviser will not only build your plan but also a full financial health analysis in line with your personal needs and goals, but will also explain your position in a clear and understandable way, without hiding behind financial jargon.

When looking for a financial adviser it is advisable to get referrals from friends and trusted sources and to ask for additional information from the Financial Planning Institute of South Africa (FPIA) or the Financial Services Board (FSB) or the FIC.

Ask the adviser about his qualifications as a financial planner - most reputable advisers should be accredited and have minimum levels of education and experience for their role, and understand your requirements for risk.



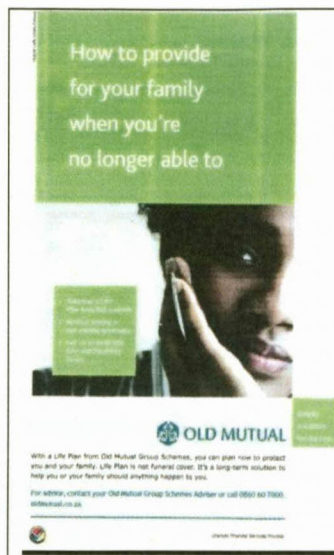
Description of advertisement: One black female model, with a big smile, her body facing away from the camera and her head turned to the camera, her right arm bent and right hand open in a wave, while her left arm is covering her body.

Role: Decorative: Attractive stimulus.

Published in: *Fair Lady and True Love*, April 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Big smile, arm bent and shielding her body (Goffman, 1987:40-56).



Description of advertisement: One black female model, holding her head in deep thought. We only see a part of her: She is cut to size, dismembered like an object.

Role: Decorative.

Published in: *True Love*, September 2006.

Frequency: 1

Goffman: Feminine touch: Gently resting her head in her hand (Goffman, 1987:29-31).



Description of advertisement: One black female model, holding a picture of a house and a set of kitchen taps, dressed in a neat suit, well-groomed, looking professional.

Role: Decorative.

Published in: *True Love*, January 2006.

Frequency: 1

Goffman: Feminine touch: Femininely holding a tap and a picture (Goffman, 1987:29-31).

In the 2006 sample of advertisements for the financial services category, 34 advertisements met the criteria for this study. The non-working role of women were identified, and no working roles. Of the 34 advertisements, 13 portrayed women in recreational roles; in ten advertisements they played the role of partner; in seven they were portrayed as mothers; and in four advertisements they were decorative.

Table 5.128: Financial services and role categories for 2006

| Role | Recreational | Partner | Mother | Decorative | Total |
|--------|--------------|---------|--------|------------|-------|
| Number | 13 | 10 | 7 | 4 | 34 |

True Love carried ten of the 34 advertisements, followed by *Drum* with six, *Fair Lady* and *You* had five each, while *Sarie* and *Huisgenoot* carried four each.

Table 5.129: Advertisements for financial services published in magazines in 2006

| Magazine | <i>True Love</i> | <i>Drum</i> | <i>Fair Lady</i> | <i>You</i> | <i>Sarie</i> | <i>Huisgenoot</i> | Total |
|----------|------------------|-------------|------------------|------------|--------------|-------------------|-------|
| Number | 10 | 6 | 5 | 5 | 4 | 4 | 34 |

In the semiotic analysis, the following trends were observed - in 13 of the 34 advertisements, the family were portrayed; followed by licensed withdrawal; then ritualisation of subordination; and lastly, feminine touch.

Table 5.130: Advertisements for financial services and the Goffman categories for 2006

| Category | Family | Licensed withdrawal | Ritualisation of Subordination | Feminine touch | Total |
|----------|--------|---------------------|--------------------------------|----------------|-------|
| | 13 | 12 | 7 | 2 | 34 |

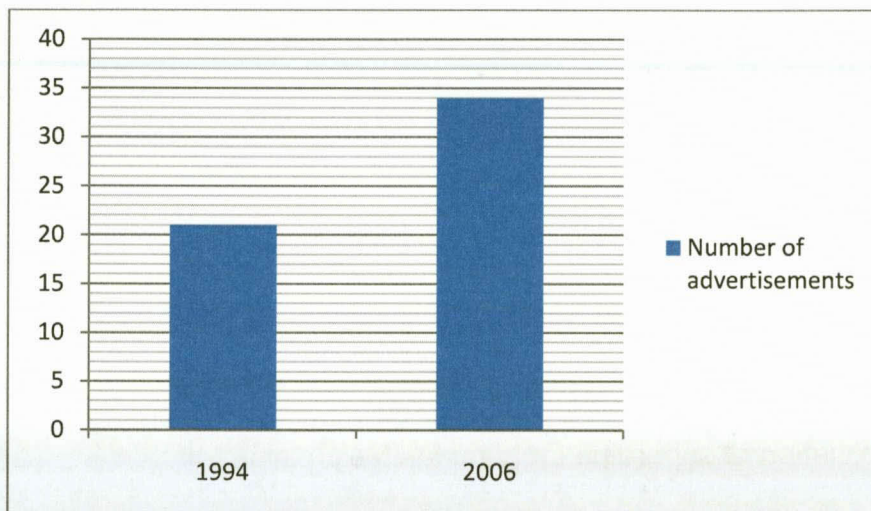
5.3.2.3.1 Comparison of results for the 1994 and the 2006 sample of advertisements for financial services

The number of advertisements increased from 21 advertisements for financial services products in 1994, to 34 in 2006.

Table 5.131: Total number of advertisements for financial services in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 21 | 34 | 55 |

Column Chart 5.12: The number of advertisements for financial services in 1994 and 2006



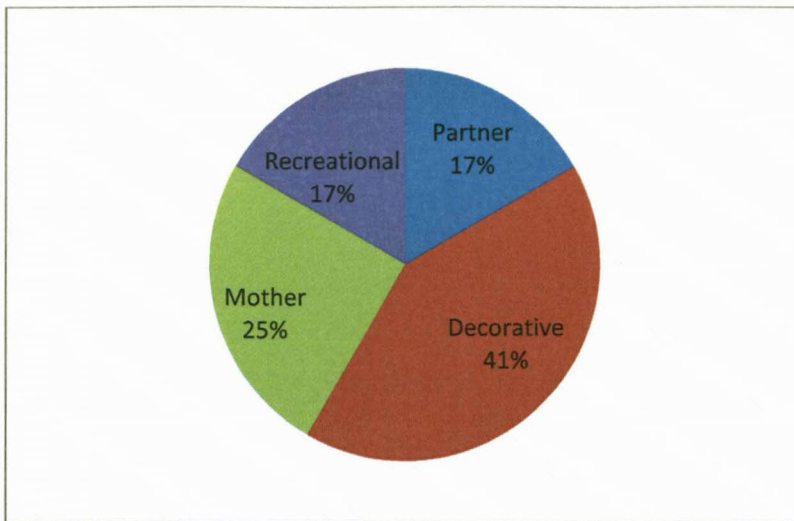
5.3.2.3.2 Role portrayals

As summarised in table 5.124 and table 5.128, women were portrayed in different non-working roles in the 1994 sample of advertisements, as well as in the 2006 sample.

Table 5.132: Number of non-working roles for financial services in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 21 | 34 | 55 |

Pie Chart 5.28: Categories of non-working roles in 1994 (financial services)



Pie Chart 5.29: Categories of non-working roles in 2006 (financial services)

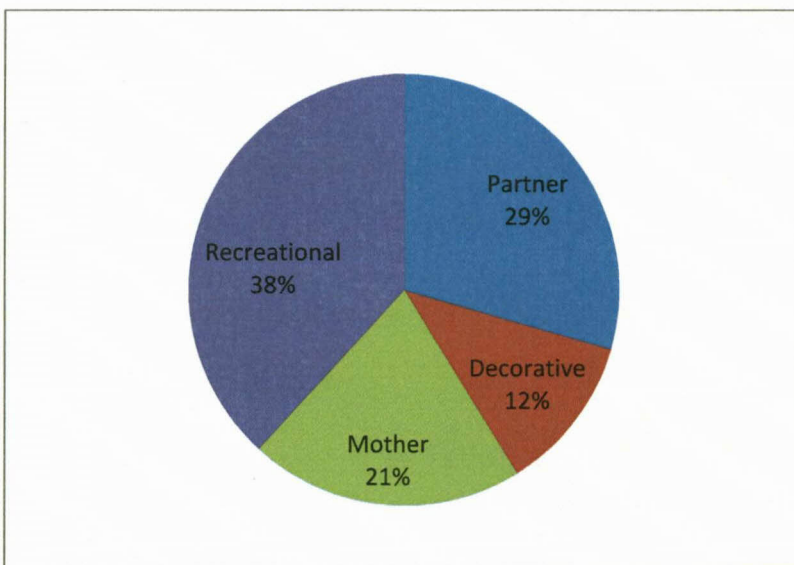
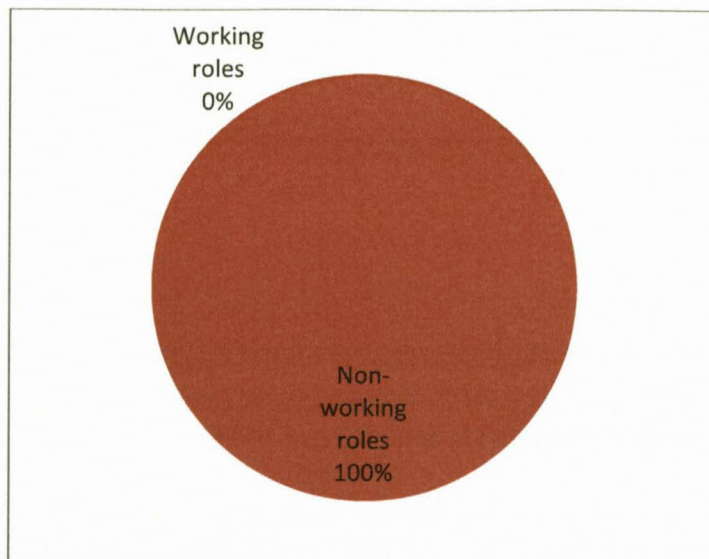


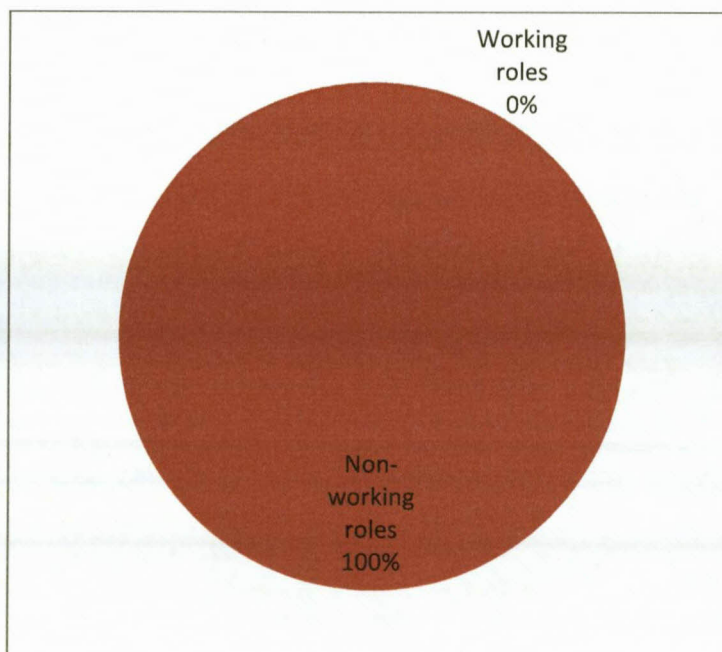
Table 5.133: Working and non-working roles in 1994 and 2006

| <u>1994</u> | | <u>2006</u> | | <u>Total</u> |
|-------------|-------------|-------------|-------------|--------------|
| Working | Non-working | Working | Non-working | |
| 0 | 21 | 0 | 34 | 55 |

Pie Chart 5.30: Working and non-working roles in 1994 (financial services)



Pie Chart 5.31: Working and non-working roles in 2006 (financial services)



5.3.2.3.3 Number of advertisements in different magazines

Advertisements for financial services increased from 21 in 1994, to 34 in 2006 - an increase of 61.7%, of which the majority, 25 of the 55 (45,5%), appeared in *True Love*.

Table 5.134: Advertisements for financial services published in magazines in 1994 and 2006

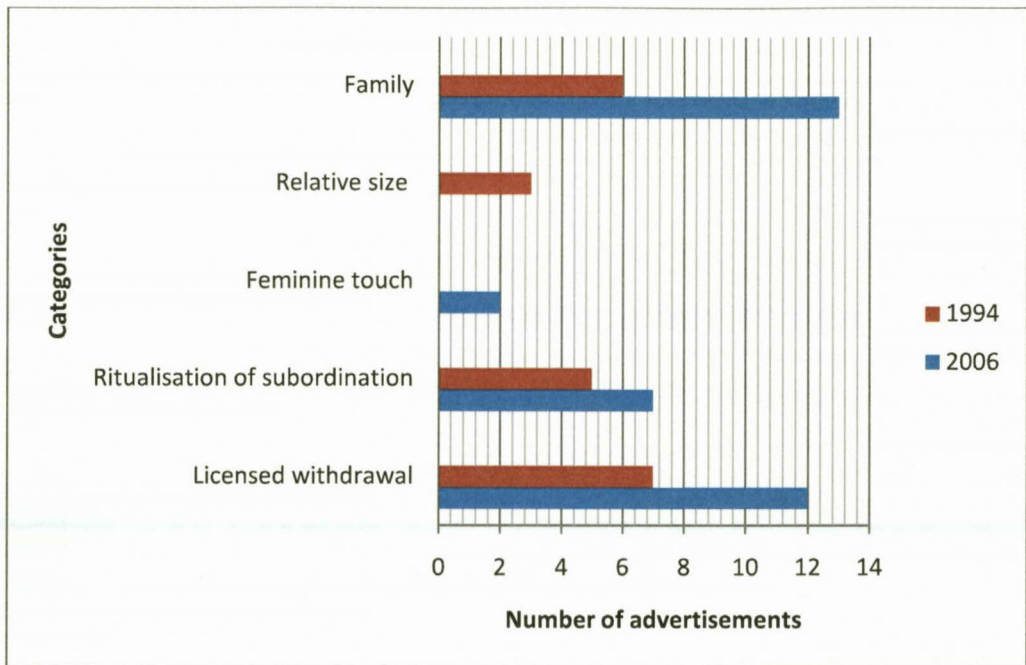
| Magazines | 1994 | 2006 | Total |
|-------------------|-------------|-------------|--------------|
| <i>True Love</i> | 15 | 10 | 25 |
| <i>Fair Lady</i> | 1 | 5 | 6 |
| <i>Sarie</i> | 0 | 4 | 4 |
| <i>Drum</i> | 3 | 6 | 9 |
| <i>You</i> | 1 | 5 | 6 |
| <i>Huisgenoot</i> | 1 | 4 | 5 |
| Total | 21 | 34 | 55 |

5.3.2.3.4. Semiotic analysis

Table 5.135: Advertisements for financial services and the Goffman categories for 1994 and 2006

| Categories for semiotic analysis | 1994 | 2006 | Total |
|----------------------------------|-------------|-------------|--------------|
| Licensed withdrawal | 7 | 12 | 19 |
| Ritualisation of subordination | 5 | 6 | 11 |
| Feminine touch | 0 | 2 | 2 |
| Relative size | 3 | 1 | 4 |
| Family | 6 | 13 | 19 |
| Total | 21 | 34 | 55 |

Bar Chart 5.12: A Visual representation of the semiotic analysis (financial services)

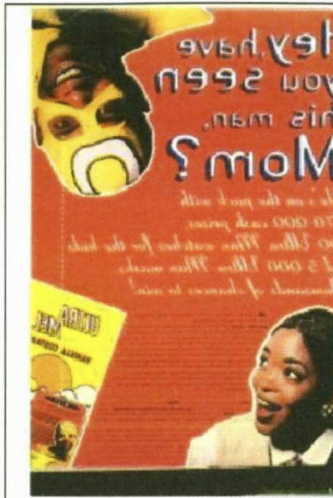


5.3.2.4 Food, beverages and food stores

In this category, advertising of all sorts of food, beverages (alcoholic as well as non-alcoholic), as well as food stores were grouped.

Table 5.136: Food, beverages and food stores - 1994

| | |
|--|---|
| | <p><u>Description of advertisement:</u> The advertisement is in the form of a narrative; telling the life story of a black woman, how she grew up with Hulett's, and how she, now being a mother herself, uses Hulett's. Although we have a number of pictures in this advertisement, they are of the same mother and daughter in different settings and stages of their lives.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>True Love</i>, July and November 1994.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Family: Mother and daughter relationship portrayed (Goffman, 1987:37-40).</p> |
|--|---|



Description of advertisement: A mother, looking up in surprise at a black male, dressed in a super hero costume.

Role: Mother.

Published in: *True Love*, December 1994.

Frequency: 1

Goffman: Licensed withdrawal: Emotional responses, eyes averted (Goffman, 1987:57-83).



Description of advertisement: One black female pictured at the edge of the frame of the advertisement, smiling at the camera, head slightly tilted, and her hand reaching for a metallic screw.

Role: Working, white collar store worker.

Published in: *Sarie*, 7 December 1994. *Fair Lady*, 5 October and 14 December 1994.

Frequency: 3

Goffman: Ritualisation of subordination: Head tilted, smiling (Goffman, 1987:40-56).

In the food, beverages, and food stores category, six advertisements were found that met the criteria for this study. In three of the advertisements, the mother role portrayal was identified, and the working woman role was also identified in three.

Table 5.137: Food, beverages and food stores and role categories for 1994

| Role | Mother | Working: white collar worker | Total |
|--------|--------|------------------------------|-------|
| Number | 3 | 3 | 6 |

The advertisements appeared in three of the six magazines that are part of this study.

Table 5.138: Advertisements for food, beverages, and food stores published in magazines in 1994

| Magazine | <i>True Love</i> | <i>Sarie</i> | <i>Fair Lady</i> | Total |
|----------|------------------|--------------|------------------|-------|
| Number | 3 | 1 | 2 | 6 |

Two of the advertisements fit into the family category; one in the licensed withdrawal category; and three in the ritualisation of subordination category.

Table 5.139: Advertisements for food, beverages and food stores and the Goffman categories for 1994

| Category | Family | Licensed withdrawal | Ritualisation of subordination | Total |
|----------|--------|---------------------|--------------------------------|-------|
| | 2 | 1 | 3 | 6 |

Table 5.140: Food, beverages and food stores – 2006



Description of advertisement: One black female model, with one black child. She is holding the child in her arms hugging her - they are both smiling and enjoying the closeness.

Role: Mother.

Published in: *True Love*, *Sarie* and *Fair Lady*, May 2006 as well as *True Love*, August 2006.

Frequency: 4

Goffman: Family: Mother and daughter (Goffman, 1987:37-40).



Description of advertisement: One black female model, with one black child. She is sitting on the beach while the child is kissing her on the cheek. She is smiling and enjoying the closeness.

Role: Mother.

Published in: *Huisgenoot, You*, 7 December 2006 and *Fair Lady*, December 2006.

Frequency: 3

Goffman: Family: Grandmother and child (Goffman, 1987:37-40).



Description of advertisement: One black female model, sitting on a couch, enjoying her Vitalinea yoghurt.

Role: Decorative: Attractive stimulus.

Published in: *Fair Lady*, January 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Sitting down, smiling (Goffman, 1987:40-56).



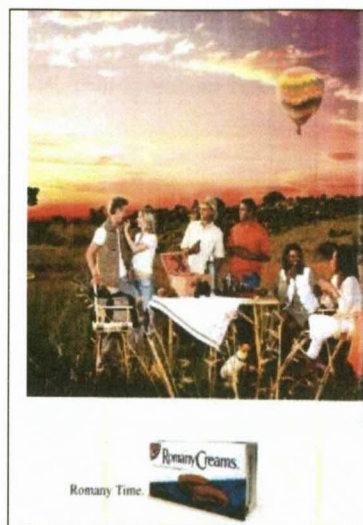
Description of advertisement: One black female model, pictured twice in different poses. In the larger picture, she is standing with her hands folded over her stomach, smiling. In the second picture, she is sitting on a couch, leaning forward and her head tilted while smiling.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, January 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Smiling and sitting down (Goffman, 1987:40-56).



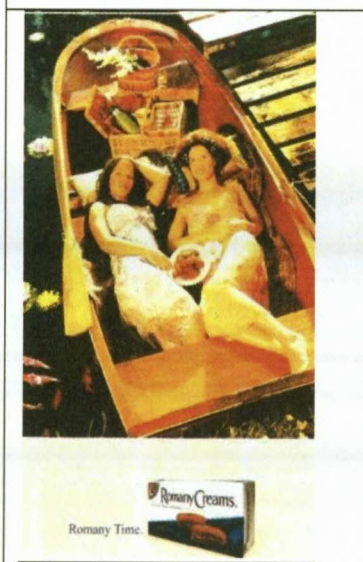
Description of advertisement: A group of six friends, made up of two black women, one white woman, two black men and one white man, with a Jack Russell dog, are enjoying an outdoor picnic in a romantic setting. Because this study focuses on black women in advertisements, the discussion will be about them. They are both sitting down, looking at each other, smiling, leaning forward, and seem equal in status. One is holding a cup and the other holds her fingers under her chin.

Role: Recreational: Activity of leisure.

Published in: *True Love*, March 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Sitting down, smiling (Goffman, 1987:40-56).



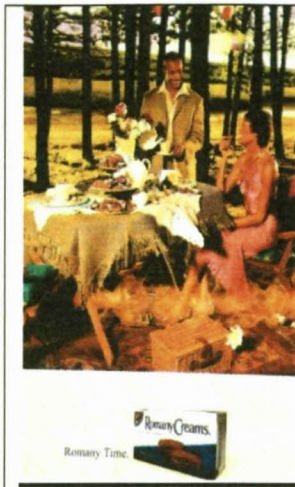
Description of advertisement: Two black female models, lying in a little boat, blissfully staring up in the air, perhaps staring at the cloud formations? The one is dreamily smiling while the other is gently touching the plate of cookies. They are both relaxed and seem equal in status.

Role: Recreational: Activity of leisure.

Published in: *Fair Lady*, January and April 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Lying down, smiling (Goffman, 1987:40-56).



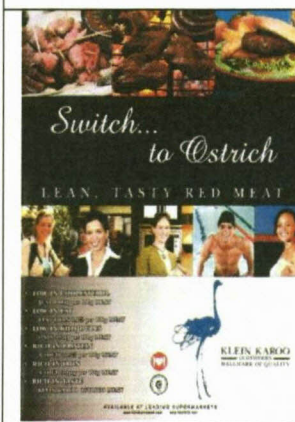
Description of advertisement: One black female model, sitting down, head slightly tilted, blissfully smiling and looking up to the male character who is standing (elevated position indicates status), looking protectively down on her and pouring tea (he is active and she is passive) in a romantic setting in the woods.

Role: Partner.

Published in: *True Love*, June 2006.

Frequency: 1

Goffman: Ritualisation of subordination: She is sitting down, smiling. There is a boundary of social property from the man (Goffman, 1987:40-56).



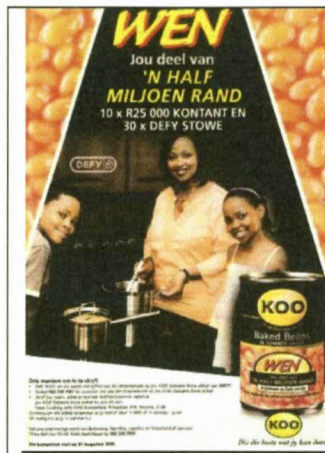
Description of advertisement: Five pictures of individuals - two white females, one white male, and two black females. The two black female models are both smiling broadly at the camera with a slight head tilt.

Role: Decorative: Attractive stimulus.

Published in: *You*, 7 December 2006 and *True Love*, December 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Smiling (Goffman, 1987:40-56).



Description of advertisement: One black female model, flanked by a girl and boy in a kitchen where she is preparing a meal. The mother and girl are smiling broadly while the boy is only smiling slightly.

Role: Mother.

Published in: *You, Drum and Huisgenoot*, 6 April 2006.

Frequency: 3

Goffman: Family: Mother and children (Goffman, 1987:37-40).



Description of advertisement: One black female model, with one black child. She is standing behind the child, holding him protectively. They are both smiling and enjoying the closeness. The rest of her body is hidden; we only see a part of her upper body.

Role: Mother.

Published in: *Drum*, 2 November and 7 December 2006.

Frequency: 2

Goffman: Family: Mother and son (Goffman, 1987:37-40)



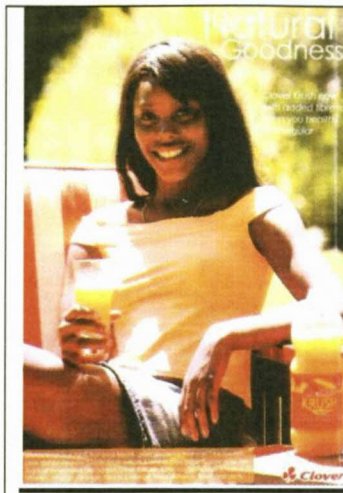
Description of advertisement: A group of four friends, consisting of one black woman and three white women, are enjoying a tea party in a beautiful garden setting. They are all sitting down, smiling broadly. The three white women are all turned towards the black woman who is telling them a story (elevated status, centre of attention); but the one white woman is on her cellular phone. They are all unaware of their surroundings, enjoying each other's company and the moment, mentally drifted away.

Role: Recreational: Activity of leisure.

Published in: *Huisgenoot, You and Drum*, 2 November 2006.

| | |
|--|---|
| | <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Licensed withdrawal: Unaware that she is being looked at (Goffman, 1987:57-83).</p> |
| | <p><u>Description of advertisement:</u> Three female models, two black and one white. The main character is a black female, stylishly dressed, well-groomed, and sitting on top of her stove, smiling and boasting about a cake she has baked with Moir's baking powder. In the smaller picture, another black female model is enjoying cake and tea with a white female model.</p> <p><u>Role:</u> Recreational: Activity of leisure.</p> <p><u>Published in:</u> <i>Drum</i>, 2 November 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Sitting down, smiling (Goffman, 1987:40-56).</p> |
| | <p><u>Description of advertisement:</u> Three female models, two white and one black - the same advertisement as the one just discussed with the only difference being the main character who is white in this version of the same advertisement. In the smaller picture, a black female model is enjoying cake and tea with a white female model.</p> <p><u>Role:</u> Recreational: Activity of leisure.</p> <p><u>Published in:</u> <i>Huisgenoot</i> and <i>You</i>, 2 November 2006.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Ritualisation of subordination: Sitting down, smiling and talking to her friend (Goffman, 1987:40-56).</p> |

| | |
|---|--|
|  | <p><u>Description of advertisement:</u> Portrait picture of a black female, touching her face.</p> <p><u>Role:</u> Decorative: Sexy stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, March 2006.</p> <p><u>Frequency:</u> 1</p> |
| | <p><u>Goffman:</u> Feminine touch: Gently resting her head in her hand (Goffman, 1987:29-31).</p> |
|  | <p><u>Description of advertisement:</u> Portrait picture of a black female, touching her necklace.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, February 2006.</p> <p><u>Frequency:</u> 1</p> |
| | <p><u>Goffman:</u> Feminine touch: Gently touching her jewellery (Goffman, 1987:29-31).</p> |
|  | <p><u>Description of advertisement:</u> Picture of a black female, lying on a lawn, smiling broadly, gently holding a glass of juice.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, December 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Lying down, smiling (Goffman, 1987:40-56).</p> |



Description of advertisement: Picture of a black female, sitting down, smiling broadly, gently holding a glass of juice.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, February 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Sitting down, smiling (Goffman, 1987:40-56).



Description of advertisement: One black female model, with one boy. She is sitting next to him, her arm protectively around his shoulders, gently holding a glass of milk. They are both looking at the book that he is reading - both are smiling and enjoying the closeness.

Role: Mother.

Published in: *True Love*, January 2006.

Frequency: 1

Goffman: Family: Mother and son (Goffman, 1987:37-40).



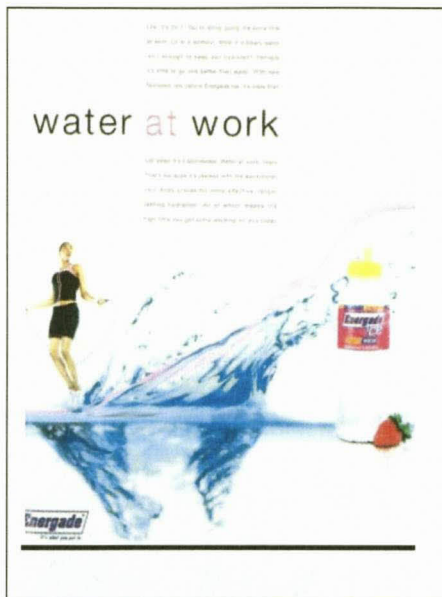
Description of advertisement: Picture of a black female, pouring milk in her tea.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, November 2006.

Frequency: 1

Goffman: Licensed withdrawal: Eyes averted, smiling deep in thought, head tilted (Goffman, 1987:57-83).



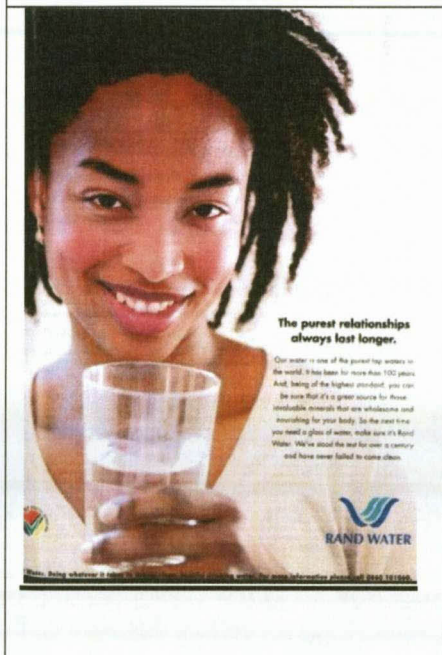
Description of advertisement: One black female model, skipping with a rope, assuming she is having a workout, absorbed in the moment and mentally drifting off.

Role: Recreational: Enjoying skipping.

Published in: *True Love*, June and July 2006.

Frequency: 2

Goffman: Licensed withdrawal: Concentrating on the activity at hand, caught up in the moment (Goffman, 1987:57-83).



Description of advertisement: Portrait picture of a black female with a broad smile, gently holding a glass of water.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, January, February, March, April, June and July 2006.

Frequency: 6

Goffman: Ritualisation of subordination: Broad smile, head tilted (Goffman, 1987:40-56).

A total of 40 advertisements in the 2006 sample met the criteria for this study. In 15 advertisements, women were only there for the decoration - the garnish for the product or service. In 13 advertisements, women were playing the role of mother; in 11 of the 40 advertisements, women were shown relaxing in a recreational activity; and in one advertisement she was someone's partner.

Table 5.141: Food, beverages and food stores and role categories for 2006

| Role | Mother | Decorative | Recreational | Partner | Total |
|--------|--------|------------|--------------|---------|-------|
| Number | 13 | 15 | 11 | 1 | 40 |

Advertisements for the category food, beverages, and food stores, were found in all six magazines that form part of this study. Of the 40 advertisements, 20 were found in the *True Love*; five each in *Fair Lady*, *You* and *Drum*; four in *Huisgenoot*; and one in *Sarie*.

Table 5.142: Advertisements for food, beverages, and food stores published in magazines in 2006

| Magazine | <i>True Love</i> | <i>Fair Lady</i> | <i>You</i> | <i>Drum</i> | <i>Huisgenoot</i> | <i>Sarie</i> | Total |
|----------|------------------|------------------|------------|-------------|-------------------|--------------|-------|
| | 20 | 5 | 5 | 5 | 4 | 1 | 40 |

The semiotic analysis indicated that in 19 of the 40 advertisements, ritualisation of subordination were portrayed; in 13 of the 40 advertisements, the family was represented; and in six, licensed withdrawal was identified; while two illustrated feminine touch.

Table 5.143: Advertisements for food, beverages, and food stores and the Goffman categories for 2006

| Category | Ritualisation of subordination | Family | Licensed withdrawal | Feminine touch | Total |
|----------|--------------------------------|--------|---------------------|----------------|-------|
| | 19 | 13 | 6 | 2 | 40 |

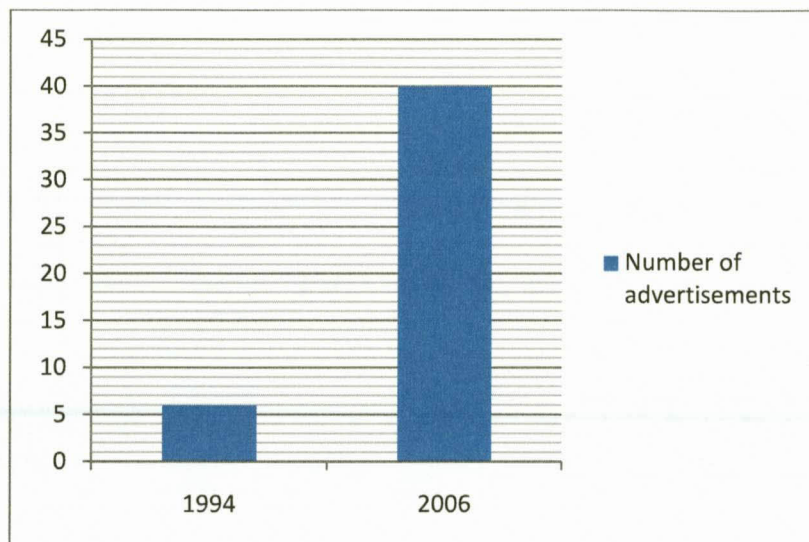
5.3.2.4.1 Comparison of results for the 1994 and the 2006 sample of advertisements for food, beverages, and food stores

The number of advertisements increased from six advertisements for food, food stores, and beverages in 1994, to 40 in 2006.

