

**The Media's Image Construction of African Women with Multiple and Conflicting Social Roles and The Impact of Multiple Roles on Women's Mental Health.**

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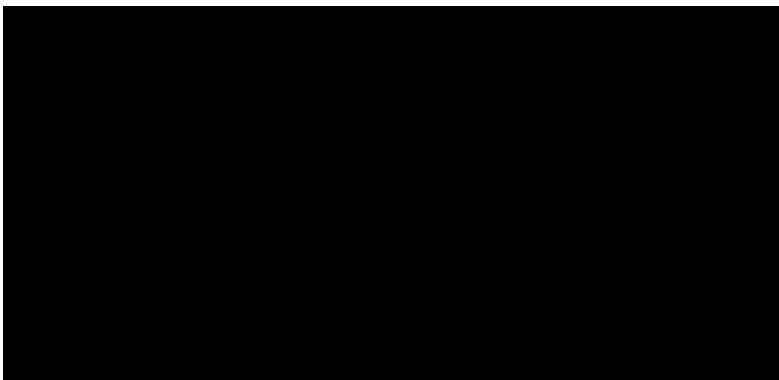
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## Declaration

I Nkazimulo Sithandiwe Ntanzu declare that

- I. The research reported in this dissertation, except where otherwise indicated, is my original work.
- II. This dissertation has not been submitted for any examination at any other university.
- III. This dissertation does not contain other person's data, pictures, graphs, or other information, unless specifically acknowledged as being sourced from other persons.
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- V. This dissertation does not contain text, graphics or tables copied and pasted from the internet unless specifically acknowledged, and the source being detailed in the dissertation and in the References sections.

Signed:



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## Abstract

This study investigates how African women with multiple social roles are portrayed in the media and whether the media reports on how these multiple roles impact their mental health. The study sampled eight articles that featured women in different industries: business, academia, health, arts and culture, aviation etc. The eight magazine articles were deemed adequate to yield valid rich data, the women featured ranged from the ages of 33 to 81 at the time of their interviews, respectively in 2017 and 2018. The study is grounded on the feminist theory which is embedded in the ideology of feminism. Feminist theory is used to analyse discourses such as gender stereotypes and sexual objectification of women that previous studies have deemed dominant in different media platforms, including magazines. Discourse analysis is used to analyze *Destiny* magazine articles to establish the dominant discourses. The study employed discourse analysis in order to understand and interpret how language is used to create an image of African women with multiple roles and to understand the impact the language used may have. The study discovered that women are portrayed as feminine beings and people who can hold multiple roles concurrently without apparent struggles. It was also discovered that the magazine covers women's struggles or obstacles which do not appear to be a result of holding multiple roles. It is important to note that, contrary to what is dominant in literature, *Destiny* magazine's portrayal of women is positive. A huge part of the magazine's reporting is based on women's achievements. Most of the articles that were analysed do not emphasize women's mental health.

Key words:

*Patriarchy    Feminism    Media    Mental Health    Multiple Social Roles*

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## **Chapter One: Introduction**

### **1. Background and Research Problem**

Crossman (2019) argues that in the 21<sup>st</sup> century many career women experience role conflict when faced with expectations of what it means to be a good wife or good mother as this may contradict the responsibilities they have in their professional lives. Furthermore, she argues that this is a sign that gender roles are stereotypical in today's world of heterosexual relationships, as career men are rarely exposed to such role conflict. This is substantiated by Clow and Ricciardelli (2011) as they assert that people have difficulty associating the role of being a mother and a professional, but do not share the same sentiments regarding fathers who are also professionals. This raises a question as to whether women are viewed as incapable of holding multiple social roles as opposed to men. In their study that was conducted to investigate the relationship between psychological wellbeing and holding multiple roles amongst both men and women in the United States of America, Ahrens and Ryff (2006) assert that in modern times both men and women occupy multiple roles. These sentiments affirm those of Nordenmark (2002) as he argues that both men and women occupy multiple roles, as they cannot choose between employment or housework which, as a result, puts them in a position to occupy multiple roles. However, the writer further argues that this is mostly an issue faced by women rather than men.