Table 5.144: Total number of advertisements for food, beverages, and food stores

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 6 | 40 | 46 |

Column Chart 5.13: The number of advertisements for food, beverages, and food stores in 1994 and 2006



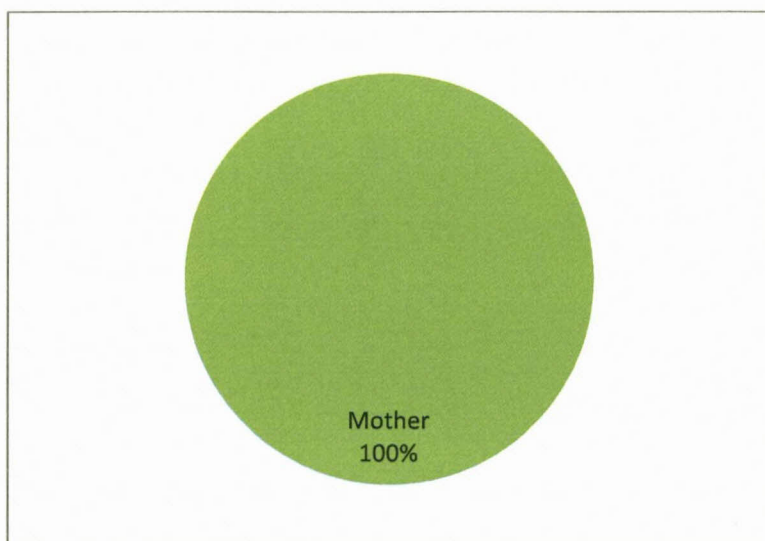
5.3.2.4.2 Role portrayals

In the 1994 sample of advertisements, there were three advertisements in which a working role was portrayed. The mother role was portrayed in three advertisements. Out of the 40 advertisements for the 2006 sample, 13 showed women as mothers, in 15 they played a decorative role, in 11 a recreational role, and in one a partner role. This is a disappointing finding, because from the results it is clear that the portrayal of women in a working role for food products has decreased.

Table 5.145: Number of non-working roles for food, beverages, and food stores in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 3 | 40 | 43 |

Pie Chart 5.32: Categories of non-working roles in 1994 (food, beverages and food stores)



Pie Chart 5.33: Categories of non-working roles in 2006 (food, beverages and food stores)

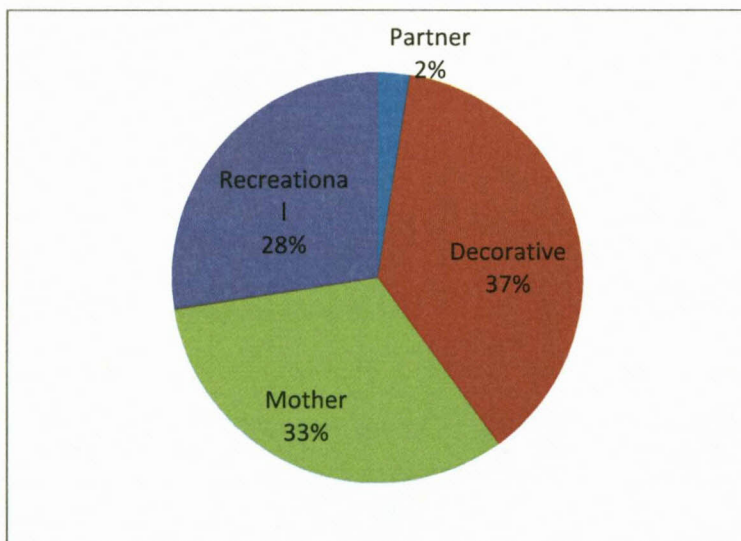
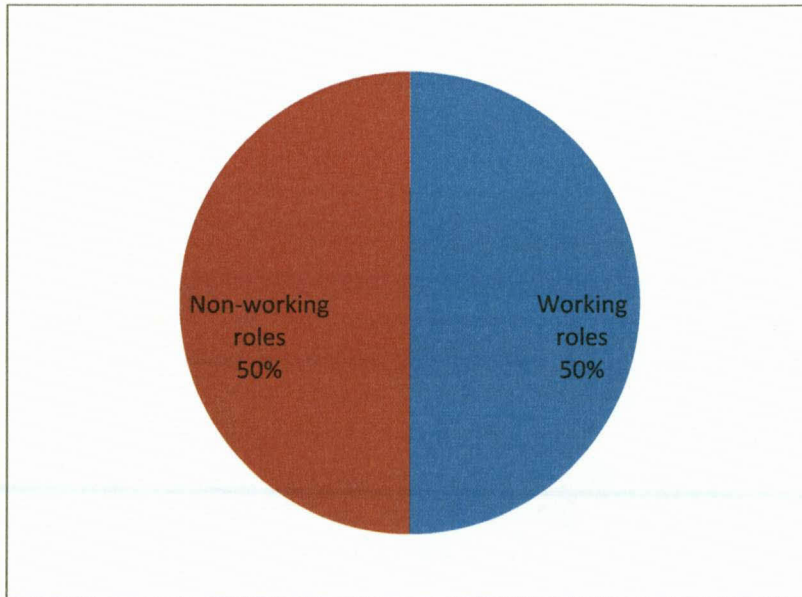


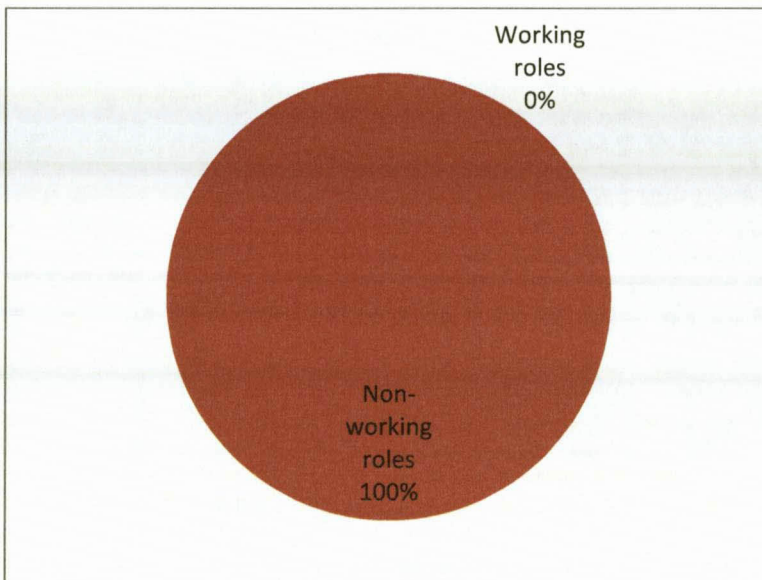
Table 5.146: Working and non-working roles in 1994 and 2006

| <u>1994</u> | | <u>2006</u> | | <u>Total</u> |
|-------------|-------------|-------------|-------------|--------------|
| Working | Non-working | Working | Non-working | |
| 3 | 3 | 0 | 40 | 43 |

Pie Chart 5.34: Working and non-working roles in 1994 (food, beverages and food stores)



Pie Chart 5.35: Working and non-working roles in 2006 (food, beverages and food stores)



5.3.2.4.3 Number of advertisements per magazine

Advertisements for food, food stores, and beverages increased from six in 1994, to 40 in 2006. In addition, there were advertisements in all the magazines that formed part of this study in 2006. The majority of advertisements were published in *True Love*.

Table 5.147: Advertisements for food, food stores, and beverages published in magazines in 1994 and 2006

| Magazines | 1994 | 2006 | Total |
|-------------------|------|------|-------|
| <i>True Love</i> | 3 | 20 | 23 |
| <i>Fair Lady</i> | 2 | 5 | 7 |
| <i>Sarie</i> | 1 | 1 | 2 |
| <i>Drum</i> | 0 | 5 | 5 |
| <i>You</i> | 0 | 5 | 5 |
| <i>Huisgenoot</i> | 0 | 4 | 4 |
| Total | 6 | 40 | 46 |

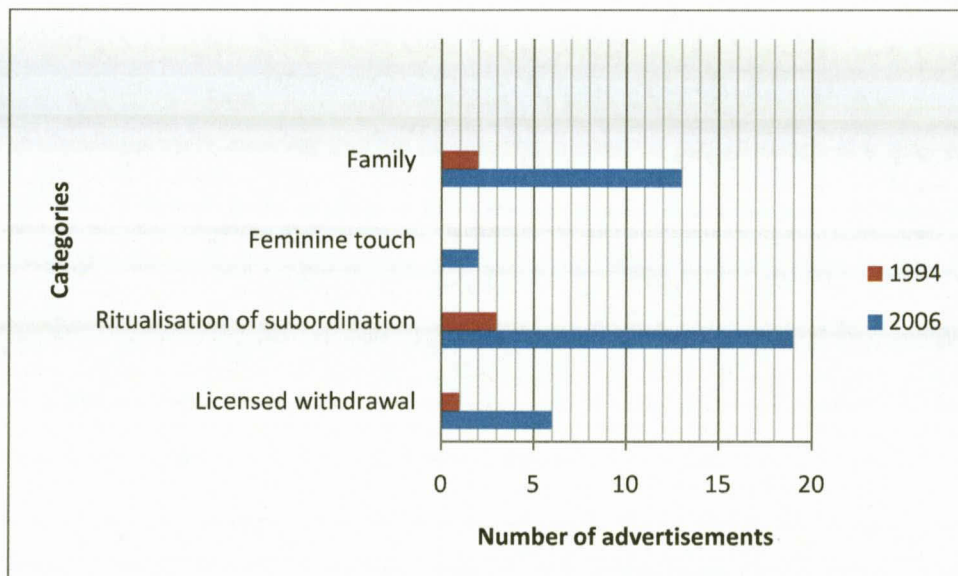
5.3.2.4.4 Semiotic analysis

In the semiotic analysis, it was found that the family category showed a significant increase from two advertisement in 1994, to 13 advertisements in 2006. Licensed withdrawal increased from one to six; ritualisation of subordination from two to 19; and feminine touch from zero to two.

Table 5.148: Advertisements for food, food stores, and beverages and the Goffman categories for 1994 and 2006

| Categories for semiotic analysis | <u>1994</u> | <u>2006</u> | <u>Total</u> |
|----------------------------------|-------------|-------------|--------------|
| Licensed withdrawal | 1 | 6 | 7 |
| Ritualisation of subordination | 3 | 19 | 22 |
| Feminine touch | 0 | 2 | 2 |
| Relative size | 0 | 0 | 0 |
| Family | 2 | 13 | 15 |
| Total | 6 | 40 | 46 |




Bar Chart 5.13: A Visual representation of the semiotic analysis (food, beverages and food stores)



5.3.2.5 Furniture and Appliances

In this category, all the advertisements for furniture and appliances were categorised.

Table 5.149: Furniture and Appliances - 1994

| | |
|---|---|
|  | <p><u>Description of advertisement:</u> Female facing the onlooker, sitting down, head and body tilted to the side, head resting on one hand, flashing a broad smile.</p> <p><u>Role:</u> Decorative: Illustrative stimulus.</p> <p><u>Published in:</u> <i>Drum</i>, March and May 1994. <i>True Love</i>, February, April and November 1994.</p> <p><u>Frequency:</u> 5</p> <p><u>Goffman:</u> Ritualisation of subordination: Sitting down, head and body tilted, broad smile (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement:</u> Mother pictured with three teenage boys in the kitchen. She is holding a baking tray packed with chicken drumsticks and smiling happily.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>Drum</i>, November 1994. <i>True Love</i>, November and December 1994.</p> <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Family: Mother and sons (Goffman, 1987:37-40).</p> |
|  | <p><u>Description of advertisement:</u> The advertisement consists of four different pictures, showing different family members asleep. The mother is sleeping, holding her pregnant stomach.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>Drum</i>, April 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Laying down, sleeping soundly (Goffman, 1987:40-56).</p> |



Description of advertisement: The advertisement consists of two different pictures - one picture in black and white, the other in colour. For purposes of this study, the picture in colour is analysed as it met the criteria. In this picture, one female is relaxing on a couch.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, November 1994.

Frequency: 1

Goffman: Ritualisation of subordination: Sit-lying on a couch (Goffman, 1987:40-56).

In the 1994 sample, a total of ten advertisements could be found under the furniture and appliances category. The decorative role was found in five of these advertisements, and the mother role in five of them.

Table 5.150: Furniture and appliances and role categories for 1994

| Role | Decorative | Mother | Total |
|------|------------|--------|-------|
| | 6 | 4 | 10 |

The advertisements were found in two of the six magazines used in this analysis.

Table 5.151: Advertisements for furniture and appliances published in magazines in 1994


| Magazine | <i>Drum</i> | <i>True Love</i> | Total |
|----------|-------------|------------------|-------|
| | 4 | 6 | 10 |

The semiotic analysis showed that ritualisation of subordination dominated: seven of the ten advertisements showed ritualisation of subordination, and three of them the family.

Table 5.152: Advertisements for furniture and appliances and the Goffman categories for 1994

| Category | Ritualisation of subordination | Family | Total |
|----------|--------------------------------|--------|-------|
| | 7 | 3 | 10 |

Table 5.153: Furniture and Appliances - 2006

| | |
|--|---|
|  | <p><u>Description of advertisement:</u> Happy family photographs of two nuclear families.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>Drum</i>, 1 June 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Family: The nuclear family is portrayed (Goffman, 1979:37-40)</p> |
|--|---|

In the 2006 sample, only one advertisement for furniture and appliances appeared.

Table 5.154: Furniture and appliances and role categories for 2006

| Role | Mother | Total |
|------|--------|-------|
| | 1 | 1 |

This advertisement was published in *Drum* magazine.

Table 5.155: Advertisements for furniture and appliances published in magazines in 2006

| Magazine | <i>Drum</i> | Total |
|----------|-------------|-------|
| | 1 | 1 |

The family is the category best suited for this advertisement.

Table 5.156: Advertisements for furniture and appliances and the Goffman categories for 2006

| Category | Family | Total |
|----------|--------|-------|
| | 1 | 1 |

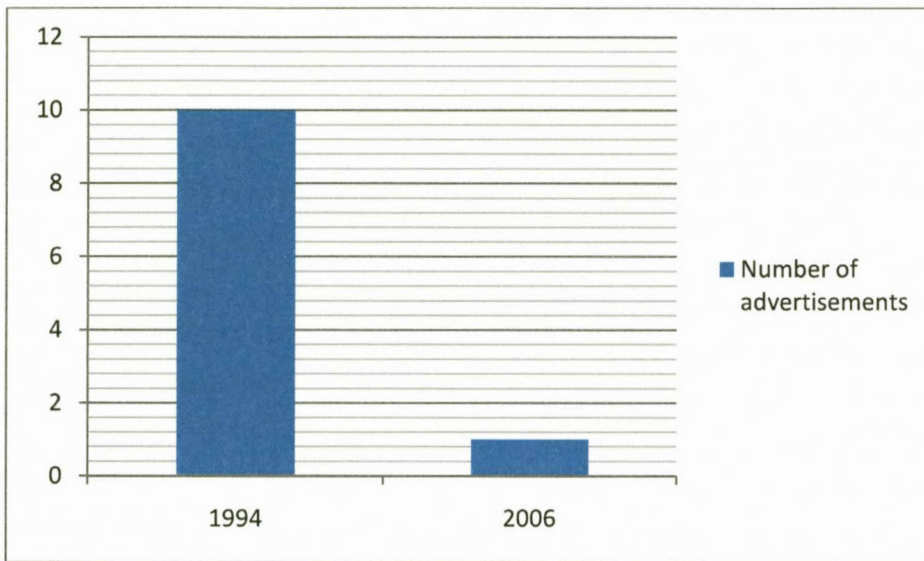
5.3.2.5.1 Comparison of results for the 1994 and the 2006 sample of advertisements for furniture and appliances

The number of advertisements decreased from ten advertisements for furniture and appliances in 1994, to one advertisement in 2006. If one speculates about the reasons for the decrease, one might consider the fact that many furniture stores make use of inserts in magazines or loose advertising booklets and pamphlets placed in the magazines in which they advertise their products. Pamphlets delivered to homes are also a popular form of advertising for furniture stores.

Table 5.157: Total number of advertisements furniture and appliances in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 10 | 1 | 11 |

Column Chart 5.14: The number of advertisements for furniture and appliances in 1994 and 2006



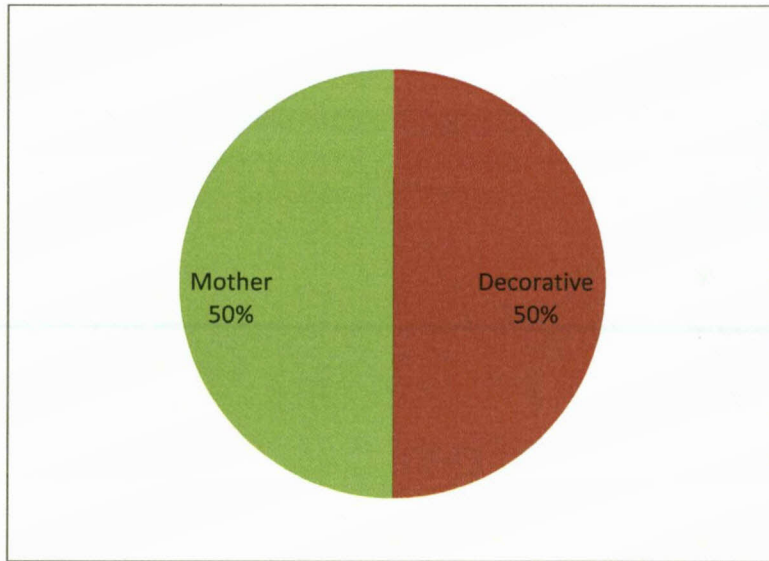
5.3.2.5.2 Role portrayals

In the 1994 sample of advertisements, there were five advertisements in which the women played decorative roles, and in five advertisements, the mother role was identified. The 2006 advertisement portrayed the mother role.

Table 5.158: Number of non-working roles for furniture and appliances in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|--------------------|--------------------|---------------------|
| 10 | 1 | 11 |

Pie Chart 5.36: Categories of non-working roles in 1994 (furniture and appliances)



Pie Chart 5.37: Categories of non-working roles in 1994 (furniture and appliances)

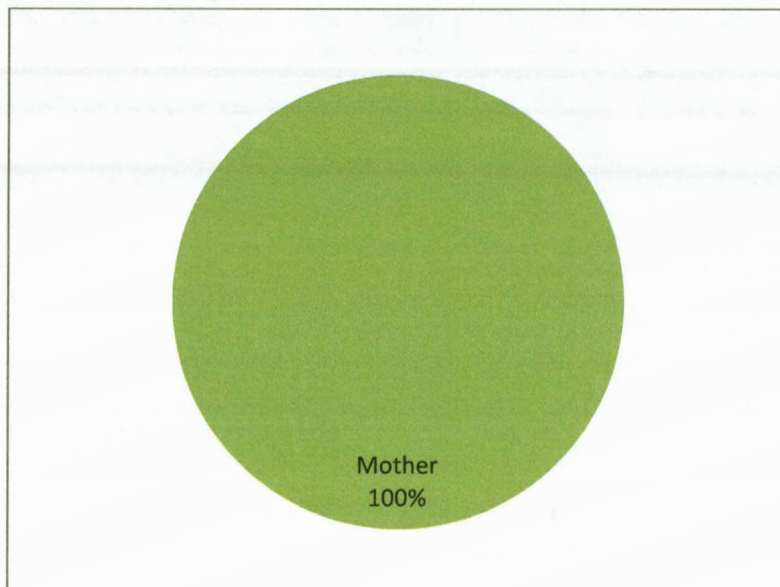
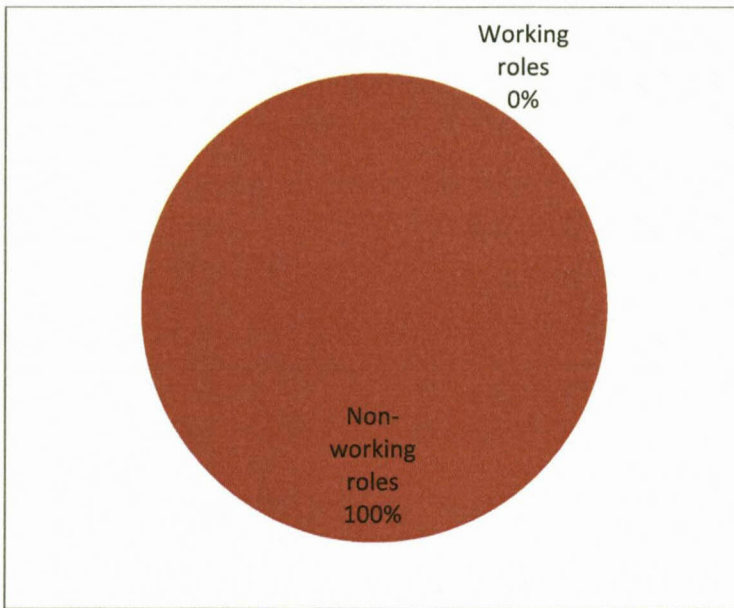


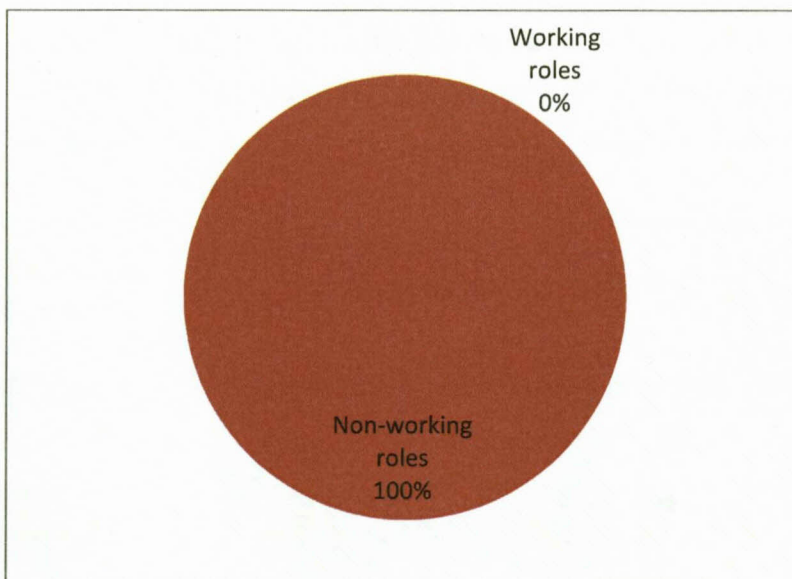
Table 5.159: Working and non-working roles in 1994 and 2006

| <u>1994</u> | | <u>2006</u> | | <u>Total</u> |
|-------------|-------------|-------------|-------------|--------------|
| Working | Non-working | Working | Non-working | |
| 0 | 10 | 0 | 1 | 11 |

Pie Chart 5.38: Working and non-working roles in 1994 (furniture and appliances)



Pie Chart 5.39: Working and non-working roles in 2006 (furniture and appliances)



5.3.2.5.3 Number of advertisements in different magazines

Table 5.160: Advertisements for furniture and appliances published in magazines in 1994 and 2006

| Magazines | 1994 | 2006 | Total |
|-------------------|------|------|-------|
| <i>True Love</i> | 6 | 0 | 6 |
| <i>Fair Lady</i> | 0 | 0 | 0 |
| <i>Sarie</i> | 0 | 0 | 0 |
| <i>Drum</i> | 4 | 1 | 5 |
| <i>You</i> | 0 | 0 | 0 |
| <i>Huisgenoot</i> | 0 | 0 | 0 |
| Total | 10 | 1 | 11 |

As indicated in table 5.159, the advertisements for furniture and appliances decreased in all the magazines. The only example found in this category in 2006 was in *Drum*.

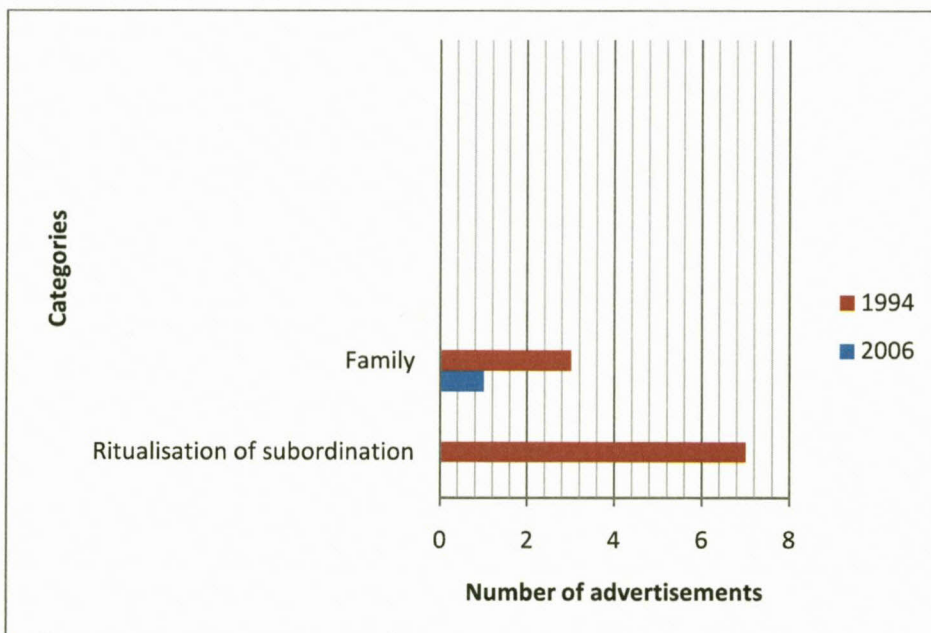
5.3.2.5.4. Semiotic analysis

In the semiotic analysis, it was discovered that in 1994, there were six advertisements in which ritualisation of subordination was displayed, and four advertisements were classified in the family category. The advertisement from the 2006 sample portrayed a family.

Table 5.161: Advertisements for furniture and appliances and the Goffman categories for 1994 and 2006

| Categories for semiotic analysis | 1994 | 2006 | Total |
|----------------------------------|-------------|-------------|--------------|
| Ritualisation of subordination | 7 | 0 | 7 |
| Family | 3 | 1 | 4 |
| Total | 10 | 1 | 11 |

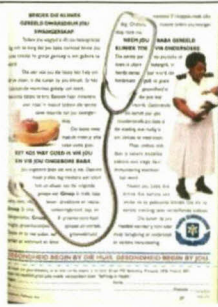
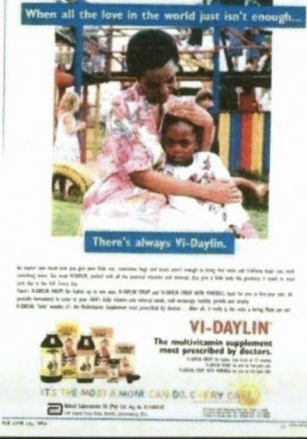
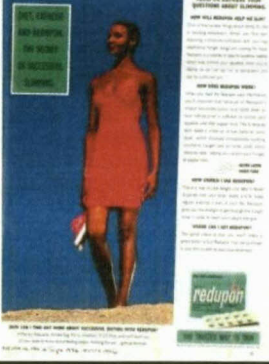
Bar Chart 5.14: A Visual representation of the semiotic analysis (furniture and appliances)

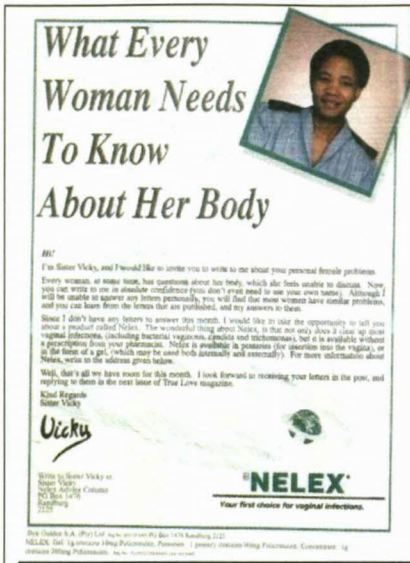


5.3.2.6 Health care

All products and services related to health care are placed in this category.

Table 5.162: Health care - 1994

| | |
|---|---|
|  <p>The advertisement shows a nurse in a white uniform holding a baby. The text is in Afrikaans and discusses eye health. A large graphic of an eye is overlaid on the image.</p> | <p><u>Description of advertisement:</u> Female holding a baby, looking at it and smiling.</p> <p><u>Role:</u> Working role: Nurse, a traditional female occupation.</p> <p><u>Published in:</u> <i>True Love</i>, February 1994. <i>Huisgenoot</i>, 3 February 1994.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Licensed withdrawal: Eyes averted, unaware of being looked at (Goffman, 1987:57-83).</p> |
|  <p>The advertisement features a photograph of a mother holding her young child. The headline reads 'When all the love in the world just isn't enough...'. Below the photo, it says 'There's always Vi-Daylin.' and 'The multivitamin supplement most prescribed by doctors.'</p> | <p><u>Description of advertisement:</u> Mother pictured on the playground, holding her ill child, gently touching her forehead.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>True Love</i>, April, May, July and November 1994.</p> <p><u>Frequency:</u> 4</p> <p><u>Goffman:</u> Family: Mother and daughter (Goffman, 1987:37-40).</p> |
|  <p>The advertisement shows a slim female model in a red dress standing against a blue background. The brand name 'redupon' is visible at the bottom right.</p> | <p><u>Description of advertisement:</u> A slim female model standing with a bashful knee bent, looking away from the camera, smiling knowingly.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, June, July, August, September and October 1994.</p> <p><u>Frequency:</u> 5</p> <p><u>Goffman:</u> Ritualisation of subordination: Bashful knee bent and smiling (Goffman, 1987:40-56).</p> |



Description of advertisement: Portrait picture of female nurse smiling at the camera.

Role: Working role: Nurse

Published in: *True Love*, May 1994.

Frequency: 1

Goffman: Ritualisation of subordination: Smile (Goffman, 1987:40-56).



Description of advertisement: Three black females, laughing, drinking wine, and sitting down - the female in the middle of the group is elevated above the other two.

Role: Recreational: Having a drink, recreational activity of leisure.

Published in: *True Love*, October 1994.

Frequency: 1

Goffman: Ritualisation of subordination: Sitting down, head and body tilted, broad smile (Goffman, 1987:40-56).

In the 1994 sample, 13 advertisements were found that fit the health care category. Women played a decorative role in six of the health care advertisements; in four advertisements, the mother was portrayed; and in three advertisements, women were portrayed as nurses - a working role indeed, but a traditional female occupation.

Table 5.163: Health care and role categories for 1994

| Role | Decorative | Mother | Recreational | Working role: Nurse | Total |
|------|------------|--------|--------------|---------------------|-------|
| | 5 | 4 | 1 | 3 | 13 |

The advertisements were found in two of the six magazines that form part of this study.

Table 5.164: Advertisements for health care published in magazines in 1994


| Magazine | <i>True Love</i> | <i>Huisgenoot</i> | Total |
|----------|------------------|-------------------|-------|
| | 12 | 1 | 13 |

Concerning the deeper level meaning, the categories defined by Goffman (1987) were put to good use in this study.

Table 5.165: Advertisements for health care and the Goffman categories for 1994

| Category | Ritualisation of subordination | Family | Licensed withdrawal | Total |
|----------|--------------------------------|--------|---------------------|-------|
| I | 7 | 4 | 2 | 13 |

Table 5.166: Health care – 2006

| | |
|---|---|
|  | <p><u>Description of advertisement:</u> Two black female models, with one black child, and a black male. It is a family portrait of a young mother with her child, pictured with two older people, who could be her parents and the child's grandparents. The male is standing protectively behind the women, elevated slightly, just enough to suggest status.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>Sarie</i> and <i>Fair Lady</i>, September 2006.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Family: The family portrayed (Goffman, 1987:3)</p> |
|---|---|

| | |
|---|---|
|  | <p>40).</p> <p><u>Description of advertisement:</u> A happy family, pictured in their vehicle - mother, father and two children. plus a Jack Russell dog.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>You</i>, 5 January 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Family: The ideal family portrayed (Goffman, 1987:37-40).</p> |
|  | <p><u>Description of advertisement:</u> A black female model, holding a toddler, laughing happily at the camera while enjoying the sun at the seaside.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>Sarie and Fair Lady</i>, February 2006.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Family: Mother and child (Goffman, 1987:37-40).</p> |
|  | <p><u>Description of advertisement:</u> A black couple, holding a child, who is the focus of their attention, smiling and looking happy. A perfect family unit.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>True Love</i>, July, August and September 2006.</p> <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Family: The ideal of the nuclear family represented in this advertisement (Goffman, 1987:37-40).</p> |



Description of advertisement: A black female, holding a baby, her son standing behind her; she is holding his hand. The baby is looking at her mother, while the boy and mother are smiling happily.

Role: Mother.

Published in: *Drum*, 7 September and 5 October 2006.

Frequency: 2

Goffman: Family: Mother and children (Goffman, 1987:37-40).



Description of advertisement: Four different photographs: two photographs of a white couple, one photo of a black couple (the wife is smiling), and another where the black couple is pictured with their children.

Role: Mother.

Published in: *Fair Lady*, December 2006.

Frequency: 1

Goffman: Family: Ideal nuclear family (Goffman, 1987:37-40).



Description of advertisement: A black female, sitting at a table with a cup of tea, looking at something on her right-hand side, averted eyes, smiling at her thoughts.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, May 2006.

Frequency: 1

Goffman: Licensed withdrawal: Eyes averted, deep in thought (Goffman, 1987:57-83).



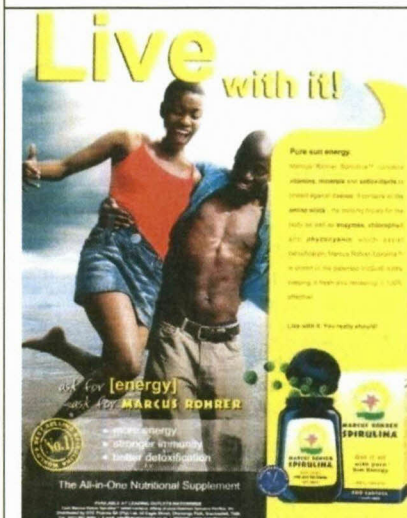
Description of advertisement: Three females - one young and white, another old and white, and another young and black, sitting together. The older woman is the focus of attention, and sits in the middle. It may be that she has shared her wisdom with the two younger women. The three of them are unaware of their surroundings.

Role: Recreational: Three friends in conversation.

Published in: *Sarie*, May 2006.

Frequency: 1

Goffman: Licensed withdrawal: Unaware of their surroundings (Goffman, 1987:57-83).



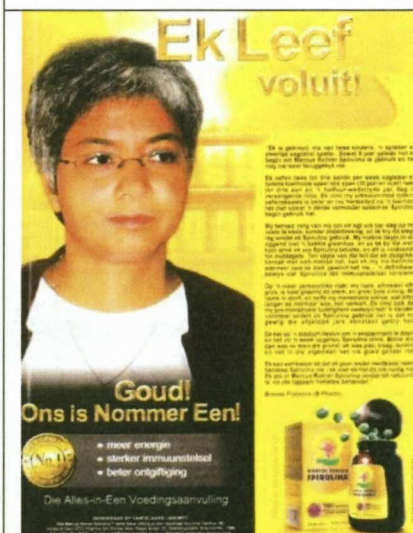
Description of advertisement: One black female model, being lifted by a black male in a mock assault as Goffman (1987:52) called it.

Role: Partner.

Published in: *True Love*, May 2006.

Frequency: 1

Goffman: Ritualisation of subordination: She is lifted up by a man in a mock assault (Goffman, 1987:40-56).



Description of advertisement: Portrait picture of one black female, looking away from the camera, as if she is unaware of being looked at.

Role: Working: Professional, pharmacist

Published in: *Sarie* and *Fair Lady*, July 2006.

Frequency: 2

Goffman: Licensed withdrawal: Looking away (Goffman, 1987:57-83).



Description of advertisement: In this advertisement, we have a social gathering of two white females, one black female, one black male, one white male, and one black child. They are enjoying a picnic.

Role: Mother.

Published in: *Fair Lady, Sarie, and True Love*, May 2006

Frequency: 3

Goffman: Family: The nuclear family represented (Goffman, 1987:37-40).



Description of advertisement: Three females - one young and white, another old and white, and another young and black - sitting together. The two younger women are out of focus, while the older woman is in focus and sitting in the middle. The three of them are unaware of their surroundings.

Role: Recreational: Three friends sharing a moment.

Published in: *Sarie and Fair Lady*, January 2006.



Frequency: 2

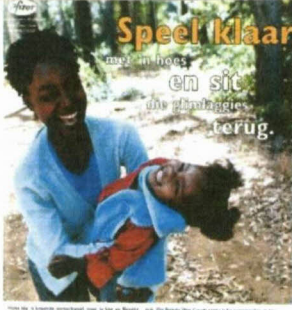
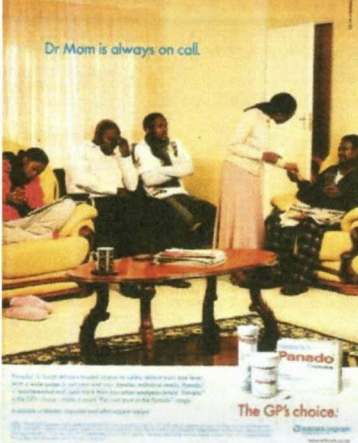
Goffman: Licensed withdrawal: Unaware of their surroundings (Goffman, 1987:57-83).



Description of advertisement: One black female model, standing on a mountain, looking down on the cloud cover of the mountain with the sun setting. The metaphor of climbing a mountain is illustrated here, and thanks to Natrodale vitamins, she could rise to the top. By the way she is dressed, one can deduce that she must be a working woman who has to climb many mountains (metaphorically speaking) and therefore needs the boost of a vitamin supplement.

Role: Office worker.

| | |
|--|--|
| | <p><u>Published in:</u> <i>Fair Lady</i>, October 2006</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Licensed withdrawal: Psychologically removed (Goffman, 1987:57-83).</p> |
|  <p>achieve ultimate health!</p> <p>Multibionta is also available for those who eat a rationally poor diet, are vegetarian or dislike or are on chronic medication or antibiotics. Each scientifically formulated ingredient in Multibionta has an optimal coating to ensure that the substance safely reach the intestine for maximum absorption. The table is free to all you need to test the well-being effect!</p> | <p><u>Description of advertisement:</u> One black female model, her lips slightly parted and her hand touching a touch screen through which we can see her, but she is unaware that she is being looked at.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>Fair Lady</i>, July 2006. <i>True Love</i>, August 2006. <i>Fair Lady</i>, October 2006.</p> <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Licensed withdrawal: Mentally drifted from the scene (Goffman, 1987:57-83).</p> |
|  <p>Trusted to take care of coughs, so you can take care of weekends.</p> <p>Benylin. Enough Cough. Fits. Let your family sleep better tonight.</p> | <p><u>Description of advertisement:</u> In this advertisement, we have one black female, one black male, and one black girl, enjoying quality time in the outdoors as a family. The Western ideal of a nuclear family is portrayed in this advertisement.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>Drum</i>, 1 June 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Family: Nuclear family (Goffman, 1987:37-40).</p> |

| | |
|--|---|
|  | <p><u>Description of advertisement:</u> Mother and daughter enjoying playing in the outdoors. She has picked up her daughter, who has thrown her head back in laughter.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>True Love</i>, May 2006. <i>Drum</i>, 4 May 2006. <i>Sarie</i>, June 2006.</p> <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Family: Mother and daughter (Goffman, 1987:37-40).</p> |
|  | <p><u>Description of advertisement:</u> In this advertisement, the whole family is feeling ill, except for the mother: She is tending to everyone's aches and pains, standing and handing a black male (presumably her husband and the dad of the family) medicine.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>Drum</i>, 7 September 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Family: Mother, father and children (Goffman, 1987:37-40).</p> |

In the 2006 sample for this category, a total of 30 advertisements were found that fit its criteria. The role of mother featured prominently in 19 advertisements where women were portrayed as mothers.

Table 5.167: Health care and role categories for 2006

| Role | Mother | Decorative | Working: pharmacist | Office worker | Recreational | Partner | Total |
|------|--------|------------|---------------------|---------------|--------------|---------|-------|
| | 19 | 4 | 2 | 1 | 3 | 1 | 30 |

The advertisements for health care were found in five of the six magazines for this study.

Table 5.168: Advertisements for health care published in magazines in 2006

| Magazine | <i>True Love</i> | <i>Fair Lady</i> | <i>Sarie</i> | <i>Drum</i> | <i>You</i> | Total |
|----------|------------------|------------------|--------------|-------------|------------|-------|
| | 7 | 10 | 7 | 5 | 1 | 30 |

In the advertisements for health care products, women were portrayed in a family setting in 19 of the 30 advertisements. In two of the advertisements, licensed withdrawal was identified, and in one ritualisation of subordination.

Table 5.169: Advertisements for health care and the Goffman categories for 2006

| Category | Family | Licensed withdrawal | Ritualisation of subordination | Total |
|----------|--------|---------------------|--------------------------------|-------|
| | 19 | 10 | 1 | 30 |

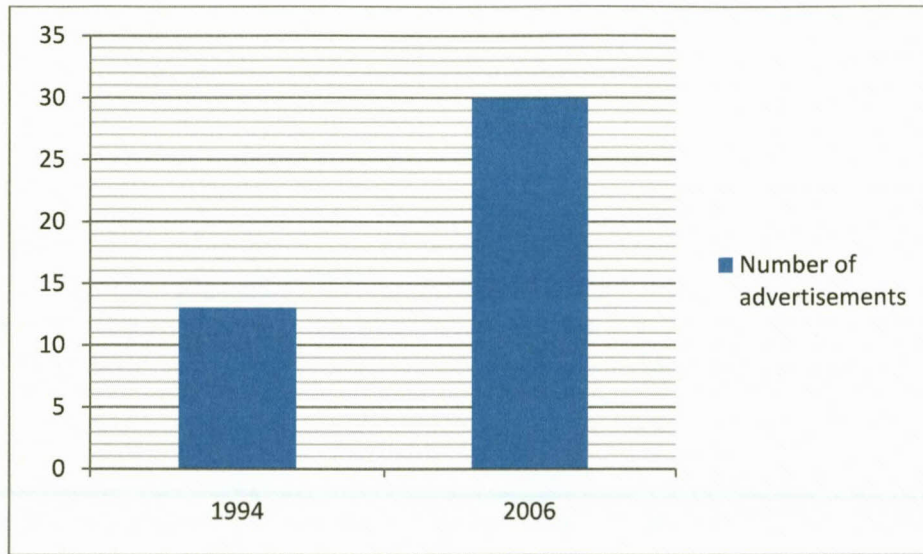
5.3.2.6.1 Comparison of results for the 1994 and the 2006 sample of advertisements for health care.

The number of advertisements increased from 13 advertisements for health care in 1994, to 30 in 2006.

Table 5.170: Total number of advertisements for health care in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 13 | 30 | 43 |

Column Chart 5.15: The number of advertisements for health care in 1994 and 2006



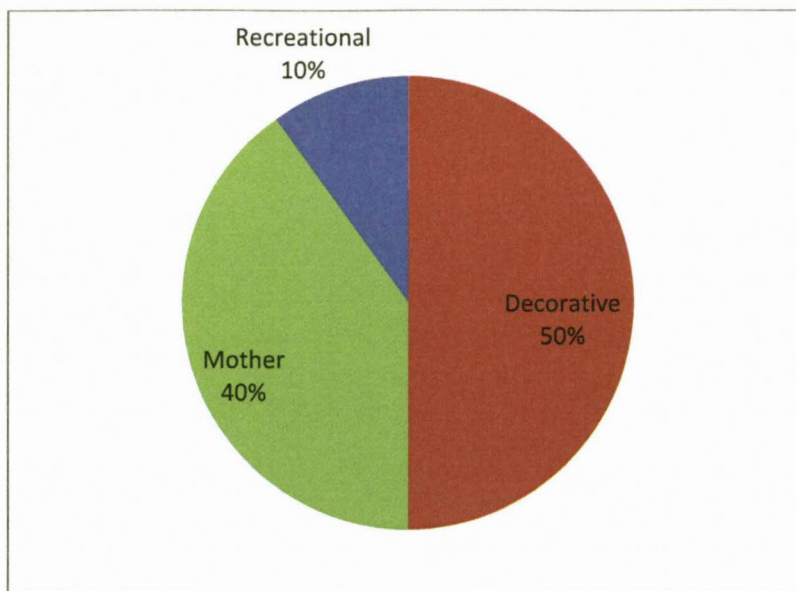
5.3.2.6.2 Role portrayals

In the 1994 sample of advertisements, there were three advertisements in which a working role was portrayed. In the 2006 sample, the mother role was portrayed 19 times; in four, women played a decorative role; and in three, a recreational role.

Table 5.171: Number of non-working roles for health care in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 10 | 27 | 37 |

Pie Chart 5.40: Categories of non-working roles in 1994 (health care)



Pie Chart 5.41: Categories of non-working roles in 2006 (health care)

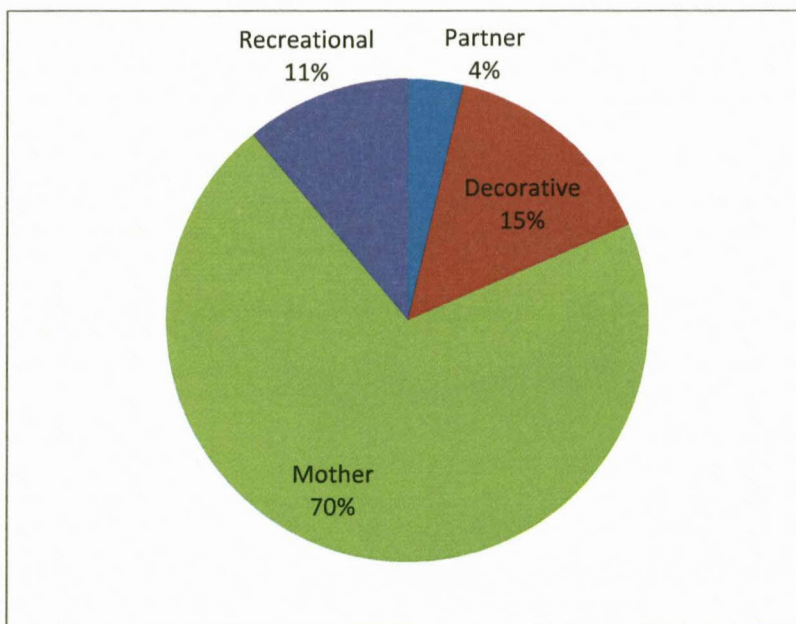
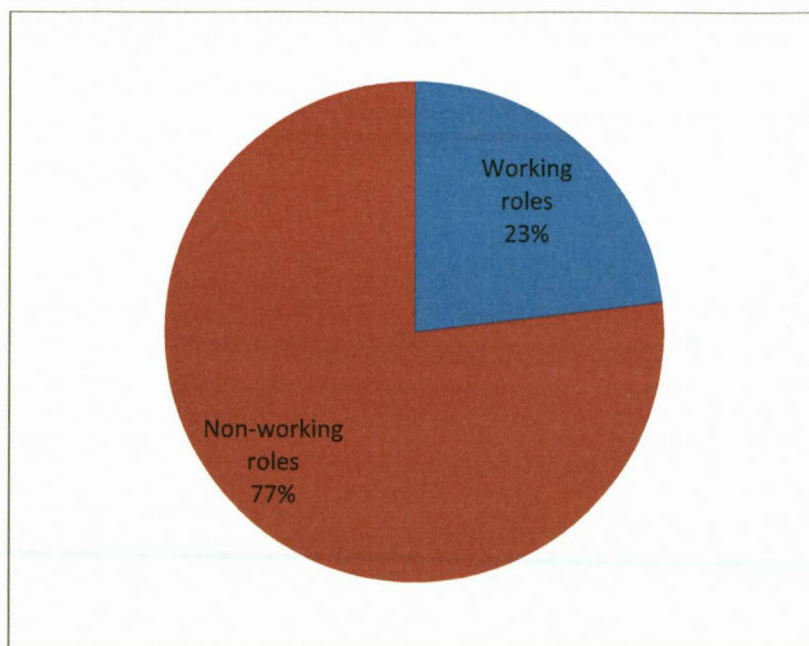


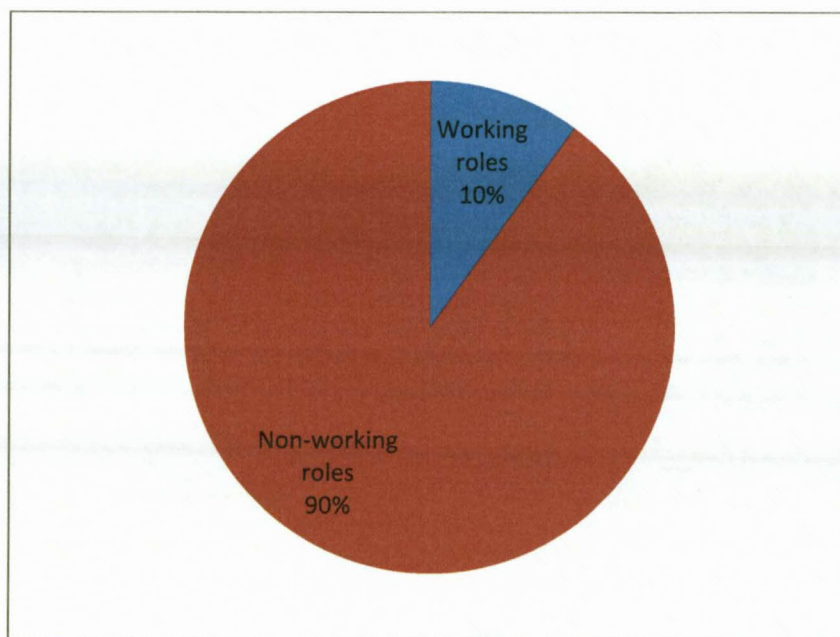
Table 5.172: Working and non-working roles in 1994 and 2006

| <u>1994</u> | | <u>2006</u> | | <u>Total</u> |
|-------------|-------------|-------------|-------------|--------------|
| Working | Non-working | Working | Non-working | |
| 3 | 10 | 3 | 27 | 43 |

Pie Chart 5.42: Working and non-working roles in 1994 (health care)



Pie Chart 5.43: Working and non-working roles in 2006 (health care)



5.3.2.6.3 Number of advertisements in different magazines

The number of advertisements in the different magazines increased significantly - for *Fair Lady* (up from 0 to 10), *Sarie* (up from 0 to 7), and *Drum* (up from 0 to 5).

Table 5.173: Advertisements for health care published in magazines in 1994 and 2006

| Magazines | 1994 | 2006 | Total |
|-------------------|------|------|-------|
| <i>True Love</i> | 12 | 7 | 19 |
| <i>Fair Lady</i> | 0 | 10 | 10 |
| <i>Sarie</i> | 0 | 7 | 7 |
| <i>Drum</i> | 0 | 5 | 5 |
| <i>You</i> | 0 | 1 | 1 |
| <i>Huisgenoot</i> | 1 | 0 | 1 |
| Total | 13 | 30 | 43 |

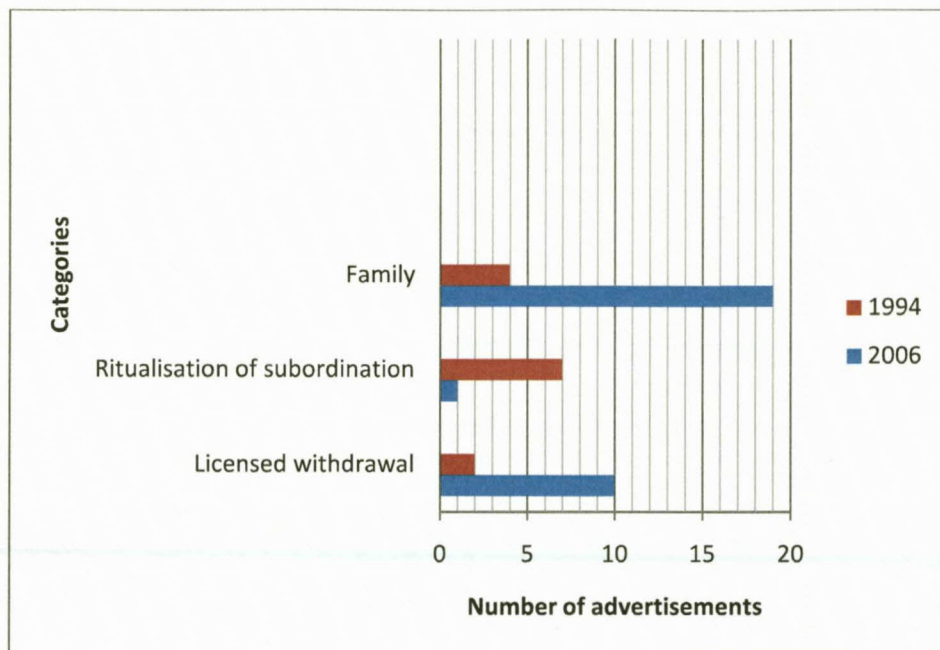
5.3.2.6.4 Semiotic analysis

In the semiotic analysis, it was found that the family category showed a significant increase from four advertisement in 1994, to 19 advertisements in 2006. Licensed withdrawal increased from two to ten, while ritualisation of subordination decreased from six to one.

Table 5.174: Advertisements for health care and the Goffman categories for 1994 and 2006

| Categories for semiotic analysis | <u>1994</u> | <u>2006</u> | <u>Total</u> |
|----------------------------------|-------------|-------------|--------------|
| Licensed withdrawal | 2 | 10 | 12 |
| Ritualisation of subordination | 7 | 1 | 8 |
| Family | 4 | 19 | 23 |
| Total | 13 | 30 | 43 |

Bar Chart 5.15: A Visual representation of the semiotic analysis (health care)



5.3.2.7 Parastatals

In this category, all products and services rendered by parastatals are categorised. In 2006, there were no advertisements for parastatals from the sample of magazines which portrayed a black woman.

Table 5.175: Parastatals - 1994

| | |
|--|--|
| | <p><u>Description of advertisement:</u> One black female model, wearing a domestic worker's uniform, head tilted to one side, wearing an expression of surprise.</p> <p><u>Role:</u> Working role: Domestic worker, traditional female occupation.</p> <p><u>Published in:</u> <i>Drum</i>, July 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Licensed withdrawal: Emotional response (Goffman, 1987:57-83)</p> |
|--|--|

| | |
|--|--|
| | <p><u>Description of advertisement:</u> One black female model, standing on her knees, bent forward, supported by her one arm, holding a paint brush in the one hand, looking up to the camera, smiling.</p> <p><u>Role:</u> Working role: Artist painting a welcome doormat.</p> <p><u>Published in:</u> <i>Drum</i>, October 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Smiling, kneeling on a floor (Goffman, 1987:40-56).</p> |
| | <p><u>Description of advertisement:</u> One black female model, holding her baby, smiling.</p> <p><u>Role:</u> Mother.</p> <p><u>Published in:</u> <i>True Love</i>, February and December 1994.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Family: Mother and child (Goffman, 1987:37-40).</p> |

In 1994, four advertisements for parastatals appeared in two of the magazines in this study. In two of the advertisements, women were portrayed in working roles.

Table 5.176: Parastatals and role categories for 1994

| Role | Working: domestic worker | Working: artist | Mother | Total |
|------|--------------------------|-----------------|--------|-------|
| | 1 | 1 | 2 | 4 |

Table 5.177: Advertisements for parastatals published in magazines in 1994

| Magazines | <i>Drum</i> | <i>True Love</i> | Total |
|-----------|-------------|------------------|-------|
| | 2 | 2 | 4 |

In one advertisement, licensed withdrawal was portrayed; in another it was ritualisation of subordination; and in two, the family was depicted (Goffman, 1987).

Table 5.178: Advertisements for parastatals and the Goffman categories for 1994

| Category | Licensed withdrawal | Ritualisation of subordination | Family | Total |
|----------|---------------------|--------------------------------|--------|-------|
| | 1 | 1 | 2 | 4 |

5.3.2.7.1 Comparison of results for the 1994 and the 2006 sample of advertisements

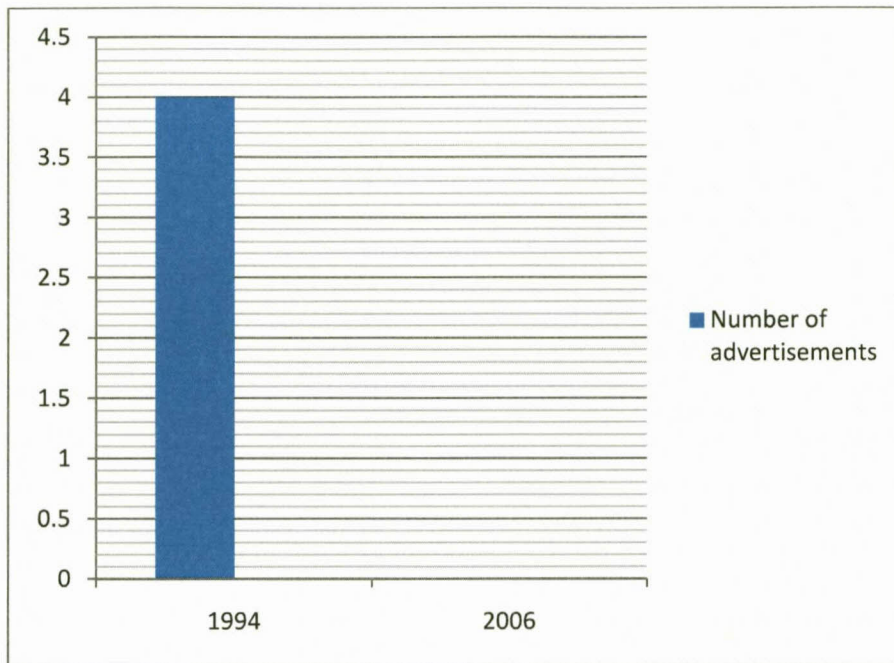
parastatals

Table 5.179: Total number of advertisements for parastatals in 1994 and 2006

No advertisements for parastatals were found in the 2006 advertisements.

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 4 | 0 | 4 |

Column Chart 5.16: The number of advertisements for parastatals in 1994 and 2006



6.3.2.7.2 Role portrayals

In the 1994 sample, women were portrayed in working roles in two of the advertisements, and in the other two, in the role of the mother. The working roles in which the women appeared were not high status jobs: in one advertisement, we have the portrayal of a domestic worker, and in the second advertisement, a woman is portrayed as an artist/crafter.

Table 5.180: Number of non-working roles for parastatals in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 2 | 0 | 2 |

Pie Chart 5.44: Categories of non-working roles in 1994 (parastatals)

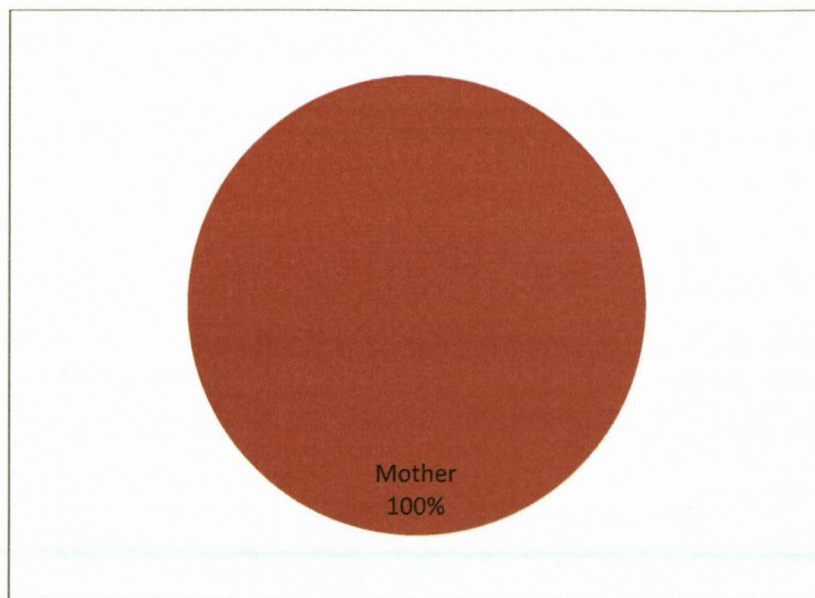
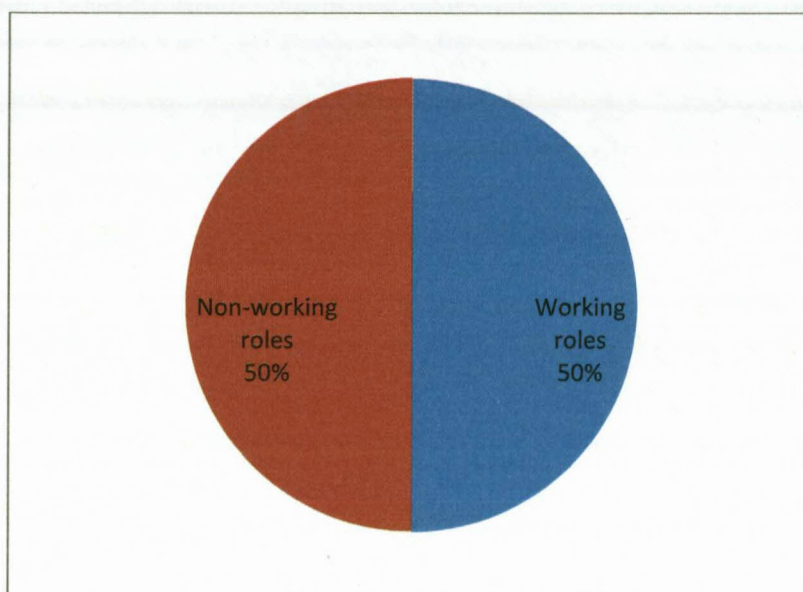


Table 5.181: Working and non-working roles in 1994 and 2006

| <u>1994</u> | | <u>2006</u> | | <u>Total</u> |
|-------------|-------------|-------------|-------------|--------------|
| Working | Non-working | Working | Non-working | |
| 2 | 2 | 0 | 0 | 4 |

Pie Chart 5.45: Working and non-working roles in 1994 (parastatals)



5.3.2.7.3 Number of advertisements per magazine

Table 5.182: Advertisements for parastatals published in magazines in 1994 and 2006

| Magazines | 1994 | 2006 | Total |
|-------------------|------|------|-------|
| <i>True Love</i> | 2 | 0 | 2 |
| <i>Fair Lady</i> | 0 | 0 | 0 |
| <i>Sarie</i> | 0 | 0 | 0 |
| <i>Drum</i> | 2 | 0 | 2 |
| <i>You</i> | 0 | 0 | 0 |
| <i>Huisgenoot</i> | 0 | 0 | 0 |
| Total | 4 | 0 | 4 |

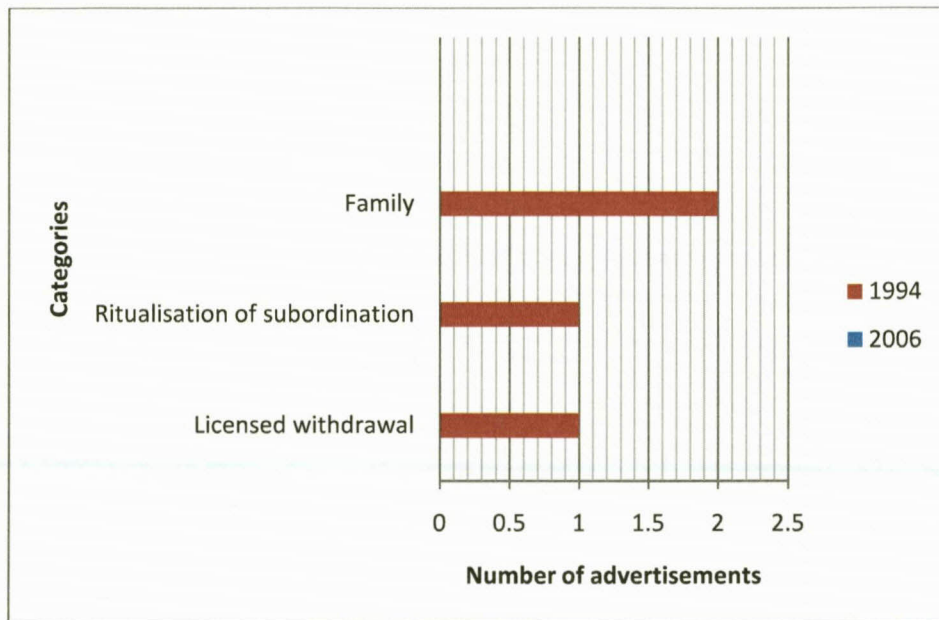
5.3.2.7.4. Semiotic analysis

In the semiotic analysis, it was found that two advertisements matched the criteria for the family category - one portrayed ritualisation of subordination, while licensed withdrawal was identified in one advertisement.

Table 5.183: Advertisements for parastatals and the Goffman categories for 1994 and 2006

| Categories for semiotic analysis | 1994 | 2006 | Total |
|----------------------------------|------|------|-------|
| Licensed withdrawal | 1 | 0 | 1 |
| Ritualisation of subordination | 1 | 0 | 1 |
| Family | 2 | 0 | 2 |
| Total | 4 | 0 | 4 |


Bar Chart 5.16: A Visual representation of the semiotic analysis (parastatals)






5.3.2.8 Personal grooming



In this category, all personal care products are categorised.