Simon (1995) contends that work and family roles are different for males and females. He further argues that men and women do not hold multiple roles the same way, hence women have fewer health benefits as opposed to men. These differences were derived from the social structural factors such as the household distribution of labour and the inequality in the labour market which are both embedded in the traditional gender norms. For instance, the limited contribution of husbands to childcare and housework might lead to their wives taking strain and put them at risk of developing mental health disorders as opposed to their husbands. Additionally, the gender pay gap might exacerbate women's depression by stripping them off their power relative to their husbands (Simon, 1995). Even though this source is outdated, it serves as a subject of comparison with what is contained in contemporary literature.

Previous studies have revealed that women's representation on media platforms is often clouded by gender stereotypes, which are a public social concern affecting various societal groups (Govender et al., 2014; Gqola, 2016). One may argue that these gender stereotypes are a result of gender roles. Clow and Ricciardelli (2011) purport that it is the labour roles fulfilled by men and women in a society that lead to the development of gender stereotypes. The

significance of media in this study stems from Bosch (2011), who identified the lack of feminist scholars in the media. She argues that there is a need for widening the scope of feminist media research and getting diverse voices, widening of researchers, and employing action-oriented methods that will bring about change. Most studies on the impact of multiple roles on health and psychological wellbeing are outdated (Baruch & Barnett, 1986; Waldron et al., 1998; Simon, 1995). With the focus on print media, this study reports on the portrayal of African women with multiple and conflicting social roles in print media. The specific medium investigated in this study is *Destiny* magazine. This study also explored whether the magazine reports on how these multiple social roles impact women's mental health.

## **1.2 Operationalisation of Concepts**

The following operational definitions will be explored in the study:

### **Patriarchy**

Patriarchy is defined as a social system that gives males primary power and predominance in roles such as political leadership and moral authority (Moghadam, 1996). Roy (as cited in TEDx Talks, 2014) defines patriarchy as the social system whereby male power requires women's subordination. She further argues that this system does not only thrive through dominance but also benevolence and protection. Gqola (as cited in Afternoon Express, 2017) on the other hand describes patriarchy as a social system that locks men into specific roles, invalidates their feelings, and forces them always to seek to be in control and have it all together.

### **Gender Roles**

A gender role can be described as a social role encompassing a range of behaviours and attitudes that are normally perceived as acceptable or appropriate based on people's gender or sex (Fawkner, 2012). Moghadam (1996) defines gender roles as socially constructed roles that societies consider appropriate for men and women. Gender roles vary across different cultures and societies. Societal expectations may be divided in terms of education, profession, housework, decision making, childcare and education. Education, profession, and decision-making are traditionally viewed as only important to men, whereas housework, children's care, and education are perceived to be the woman's responsibility (Moghadam, 1996).

## **Multiple Social Roles**

A social role encompasses various of behaviours that are socially constructed by society and expected of a person due to their social status. For instance, a woman who has a child has a 'mother' status and is expected to play the role of a mother and nurture the child (Long-Crowell, 2013). Multiple social roles refer to the action of juggling many responsibilities that come with a person's social status or statuses. These may include, but are not limited to, professional roles (a paid worker), parenthood, and being a spouse/partner (Award & Conneran, 2015).

Sekscinka et al. (2016) contend that historically, men and women occupied different responsibilities. Traditionally, women's social roles included that of a housewife while men worked and financially supported the family. Nowadays, women are undertaking more roles in male dominated areas, as professionals. While men are also getting more involved in taking care of the household.

## **Conflicting Roles**

Crossman (2019) argues that role conflict occurs when there are contradictions between the multiple roles that one occupies in their everyday life. Roles conflict when they are not compatible, when the roles' obligations are opposing, and people may find it difficult to satisfy either responsibility effectively (Crossman, 2019). For instance, one's career may interfere with their parenting. A person with multiple roles may be strained due to the obligations or extensive demands on energy, time, or other resources due to multiple roles (Crossman, 2019). As a result, they may fail to fulfil all these roles effectively and simultaneously.

## **Mental Health**

The World Health Organisation (1948) defines health as the state of complete physical, emotional, and social well-being, and they argue that health does not necessarily mean an absence of a disease. The same is argued for mental health, that it is a state of complete well-being that allows us to recognize our full potential and it is not necessarily an absence of a mental health condition. Hugo et al. (2003) identified a gap in studies that elucidate the public's knowledge and attitudes towards mental health. They argue that the available studies are limited to a certain population and do not represent a broader society. Considering this, it is important to note that South Africa is a culturally diverse nation, within which mental health is not highly recognized (Lund, 2018). It is also important to note that several theories/hypotheses that have been proposed on this subject matter.

## **Media**

The term 'media' refers to the means of communication through which knowledge and information is passed down to society (Market Business News, n.d.). The types of information communicated may be in the forms of music, education, news, etc. There are three types of media: broadcast, internet, and print media (Market Business News, n.d.). This study focuses on a specific type of print media – a magazine. Media is used in constituting realities and finding meaning (Bosch, 2011). Mofokeng (2017) concurs to this by asserting that magazines, a type of print media, are socially constructed to relay meaning as she notes that "the magazines are strategically designed to provide pleasure while engaging their readers in new ways of creating social change" (Mofokeng, 2017, p. 4). Deuze (2011) speaks of how media has penetrated our everyday lives, and how it has become an ontological benchmark. This also concurs to Bosch's (2011) argument as Deuze (2011) asserts that people use media to search for meaning, create a sense of reality, search for fantasy, and use it as an escape from their own realities. McLuhan (as cited in Deuze, 2011) argues that media is an extension of how we view the world around us. People's potential power to shape their lives and identities can be found in the assumption that people produce themselves (and therefore each other) in the media (Deuze, 2011).

## **Feminism**

The study is guided by the feminist theory which has its roots in the feminism movement. Feminism is defined as "the goal of challenging and changing women's subordination to men" (Ferree & Mueller, 2004, p. 577). Movements such as feminism do not only challenge gender inequalities but also fight other social ills and aim to ameliorate the situation in the political and economic arena (Ferree & Mueller, 2004; Bouilly et al., 2016). According to Ferree and Mueller (2004), women's movements such as feminism encourage women to fight for the expansion of their roles and be cognisant of the oppressive gender dynamics that need to be resolved. The theoretical framework is of significance in this study as the study aims to understand the portrayal of African women who hold multiple roles in the media.

According to Aikau et al. (2018), there are three waves of feminism. In this context, the term 'wave' is used as a metaphor to highlight the history of the western feminism movement that occurred during the 20<sup>th</sup> and 21<sup>st</sup> century. In this context, the term 'wave' is used as a metaphor to highlight the history of the twentieth and twenty-first century of the western feminism movement and showcase the revolution that gave women access to social, political, economic and educational opportunities. This term is also used to honour the transformation movement

that ensured women have equal rights as men. The first wave of feminism began when white women were fighting for inclusion, (and particularly) for the right to vote. This wave gave women access to education and employment amongst other things (Aikau et al., 2018). The second wave of feminism which took place post World War two gave birth to the fight against racial, sexual, heterosexual, and class oppression. It also fought for the women of colour and fought for the normalization of homosexuality and the rights of homosexual women. Amongst other things, the second wave of feminism focused on issues surrounding reproductive rights, violence, family, and employment (Aikau et al., 2018; Krijen, 2017). The wave of feminism that is applied to this study is the third wave.

The third wave of feminism started in the 1990s. Its focus was on sexuality, media representations of women, and striking a balance between family and employment (Aikau et al., 2018). Aikau et al. (2018) commend this wave for its development across the world, and for broadening the issues to resolve. These issues include, but are not limited to, the fight against sexism, racism, homophobia, and discrimination in the workplace. The waves show continuity rather than competition and the new generation is not more progressive than its predecessor (Aikau et al., 2018; Finneman & Volz, 2019). According to Krijen (2017), the interest in media and its relation to gender increased during the second wave of feminism, during the 1960s and early 1970s. This began as the media's contribution to creating distorted images of women and maintaining patriarchal values was questioned. Finneman and Volz (2019) assert that the portrayal of women in media was one of the issues that were not resolved during the second wave of feminism. They contend that this is one of the issues that scholars still need to address even at the peak of the third wave of feminism.

### **African Women**

In this study, African women are classified as black women of African origin, and the study uses the terms 'black' and 'African' interchangeably. Eight women whose articles were analysed are South African born, one is of Nigerian origin but residing in Johannesburg, South Africa, and the other is of Zambian origin but is also based in Johannesburg, South Africa. As opposed to other racial groups, African women were chosen as black natives make up to 76,4% of the country's population (Statistics South Africa, 2011). While the latest findings show that black people make up 80,9% of the country's population, with black females making up 51,2% (Evans, 2018). The researcher also deemed black women fit as a subject of interest because they are part of the previously marginalized/oppressed racial group. Frenkel (2008) asserts that black women have been excluded/oppressed by both their male counterparts and western

colonization while Bouilly et al. (2016) argue that African women have been marginalized within the economic and political spaces.