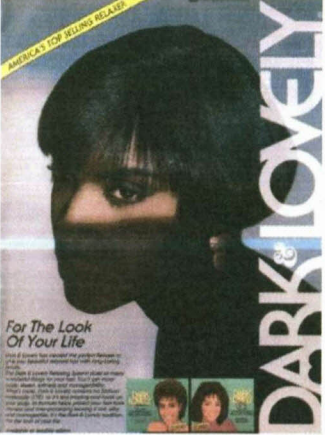
Table 5.184: Personal grooming - 1994

| | |
|---|---|
|  <p>With EVERYTHING around you changing WHO do you BELIEVE? Well MORE South African women believe in LILETS than ANY other TAMPON</p> <p>Liletts</p> <p>LILETS. DESIGNED BY A WOMAN GYNAECOLOGIST</p> | <p><u>Description of advertisement:</u> Female standing, one leg in front of the other, her knee bent and toe pointed, head tilted to the back, one arm behind her head, the other on her hip, smiling broadly.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, April, May, July, August and November 1994.</p> <p><u>Frequency:</u> 5</p> <p><u>Goffman:</u> Ritualisation of subordination: Head tilted, bashful knee bent, broad smile (Goffman, 1987:40-56).</p> |
|---|---|

| | |
|---|--|
|  | <p><u>Description of advertisement:</u> One black female model, smiling at the camera.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, October 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Big smile (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement:</u> One black female model, looking away from the camera, lips parted.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, October 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Licensed withdrawal: Eyes averted (Goffman, 1987:57-83).</p> |
|  | <p><u>Description of advertisement:</u> Two pictures of brides, dressed for the special day.</p> <p><u>Role:</u> Partner: Bride.</p> <p><u>Published in:</u> <i>True Love</i>, September 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Licensed withdrawal: Eyes averted and mentally drifting (Goffman, 1987:57-83).</p> |
|  | <p><u>Description of advertisement:</u> Two black female models, one elevated above the other, smiling at the camera.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, October 1994.</p> <p><u>Frequency:</u> 1</p> |

| | |
|---|--|
| | <p><u>Goffman</u>: Ritualisation of subordination: Broad smiles at the camera (Goffman, 1987: 40-56).</p> |
|  | <p><u>Description of advertisement</u>: One black female model, pictured twice with different hairstyles, smiling and looking pleased with her appearance.</p> <p><u>Role</u>: Decorative: Attractive stimulus.</p> <p><u>Published in</u>: <i>True Love</i>, May, July, September, October, November and December 1994.</p> <p><u>Frequency</u>: 6</p> <p><u>Goffman</u>: Ritualisation of subordination: Big smile (Goffman, 1987: 40-56).</p> |
|  | <p><u>Description of advertisement</u>: Three black female models, looking daringly at the camera. The one in the middle is shorter than the other two, while the other two models both are tilting their heads.</p> <p><u>Role</u>: Decorative: Attractive stimulus.</p> <p><u>Published in</u>: <i>Drum</i>, January, April and July 1994.</p> <p><i>True Love</i>, January, March, April, May, July 1994.</p> <p><u>Frequency</u>: 8</p> <p><u>Goffman</u>: Relative size: Height is an indication of status (Goffman, 1987:28-30).</p> |
|  | <p><u>Description of advertisement</u>: One black female model, looking at the camera, lying down on soft bedding.</p> <p><u>Role</u>: Decorative: Attractive stimulus.</p> <p><u>Published in</u>: <i>Drum</i>, June and July 1994.</p> <p><i>True Love</i>, June, July, September, October and November 1994.</p> |

| | |
|---|--|
| | <p><u>Frequency:</u> 7</p> <p><u>Goffman:</u> Ritualisation of subordination: Lying down (Goffman, 1987: 40-56).</p> |
|  | <p><u>Description of advertisement:</u> One black female model, looking at the camera, partially shielded by her hair, leaning forward.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>Drum</i>, February, March, May, June, July, September and November 1994.</p> <p><i>True Love</i>, January, February, March, April, May, July, August, September, October and November 1994.</p> <p><u>Frequency:</u> 17</p> <p><u>Goffman:</u> Ritualisation of subordination: Head lowered and shielded by her hair (Goffman, 1987: 40-56).</p> |
|  | <p><u>Description of advertisement:</u> One black female model, looking at the camera, big smile.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>Drum</i>, June, July, September and November 1994.</p> <p><i>True Love</i>, June and August, 1994.</p> <p><u>Frequency:</u> 6</p> <p><u>Goffman:</u> Ritualisation of subordination: Smiling (Goffman, 1987:40-56).</p> |

| | |
|---|--|
|  <p>Keep your shape with Supreme CURL</p> <p>REVLON Professional Hair Care</p> | <p><u>Description of advertisement:</u> The profile of one black female model, pictured at the edge of the advertisement, reaching towards the male model.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>Drum</i>, April 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Licensed withdrawal: At the edge of the frame, eyes averted, unaware of the camera (Goffman, 1987:57-83).</p> |
|  <p>Professional Hair Care</p> <p>REVLON Revolutionary</p> | <p><u>Description of advertisement:</u> Two black female models, one taller than the other, looking at the camera.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>Drum</i>, October 1994.</p> <p><i>True Love</i>, September and November 1994.</p> <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Relative size: One model taller than the other one (Goffman, 1987:28-29).</p> |
|  <p>AMERICA'S TOP SELLING RELEASE</p> <p>DARK & LOVELY</p> <p>For The Look Of Your Life</p> | <p><u>Description of advertisement:</u> One black female model, staring into the unknown.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, March 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Licensed withdrawal: She is staring at something that the onlooker cannot see and is unaware of being looked at (Goffman, 1987:57-83).</p> |

FACE CARE **SOPHISTICATED LOOK**

His is a new skin care system that will help you achieve the look of a sophisticated woman. It's not just about the skin, it's about the look. The look of a sophisticated woman is one that is confident, elegant, and sophisticated. It's a look that is achieved through a combination of skin care and makeup. The look of a sophisticated woman is one that is achieved through a combination of skin care and makeup. The look of a sophisticated woman is one that is achieved through a combination of skin care and makeup.

Description of advertisement: One black female model, big smile.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, June 1994.

Frequency: 1

Goffman: Ritualisation of subordination: Big smile (Goffman, 1987:40-56).

The moment is yours with SWANKIE LOOK

Own the moment.

In the end of the moment, at the end of the night - own the moment with Swankie Look. Swankie Look will give you the look you want. Swankie Look will give you the look you want. Swankie Look will give you the look you want. Swankie Look will give you the look you want. Swankie Look will give you the look you want.

Description of advertisement: One black female, her hands on her hips, head tilted backwards, smiling broadly at the onlooker while being admired by a man in the background, and receiving envious stares from two females in the background.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, August and November 1994.

Frequency: 2

Goffman: Ritualisation of subordination: Smiling (Goffman, 1987:40-56).

SPOTS CAN BE FUN, BUT NOT ON YOUR FACE.

Dettol

In the end of the moment, at the end of the night - own the moment with Dettol. Dettol will give you the look you want. Dettol will give you the look you want. Dettol will give you the look you want. Dettol will give you the look you want. Dettol will give you the look you want.

Description of advertisement: One black female, her hand under her chin, her head turned slightly to the one side, smiling knowingly. She had a problem with her skin, and it had to be fixed so that she could be normal. Thanks to this cream, she is now normal, and she can live a happy life.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, February, March, April, May and June 1994.

Frequency: 5

Goffman: Feminine touch: Her chin resting gently on her hand (Goffman, 1987:29-31).



Description of advertisement: One black female, sitting down, her one leg pulled up, her one arm holding the pulled up leg, her other arm supporting her head, as she turns to look at the camera, smiling broadly.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, September 1994.

Frequency: 1

Goffman: Ritualisation of subordination: Sitting down, knees bent, smiling (Goffman, 1987: 40-56).



Description of advertisement: Profile picture of one black female, head turned to the side, shoulders naked, her eyes averted, shielded by bottles of skin lotion.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, July, October and November 1994.

Frequency: 3

Goffman: Licensed withdrawal: Head and eyes turned away (Goffman, 1987:57-83).



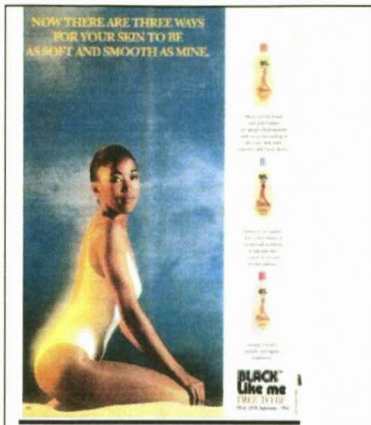
Description of advertisement: One black female, applying body cream, eyes averted, absorbed in the moment.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, May 1994.

Frequency: 1

Goffman: Licensed withdrawal: Head and eyes averted (Goffman, 1987:57-83).



Description of advertisement: Body profile picture of one black female, sitting on the floor her legs folded in underneath her, body leaning slightly forward, hands resting on knees, head turned towards the onlooker, clothed in her bathing suit, shoulders naked, slight smile on her lips.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, June, September and November 1994

Frequency: 3

Goffman: Ritualisation of subordination: Sitting on a floor, smiling (Goffman, 1987:40-56).



Description of advertisement: Portrait picture of one black female, head tilted to one side, broad smile.

Role: Decorative: Attractive stimulus.

Published in: *True Love* and *Drum*, August and September 1994.

Frequency: 4

Goffman: Ritualisation of subordination: Head cant, smiling (Goffman, 1987:40-56).



Description of advertisement: A couple, only part of their faces are visible, in a passionate embrace.

Role: Partner.

Published in: *True Love*, November 1994.

Frequency: 1

Goffman: Licensed withdrawal: Unaware of surroundings (Goffman, 1987:57-83).

A total of 81 advertisements for 1994 met the criteria for this study and could be categorised as personal grooming advertisements. In 79 of the advertisements, women played a decorative role.

Table 5.185: Personal grooming and role categories for 1994

| Role | Decorative | Partner | Total |
|------|------------|---------|-------|
| | 79 | 2 | 81 |

All the advertisements came from only two of the six magazines used in this study.

Table 5.186: Advertisements for personal grooming published in magazines in 1994


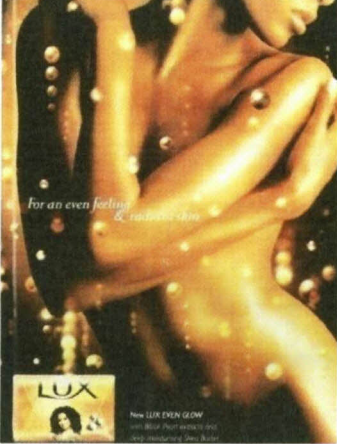
| Magazine | <i>True Love</i> | <i>Drum</i> | Total |
|----------|------------------|-------------|-------|
| | 61 | 20 | 81 |

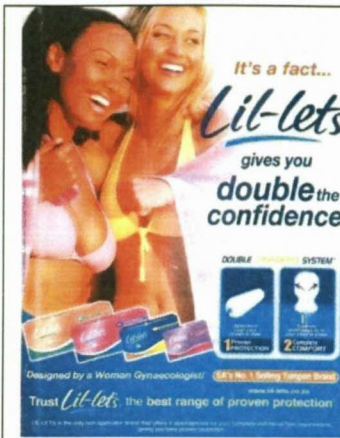
In uncovering the deeper meaning of the advertisements, in 59 out of the 81 advertisements, ritualisation of subordination were portrayed; in 11 advertisements relative size were shown; in five feminine touch could be identified; and in four, licensed withdrawal.

Table 5.187: Advertisements for personal grooming and the Goffman categories for 1994

| Category | Ritualisation of subordination | Relative size | Feminine touch | Licensed withdrawal | Total |
|----------|--------------------------------|---------------|----------------|---------------------|-------|
| | 59 | 11 | 5 | 6 | 81 |

Table 5.188: Personal grooming - 2006

| | |
|--|---|
|  <p>YOU CAN.</p> <p>With the Merdent™ toothpaste, you can smile with confidence. It's the only toothpaste that's clinically proven to help you smile with confidence. It's the only toothpaste that's clinically proven to help you smile with confidence. It's the only toothpaste that's clinically proven to help you smile with confidence.</p> <p>merdent TOOTHPASTE</p> <p>asprii</p> | <p><u>Description of advertisement:</u> One black female model, smiling with closed eyes as she puts an ice lolly to her teeth.</p> <p><u>Role:</u> Decorative: Illustrative stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, November 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Smiling (Goffman, 1987:40-56).</p> |
|  <p>for an even feeling & radiant skin</p> <p>LUX</p> <p>New LUX DREN GLOW</p> | <p><u>Description of advertisement:</u> One black female model, naked, her arms folded to cover herself. We only see part of her nose, mouth and chin, her upper body and part of her hips: She has been dissected and objectified.</p> <p><u>Role:</u> Decorative: Sexy stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, September and October 2006.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Licensed withdrawal: She is unaware of her surroundings (Goffman, 1987:57-83).</p> |



Description of advertisement: Two models, dressed in their swimwear, standing side-by-side, wrapped in one towel, laughing carelessly, one white, one black. They are looking at something out of the picture frame, mentally drifting from the scene. The white model is slightly taller than the black model.

Role: Recreational: Going for a swim.

Published in: *True Love*, January 2006.

Frequency: 1

Goffman: Licensed withdrawal: Emotional response and mentally drifting (Goffman, 1987:57-83).



Description of advertisement: One black model, dressed in swimwear, standing in a water pool with a waterfall cascading in the background, offering a razor to the onlooker. She could represent a water nymph.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, November 2006.

Frequency: 1

Goffman: Feminine touch: Gently holding an object (Goffman, 1987:29-31).



Description of advertisement: One black female model, scantily dressed, her knees bent, handbag in hand, wearing very high heels - however hard she tries, she will not get there in a hurry.

Role: Decorative: Sexy stimulus.

Published in: *True Love*, February, March and April 2006.

Frequency: 3

Goffman: Ritualisation of subordination: Bashful knee bent (Goffman, 1987: 40-56).



Description of advertisement: One black female model, naked shoulders, looks onto the scene from the edge, a form of ritualisation of participation shielding (Goffman, 1987:70).

Role: Decorative: Attractive stimulus.

Published in: *You*, 5 October 2006.

Frequency: 1

Goffman: Licensed withdrawal: Ritualisation of participation (Goffman, 1987:57-83).



Description of advertisement: Part of the face of one black female model floating in thin air, right on the edge of the picture, which is a form of ritualisation of participation (Goffman, 1987:70).



Role: Decorative: Attractive stimulus.


Published in: *True Love*, November 2006.

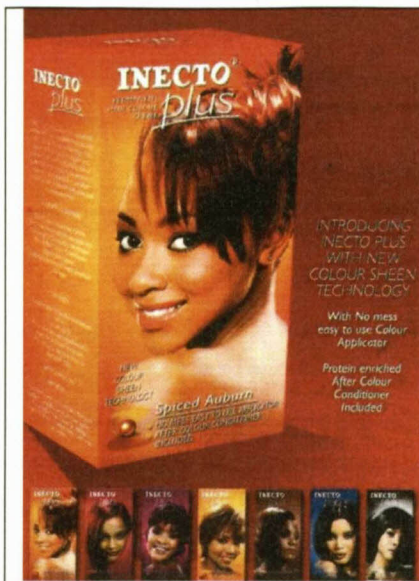
Frequency: 1

Goffman: Licensed withdrawal: Ritualisation of

| | |
|---|---|
|  <p><i>Free</i> Love your hair</p> <p>Do you love your hair?</p> <p>Fabulous prizes to be won!</p> <p>Salons can also win!</p> | <p>participation (Goffman, 1987:57-83).</p> <p><u>Description of advertisement:</u> One black female model, two head and shoulders pictures, and an upper body picture. In the two portrait pictures, she has a big smile, and in the larger picture of the three, she has an even bigger smile.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>Drum</i>, 2 November 2006. <i>True Love</i>, November and December 2006.</p> <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Ritualisation of subordination: Smiling, body and head canting (Goffman, 1987:40-56).</p> |
|  <p>100% MOISTURIZED 0% WEIGHED DOWN</p> <p>OPTIMUM Care Oil Therapy</p> <p>3-in-1: MOISTURIZER, OIL, AND STYLER</p> <p>For Dry, Thirsty Hair</p> <p>Benefits of natural essential oils Vitamin E, coconut, avocado and papaya penetrate your hair quickly to rehydrate, moisturize, soften and balance skin all without weighing your hair down.</p> | <p><u>Description of advertisement:</u> One black female model, her hair and earrings are floating weightless upwards, she has an expression of surprise on her face, and her eyes are averted.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, December 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Licensed withdrawal: Eyes averted, emotional response (Goffman, 1987:57-83).</p> |
|  <p>Perfect Choice STAY BEAUTIFUL</p> <p>• Perfect for Relaxing • Shines for Lasting Shine • Keeps for Strength</p> <p>BUY AND WIN!</p> | <p><u>Description of advertisement:</u> One black female model, lying flat on her stomach with her head on her arms, looking up at the camera, smile on her lips.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, July, August, September, October and November 2006. <i>Fair Lady</i>, July 2006.</p> |

| | |
|---|---|
| | <p><u>Frequency:</u> 6</p> <p><u>Goffman:</u> Ritualisation of subordination: Smiling lying down (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement:</u> One black female model and a black male model, standing back to back; she is shorter than he is (elevation is an indication of status). What is noticeable is the difference in their facial expressions: He is smiling, but she is expressing much more joy and a bit of silliness. Goffman (1987:69) wrote that "when a male and female are pictured in an euphoric state, the female is likely to be exhibiting a more expansive expression than is the male, which in turn fits with the argument that in society women smile more than men - both in real scenes and in commercially contrived ones".</p> <p><u>Role:</u> Partner.</p> <p><u>Published in:</u> <i>True Love</i>, July 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Relative size: He is taller than she is (Goffman, 1987:28-29).</p> |
|  | <p><u>Description of advertisement:</u> Well-groomed black woman, sitting back in a chair - legs doodling in the air, one hand touching her hair, the other gently touching her face, smiling at the camera.</p> <p><u>Role:</u> Recreational: Non-working activity of leisure, relaxing.</p> <p><u>Published in:</u> <i>True Love</i>, February 2006.</p> |

| | |
|--|--|
| | <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Sitting down, head cant, smiling (Goffman, 1987: 40-56).</p> |
|  <p>The advertisement for StaSofro features a woman with her hair styled in intricate braids. She is wearing a dark, shimmering choker. The background is dark, and the text 'StaSofro BEAUTIFUL BRAID SOLUTIONS' is prominently displayed at the top. Below the main image, there are several circular icons, each containing a number and a brief description of a hair care benefit.</p> | <p><u>Description of advertisement:</u> Profile picture of a well-groomed black woman, her gaze turned away.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, January, February, April, June, July, October, November and December 2006. <i>Drum</i>, 3 August and 7 December 2006.</p> <p><u>Frequency:</u> 10</p> <p><u>Goffman:</u> Licensed withdrawal: Gaze turned away from the camera (Goffman, 1987:57-83).</p> |
|  <p>The advertisement for Optimum Care hair products features a woman with long, straight, dark hair. She is looking directly at the camera. The background is a warm, reddish-orange color. The text 'new OPTIMUM Care' is at the top, followed by '4x Less Breakage! For strong, beautiful hair'. Below this, there are several small images showing hair being combed and a product bottle. The brand name 'SOFT SHEEN-CARSON' is at the bottom.</p> | <p><u>Description of advertisement:</u> One black female model, looking at the camera from behind her hair, the right side of her face is shielded by her perfect groomed hair.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, April, August and November 2006. <i>Fair Lady</i>, May, August 2006.</p> <p><u>Frequency:</u> 5</p> <p><u>Goffman:</u> Licensed withdrawal: Ritualisation of participation, shielded by an object, in this case her hair (Goffman, 1987:57-83).</p> |



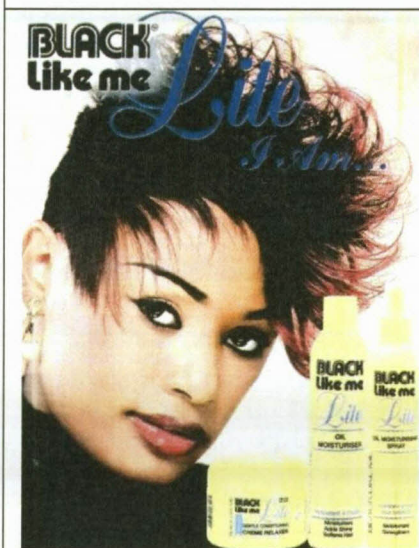
Description of advertisement: One black female model, looking at the camera from over her naked shoulder, her chin lightly touching her shoulder, sweetly smiling at the camera.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, November 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Smile (Goffman, 1987:40-56).



Description of advertisement: One black female model, looking at the camera, head tilted to the front.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, September and November 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Head bowed, lowering herself (Goffman, 1987:40-56).



Description of advertisement: One black female model, looking at the camera, head tilted to the side.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, September and November 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Big smile, head cant, lowering oneself (Goffman, 1987:40-56).



Description of advertisement: One black female model, the celebrity Kelly Rowland, pictured from the side, head turned towards and looking at the camera, head tilted to the front, radiant smile.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, July and October 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Head bowed, lowering oneself, smile (Goffman, 1987:40-56).



Description of advertisement: One black female model, the celebrity Kelly Rowland, pictured from the side, head turned towards and looking at the camera, head tilted to the front, knowing smile.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, September, November, and December 2006.

Frequency: 3

Goffman: Ritualisation of subordination: Head bowed, lowering herself, smiling (Goffman, 1987:40-56).



Description of advertisement: One black female model, the celebrity Kelly Rowland, pictured from the front, head turned away and tilted, eyes looking downwards and smile.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, January, February, March and April 2006.

Frequency: 4

Goffman: Licensed withdrawal: Eyes averted. Ritualisation of participation because she is shielded by her hair (Goffman, 1987:57-83).



Description of advertisement: Pictures of different female models, with before and after pictures. The black female model has a radiant smile like all the other models, her head tilted to one side. She is portrayed in a before picture, and an after picture, to show off the effectiveness of the product.

Role: Decorative: Illustrative stimulus.

Published in: *True Love*, December 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Head bowed, lowering oneself, smile (Goffman, 1987:40-56).



Description of advertisement: One black female model, her face covered by her sleek hair, leaning to the side, head tilted.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, February, August, September, October, November, and December 2006

Frequency: 6

Goffman: Licensed withdrawal: Ritualisation of participation, shielded by an object, in this case, by her own hair (Goffman, 1987:57-83).



Description of advertisement: One black female model, looking at the camera, her head tilted to the side.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, May 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Head canting pose (Goffman, 1987:40-56).



Description of advertisement: One black female model, looking at the camera, the left side of her face is shielded by her sleek hair.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, June and July 2006.

Frequency: 2

Goffman: Licensed withdrawal: Ritualisation of participation, shielded by an object, her hair (Goffman, 1987:57-83).



Description of advertisement: One black female model, in the arms of her partner, smiling at the camera.

Role: Partner.

Published in: *True Love*, June 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Smiling (Goffman, 1987:40-56).



Description of advertisement: One black female model, looking at the camera, her head tilted to the side, face shielded by her hair.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, April 2006.

Frequency: 1

Goffman: Licensed of withdrawal: Ritualisation of participation (Goffman, 1987:57-83).



Description of advertisement: One black female model, looking at the camera, her one hand on her hip, smiling at the camera.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, May 2006.

Frequency: 1

Goffman: Ritualisation of subordination: Smiling, shoulder revealed and hand on hip (Goffman, 1987:40-56).



Description of advertisement: Two black female models, one black male model. The model on top is lying on her arms looking at the camera, broad smile on her face.

Role: Decorative: Attractive stimulus.

Published in: *True Love*, June and August 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Lying on her arms, smiling (Goffman, 1987:40-56).



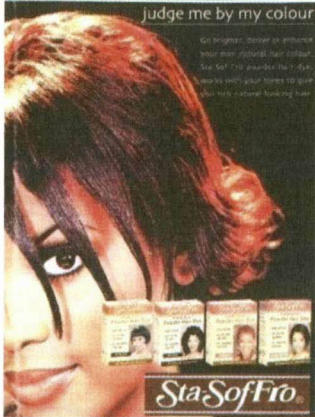
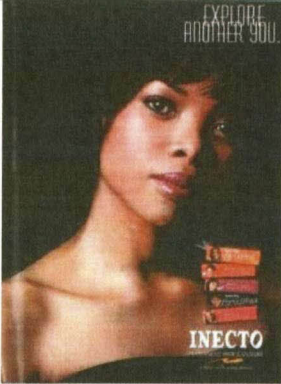

Description of advertisement: Three black female models, all three smiling, heads tilted slightly.

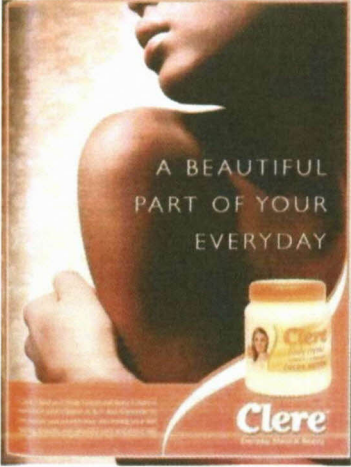

Role: Decorative: Attractive stimulus.

Published in: *True Love*, January and August 2006.

Frequency: 2

Goffman: Ritualisation of subordination: Big smile (Goffman, 1987:40-56).

| | |
|---|---|
|  | <p><u>Description of advertisement:</u> One black female model, looking at the camera, shielded by strands of her hair, head tilted.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, February and April 2006.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Licensed withdrawal: Ritualisation of participation, shielded by an object (Goffman, 1987:57-83).</p> |
|  | <p><u>Description of advertisement:</u> One black female model, looking at the camera, her head tilted to one side.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, February and August 2006.</p> <p><u>Frequency:</u> 2</p> <p><u>Goffman:</u> Ritualisation of subordination: Head lowered (Goffman, 1987:40-56).</p> |
|  | <p><u>Description of advertisement:</u> One black female in a hunched position, pictured from the side, her head turned towards the camera, arms folded and resting on her knees in front of her, smiling broadly at the camera.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, March, April and July 2006.</p> <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Ritualisation of subordination: Big</p> |

| | |
|--|---|
| | <p>smile, knees bend, hunched down, which is a position from which it is difficult to flee (Goffman, 1987:40-57).</p> |
|  <p>A BEAUTIFUL PART OF YOUR EVERYDAY</p> <p>Clere</p> | <p><u>Description of advertisement:</u> We see a part of a woman: Part of her nose, her lips, chin, shoulder, and one hand. The woman has been dismembered and objectified (Kilbourne, 1999). Her head is turned away from the camera.</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>Drum</i>, 4 May 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Licensed withdrawal: Head turned away, psychologically removed from the scene (Goffman, 1987:57-83).</p> |
|  <p>Get a new Summer Skin with Clere and win a new Summer Car!</p> <p>Clere</p> | <p><u>Description of advertisement:</u> Female model, lying down on what seems to be a curtain decorated with flowers, feet in high heels. The woman has been dismembered and objectified (Kilbourne, 1999).</p> <p><u>Role:</u> Decorative: Attractive stimulus.</p> <p><u>Published in:</u> <i>True Love</i>, March 2006.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Ritualisation of subordination: Lying down (Goffman, 1987:40-56).</p> |



Description of advertisement: A doctor glances at the camera, not with a confident look, but rather uncertain, shyly, while smiling. Her shoulders hang and her hands are in her pockets.

Role: Working professional: Medical practitioner.

Published in: *True Love*, April, October and November 2006.

Frequency: 3

Goffman: Ritualisation of subordination: Smile, hands in pockets, head tilted in subordination (Goffman, 1987:40-56).

A total of 80 advertisements in 2006 for personal grooming were analysed. The decorative role prevailed: 73 out of the 80 advertisements met its criteria. In an advertisement which were found three times, a woman played the role of a medical practitioner, a role traditionally played only by men: Traditionally the doctor was male, the nurse was female. It is thus a progressive role portrayal - a female being portrayed as a medical practitioner indicates progress and women empowerment. In two advertisements, women were portrayed engaged in a recreational activity, and in two other advertisements, women were portrayed as partners.

Table 5.189: Personal grooming and role categories for 2006

| Role | Decorative | Working role: medical practitioner | Recreational | Partner | Total |
|------|------------|--|--------------|---------|-------|
| | 73 | 3 | 2 | 2 | 80 |

The 80 advertisements appeared in four of the six magazines, with the majority of the advertisements, 72 of them, published in *True Love*. Four

advertisements appeared in *Drum* and three appeared in *Fair Lady*, while only one was published in *You*.

Table 5.190: Advertisements for personal grooming published in magazines in 2006

| Magazine | <i>True Love</i> | <i>Drum</i> | <i>Fair Lady</i> | <i>You</i> | Total |
|----------|------------------|-------------|------------------|------------|-------|
| | 72 | 4 | 3 | 1 | 80 |

The semiotic analysis revealed that ritualisation of subordination could be identified in 45 of the 80 advertisements. In 33 advertisements, licensed withdrawal appeared, while relative size and feminine touch were found in one advertisement each.

Table 5.191: Advertisements for personal grooming and the Goffman categories for 2006

| Category | Ritualisation of subordination | Licensed withdrawal | Feminine touch | Relative size | Total |
|----------|--------------------------------|---------------------|----------------|---------------|-------|
| | 41 | 37 | 1 | 1 | 80 |

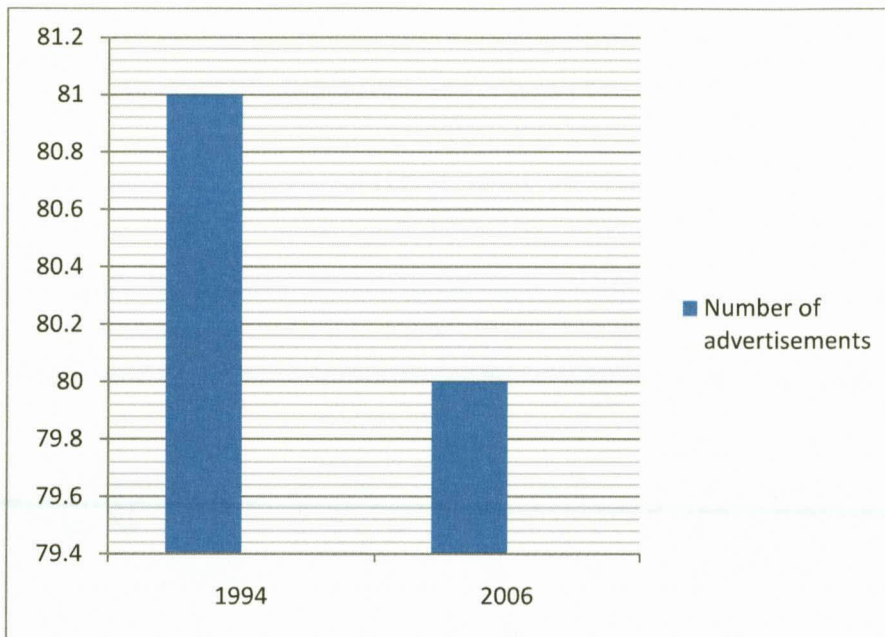
5.3.2.8.1 Comparison of results for the 1994 and the 2006 sample of advertisements for personal grooming

The number of advertisements for personal grooming in 1994 and 2006 declined by 0.62%: in 1994, there were 81, and in 2006, 80.

Table 5.192: Total number of advertisements for personal grooming in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 81 | 80 | 161 |

Column Chart 5.17: The number of advertisements for personal grooming in 1994 and 2006



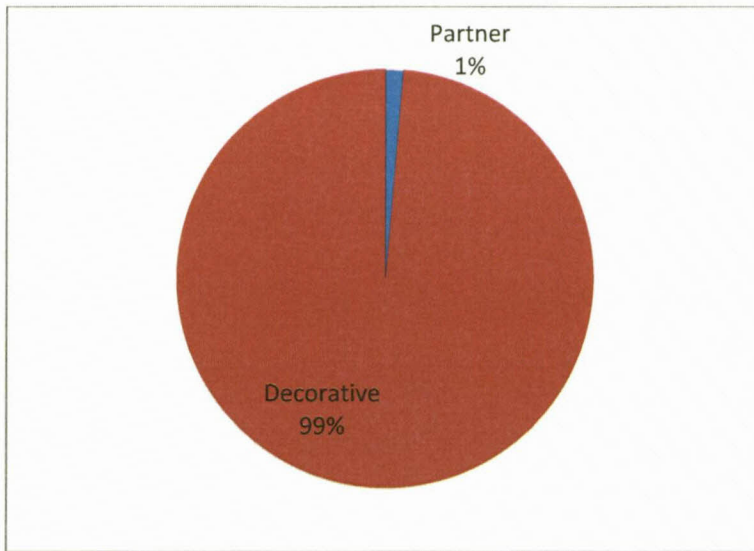
5.3.2.8.2 Role portrayals

In the 1994 sample of advertisements, there were 79 advertisements in which women were portrayed in the decorative role, and in two advertisements women were portrayed as partners. Out of the 80 advertisements for the 2006 sample, 73 showed women in the decorative role; in three a working role was portrayed; in two a recreational role; and in two other, the partner role was identified.

Table 5.193: Number of non-working roles for personal grooming in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 81 | 80 | 161 |

Pie Chart 5.46: Categories of non-working roles in 1994 (personal grooming)



Pie Chart 5.47: Categories of non-working roles in 2006 (personal grooming)

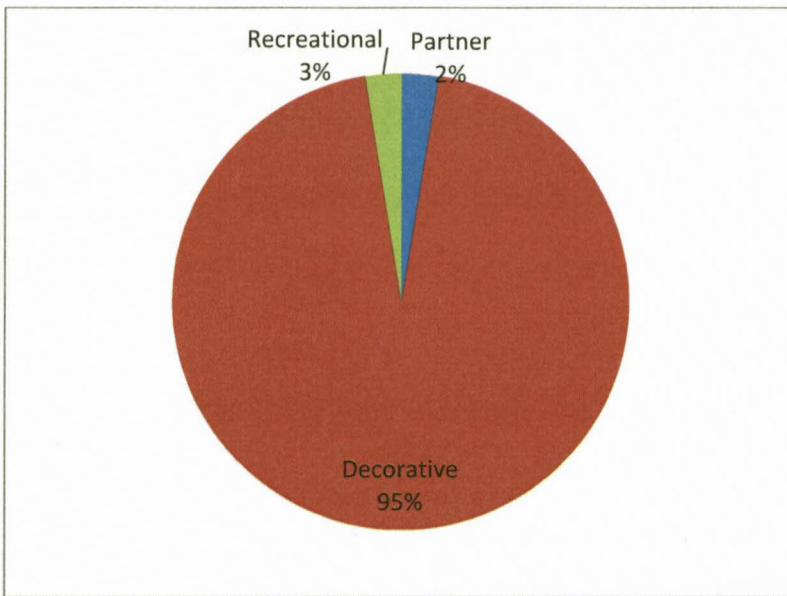
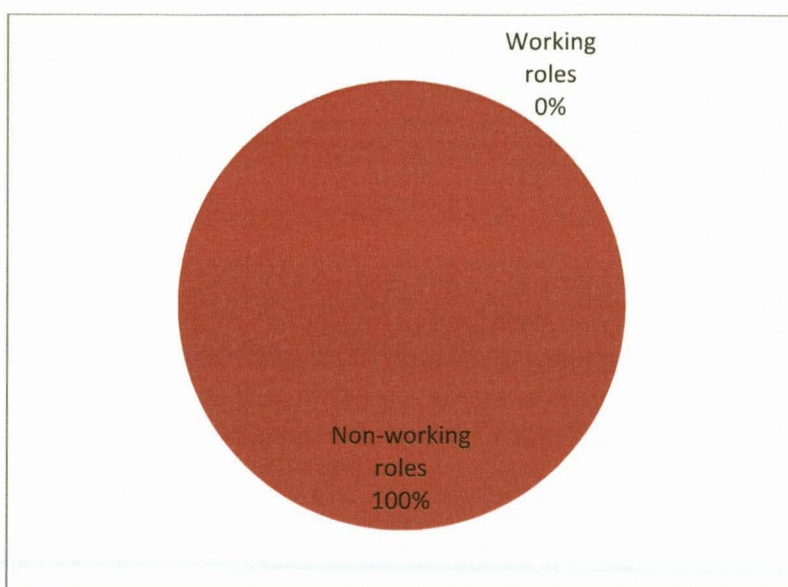


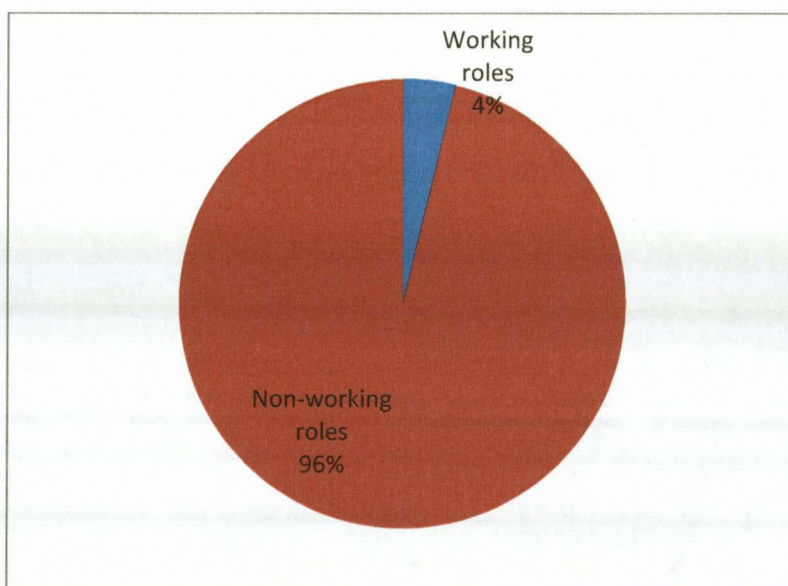
Table 5.194: Working and non-working roles in 1994 and 2006

| <u>1994</u> | | <u>2006</u> | | <u>Total</u> |
|-------------|-------------|-------------|-------------|--------------|
| Working | Non-working | Working | Non-working | |
| 0 | 81 | 3 | 77 | 161 |

Pie Chart 5.48: Working and non-working roles in 1994 (personal grooming)



Pie Chart 5.49: Working and non-working roles in 2006 (personal grooming)



5.3.2.8.3 Number of advertisements per magazine

The majority of advertisements for personal grooming that met the criteria for this study, appeared in *True Love* in both 1994 (61) and 2006 (72).

Table 5.195: Advertisements for personal grooming published in magazines in 1994 and 2006

| Magazines | 1994 | 2006 | Total |
|-------------------|------|------|-------|
| <i>True Love</i> | 61 | 72 | 133 |
| <i>Fair Lady</i> | 0 | 3 | 3 |
| <i>Sarie</i> | 0 | 0 | 0 |
| <i>Drum</i> | 20 | 4 | 24 |
| <i>You</i> | 0 | 1 | 1 |
| <i>Huisgenoot</i> | 0 | 0 | 0 |
| Total | 81 | 80 | 161 |

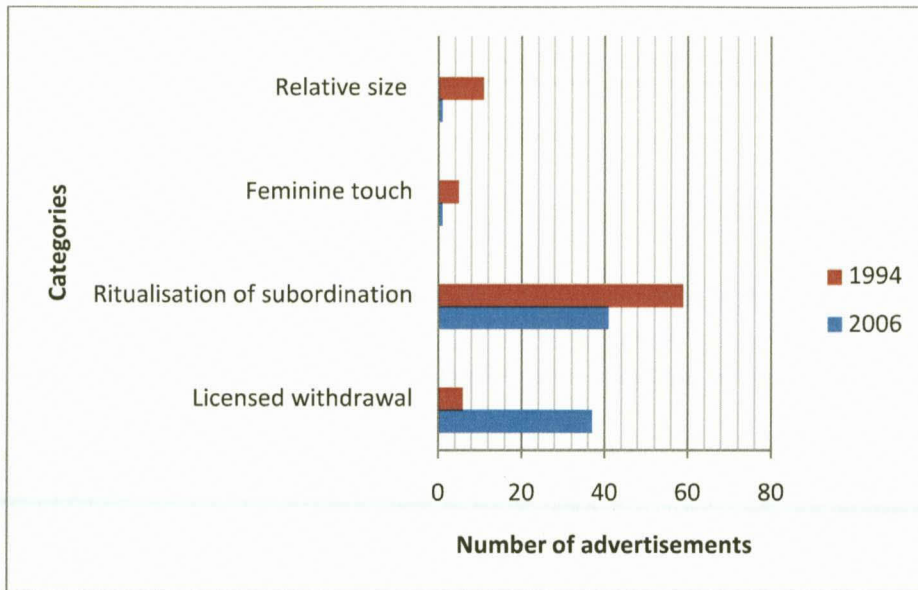
5.3.2.8.4 Semiotic analysis

In the semiotic analysis, it was found that licensed withdrawal increased from six in 1994 to 37 in 2006, while ritualisation of subordination decreased from 59 to 41. Feminine touch as well as relative size also decreased.

Table 5.196: Advertisements for personal grooming and the Goffman categories for 1994 and 2006

| Categories for semiotic analysis | <u>1994</u> | <u>2006</u> | <u>Total</u> |
|----------------------------------|-------------|-------------|--------------|
| Licensed withdrawal | 6 | 37 | 43 |
| Ritualisation of subordination | 59 | 41 | 100 |
| Feminine touch | 5 | 1 | 6 |
| Relative size | 11 | 1 | 12 |
| Total | 81 | 80 | 161 |

Bar Chart 5.17: A Visual representation of the semiotic analysis (personal grooming)



5.3.2.9 *Petroleum, petroleum companies and related products*

In this category, all advertisements related to petroleum and its related products were grouped.

Table 5.197: Petroleum, petroleum companies and related products - 1994

| | |
|--|--|
| | <p><u>Description of advertisement:</u> Female teacher standing in front of a class of adult learners, pointing to someone off screen, laughing and enjoying the moment.</p> <p><u>Role:</u> Working role: Traditional female profession, teacher.</p> <p><u>Published in:</u> <i>Drum</i>, September 1994.</p> <p><u>Frequency:</u> 1</p> <p><u>Goffman:</u> Licensed withdrawal: Unaware of being looked at, emotional response (Goffman, 1987:57-83).</p> |
|--|--|



Description of advertisement: Female wearing an apron, we only see part of her upper body and her arms and hands, holding a pot. The assumption is that she is the one responsible for this pot of food.

Role: Housewife.

Published in: *Drum*, February, March, September and November 1994. *True Love*, February, July, October and December 1994.

Frequency: 8

Goffman: Licensed withdrawal: Unaware of her surroundings (Goffman, 1987:57-83).

In the 1994 sample of advertisements, nine advertisements for petroleum, related products and companies were found. In the one advertisement, the woman is portrayed as a teacher, a working role, although it is a portrayal of a traditional female occupation. In the eight other advertisements, she is playing the housewife role, we cannot see her face, but she is dressed in an apron, holding a pot of food.

Table 5.198: Petroleum, petroleum companies and related products and role categories for 1994

| Role | Working role: teacher | Housewife | Total |
|------|--------------------------|-----------|-------|
| | 1 | 8 | 9 |

The advertisements were published in two of the six magazines analysed in this study.

Table 5.199: Advertisements for petroleum, petroleum companies and related products published in magazines in 1994

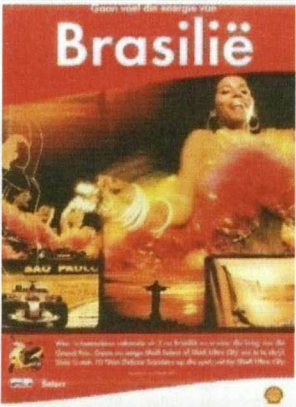
| Magazine | <i>Drum</i> | <i>True Love</i> | Total |
|----------|-------------|------------------|-------|
| | 5 | 4 | 9 |

Licensed withdrawal was identified in all nine advertisements.

Table 5.200: Advertisements for petroleum, petroleum companies and related products and the Goffman categories for 1994

| Category | Licensed withdrawal | Total |
|----------|---------------------|-------|
| | 9 | 9 |

Table 5.201: Petroleum, petroleum companies and related products - 2006

| | |
|--|---|
|  <p>The advertisement features a woman in a vibrant, colorful costume dancing in a Rio Carnival procession. The background is filled with the energy of the festival, including other dancers and a large crowd. The word 'Brasilie' is prominently displayed at the top in a bold, white font against a red background. Below the main image, there is a smaller inset image and some text in Dutch, including the Shell logo.</p> | <p><u>Description of advertisement:</u> A dancer in the Rio Carnival procession. Smiling broadly.</p> <p><u>Role:</u> Working role: Entertainer.</p> <p><u>Published in:</u> <i>Huisgenoot, Drum and You</i>, 6 April 2006</p> <p><u>Frequency:</u> 3</p> <p><u>Goffman:</u> Ritualisation of subordination: Big smile (Goffman, 1987:57-83).</p> |
|--|---|

One advertisement for petroleum, related products and companies placed in three different magazines were found in the 2006 sample of advertisements for this study. The female was portrayed in a working role - that of a professional entertainer.

Table 5.202: Petroleum, petroleum companies and related products and role categories for 2006

| Role | Working role: Entertainer | Total |
|------|---------------------------|-------|
| | 3 | 3 |

The advertisements were placed in three of the six magazines that form part of this study.

Table 5.203: Advertisements for petroleum, petroleum companies and related products published in magazines in 2006

| Magazine | <i>Huisgenoot</i> | <i>Drum</i> | <i>You</i> | Total |
|----------|-------------------|-------------|------------|-------|
| | 1 | 1 | 1 | 3 |

Ritualisation of subordination was portrayed in all three the advertisements found in this category for 2006.

Table 5.204: Advertisements for petroleum, petroleum companies and related products and the Goffman categories for 2006

| Category | Ritualisation of subordination | Total |
|----------|--------------------------------|-------|
| | 3 | 3 |

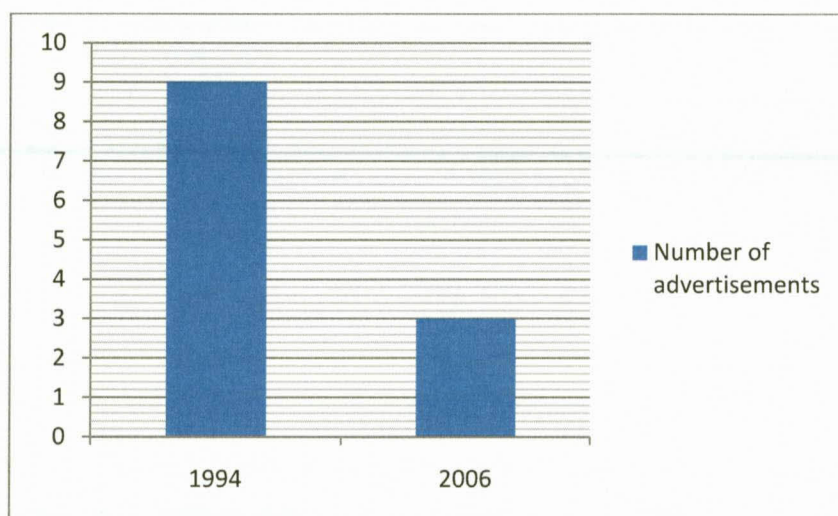
5.3.2.9.1 Comparison of results for the 1994 and the 2006 sample of advertisements for petroleum, petroleum companies and related products

The number of advertisements decreased from nine advertisements in 1994 to three in 2006.

Table 5.205: Total number of advertisements for petroleum, petroleum companies and related products in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 9 | 3 | 12 |

Column Chart 5.18: The number of advertisements of petroleum, petroleum companies and related products in 1994 and 2006



5.3.2.9.2. Role portrayals

In 1994, there were eight advertisements in which a woman was portrayed in a housewife role, and in one advertisement, a woman is portrayed as a teacher. In 2006, the woman in the advertisements for a petroleum product, was portrayed as an entertainer.

Table 5.206: Number of non-working roles for petroleum, petroleum companies and related products in 1994 and 2006

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| 8 | 0 | 8 |

Pie Chart 5.50: Categories of non-working roles in 1994 (petroleum, petroleum companies and related products)

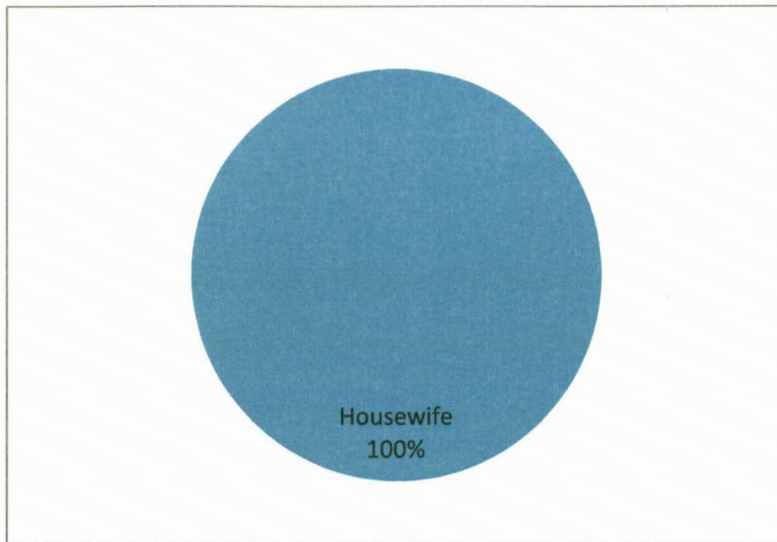
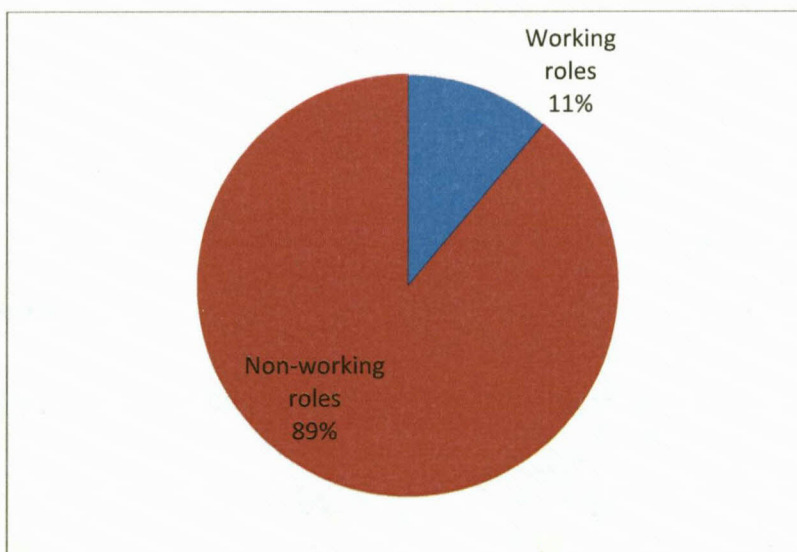


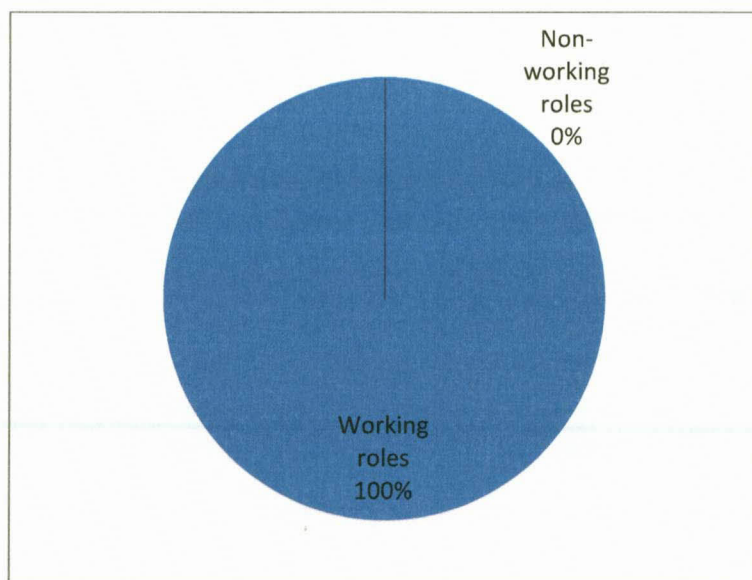
Table 5.207: Working and non-working roles in 1994 and 2006

| <u>1994</u> | | <u>2006</u> | | <u>Total</u> |
|-------------|-------------|-------------|-------------|--------------|
| Working | Non-working | Working | Non-working | |
| 1 | 8 | 3 | 0 | 12 |

Pie Chart 5.51: Working and non-working roles in 1994 (petroleum, petroleum companies and related products)



Pie Chart 5.52: Working and non-working roles in 2006 (petroleum, petroleum companies and related products)



5.3.2.9.3 Number of advertisements in different magazines

Table 5.208: Advertisements for petroleum, petroleum companies and related products published in magazines in 1994 and 2006

| Magazines | 1994 | 2006 | Total |
|-------------------|------|------|-------|
| <i>True Love</i> | 4 | 0 | 4 |
| <i>Fair Lady</i> | 0 | 0 | 0 |
| <i>Sarie</i> | 0 | 0 | 0 |
| <i>Drum</i> | 5 | 1 | 6 |
| <i>You</i> | 0 | 1 | 1 |
| <i>Huisgenoot</i> | 0 | 1 | 1 |
| Total | 9 | 3 | 12 |

Advertisements for petroleum and related products decreased from nine in 1994, to three in 2006.

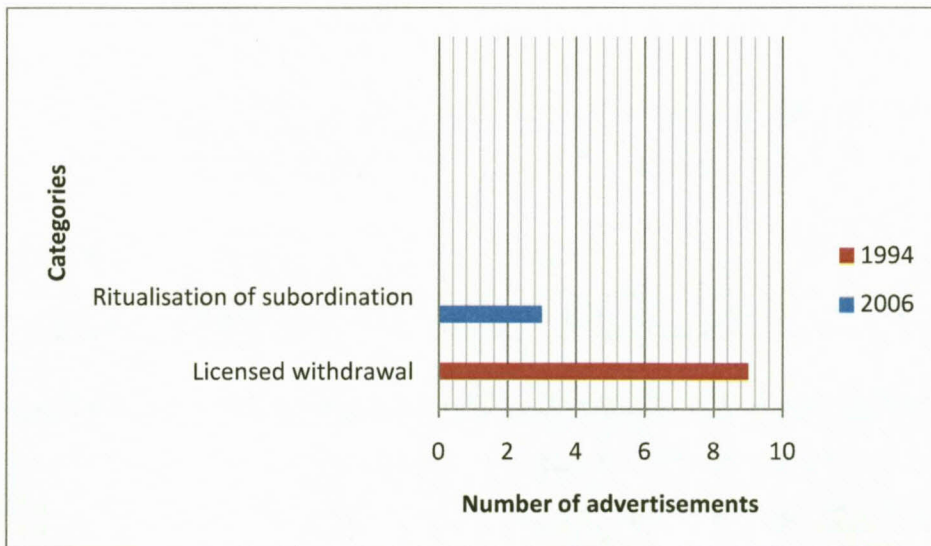
5.3.2.9.4 Semiotic analysis

In the semiotic analysis, it was found that the nine advertisements for 1994 all showed licensed withdrawal, and all three for 2006, ritualisation of subordination.

Table 5.209: Advertisements for petroleum, petroleum companies and related products and the Goffman categories for 1994 and 2006

| Categories for semiotic analysis | <u>1994</u> | <u>2006</u> | <u>Total</u> |
|----------------------------------|-------------|-------------|--------------|
| Licensed withdrawal | 9 | 0 | 9 |
| Ritualisation of subordination | 0 | 3 | 3 |
| Total | 9 | 3 | 12 |

Bar Chart 5.18: A Visual representation of the semiotic analysis (petroleum, petroleum companies and related products)



5.4 SUMMARY OF RESULTS

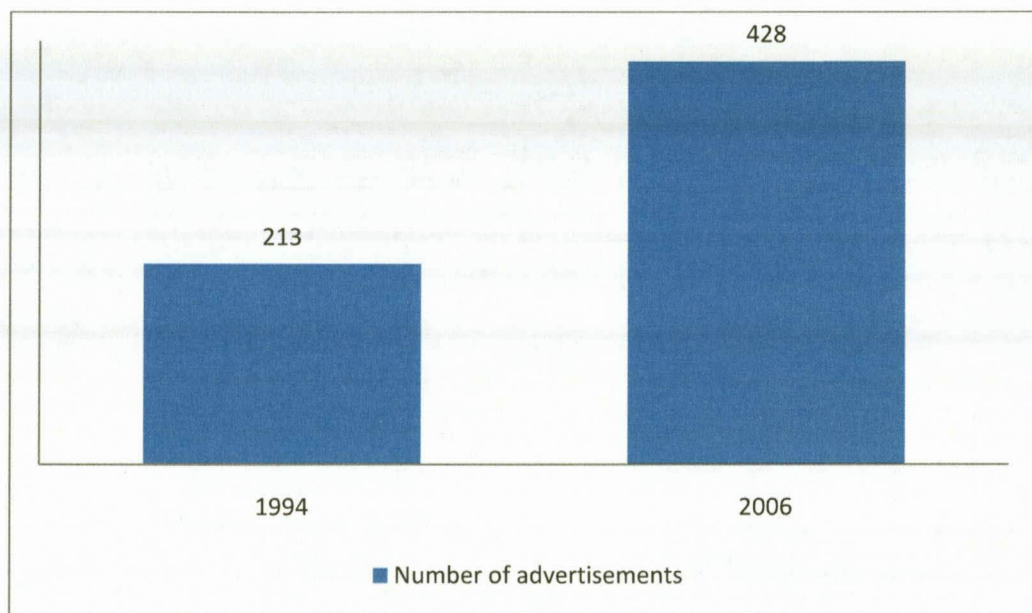
5.4.1 Number of advertisements

In the 1994 and 2006 sample, a total number of 641 advertisements met the criteria for analysis for this study. In 1994, there were 213 advertisements included in the sample which increased to 428 in 2006 (see table 5.210). Concerning the different product categories, a total of 281 advertisements for hedonic products and 360 advertisements for utilitarian products were found (refer to table 5.211).

Table 5.210: Total number of advertisements for all categories

| <u>1994</u> | <u>2006</u> | <u>Total</u> |
|-------------|-------------|--------------|
| N=213 | N=428 | N=641 |

Column Chart 5.19: Increase in number of advertisements for all categories from 1994 to 2006



The number of advertisements from 2006, which were included in the study, was just more than double the number of advertisements included from 1994. An increase of just over 100% was reflected.

5.4.2 Number of advertisements according to hedonic and utilitarian product categories

5.4.2.1 Total number of advertisements for hedonic products

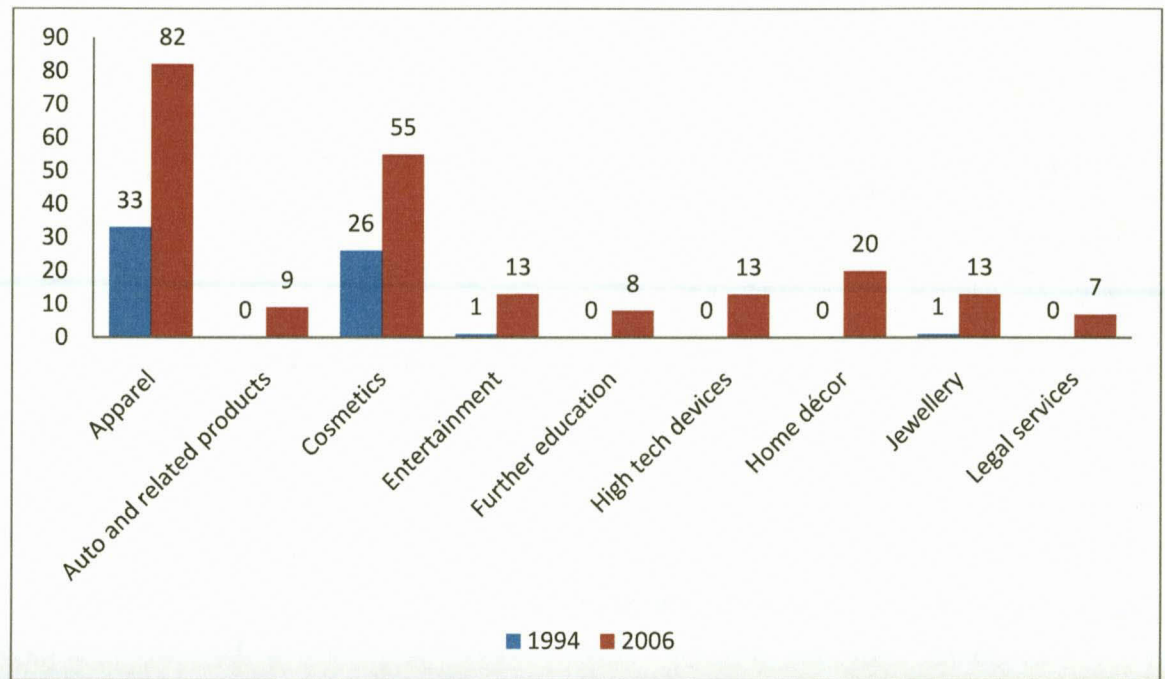
Table 5.211: Comparison of hedonic products for 1994 and 2006

| <u>Product category</u> | <u>1994</u> <u>(N=61)</u> | <u>%</u> | <u>2006</u> <u>(N=220)</u> | <u>%</u> | <u>Total</u> <u>(N=281)</u> | <u>%</u> |
|--|------------------------------|----------|-------------------------------|----------|--------------------------------|----------|
| Apparel | 33 | 54.1% | 82 | 37.3% | 115 | 40.9% |
| Auto and related products | 0 | 0% | 9 | 4.1% | 9 | 3.2% |
| Cosmetics | 26 | 42.6% | 55 | 25% | 81 | 28.8% |
| Entertainment | 1 | 1.6% | 13 | 5.9% | 14 | 5% |
| Further education | 0 | 0% | 8 | 3.6% | 8 | 2.8% |
| High-tech devices and cellular service providers | 0 | 0% | 13 | 5.9% | 13 | 4.6% |
| Home décor products | 0 | 0% | 20 | 9.1% | 20 | 7.1% |
| Jewellery | 1 | 1.6% | 13 | 5.9% | 14 | 5% |
| Legal services | 0 | 0% | 7 | 3.2% | 7 | 2.5% |
| Total | 61 | 100% | 220 | 100% | 281 | 100% |

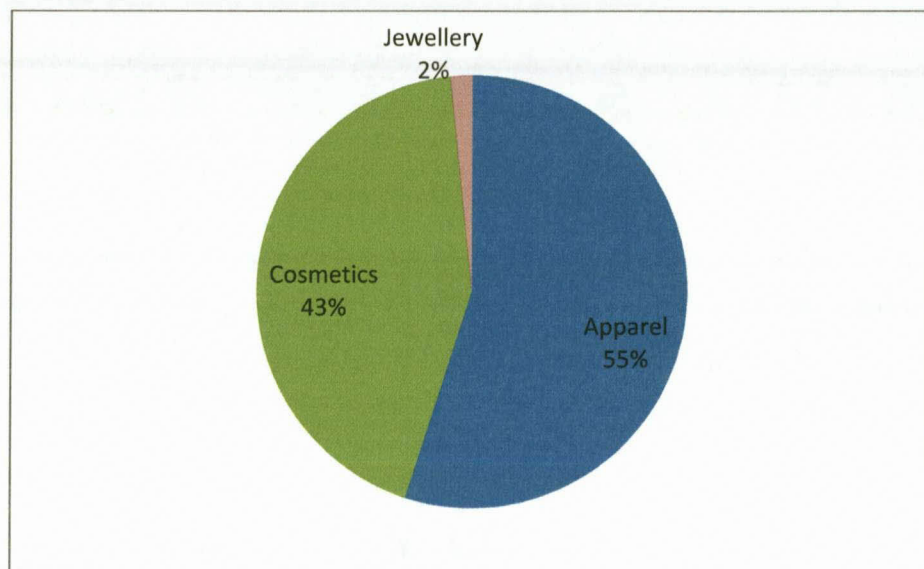
There was an increase in the number of advertisements for hedonic products from 1994 to 2006: It increased from 61 advertisements in 1994 to 220 advertisements in 2006. There was an increase in advertisements for auto and related products (0% - 4.1%), entertainment also showed growth (1.6% - 5.9%), further education (0% - 3.6%), high-tech devices (0% - 5.9%), home décor (0% - 9.1%), jewellery (1.6% - 5.9%) as well as legal services (0% -

3.2%) all increased from 1994 to 2006. There was a decrease in the categories for apparel (54.1% - 37.3%) and cosmetics (42.6% - 25%).

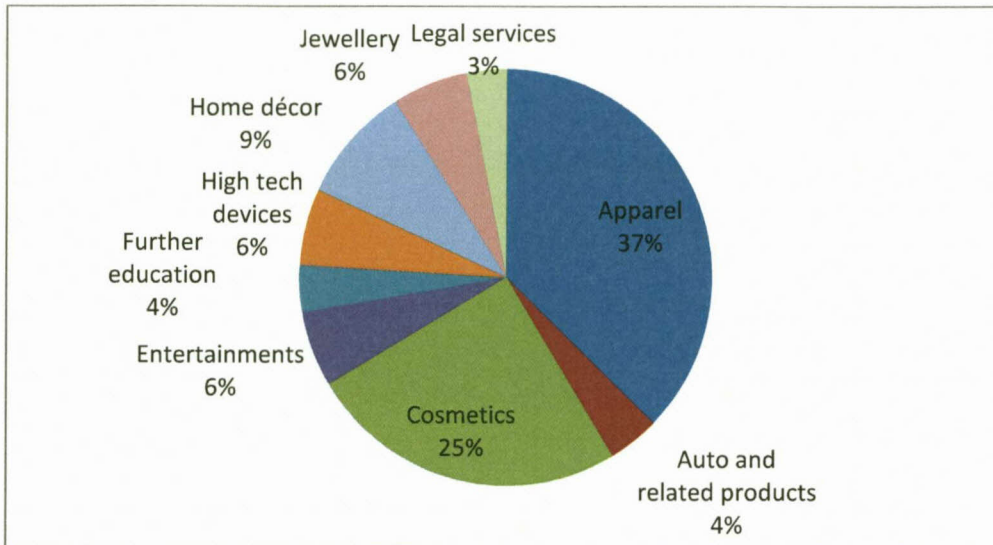
Column Chart 5.20: Comparison of advertisements for hedonic products for 1994 and 2006



Pie Chart 5.53: Hedonic product categories for 1994



Pie Chart 5.54: Hedonic product categories for 2006



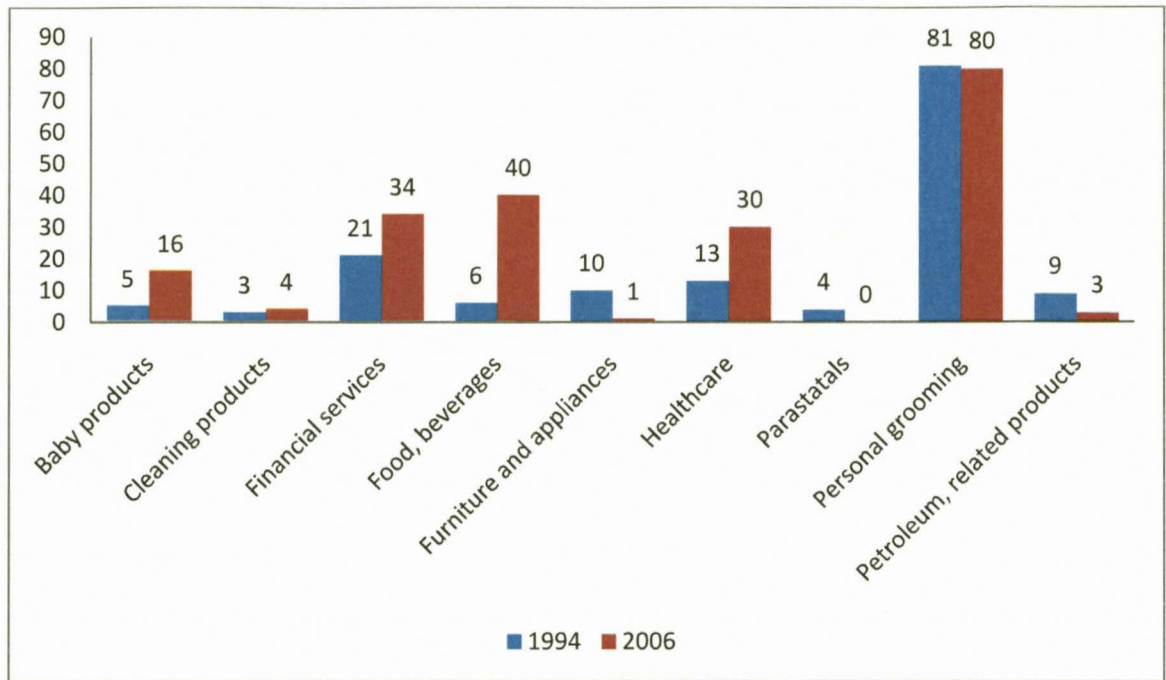
Pie charts 5.53 and 5.54 illustrate the percentage growth of advertisements for hedonic products in the two year groups. They also illustrate the growth in the number of different categories. In 1994 there were only three categories, namely jewellery, cosmetics and apparel. By 2006, the categories grew to eight, which included apparel, auto and related products, cosmetics, entertainment, further education, high-tech devices, home décor, jewellery, and legal services. The three categories found in both year groups, namely jewellery, cosmetics, and apparel showed the following results: Advertisements for jewellery increased from 2% to 6%, advertisements for cosmetics decreased from 43% to 25%, and for apparel it decreased from 55% to 37%.

5.4.2.2 Total number of advertisements for utilitarian products

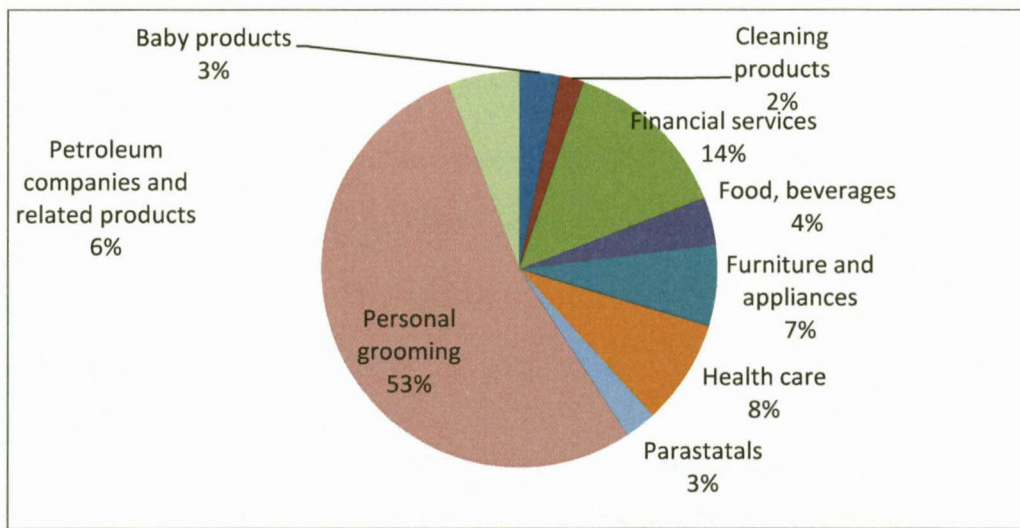
Table 5.212: Comparison of utilitarian products for 1994 and 2006

| <u>Product category</u> | <u>1994</u> <u>N=152</u> | <u>%</u> | <u>2006</u> <u>N=208</u> | <u>%</u> | <u>Total</u> <u>N=360</u> | <u>%</u> |
|--|-----------------------------|-------------|-----------------------------|-------------|------------------------------|-------------|
| Baby products | 5 | 3% | 16 | 8% | 21 | 6% |
| Cleaning products | 3 | 2% | 4 | 2% | 7 | 2% |
| Financial services | 21 | 14% | 34 | 16% | 55 | 15% |
| Food, beverages and food stores | 6 | 4% | 40 | 19% | 46 | 13% |
| Furniture and appliances | 10 | 7% | 1 | 1% | 11 | 3% |
| Health care | 13 | 8% | 30 | 14% | 43 | 12% |
| Parastatals | 4 | 53% | 0 | 0% | 4 | 1% |
| Personal grooming | 81 | 3% | 80 | 39% | 161 | 45% |
| Petroleum, -companies and related products | 9 | 6% | 3 | 1% | 12 | 3% |
| Total | 152 | 100% | 208 | 100% | 360 | 100% |

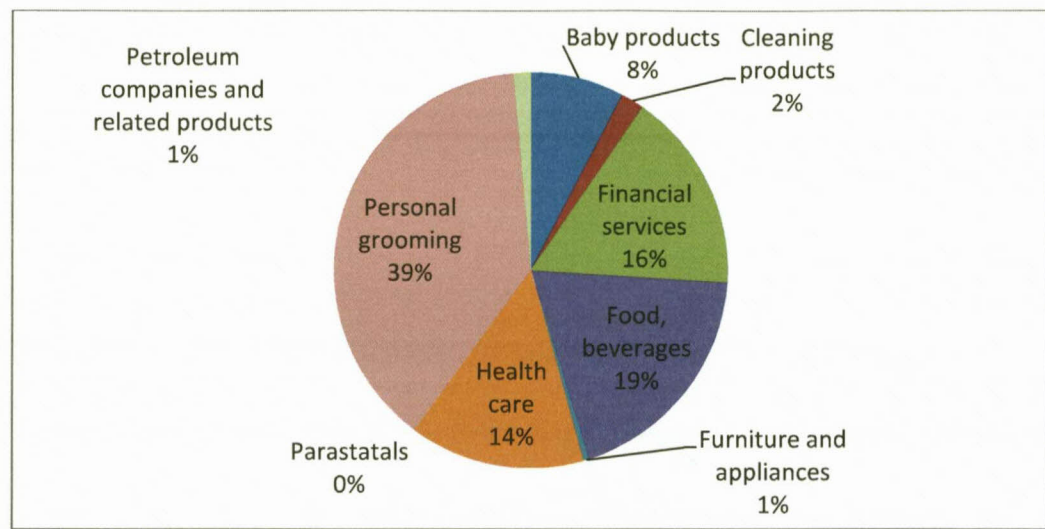
Column Chart 5.21: Comparison of advertisements for utilitarian products
1994 versus 2006



Pie Chart 5.55: Utilitarian product categories - Advertisements for 1994



Pie Chart 5.56: Utilitarian product categories - Advertisements for 2006



Pie charts 5.55 and 5.56 illustrate the percentage growth of advertisements for utilitarian products in the two year groups. In 1994, there were nine categories, compared to eight in 2006. There was an increase of advertisements for baby products (3% - 8%); financial services (14% - 16%); food, beverages and food stores (4% - 19%); and health care (8% - 14%). The following categories decreased from 1994 to 2006: furniture and appliances down from 7% to 1%; personal grooming, from 53% to 39%; and petroleum and related products down from 6% to 1%. Cleaning products remained the same - 4% of the advertisements in 1994 as well as 2006 were for cleaning products - while parastatals disappeared: In 1994, 3% of the advertisements were for parastatals, and in 2006, there was none.

5.4.3 Role portrayals

Based on the work done by a number of researchers in this field, as well as the literature review and analysis of the different advertisements for this study, the following broad themes and their various categories were identified for this study.

Table 5.213: Role categories

| <u>Non-working roles</u> | <u>Working roles</u> |
|--|----------------------|
| Family roles: Mother | Artist |
| Decorative roles: Clothes mannequin, sexual stimulus, attractive stimulus, illustrative stimulus | Domestic worker |
| Recreational role: Relaxing with friends, hiking, playing on the computer, reading a magazine | Entertainer |
| Housewife | Flower seller |
| Partner: Wife, bride, girlfriend | Medical practitioner |
| | Nurse |
| | Office worker |
| | Pharmacist |
| | Professional athlete |
| | Teacher |

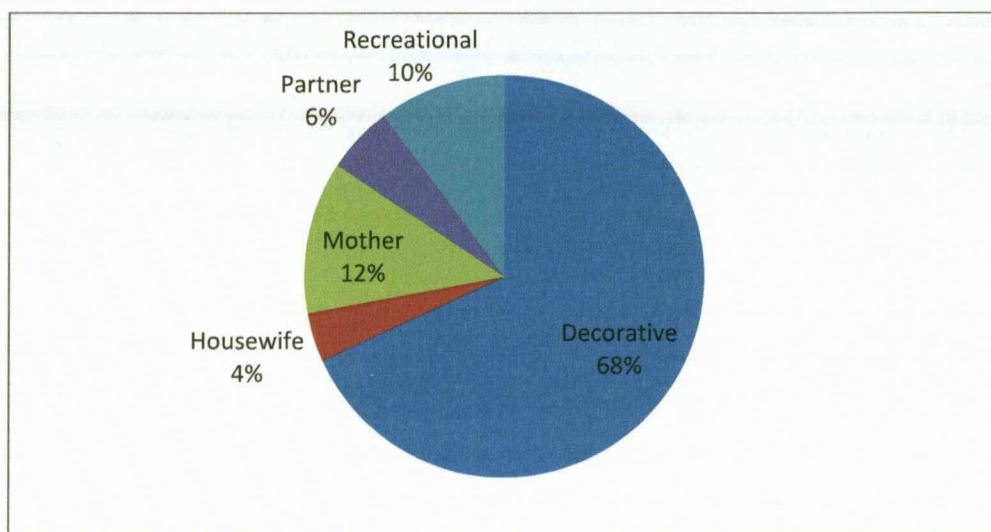
5.4.3.1 Non-working roles

Table 5.214: Number of non-working roles

| | 1994 N=204 | % | 2006 N=411 | % | Total N=615 | % |
|--------------|-------------------|-------------|-------------------|-------------|--------------------|-------------|
| Decorative | 139 | 68% | 289 | 70% | 428 | 70% |
| Housewife | 8 | 4% | 0% | 0% | 8 | 1% |
| Mother | 25 | 12% | 64 | 16% | 89 | 14% |
| Partner | 11 | 6% | 19 | 5% | 30 | 5% |
| Recreational | 21 | 10% | 39 | 9% | 60 | 10% |
| Total | 204 | 100% | 411 | 100% | 615 | 100% |

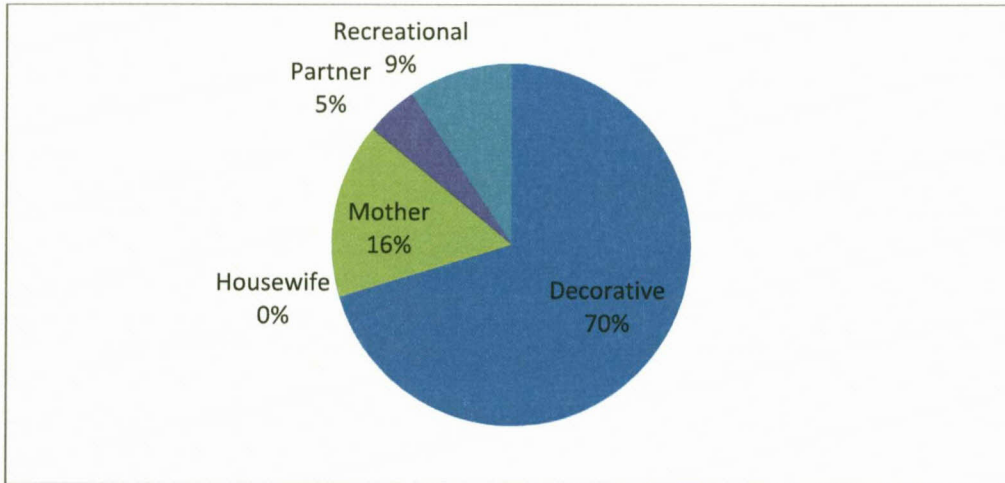
In the 1994 sample of advertisements, there were 204 advertisements in which non-working roles were portrayed, and in 2006, this increased to 411 advertisements, which translates to an increase of 101%.

Pie Chart 5.57: Non-working roles for 1994



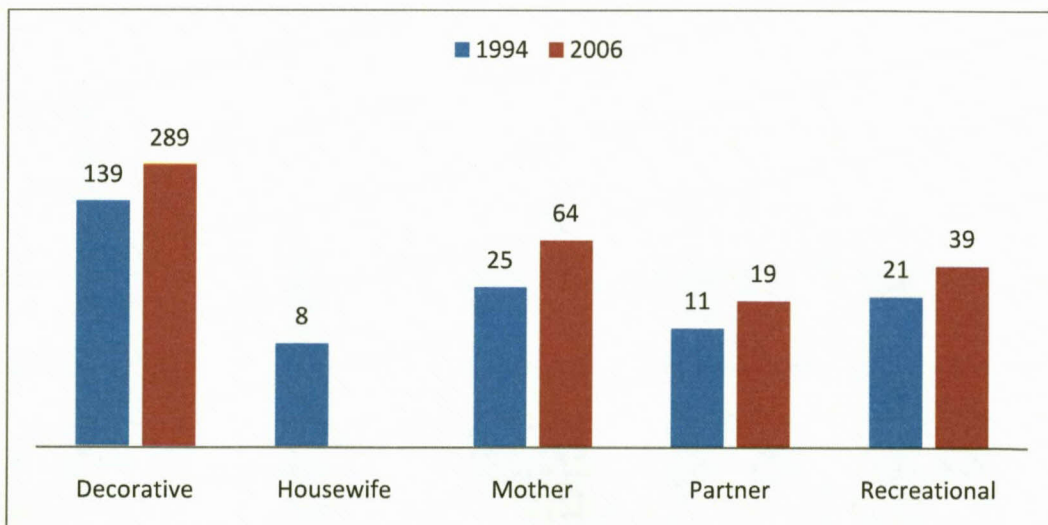
The decorative role could be identified in 68% of all advertisements in 1994. In 12% the mother role was found; in 10% the recreational role; in 6% the partner role; and in 4% the housewife role was portrayed.

Pie Chart 5.58: Non-working roles for 2006



In 2006, 70% of all advertisements showed women in a decorative role, while the mother role could be identified in 16%. In 12% the mother role was found; in 10% the recreational role; in 6% the partner role; and in 4% the housewife role was portrayed. Women were portrayed in the recreational role in 9% and as partners in 5% of all advertisements for 2006, which were part of this study.

Column Chart 5.22: Non-working roles portrayed in advertisements in 1994 versus 2006

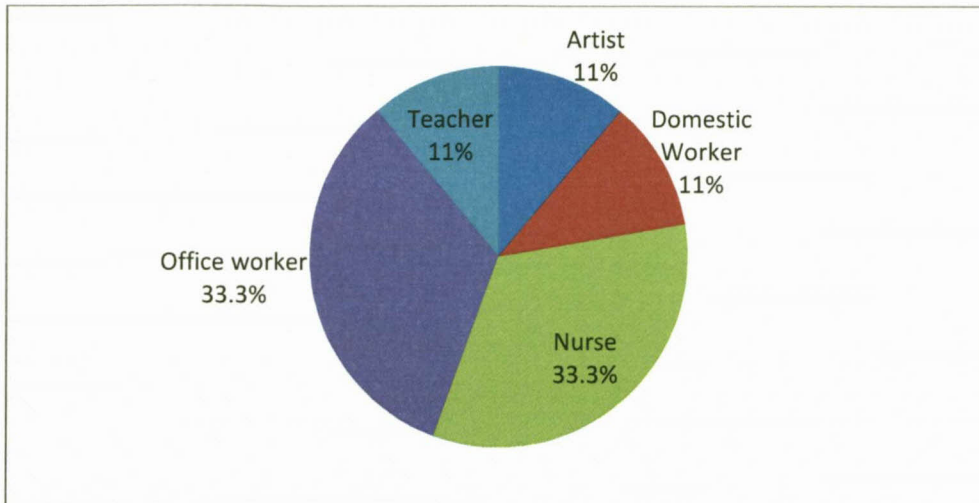


5.4.3.2 Working roles

Table 5.215: Number of working roles in 1994 and 2006

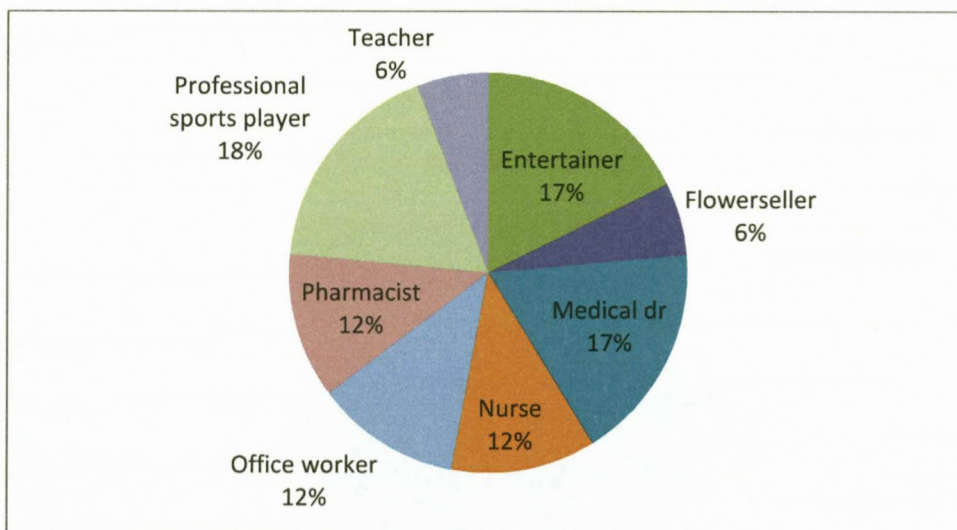
| | <u>1994</u> | <u>%</u> | <u>2006</u> | <u>%</u> | <u>Total</u> | <u>%</u> |
|----------------------------|-------------|-------------|-------------|-------------|--------------|-------------|
| | <u>N=9</u> | | <u>N=17</u> | | <u>N=26</u> | |
| Artist | 1 | 11% | 0% | 0% | 1 | 4% |
| Domestic worker | 1 | 11% | 0% | 0% | 1 | 4% |
| Entertainer | 0 | 0% | 3 | 17% | 3 | 11% |
| Flower seller | 0 | 0% | 1 | 6% | 1 | 4% |
| Medical practitioner | 0 | 0% | 3 | 17% | 3 | 11% |
| Nurse | 3 | 34% | 2 | 12% | 5 | 19% |
| Office worker | 3 | 33% | 2 | 12% | 5 | 19% |
| Pharmacist | 0 | 0% | 2 | 12% | 2 | 8% |
| Professional sports player | 0 | 0% | 3 | 18% | 3 | 12% |
| Teacher | 1 | 11% | 1 | 6% | 2 | 8% |
| Total | 9 | 100% | 17 | 100% | 26 | 100% |

Pie Chart 5.59: Working roles for 1994



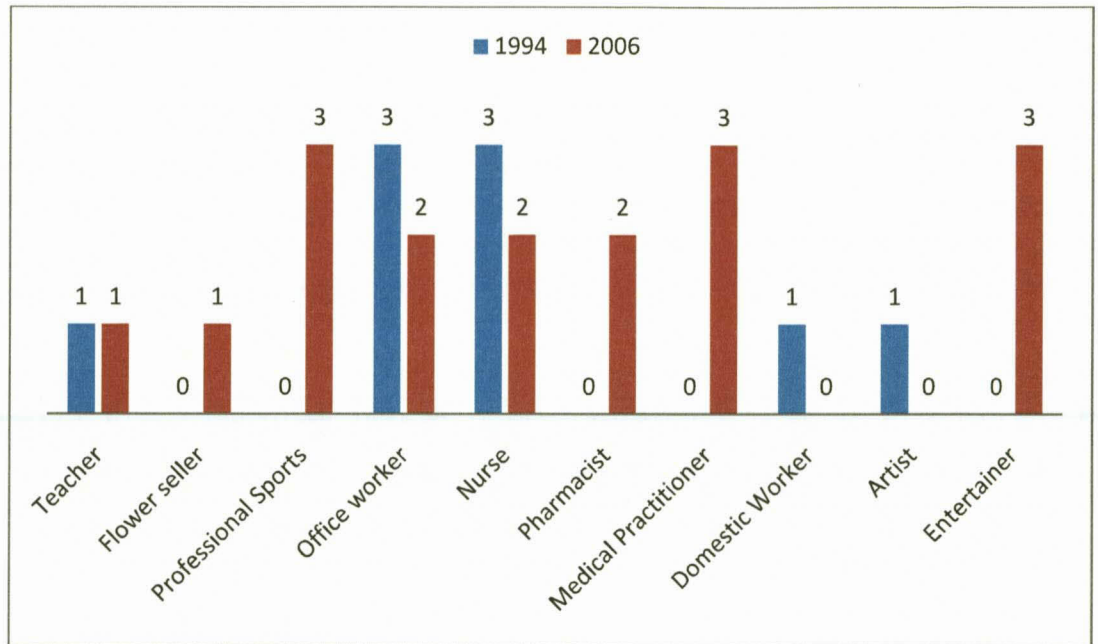
Five categories of working roles for 1994 were identified, and from this figure, it is obvious that the majority of working roles for 1994 were the nurse role as well as the office worker role. The nurse role was portrayed in three of the nine advertisements (33.3%), and the office worker role was also found in three of the nine advertisements (33.3%). The domestic worker role was identified in one of the nine advertisements (11%). The artist role and the teacher role also were found in one each of the nine advertisements.

Pie Chart 5.60: Working roles for 2006

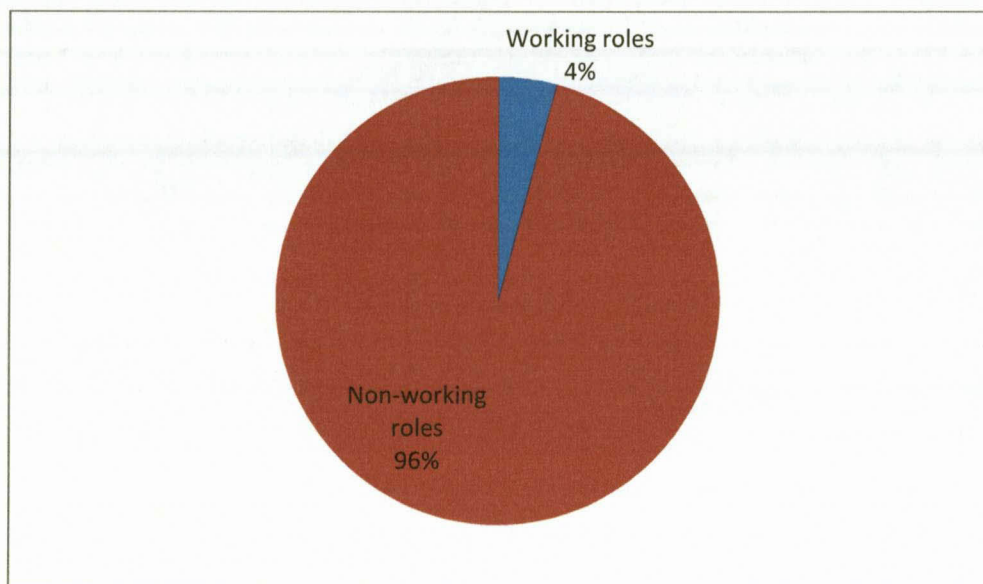


In 2006 there were eight categories for working roles which are summed up in pie chart 5.60.

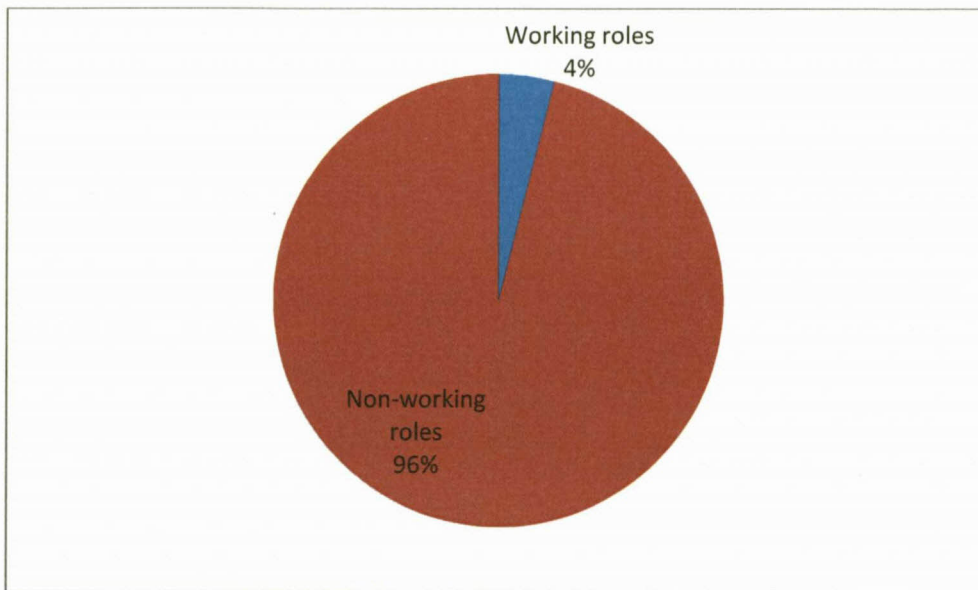
Column Chart 5.23: Working roles portrayed in advertisements in 1994 compared to 2006



Pie Chart 5.61: Working roles compared to non-working roles for 1994



Pie Chart 5.62: Working roles compared to non-working roles for 2006



From pie charts 5.61 and 5.62, it is interesting to note that for both year groups, the percentage of advertisements in which women are portrayed in the working role as well as the percentage in which women are portrayed in non-working roles, remains the same: In 1994 and 2006, women were portrayed in 96% advertisements as non-working and in 4% as working.

The results indicate that the non-working roles dominate in magazine advertisements. The reality is that a large number of women are working as paid employees in the labour force.

The most progressive working roles identified in the sample of advertisements were medical practitioner, three; pharmacist, two; and professional athlete, three.

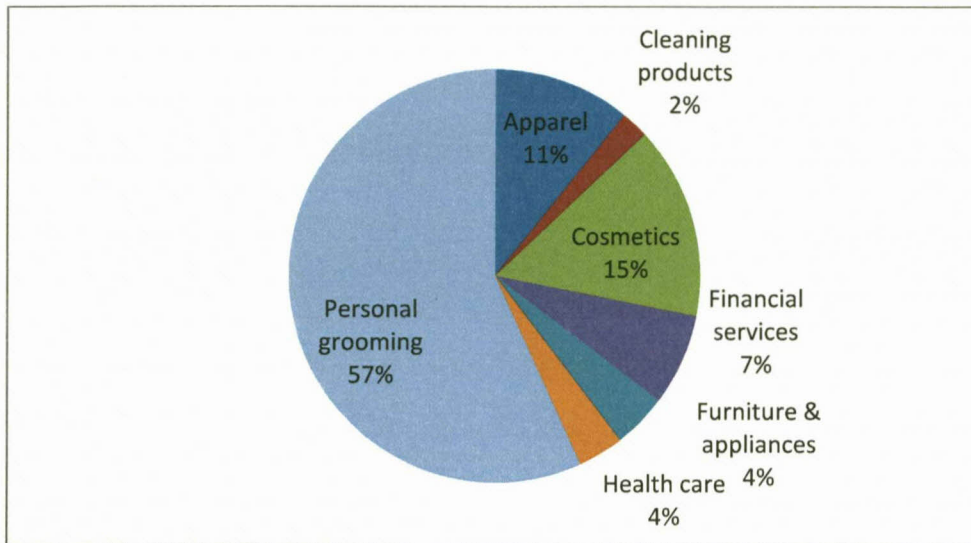
These advertisements all appeared in the 2006 magazines.

Table 5.216: Roles compared to product categories in 1994

| Roles | Product categories | | | | | | | | | | | | | |
|----------------------|--------------------|---------------|-------------------|-----------|---------------|--------------------|--------------------|--------------------------|-------------|-----------|-------------|-------------------|-----------|-------|
| | Apparel | Baby products | Cleaning products | Cosmetics | Entertainment | Financial services | Food and beverages | Furniture and appliances | Health Care | Jewellery | Parastatals | Personal grooming | Petroleum | Total |
| <i>Non-Working</i> | | | | | | | | | | | | | | |
| Decorative | 15 | | 3 | 21 | | 10 | | 6 | 5 | | | 79 | | 139 |
| Partner | 4 | | | | | 4 | | | | 1 | | 2 | | 11 |
| Recreational | 14 | | | 5 | 1 | 1 | | | 1 | | | | | 22 |
| Mother | | 5 | | | | 6 | 3 | 4 | 4 | | 2 | | | 24 |
| Housewife | | | | | | | | | | | | | 8 | 8 |
| <i>Working Roles</i> | | | | | | | | | | | | | | |
| Office worker | | | | | | | 3 | | | | | | | 3 |
| Nurse | | | | | | | | | 3 | | | | | 3 |
| Domestic Worker | | | | | | | | | | | 1 | | | 1 |
| Artist | | | | | | | | | | | 1 | | | 1 |
| Teacher | | | | | | | | | | | | | 1 | 1 |
| Total | 33 | 5 | 3 | 26 | 1 | 21 | 6 | 10 | 13 | 1 | 4 | 81 | 9 | 213 |

From table 5.216 it is clear that the decorative role dominated in 1994. Out of a total of 213 advertisements over all product categories for this study, women were portrayed in the decorative role in 139 advertisements, which is 65.25% of all the 1994 advertisements.

Pie Chart 5.63: Decorative role in relation to product categories for 1994

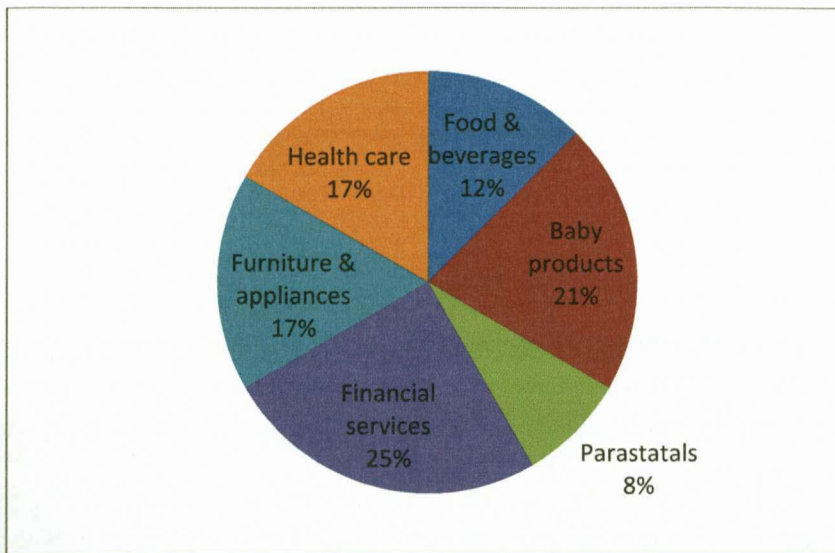


Referring to pie chart 5.63, out of the 139 advertisements in which women are portrayed in the decorative role, 79 advertisements were for personal grooming, which is 57%. Twenty-one of the 139 advertisements were for cosmetics (15%), 15 for apparel (11%), 10 for financial products (7%), six for furniture (4%), five for health care (4%) and three for cleaning products (2%).

The decorative role was most frequently identified in the advertisements for personal grooming of the 1994 sample of advertisements. Because personal grooming has as its aim to make one presentable to other people, it makes sense that the decorative role prevailed in this specific product category.

Referring to table 5.216: Out of a total of 213 advertisements for 1994, 24 portrayed women as mothers, which is 11.3% of all 1994 advertisements. This is the second highest number of advertisements in a category.

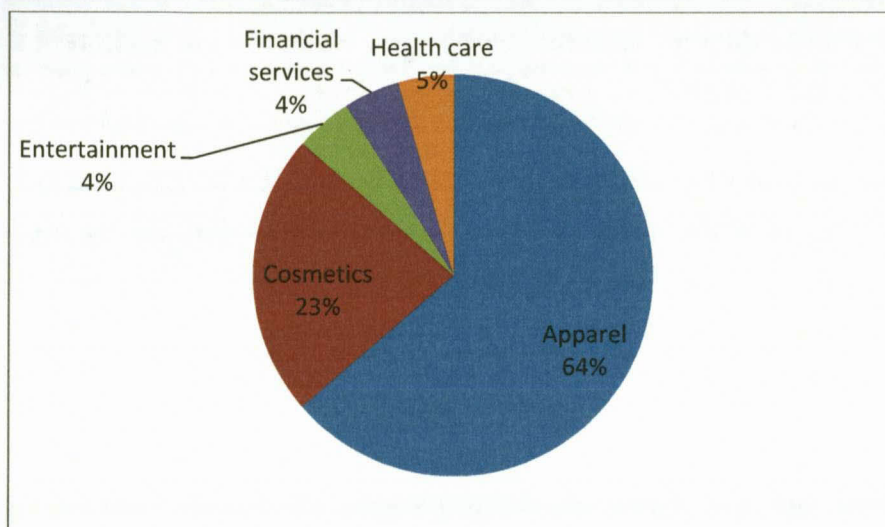
Pie Chart 5.64: Mother role in relation to product categories for 1994



The products (in pie chart 5.64) most often associated with the mother role are as follows: Six of the 24 (25%) advertisements in which the mother role could be identified were for financial services, while five were for baby products (21%); four each for health care and furniture (17%); three for food and beverages (12%); and two for parastatals (8%). The connotations attached to the mother role are that of caring, providing, and comforting, which might be the reasons for the products associated with this role.

In table 5.216, the recreational role in 1994 appeared in 22 of the 213 advertisements, which is 10.32% of the total advertisements for 1994.

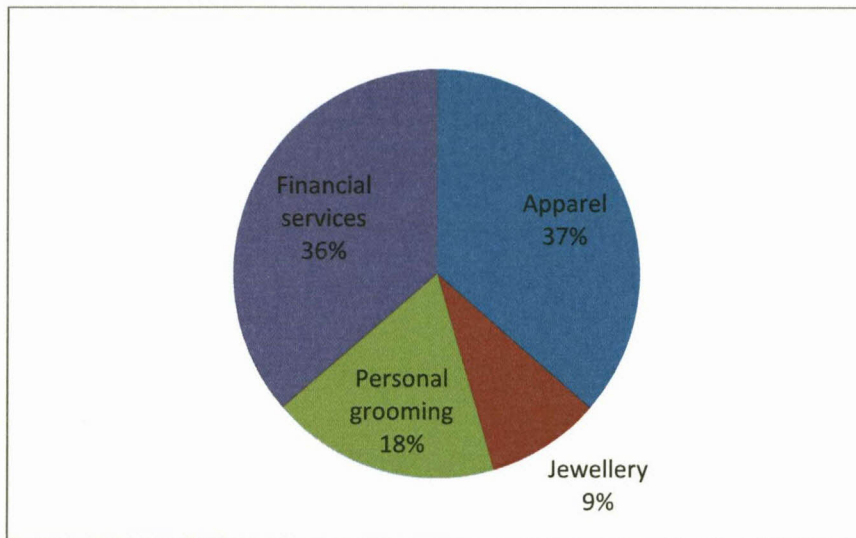
Pie Chart 5.65: Recreational role in relation to product categories for 1994



Out of the 22 advertisements in which the recreational role was identified in 1994, 64% were for apparel; 23% for cosmetics; and 4% for entertainment; 4% for financial; and 5% for health care (pie chart 5.65). It is thus clear that the recreational role was most often used in advertisements for apparel.

In table 5.216, the partner role appeared in 11 of the 213 advertisements for 1994, which is 5.16% of all 1994 advertisements.

Pie Chart 5.66: Partner role in relation to product categories for 1994



Out of the 11 advertisements in which the recreational role was identified in 1994, 37% was for apparel; 36% for financial services; 18% for personal grooming; and 9% for jewellery (see pie chart 5.66).

The housewife role appeared in eight of the 213 advertisements for 1994 (table 5.216), in other words, 3.75%, and it was for petroleum and related products. Interestingly, in 2006, there was no advertisements in which the housewife role was identified.

In 1994 (table 5.216), three advertisements out of the 213 portrayed an office worker, while only one such portrayal was identified out of the 428 advertisements for 2006 (table 5.217). In 1994, the office worker was portrayed in the advertisements resorting under the food category. In 2006, one advertisement for health care showed an office worker and one advertisement for high-tech devices also showed an office worker.

Women were portrayed in the role of nurse three times in the 1994 sample of 213 advertisements for products relating to health care (table 5.216), while two such role portrayals were identified in the 2006 sample of 428 advertisements (table 5.217) and they were for baby products.

Only one advertisement in the 1994 sample of 213 advertisements (table 5.216) portrayed a woman as a domestic worker; this advertisement was for a parastatal, while another advertisements portrayed a woman as an artist, also in an advertisement for a parastatal. There were no advertisements for parastatals in the 2006 group of advertisements.

In 1994, one advertisement for petroleum and related products portrayed a woman as a teacher (table 5.216), while in the 2006 collection of advertisements there was also one teacher role identified for an apparel advertisement (table 5.217).

A woman was portrayed as a medical practitioner in three advertisements from the 2006 sample: The product advertised was for personal grooming (table 5.217). Also in the 2006 group of advertisements, a woman was portrayed as a pharmacist in two advertisements for health care.

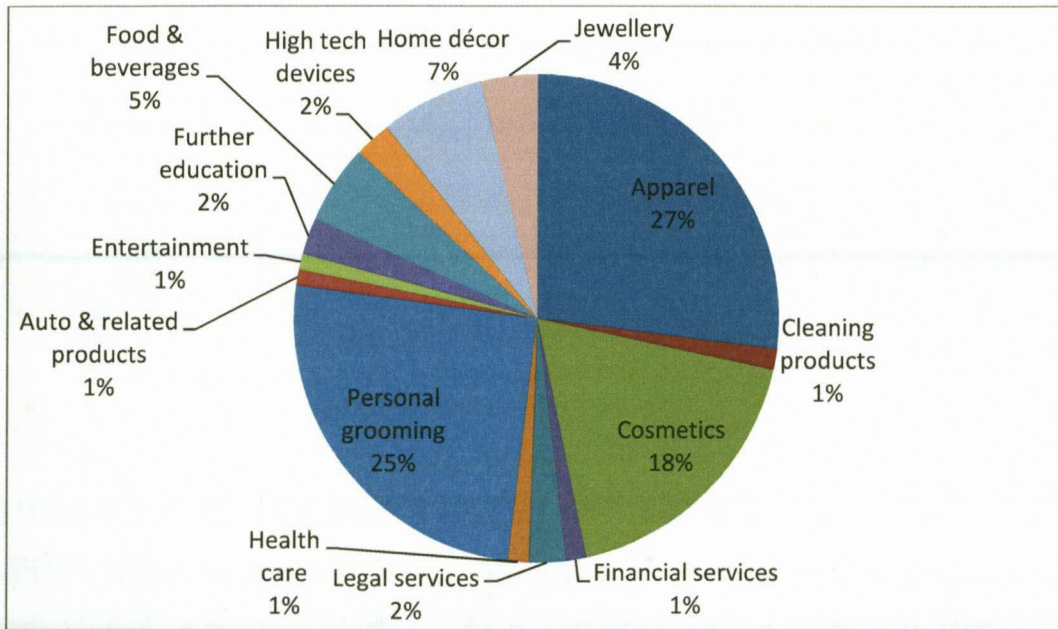
In the product category for auto and related products, one advertisement in 2006 portrayed a woman as a flower seller, and in three advertisements in that same year, the portrayal of a professional tennis player was identified in advertisements categorised under entertainment.

Table 5.217: Roles compared to product categories in 2006

| Roles | Product categories | | | | | | | | | | | | | | | | | |
|-----------------------------------|--------------------|------|------|-------------------|-----------|---------------|-------------------|--------------------|------|-----------|-------------|-----------|------------|-----------|----------------|-------------------|-----------|-------|
| | Apparel | Auto | Baby | Cleaning products | Cosmetics | Entertainment | Further Education | Financial Services | Food | Furniture | Health Care | High tech | Home décor | Jewellery | Legal Services | Personal Grooming | Petroleum | Total |
| <i>Non-Working Roles</i> | | | | | | | | | | | | | | | | | | |
| Decorative | 78 | 3 | | 4 | 53 | 3 | 7 | 4 | 15 | | 4 | 7 | 20 | 11 | 7 | 73 | | 289 |
| Partner | | 1 | | | | | | 10 | 1 | | 1 | 2 | | 2 | | 2 | | 19 |
| Recreational | 3 | | | | 2 | 5 | | 13 | 11 | | 3 | | | | | 2 | | 39 |
| Mother | | 4 | 14 | | | 2 | 1 | 7 | 13 | 1 | 19 | 3 | | | | | | 64 |
| <i>Working Roles</i> | | | | | | | | | | | | | | | | | | |
| Office worker | | | | | | | | | | | 1 | 1 | | | | | | 2 |
| Pharmacist | | | | | | | | | | | 2 | | | | | | | 2 |
| Nurse | | | 2 | | | | | | | | | | | | | | | 2 |
| Flower Seller | | 1 | | | | | | | | | | | | | | | | 1 |
| Professional Sports Person | | | | | | 3 | | | | | | | | | | | | 3 |
| Teacher | 1 | | | | | | | | | | | | | | | | | 1 |
| Medical Practitioner | | | | | | | | | | | | | | | | 3 | | 3 |
| Entertainment | | | | | | | | | | | | | | | | | 3 | 3 |
| Total | 82 | 9 | 16 | 4 | 55 | 13 | 8 | 34 | 40 | 1 | 30 | 13 | 20 | 13 | 7 | 80 | 3 | 428 |

From table 5.217, the following data can be derived with regards to the decorative role and products: In 289 out of the 428 advertisements for 2006 the decorative role was identified, in other words, 67.52% of all the 2006 advertisements. The decorative role has increased slightly from 65.25% in 1994, to 67.52% in 2006 over all product categories and in comparison to working and non-working roles.

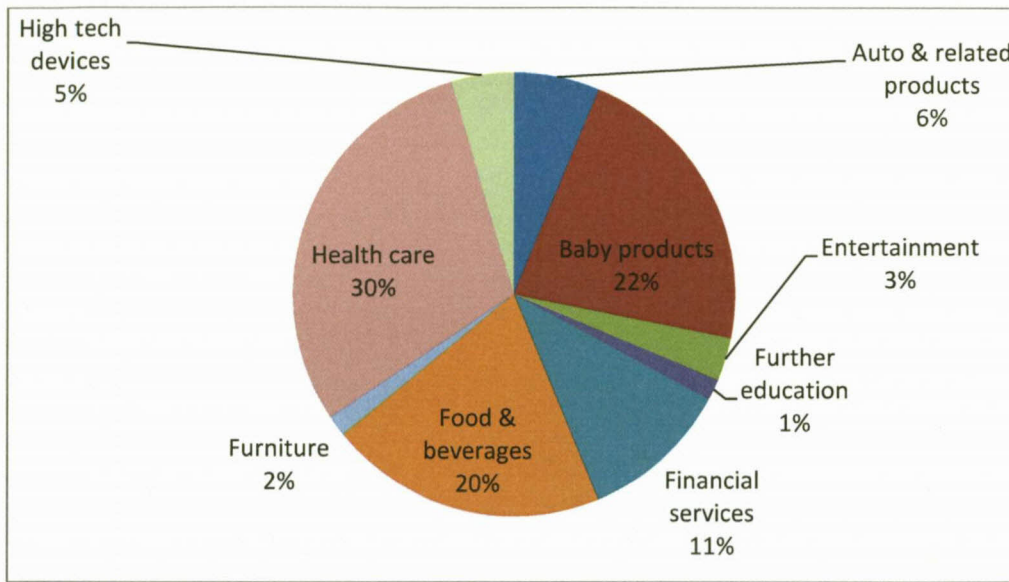
Pie Chart 5.67: Decorative role in relation to product categories for 2006



Of the 289 advertisements (pie chart 5.67) in which women played a decorative role, 78 advertisements were for apparel (27%); three for auto and related products (1%); four for cleaning products (1%); 53 for cosmetics (18%); three for entertainment (1%); seven for further education (2%); four for financial services (1%); 15 for food and beverages (5%); 20 for home décor products (7%); 11 for jewellery (4%); seven for legal services (2%); and 73 for personal grooming (25%). The advertisements in which the decorative role could be identified most often is apparel (27%), personal grooming (25%), and cosmetics (18%). This might be expected as these products work in unison to improve one's appearance, and thus have a decorative value.

With reference to table 5.217: In 2006, 64 out of the total of 428 advertisements showed women in the mother role, that is 14.95% of the advertisements. This was once again the category that rated second highest.

Pie Chart 5.68: Mother role in relation to product categories for 2006

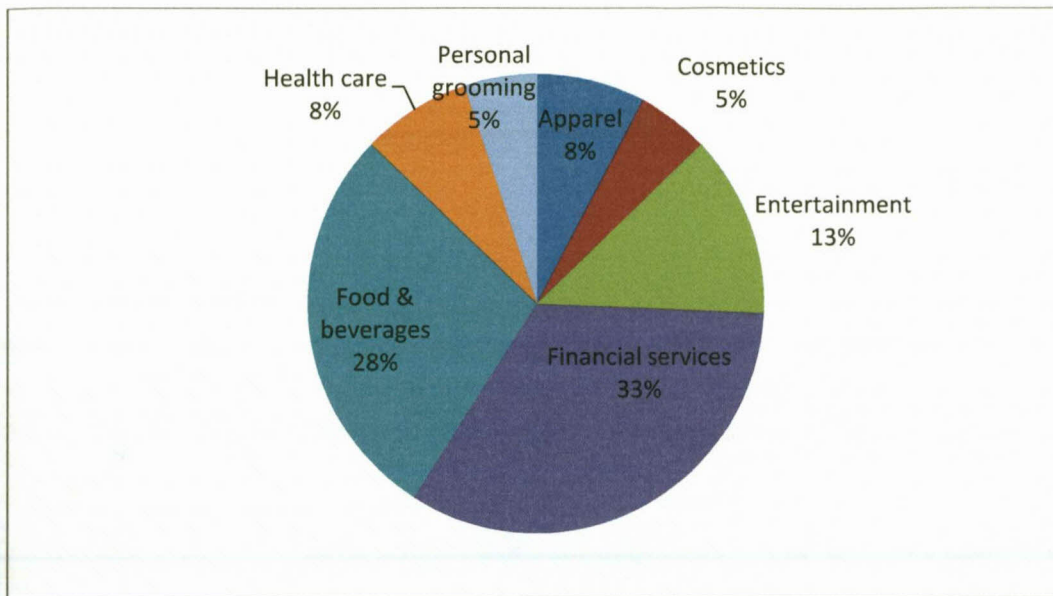


As indicated in pie chart 5.68, out of the 64 advertisements, four advertisements were for auto products; 14 for baby products (22%); two for entertainment (3%); one for further education (1%); seven for financial services (11%); 13 for food and beverages (20%); one for furniture (2%); 19 were for health care (30%); and three for high-tech devices (5%). The mother role portrayal was identified most often in the products for health care (30%), baby products (22%), and food and beverages (20%).

There is an increase in the number of advertisements in which the mother role could be identified from 1994 to 2006: It increased from 11.26% in 1994 to 14.95% in 2006 over all product categories and in comparison to working and non-working roles.

When reading table 5.217, it is clear that the recreational role in 2006 was used in 39 out of the 428 advertisements. Thus, 9.11% of all advertisements for 2006 made use of the recreational role.

Pie Chart 5.69: Recreational role in relation to product categories for 2006

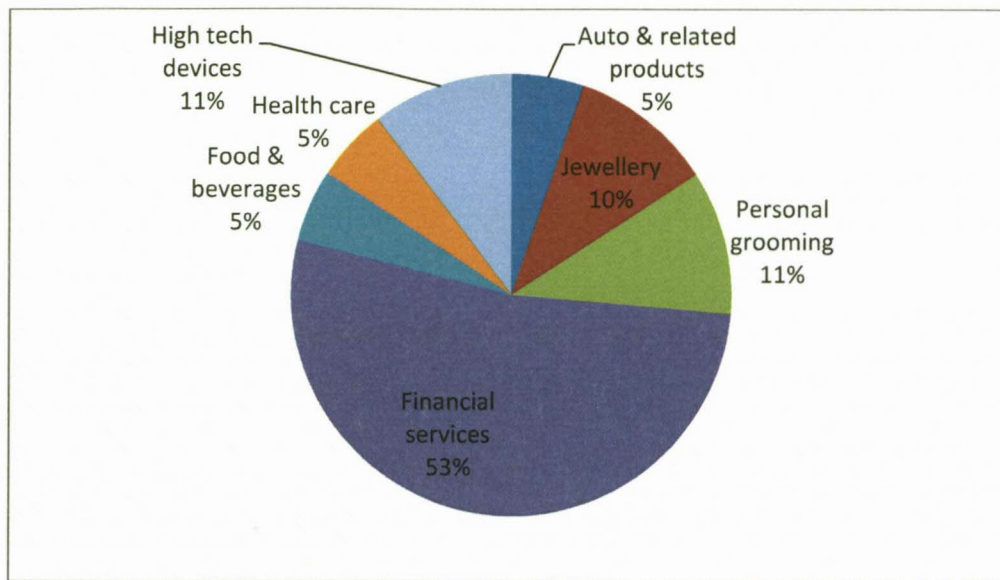


Of the 39 advertisements (pie chart 5.69), three were for apparel (8%); two for cosmetics (5%); five for entertainment (13%); 13 for financial services (33%); 11 for food and beverages (28%); three for health care (8%); and two for personal grooming (5%). From this, it is clear that in 2006 the recreational role was most often used in advertisements for financial services (33%), food and beverages (28%), and entertainment (13%).

Referring to table 5.216 and table 5.217, one can deduce that the recreational role decreased from 10.32% in 1994, to 9.11% in 2006 over all product categories and in comparison to working and non-working roles

In 2006 (table 5.217), 19 of the 428 advertisements showed women as partners which translates to 4.43% of all advertisements in 2006.

Pie Chart 5.70: Partner role in relation to product categories for 2006



Of the 19 advertisements (pie chart 5.70), one was for auto products (5%); ten for financial services (53%); one each for food (5%) and health care (5%); 11% for high-tech devices; 10% jewellery; and 11% personal grooming.

To summarise, when analysing the role portrayals in comparison with the product categories, it is clear that the decorative role in 1994 (see table 5.216) and 2006 (see table 5.217) appeared most often and that it is used frequently in advertisements for personal grooming, cosmetics and apparel (see pie charts 5.63 and 5.67). In 1994, 10.8% of advertisements for apparel portrayed women as decorative, which increased to 27% in 2006. This role portrayal showed the same tendency in advertisements for cosmetics: In 1994 15% of the advertisements for cosmetics showed women in decorative roles, which increased to 18.3% in 2006. Interesting was the decrease of this role in the category for personal grooming: In 1994, 56.8% for personal grooming portrayed women as decorative, which decreased to 25.3% in 2006.

According to Wiles *et al.* (1995:42), the models in the decorative roles in advertisements are passive and non-functional and are only there to adorn the product/services or to serve as an attractive or a sexy stimulus. It makes sense to use the decorative role when advertising personal grooming products, cosmetics and apparel, but, seen in the light of the consistent efforts to uplift women in South Africa,

it would have been encouraging if the models advertising these mentioned products could also have been portrayed as career women.

5.4.4 The semiotic analysis

In the process to find the hidden meaning of advertisements (as summed up in table 5.218) it became apparent that the greatest number of advertisements showed ritualisation of subordination.

Table 5.218 Categories for the semiotic analysis

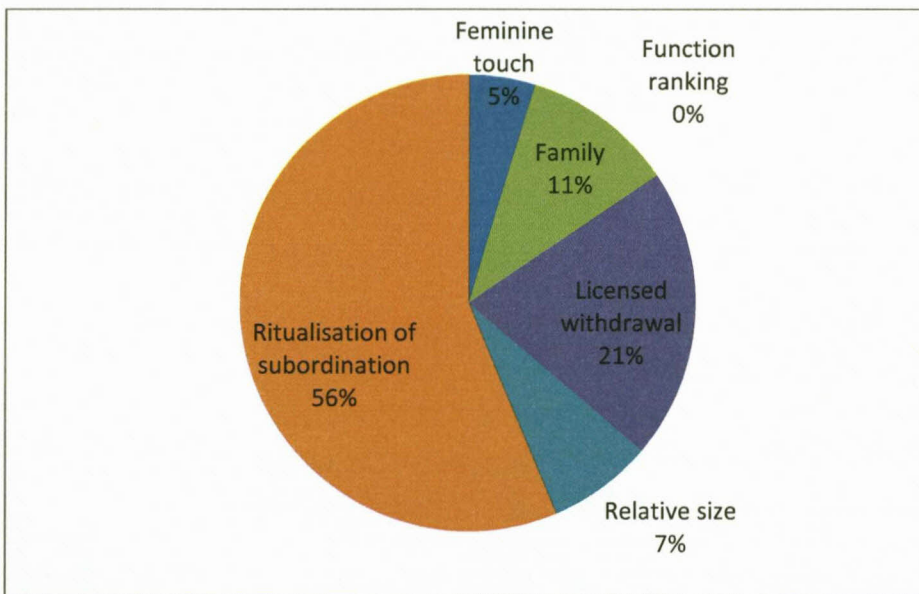
| | <u>1994</u> <u>N=213</u> | <u>%</u> | <u>2006</u> <u>N=428</u> | <u>%</u> | <u>Total</u> <u>N=641</u> | <u>%</u> |
|--------------------------------|-----------------------------|-------------|-----------------------------|-------------|------------------------------|-------------|
| Feminine touch | 10 | 4.7% | 12 | 2.8% | 22 | 3.4% |
| Function ranking | 0 | 0% | 0 | 0% | 0 | 0% |
| Family | 23 | 10.8% | 62 | 14.5% | 85 | 13.3% |
| Licensed withdrawal | 44 | 20.7% | 113 | 26.4% | 157 | 23.9% |
| Relative size | 16 | 7.5% | 10 | 1.9% | 26 | 3.7% |
| Ritualisation of subordination | 120 | 56.3% | 231 | 54.4% | 351 | 55.7% |
| Total | 213 | 100% | 428 | 100% | 641 | 100% |

This is reason for concern, if one sees it in the context of the concerted effort to uplift and empower women in South Africa. Though ritualisation of subordination decreased percentage wise from 56.3% in 1994 to 54.4% in 2006, it is still very high compared to all the other categories. Poses that can be categorised as ritualisation of subordination include those in which women are shown lying down on beds or

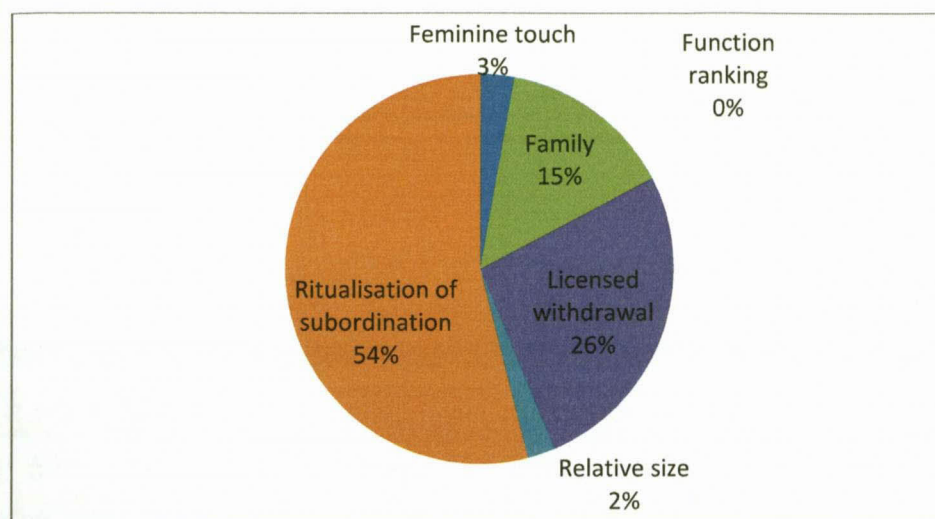
sofas - the connotation is that of sexual availability; advertisements in which women are shown as sitting down on floors will also be included. Referring to chapter four where the categories are described, it is obvious that ritualisation of subordination shows a regressive form of social relations. Goffman (1987) equated the way in which women are portrayed in advertisements in comparison to men, to the relationship between a parent and a child: The parent is always in an authoritative role in relation to the child – men are in the authoritative role compared to women.

Licensed withdrawal increased from 20.7% to 26.4%: When a women is shown in a state of licensed withdrawal, then she is not in a position to protect herself, and she is relying on the goodwill of those around her, which is a vulnerable state, and not a position of power. This is the opposite from what the efforts to uplift women aim to achieve, which is to empower them. The category for family increased from 10.8% to 14.5%, and the Western ideal of the nuclear family predominates in the 2006 advertisements.

Pie Chart 5.71: Categories for the semiotic analysis 1994



Pie Chart 5.72: Categories for the semiotic analysis 2006



5.4.5 Number of advertisements in the six magazines in this study

Table 5.219: Advertisements per magazine

| | 1994 | 2006 | Total |
|-------------------|------|------|-------|
| <i>Drum</i> | 41 | 42 | 83 |
| <i>Huisgenoot</i> | 2 | 24 | 26 |
| <i>You</i> | 6 | 36 | 42 |
| <i>Fair Lady</i> | 15 | 58 | 73 |
| <i>Sarie</i> | 3 | 43 | 46 |
| <i>True Love</i> | 146 | 225 | 371 |
| Total | 213 | 428 | 641 |

From the results summarised in table 5.219, it is clear that the majority of advertisements appeared in the 1994 (146) as well as the 2006 (225) publications of *True Love* and that the number of advertisements in *True Love* increased significantly by 65%. In 1994, there were not many advertisements published in the

magazines aimed at the then predominantly white segment of the market, but by 2006, this had changed: The number of advertisements published in *Huisgenoot* that met the criteria of this study, increased from 2 in 1994 to 24 in 2006; in *Fair Lady*, the number of advertisements increased from 15 (1994) to 58 (2006); and in *Sarie*, it increased from 3 (1994) to 43 (2006). The number of advertisements which appeared in *Drum*, increased by only one advertisement between 1994 (41) and 2006 (42).

5.5 SUMMARY

In this chapter, the research data was discussed and the following was established: The total number of advertisements in all categories increased from 213 in 1994 to 428 in 2006. This represents an increase of just over a 100%. This is a clear indication that advertisers took note of the black female market's buying power. Furthermore, the increase in advertisements for hedonic products is significant: It increased from 61 in 1994 to 220 in 2006. Because hedonic products are often the more expensive and more luxurious products, this is an indication that advertisers perceive the black female market as more affluent than in 1994. Further analysis indicated that women are more frequently portrayed in non-working roles than working roles: In 96% of advertisements examined for 1994 as well as 2006, which formed part of this study, it was found that the decorative role was most frequently used in advertisements in both year groups. This portrayal of women in non-working roles is out of touch with reality as the available report on labour in South Africa compiled by the Department of Labour (2005:9) for the period 1995-2005 (the 2010 report was not yet available) reveals that employment for African females increased from 47% in 1995 to 64.1% in 2005; for Coloured females it increased from 57.6% in 1995 to 66.3% in 2005; and for Asian females, it increased from 40.2% in 1995 to 54.4% in 2005. The irony is that if one pages through popular magazines, then one would think that the majority of women in South Africa are not employed in the formal sector; that they are all posing for the camera or relaxing with friends because only 4.2% of all advertisements in 1994 and 3.97% for 2006 showed women in the formal workforce.

Concerning the prevalence of poses that Goffman identified and which were applied in this study, it was found that 55.7% of all advertisements analysed for this study showed ritualisation of subordination. This pose decreased from 1994 (56.3%) to 2006 (54.4%), but is still very high. The category, licensed withdrawal, increased from 20.7% in 1994 to 26.4% in 2006: This is reason for concern because it is associated with powerlessness or subjection and vulnerability.

In the next chapter of this dissertation, the conclusions drawn from the data as well as the recommendations are presented.

CHAPTER 6

CONCLUSIONS AND RECOMMENDATIONS

6.1 INTRODUCTION

As introduced in chapter one and discussed further in chapter two, this study was conducted from the critical paradigm, and more specifically, from the feminist cultural studies theoretical perspective. As explained in chapter two, the overall goal of critical theorists is to expose hidden messages and ideologies in a society, which can often be found in media texts (Fourie, 2007); while the goal of feminist cultural studies is to study power relations formed during social interactions and to illustrate how these relations are reproduced in social texts (Littlejohn & Foss, 2005). Through the exposure of embedded messages, social change can be realised because critical theory not only reflects on the state of affairs, but seeks change in practical terms, which makes devotees of this theory optimists at their very core (Rasmussen, 2004). In other words, theorists in this field not only name and shame discriminatory practices, but also come up with possible solutions to rectify the situation in order to create an equal society. The aim of this study was to analyse and compare advertisements from the selected magazines of 1994 with those of 2006 to determine if there were any changes since 1994 to 2006 in the representation of the socio-economic status of black women in advertisements. The assumption was that, because women empowerment is such an important objective of the South African government as well as the private sector, women would be portrayed in more empowered roles in advertisements published during 2006. Put differently, the embedded messages and hidden ideologies found in media texts should have changed between 1994 and 2006 because of the concerted effort to emancipate women in

South Africa. In order to explore the research statements of this study, the following objectives stated in chapter one, served as directives, beginning with the primary objective.

The primary objective and aim of this study was to compare the representation of black women in South African general interest as well as women's magazines in 1994 and 2006 respectively in an effort to determine if the improvement of their socio-economic status due to empowerment programmes implemented since 1994 is reflected in the advertisements of 2006.

The secondary objectives identified to address the aim of the study were:

1. To discuss the empowerment and resulting improvement in the socio-economic status of black women in South Africa from 1994 to 2006.
2. To create an understanding of the use of representation in advertisements.

6.2 CONCLUSIONS

In the sections to follow, the conclusions reached in this study will be discussed and explained.

6.2.1 Conclusions with regard to the empowerment and resulting improvement of the socio-economic status of black women in South Africa as from 1994 to 2006

From the discussions in chapter two and chapter three, it appears as if women were misled into a false consciousness that made them believe that it is acceptable to be second-class citizens. With the rise of feminism as a response to patriarchy, this taken-for-granted reality was questioned by women and men - resulting in a paradigm shift.

From the study of reports from the South African government, Statistics South Africa and various newspaper articles, it is clear that a large number of black South African women are reaping the benefits of policies like the Affirmative Action policy. The history of black South African women is a history clouded by oppression: oppression based on class, race, and gender. Fortunately, the present-day government acknowledges this, and women empowerment is a top priority of the ruling party (the ANC) and government.

As explained in chapter three, feminism was a reaction of Western women in the United Kingdom and the USA to their suppression under patriarchy, but to African women it appeared to be a product for white women, and therefore they created their own feminism called Womanism.

When white women in South Africa became enamoured with feminism, black women did not support their efforts; especially during the struggle, because their goal was to work together with black men in ridding South Africa of apartheid. They were adamant that their first priority was to be free of racism. During that time, the then chairperson of the ANC, Oliver Tambo, told men to help women with domestic chores so that they could have time free to be politically active. Their political involvement during those years was rewarded in the new dispensation: The ANC showed its gratitude towards women by appointing women in top positions in government and is working towards 50/50 representation in government. The fact that young urban black women are seen as the most confident group in South Africa bears testimony to the success of the various empowerment programmes.

However, it is a fact that South Africa remains a masculine orientated country and patriarchy is a fact of life (Hofstede, 1998). This leads to the untenable situation in which many South African women, and with relevance to this study, black South African women, find themselves: during office hours, she is the CEO of a company, responsible for the wellbeing of her employees, and the management of a multi-million rand budget. But, when she goes home, she is the one taking instructions from her husband, taking care of the home and

children, and doing the household chores. If her husband does assist, it is seen as “help”, and the main assumption is: household chores are seen as her responsibility, and he is only “helping” her. In chapter four of this study, Goffman’s study on gender advertisements was discussed, and one category relevant here is ritualisation of subordination: When a man is shown helping a woman with a household chore, it is ridiculed.

6.2.2 Conclusions with regard to the use of representation in advertisements

Mentzer and Schwartz (1985) reiterate that advertisements carry messages that tell us how to live our lives. Advertisements as a genre combines elements of the factual as well as the fictional genres (Fourie, 1997:81), thus making them believable, therefore it is important to understand what we see. Our modern society is saturated with pictures, and therefore visual literacy becomes more important.

People are influenced by the messages in mass communication and research indicated that advertisements as a form of social communication may influence recipients of advertising messages (Kilbourne, 1999), especially in a masculine orientated country (De Mooij, 1998) like South Africa.

Advertising is part of our image-saturated reality and we are entrenched in it. Some researchers go as far as to say that it is like the air we breathe (Jhally, 2003). It is the driver of the economy but also an important form of social communication. Advertising in its essence is persuasive and some researchers even say that advertising is a form of propaganda (Lester, 2011). Although propaganda is a loaded term, advertising has been accused of being one-sided and of containing false information or opinions that appear to be the truth to the public. This is combined with emotional appeals to promote desired behaviour and change peoples’ minds (Shimp, 2010). The appeals in advertising are

"neither true nor false", associated with myth and magic formulas which rely on the self-fulfilling prophecy (Baudrillard, 2005).

Popular magazines in our consumer culture are seen as forms of entertainment, not to be taken seriously (Narunsky-Laden, 2007), and to be consumed for pleasure – that is exactly where people go wrong: Because the content of popular magazines is taken lightly, messages can slip in undetected, infest and corrupt the receiver's thinking and outlook on the world without them knowing it. Similarly, people tend to think that advertisements have no effect on them (Kilbourne, 1999) - that it has no influence whatsoever on their behaviour, their thoughts or acts, and when reading or seeing an advertisement, they let their guard down. This is a regrettable oversight, because exactly when the creators of the advertisement have the receivers of the message where they want them, the indoctrination can begin. Taken from the information uncovered in this study, one can deduce that advertisements in magazines may have a real impact on the recipients of advertising messages because neither popular magazines nor advertisements are taken seriously.

When advertisers create advertisements, they make use of images that stand for the reality, and in creating advertisements, they make use of stereotypes which is a form of representation. Representation stands in for something (Reid, 2008): When you represent someone, you are standing in for that person. The same applies to images: they stand in the place of the real thing. Stereotypes are representations and are used because they are instantly recognisable - an important trait considering the space, time, and budgetary limitations that face advertisers. As elaborated on in chapter two, as well as chapter three, stereotypes become problematic when they are patronising and demeaning: People will react to the stereotyped way in which a person or group is represented and objectified. Objectification of a person or group is a violent act because a person or group is dehumanised through objectification. One can conclude that this makes stereotypes, as a form of representation, dangerous.

In further realising the goal of this study, namely to compare the representation of black women in South African general interest as well as women's magazines in 1994 and 2006 respectively, to determine if the improvement of their socio-economic status due to empowerment programmes implemented since 1994 is reflected in the advertisements of 2006, the following emerged:

- It was revealed that the number of advertisements in magazines increased from 213 in 1994 to 428 in 2006, which is an increase of just over 100%.
- It was found that the number of non-working roles in the sample of advertisements is higher when compared to working roles in which women are portrayed in both 1994 and 2006.
- The number of advertisements for hedonic products increased from 1994 to 2006, while advertisements for utilitarian products decreased in the same period.
- In establishing which roles are most often associated with which products, it was found that the decorative role dominated in all the advertisements, especially in advertisements for apparel, cosmetics, and personal grooming.
- Concerning the deeper level meaning, it was found that the portrayal of women in the ritualisation of subordination category is still very high. Although there was a slight decrease in this category in 2006 compared to 1994, licensed withdrawal, however, showed an increase of 5.7% from 1994 (20.7%) to 2006 (26.4%).
- Regarding the publishing of advertisements in the six magazines used in this study, it was shown that in the magazines aimed predominantly at the white segment of the market, there was a noticeable increase in the number of advertisements depicting black women.

In the next section, the conclusions based on these findings are provided.

6.2.2.1 *Number of advertisements that met the criteria for this study in 1994 and 2006*

In the 1994 and 2006 sample, a total number of 641 advertisements met the criteria for analysis for this study.

A total of 213 advertisements for the year 1994, and 428 advertisements in 2006, met the criteria for this study. In other words, 33.2% of the advertisements for this study represent the 1994 advertisements, and 66.8% the 2006 advertisements – the number of advertisements that met the criteria for this study more than doubled in this period.

The increase in the number of advertisements for a variety of goods from 1994 to 2006 with black role models could be considered as an indication of the fact that manufacturers of products, as well as advertisers, are clearly aware of the socio-economic advancement of black women.

6.2.2.2 *Hedonic and utilitarian product advertisements that met the criteria for this study*

Hedonic products are often more expensive and are products that can satisfy customers' sensory needs (Plakoyiannaki & Zotos, 2009). Utilitarian products are bought on a more regular basis, and are products that satisfy more basic needs (*ibid.*).

In 1994, 152 of the 213 advertisements that met the criteria for this study, were for utilitarian products, and in 2006, 208 advertisements of the 428 advertisements, advertised utilitarian products. Thus, more than 70% of advertisements in 1994 promoted utilitarian products, compared to less than 50% in 2006 (a decrease of 22.8%).

In 1994, 61 advertisements for hedonic products were found, and in 2006, this number rose to 220 advertisements. In other words, of the 213 advertisements

in 1994, 61 of them were for hedonic products, which represent 28.6% of the 1994 advertisements. In 2006, 220 of the 428 advertisements were for hedonic products, which represent 51.4% of all 2006 advertisements. Thus, there was an increase of 22.8% in advertisements for hedonic products in the 2006 sample. Because hedonic products are perceived as more expensive and even luxurious, the increase in advertisements of products in this category is significant. This could be an indication that advertisers and manufacturers of goods alike recognised the improvement in the socio-economic status of black women in 2006.

In view of the fact that the majority of readers of popular magazines consider it as light entertainment and insignificant, they let their guard down when reading a popular magazine and therefore it has greater influence (Narunsky-Laden, 2007:596). When this line of argumentation is followed, it seems as if advertisements for hedonic products in magazines will have the desired effect of creating a craving for a product that is not really needed for survival. This might also serve as support to explain the rise in this specific category.

6.2.2.3 *Role portrayals of women in 1994 and 2006*

In 1994, 204 of the 213 advertisements that met the criteria for this study portrayed women as non-working: This is over 95% of all 1994 advertisements. In 2006, this number increased to 411 of the 428, which translates to 96% of advertisements showing women in non-working roles. The portrayal of women in non-working roles stayed more or less the same. Representation of women in working roles lagged behind: Only nine out of the 213 advertisements in 1994 showed women in working roles, and in 2006, 17 advertisements of the 428 portrayed women as part of the paid labour force.

This is reason for concern because in reality many black women in South Africa work and are part of the paid labour force, thus one might have expected an

increase in the number of advertisements reflecting this new socio-economic status.

As already mentioned in this study, Plakoyiannaki and Zotos (2009:1429) are of the opinion that because magazine advertisements may reflect society that it could be obvious that the advancement of women in society should be portrayed in print advertisements. Seen in the light of the role portrayals in South African magazine advertisements, then clearly this is not the case in South Africa.

One would have hoped that the role portrayals in the 26 advertisements showing women in working roles would be more progressive. The reality is that advertisements in the 1994 sample portrayed women in traditional working roles (refer to table 5.213).

However, it was shown that the most progressive working roles identified in the sample of advertisements for 1994 and 2006 are medical practitioner, pharmacist, and professional athlete. These advertisements all appeared in the 2006 magazine advertisements.

The fact that a total of 641 advertisements for the years 1994 and 2006 were analysed, of which only 26 portrayed women in a working role, is reason for concern within the context of this study.

6.2.2.4 *Comparison between role portrayals and products*

Referring to table 5.216 and table 5.217 with regard to the role portrayals associated with the different product categories, the following findings were made: The role most often identified in the 1994 as well as 2006 samples of advertisements is the decorative role. This role increased from just over 65% in 1994, to almost 68% in 2006, and is most often associated with the following product categories - apparel, cosmetics, and personal grooming.

6.2.2.5 *Analysis based on Goffman's six rubrics*

The results of the effort to uncover the deeper level meaning of advertisements - and which are based on the study that Goffman (1987) undertook on gender advertisements - are summarised in table 5.218, which clearly shows that the greatest number of advertisements, in 1994 and 2006, showed ritualisation of subordination. In chapter four of this study, the different categories were defined and discussed, and therefore a brief explanation of ritualisation of subordination should suffice. Ritualisation of subordination is a category first used by Goffman (1987) in which advertisements were categorised that showed all forms of deference. In other words, all advertisements in which a woman shows her subordination by lowering herself, lowering or tilting her head, averting her eyes, playing the fool, playing victim of a mock assault, and mimicking childlike poses, are grouped in this category. This is a matter for concern if one sees it in the context of the many efforts to uplift and empower women in South Africa. One could assume that an empowered woman would not be depicted in a subordinated position, but this is the reality in advertisements printed in South African magazines.

Another category, licensed withdrawal, associated with a number of negative connotations within the context of this study, increased from 20.7% in 1994 to 26.4% in 2006. As was mentioned in chapter four, advertisements in which women are shown as mentally drifting from the scene, daydreaming, psychologically removed and therefore unprepared for danger, are considered for placement in this category. Once again, it is unlikely that a strong, independent woman will be represented in a licensed withdrawal pose.

Advertisements in which women are depicted in family roles showed an increase of 3.7%: up from 10.8% in 1994 to 14.5% in 2006. In the sample of advertisements for 1994, the mother and child image was portrayed most often, while in the 2006 sample, the nuclear family representation was identified most often. In other words, the Western ideal of the nuclear family is set as the norm for black families in South Africa.

An encouraging discovery that was made in this study is the fact that there was a decline in the category for feminine touch: it decreased from 4.7% in 1994 to 2.8% in 2006. There was also a drop in the category for relative size: down from 7.5% in 1994 to 1.9% in 2006.

What is more is that there were no advertisements for function ranking: an advertisements in which a woman is given instructions by a man, will fall into the function ranking category (Goffman, 1987). The results of this study revealed that the function ranking stereotype could not be identified in the sample of advertisements analysed: This may be seen as an improvement and a step in the right direction towards representing women in South African magazine advertisements in a more realistic and less stereotyped way. This is the most progressive result.

Based on the conclusions drawn and discussed in the previous section it is clear that the empowerment and the resulting increase in the socio-economic status that black women in South Africa enjoyed in 2006 is not portrayed in the way that they are represented in the print advertisements that were included in the sample of this study.

6.2.2.6 *Number of advertisements in different magazines in this study*

Referring to the results as shown in table 5.219, one can say that the number of advertisements in all six magazines that form part of this study, increased from 1994 to 2006. The majority of advertisements which met the criteria of this study were found in *True Love* for both year groups (146 in 1994 and 225 in 2006), while the number of advertisements published in *Drum* remained more or less the same: 41 in 1994 and 42 in 2006. What is worth mentioning though is the increase in the number of advertisements found in the magazines, which were predominantly aimed at the white segment of the market. The increase of advertisements in which black women are portrayed is noteworthy and may be interpreted as an indication of the changed reality in South Africa. The magazine

that showed the most significant increase in advertisements that met the criteria of this study, is *Sarie*: In 1994, it had only three advertisements in which black models appeared, which increased to 43 in 2006, more than 14 times the number in 1994. The number of advertisements published in *Huisgenoot* increased twelvefold from two in 1994 to 24 in 2006. *You* showed an increase from 6 (1994) to 36 (2006), which is a 600% increase, while the number of advertisements in *Fair Lady* significantly increased from 15 (1994) to 58 (2006).

6.3 RECOMMENDATIONS

Based on the conclusions drawn from the research results of this study, a number of recommendations will now be discussed.

6.3.1 Recommendations regarding role portrayals of women

Research proves that advertisement as a form of social communication may influence recipients of advertising messages (Kilbourne, 1999). This influence is strong in masculine orientated countries (De Mooij, 1998) like South Africa (Hofstede, 1998). Based on this, one can deduce that the images in print advertisements may have an influence on the perceptions of the recipients thereof. In other words, if the female models in the print advertisements are all portrayed in non-working roles, then the possibility is that viewers of these images may assume that women are not part of the labour force in South Africa. In the sample of advertisements for this study, women are mostly portrayed in non-working roles: The decorative roles which resort under the non-working roles are most frequently portrayed, while in reality, the majority of women are part of the labour force. Thus, it can be recommended that advertisers should reconsider the ways in which they portray women. Portraying women in progressive working roles will be a closer representation of the social reality.

6.3.2 Recommendations regarding the Goffman categories

In addition, women are portrayed in ritualisation of subordination poses, as well as shown mentally drifting from the scene in the licensed withdrawal portrayal. This should be replaced with representations in which women are shown as in control, alert, confident, and not subordinated. Knowledge regarding the Goffman categories is important to ensure that less ritualisation of subordination and licensed withdrawal are portrayed in advertisements.

6.3.3 Recommendations on how to guard against the influence of advertisements

The influence of images in advertisements is especially strong because of the misguided perception of our assumed immunity against advertising messages. This false sense of security derived from the supposed immunity against advertising, lead recipients to let their guard down, leaving them more vulnerable.

To protect people from the influence of images in advertisements, visual literacy should be taught in the same fashion that literacy and mathematics are taught at schools. Visual literacy will help people to make sense of the images surrounding them, and will protect them from the possible negative influence of images. Although people can read images (for the purpose of their creators) adequately, the majority have no idea as to how the language of images works. In other words, the grammar of images needs to be taught and visual literacy courses should be taught at schools and universities. This is a viewpoint that was shared in 2003 by Jhally. However, seven years later not much progress has been made in South Africa regarding the implementation of visual literacy at school and university level, as explained by Jordaan (2010).

6.3.4 Recommendations for advertising agencies

The results of this study are reason for concern and the marketing communications industry should take note of the ways in which black women are portrayed, as these negative representations could impact negatively on the effectiveness of communication messages. Recipients of advertisements need to be able to identify with the characters in advertisements.

Advertising agencies should formulate advertisements portraying women in such a way that recipients of advertisements are able to identify with the models in advertisements. Advertisements aimed at black women should recognise the changing role of black women in South African society. If black women are portrayed realistically and with respect in advertisements in a variety of non-stereotypical roles, then it will be easier for black women to identify with the advertisements. This is crucial considering that people aspire to look and act like the models in advertisements: If the models are portrayed in accordance with the women empowerment ideal in South Africa, then this may lead to the overall upliftment of women in our society.

It is important to take note of how women (for purposes of this study, black women) are portrayed in advertisements, so that the efforts to uplift women can filter through to the popular media.

Objectification of women in advertisements should also raise concerns. Women are degraded to objects: In many advertisements one only sees parts of women, their arms, legs, feet, and breasts. The reason why this should be viewed in a serious light is because objectification leads to dehumanisation. An object is not a human, which makes it easier and justifiable to commit an atrocity against this "object".

6.3.5 Recommendations to other role players

It is important that the Commission on Gender Equality should monitor the media portrayal of women so that measures to rectify the situation can be implemented. They could further engage in dialogue with the Advertising Standards Authority of South Africa to ensure positive role portrayals of women.

6.3.6 Recommendations for further studies

A number of further studies can be recommended based on the experiences and knowledge gained through this study. One such study could analyse the representation of women in magazines that do not fall within the Media24 group. As stated early on in this study (chapter one), the magazines used in this study were chosen based on their circulation figures. In a follow-up study, magazines from different publishers could be analysed and compared to the results of this study. A comparative study could also be undertaken in which the representation of women in men's magazines are compared to the representation of women in fashion magazines.

This same study could be replicated in a few years' time in a longitudinal study to compare the results from this study with results in a study to follow to determine if any progress has been made.

This current study focused on the role portrayal of black women in South African magazine advertisements. This study could be expanded to include black men so that the representation of black women could be compared with the representation of black men. Furthermore, it would be interesting to compare black women in South African magazine advertisements with the representation of black women in another African country: One could include in such a study all the SADC countries. Another worthy study could be to compare the depiction of black women in South African magazine advertisements with that of international magazine advertisements, and to focus on the representation of African

American women in magazine advertisements. American magazine advertisements could be useful, seen in the light of the American history of segregation, black American women's struggle for emancipation, and the fact that black Americans are a minority group, while in South Africa, black South Africans are the majority.

The researcher concludes that Goffman's coding scheme could be reworked, adapted and extended, in a follow-up study.

6.4 THE CONTRIBUTION OF THIS STUDY

Studies on the representation of women in South Africa are scarce, especially studies on the representation of black women in South African magazines. American, Canadian and European researchers such as Jean Kilbourne; William Leiss, Stephen Kline and Sut Jhally; Katharina Lindner; Christine Baker; Mee-Eun Kang; Liesbet van Zoonen; Emmanuella Plakoyiannaki and Yorgos Zotos; Judith Wiles, Charles Wiles, and Anders Tjernlund, to name but a few, are devoted scholars in the field of gender advertisements and continue to speak up against the (mis)representation of women in advertisements. This specific study was inspired by the studies of all the mentioned researchers. The research method for this specific study was based on what they have done in their own research, especially the work conducted by Goffman, Leiss, Kline and Jhally, Plakoyiannaki and Zotos, as well as Wiles, Wiles and Tjernlund. Furthermore, this study focused mainly on consumer advertisements published in popular consumer magazines. Rudansky (1991:214) is of the opinion that consumer magazines are useful in transferring messages to target audiences, and Narunsky-Laden (2003:194; 2007:596) emphasises that because popular magazines are not taken seriously by consumers, they have a far greater influence than suspected.

This study's greatest contribution is the fact that it clearly indicates that black women often are portrayed in non-working, decorative roles and not in

empowered, working, professional roles. This, despite the fact that the South African government has put in place policies and legislation to empower women. The influence of the media – which is a powerful medium - has been overlooked and role players should be sensitised to its influence. Another result worth acknowledging is the fact that black women in South Africa are subject to the same gender stereotyping, such as ritualisation of subordination and licensed withdrawal in advertisements, as the women that Goffman studied for his book *Gender Advertisements* (1987).

6.5 TO CONCLUDE

The objectives for this study were met by utilising a mixed method research approach. In the literature review conducted it was found that studies on the representation of women in the media, especially magazine advertisements, were made popular in America after the publication of Betty Friedan's book, *The Feminine Mystique* in 1963. During the Second Wave of Feminism, the representation of women in the media grew as a field of study, and researchers like Trevor Millum, Erving Goffman, Judith Williamson, as well as Alice Courtney and Thomas Whipple, researched this topic, and published scholarly material which still is used as reference works for many researchers. South African scholars such as Puth, Oberholzer and Myburg, Rudansky, Peterson, as well as Ndzemela, also contributed to this field of research.

This study was conducted within a critical paradigm and relied heavily on the coding schedule that Goffman (1987) developed in his analysis of the portrayal of gender in advertisements. Advertising as the driving force behind the economy fulfils much more than only an economic function: It is a form of social communication and has an influence on recipients of its messages thoughts and perceived reality. Thus, it is important to analyse the images in advertisements, for the effect of visuals on the recipients thereof can be profound. Seen against this background the results of this study should be reason for concern.

If South Africa truly wants to be a society free of discriminatory practices where everyone is equal, then it also should be reflected in its media - especially in advertisements. All the policies and legislation that have been implemented to uplift black women in South Africa will not have the desired outcome if these values are not reflected by products in the society, in particular the mass media.

SUMMARY

Living the lives of second-class citizens has long been the reality of women in South Africa; so much more so for black women. The history of South Africa is a divided one, a history stained by division and suppression; a history written and determined by a few white men. The reality created for women by these men was a reality of hardship, a reality of exclusion, of being less human than white men. Black women suffered under sexism (from both white and black men), racism (from both white men and women), and classism (due to being excluded from the economy).

When feminism became popular in South Africa, the assumption was that black women would be interested in the ideals that feminism stands for, but that was not the case: Black women suffered more under racism than under sexism and for that reason it made sense not to revolt against black men, but rather to join the struggle against apartheid. Feminism was also seen as an ideology created by white women for white women and that it did not accommodate the unique reality of black women. Oliver Tambo supported black women joining the struggle and instructed their husbands to help with household chores to allow them free time for activism. After 1994, the emancipation of women became a priority in South Africa and President Nelson Mandela appointed women in key positions in government, and also in his cabinet. In his Inaugural Speech on 10 May 1994, he famously said that true liberation could not be achieved unless women are empowered, and thanks to his commitment, a third of parliamentarians and cabinet ministers then were women.

The representation of women in parliament increased after the 2009 elections from 34% to 43%. Furthermore, women empowerment is one of the Millennium Development Goals. Today, women are still a priority of the South African government and in September 2010, during the ruling party's conference, Minister Angie Motshekga proclaimed that ensuring equal opportunities for women is still a national priority.

The truth is that a number of black women are enjoying their newfound status and are reaping the benefits of these policies aimed at favouring them: A study by the Unilever Institute of Strategic Marketing at the University of Cape Town found that the most confident individuals in South Africa are young black urban women.

Black women, who are now in a better socio-economic position due to the political changes in South Africa, have significant purchasing power and are not afraid to use that power. The majority of these women have bought into the consumer culture, and thus enjoy reading magazines – which is one of the many products of popular culture.

Magazines generate the bulk of their income from advertisements and a large part of a magazine's content is made up of advertisements. Many people enjoy relaxing with their favourite popular magazine, reading the articles, the letters to the editor, the advertisements, and more. Most people do not take popular magazines seriously, and do not think that advertisements in these magazines can have any effect on them. They do not take note of the fact that print media like newspapers and magazines are high involvement media. They are not watchful or vigilant, and because of that, the messages and images in magazines and magazine advertisements can slip into their subconscious where it can ferment, thus influencing their thoughts and behaviour.

If one views advertisements as a reflection of reality, then one would expect that the current South African reality should be represented in them. Yes, we do see more advertisements in which interracial friendships are portrayed; yes, we do see many black female models in advertisements endorsing all kinds of products. The concern is, in which roles and in what ways are they represented? Are they falling victim to the same old stereotypical manner in which white women are portrayed? Or - if advertisements are realistic - do we see the most confident group in South Africa being portrayed as self-assured, as empowered, as free from oppressive stereotypes?

The aim of this study was to determine in which ways black women are portrayed in South African general interest as well as women's magazine advertisements in 1994 and 2006, and to compare the results of the two year groups in order to reach conclusions. The representation of black women in South African magazine advertisements was examined within the critical paradigm, and more specifically, feminist studies. A total of 641 advertisements selected according to certain criteria were analysed and described. These advertisements were categorised according to product categories and the role portrayals identified. The advertisements were then sorted by making use of Goffman's six rubrics that he developed and used during the writing of *Gender Advertisements* (1987).

The results revealed that the number of magazine advertisements increased from 1994 to 2006, and that the number of advertisements for hedonic goods increased. Furthermore, women were portrayed more often in non-working roles than working roles and the decorative role, which is a non-working role, was represented in the majority of advertisements. In addition, the majority of advertisements showed women in poses of subordination, and as mentally drifting from the scene, which are in direct opposition to the empowerment agenda of the South African government. It can be concluded that the improvement of the socio-economic status of a large number of black women since 1994 was not yet reflected in magazine advertisements in 2006.

For an advertisement to be successful it must resonate with the target market - put differently, black women must see themselves portrayed realistically in advertisements, and not only portrayed as subordinated objects. Besides, we imitate what we see in the media; we model our behaviour according to the representations in the media. Therefore, it is important that black girls see realistic role models in advertisements, leading empowered lives, so that they rather could strive to be like them and not become mere stereotyped objects. Also, young men should see realistic images of confident women so that they can realise that women are equal to men and not less human than themselves.

The primary recommendation of this study is that the advertising industry should take note of the fact that the representation of black women is not a reflection of reality. This aspect should be addressed as it might have a negative impact on the brands that the advertisements represent, as well as on the emancipation of women (specifically black women) that the South African government so actively pursues. Visual literacy should also become more prominent in our society. It could be taught at school and at tertiary institutions to all South African students. We are bombarded by media images, thus people should be empowered to understand these images so that they can protect themselves.

Keywords: Advertisements; black South African women; Critical Theory; feminism; ideology; semiotics; socio-economic status; women empowerment.

OPSOMMING

'n Lewe as tweedeklas-burgers was lank 'n werklikheid vir Suid-Afrikaanse vroue, en veral vir swart vroue. Suid-Afrika se geskiedenis is een van verdeeldheid, gevlek met ongelykheid en onderdrukking; 'n geskiedenis wat geskryf en bepaal is deur 'n paar wit mans. Die werklikheid wat hierdie mans vir vroue geskep het, was 'n werklikheid van swaarkry, van uitsluiting, van minderwaardigheid. Swart vroue het gely onder seksisme (deur swart en wit mans), rassisme (deur wit mans en vroue), asook klassisme (weens hul uitsluiting uit die ekonomie).

Toe feminisme in Suid-Afrika in gewildheid begin toeneem het, was die aanname dat swart vroue sou belang stel in die ideale waarvoor feminisme staan, maar dit was egter nie die geval nie: Swart vroue het swaarder gekry onder rassisme as seksisme en om daardie rede het dit meer sin gemaak om die *struggle* te ondersteun as om teen swart mans in opstand te kom. Feminisme is ook beskou as 'n ideologie wat deur wit vroue vir wit vroue geskep is en dat dit nie voorsiening maak vir die unieke werklikheid van swart vroue nie. Oliver Tambo het swart vroue wat by die *struggle* aangesluit het, ondersteun en hul mans aangesê om hulle te help met huishoudelike take sodat hulle tyd sal hê vir aktivisme. Ná 1994 het die emansipasie van vroue 'n prioriteit in Suid-Afrika geword en President Nelson Mandela het verskeie vroue in sleutelposisies in die regering en in sy kabinet aangestel. In sy inhuldigingstoespraak op 10 Mei 1994 het hy die beroemde woorde geuit dat ware bevryding nie bereik kan word indien vroue nie bemagtig word nie, en te danke aan sy toewyding was 'n derde van parlamentslede en kabinetsministers in daardie stadium vroue.

Die verteenwoordiging van vroue in die parlement het ná die 2009-verkieping van 34% tot 43% toegeneem. Vrouebemagtiging is voorts ook een van die Millennium-ontwikkelingsdoelwitte. Vroue is vandag steeds 'n prioriteit vir die Suid-Afrikaanse regering en op die regerende party se kongres in September 2010 het Minister Angie Motshekga dit duidelik gemaak dat die daarstel van gelyke geleenthede vir vroue steeds 'n nasionale prioriteit is.

Die waarheid is dat talle swart vroue hul nuutgevonde status geniet en die vrugte pluk van die voordele van hierdie beleid wat daarop gemik is om hulle te begunstig: 'n Studie deur die Unilever-instituut vir Strategiese Bemarking aan die Universiteit van Kaapstad het bevind dat die mense met die meeste selfvertroue in Suid-Afrika jong swart stedelike vroue is.

Talle swart vroue wat nou in 'n beter sosio-ekonomiese posisie is te danke aan die politieke veranderinge in Suid-Afrika het ook beduidende bedingingsmag en is nie bang om daardie mag te gebruik nie. Baie van hierdie vroue is deel van die verbruikerskultuur en geniet een van die vele produkte van populêre kultuur, naamlik tydskrifte.

Die grootste gedeelte van tydskrifte se inkomste is afkomstig van advertensies en 'n groot gedeelte van 'n tydskrif se inhoud word dus beslaan deur advertensies. Die meeste mense geniet dit om met hul gunsteling-tydskrif te ontspan en die artikels, briewe en advertensies te lees. Die meeste mense neem populêre tydskrifte egter nie ernstig op nie en dink nie dat die advertensies in hierdie tydskrifte hulle kan beïnvloed nie. Hulle slaan nie ag op die feit dat gedrukte media soos koerante en tydskrifte media is wat 'n hoë vlak van betrokkenheid van die leser verg nie. Hulle is nie versigtig of oplettend nie en as gevolg hiervan kan die boodskappe en beelde in tydskrifte en tydskrifadvertensies hulle onderbewuste binnedring, waar dit groei en gevolglik hulle gedagtes en gedrag beïnvloed.

Indien 'n mens advertensies as 'n weerkaatsing van die werklikheid beskou, sou 'n mens dus verwag dat die huidige Suid-Afrikaanse werklikheid daarin verteenwoordig moet word. Ja, ons sien meer advertensies waarin vriendskappe tussen verskillende rasse uitgebeeld word; ja, ons sien meer swart, vroulike modelle in advertensies wat allerhande produkte onderskryf. Die vraag is egter in watter rolle en op watter maniere hulle uitgebeeld word. Is hulle die slagoffers van dieselfde stereotipes waarvolgens wit vroue uitgebeeld word? Of – indien advertensies realisties is – sien ons die groep Suid-Afrikaners met die hoogste

selfvertroue wat uitgebeeld word as selfversekerde, bemagtigde vroue vry van verdrukkende stereotipes?

Die doel van hierdie studie was om vas te stel op watter maniere swart vroue in Suid-Afrika uitgebeeld word in advertensies in algemene en vrouetydskrifte in 1994 en weer in 2006 en om die resultate van die twee jaargroepe te vergelyk ten einde gevolgtrekkings te maak. Die verteenwoordiging van swart vroue in Suid-Afrikaanse tydskrifadvertensies is ondersoek binne die kritiese paradigma en meer spesifiek feministiese studies. 'n Totaal van 641 advertensies is aan die hand van bepaalde kriteria gekies, geanaliseer en beskryf. Die advertensies is gekategoriseer aan die hand van produkkategorieë en die uitbeelding van rolle wat geïdentifiseer is. Die advertensies is toe ingedeel aan die hand van Goffman se ses rubrieke wat hy ontwikkel en gebruik het tydens die skryf van *Gender Advertisements* (1987).

Die resultate dui aan dat die getal tydskrifadvertensies van 1994 tot 2006 toegeneem het en dat die getal advertensies vir hedonistiese produkte toegeneem het. Voorts is vroue meer dikwels in nie-werkende rolle uitgebeeld as in werkende rolle en die dekoratiewe rol, wat 'n nie-werkende rol is, was teenwoordig in die meerderheid van die advertensies. Bykomend beeld die meerderheid advertensies vroue in posisies van onderdanigheid uit, asook dat hulle intellektueel wegbeweeg van die toneel, wat in direkte teenstelling met die bemagtigingsagenda van die Suid-Afrikaanse regering is. Die gevolgtrekking kan dus gemaak word dat die verbetering in sosio-ekonomiese status van 'n groot getal swart vroue sedert 1994 nog nie in tydskrifadvertensies in 2006 weerspieël word nie.

Vir 'n advertensie om suksesvol te wees, moet die teikenmark daarby aanklank vind: Anders gestel, swart vroue moet hulleself in advertensies sien, nie net as ondergeskikte objekte nie. Ons boots na wat ons in die media sien, ons bepaal ons gedrag volgens die uitbeeldings wat ons in die media sien: Dit is daarom belangrik dat swart meisies realistiese rolmodelle in advertensies sien;

rolmodelle wat bemagtig is, sodat hulle daarna kan streef om soos hierdie rolmodelle te wees en nie bloot 'n gestereotipeerde objek nie. Jong mans moet ook realistiese uitbeeldings van selfversekerde vroue sien sodat hulle kan besef dat vroue gelyk is aan mans en nie minderwaardig nie.

Die primêre aanbeveling van die studie is dat die advertensiebedryf kennis moet neem van die feit dat die verteenwoordiging van swart vroue nie die werklikheid weerspieël nie. Hierdie aspek moet aangespreek word aangesien dit 'n negatiewe impak kan hê op die handelsmerke wat die advertensies verteenwoordig, asook die emansipasie van vroue (veral swart vroue) wat so hoog op die regering se agenda is. Visuele geletterdheid moet ook meer prominent word in ons samelewing. Dit kan op skool en aan tersiêre inrigtings aangebied word aan alle Suid-Afrikaanse studente. Met die bombardering van mediabeelde waaraan ons blootgestel word, moet mense bemagtig word om te begryp dat hulle hulself daarteen kan beskerm.

Sleutelwoorde: Advertensies; feminisme; ideologie; Kritiese Teorie; semiotiek; sosio-ekonomiese status; swart Suid-Afrikaanse vroue; vrouebemagtiging.

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ADDENDUM

31 May 2011

CLIENT: Elbie Lombard
DOCUMENT: The representation of black women in magazine advertisements in 1994 and 2006: A comparative study

CONFIRMATION OF PROOFREADING

This is to confirm that the dissertation entitled, *The representation of black women in magazine advertisements in 1994 and 2006: A comparative study*, was proofread by me.

Although the greatest care was taken to correct all spelling and grammatical errors, the final responsibility for the product rests with the author.

Yours sincerely
Margaret Linstrom