### **1.3. Aims of the Study**

The study aims to uncover and understand how *Destiny* magazine portrays African women with multiple social roles while also trying to understand how the roles portrayed in the magazine articles/reports/interviews impact women's mental health.

This was attained through a discourse analysis of eight *Destiny* magazine interview articles, from issues that were released between the years 2017 and 2018. This was done to ensure that the information is relevant and not outdated. For the information to be deemed relevant, the article had to feature African women with multiple social roles.

### **1.4. Research Questions**

- How does the magazine perceive gender roles?

Using discourse analysis, the researcher was able to understand how *Destiny* magazine portrays gender roles perceptions. The researcher examined the language used and the meaning or message it conveys.

- What are the challenges of being a woman with multiple roles, as presented by the magazine?

The researcher aimed to uncover any challenges that African women holding multiple roles may have, and whether the magazine report on them.

- How does the magazine report on women's mental health?

The researcher aimed to uncover whether the magazine reports on issues surrounding mental health. Many researchers have written on the impact of multiple roles on health, though only a few focused specifically on mental health. This study also explores if these roles have beneficial or harmful effects on women and whether the magazine reports on that.

### **1.5. Objectives**

- To explore what it entails to be an African woman holding multiple social and conflicting roles as reported by *Destiny* magazine.
- To establish a pattern on the magazine's reporting of African women with multiple social roles.
- To enable the researcher to understand the impact of multiple roles on mental health as published by the magazine.

## **1.6. Significance of the Study**

It is important to note that a few studies are focusing on women's magazines in South Africa. This study also uses a different method of analysis, which is discourse analysis. This analysis method allowed the researcher to analyse the language used in the portrayal of the sampled women and understand the social meaning it creates. This study will help to promote people's understanding of the magazine's construction of African women with multiple social and conflicting roles. This study can inform different media platforms about the impact of their reporting on women with multiple social roles. The findings will help establish whether the magazine's reporting of women perpetuates gender stereotypes and will contribute to the pool of knowledge about how the media portrays African women with multiple social roles. It also has the potential of informing any interventions that would be aimed at addressing the issues of underrepresentation, misrepresentation, or stereotypical representation of women on media platforms.

The study will also help enlighten the reader about how women's undertaking of multiple roles impacts their mental health and will shed light on how, or if, this is included in media reports. Bosch (2011) recognizes that there are a lot of feminist media studies but identifies a need for exploring the impacts of new media. Magazines do not qualify as new media; however, it is without a doubt that they do have certain impacts. The researcher aimed to understand the impact the media (magazine) has by understanding the message it relays to the reader as well as how it shapes social identities and meaning through its representation of African women with multiple social roles. This study will also examine whether media impacts social, economic, and political change on African women or in general.

## **1.7. The Researcher's Interest in the Study**

The researcher's interest in the study stems from her passion for issues surrounding women in a patriarchal society. The interest also stems from her belief and participation in the feminism movement and being African. Atanga (2013) argues that researching Africa as an insider allows better perspectives as instead of researching it as an outsider. Mama (2007), on the other hand urges researchers to be aware of how their own identities and politics influence what they do and how they do it while Davies (as cited in Atanga, 2013) asserts that reflexivity affects the entire research process. The interest in this subject matter also comes from the researcher's interest in mental health. The inclusion of media comes from the researcher's observation of how much of an integral part media plays in our lives. As people spend their time utilizing different media platforms daily. Media usage goes beyond sharing information to shaping

public opinion and social consciousness (Deuze, 2011). The researcher is interested in media because of how it works as a voice for societal issues and serves as an educational tool in society.

### **1.8. Researcher's Statement**

Upon submitting the first research proposal, the Ethics committee requested that the researcher changes the study's title by confining the word 'media' to the magazine analysed. The second request was that the researcher changes the third research question as it was not clear how the analysis method was going to answer the question. However, the ethics committee granted the researcher ethical clearance for the first proposal, despite their suggestions. The first proposal, for which the researcher received approval, had the following research question and objective:

- Does holding multiple roles have an impact on mental health?
- To understand the impact of multiple roles on mental health.

The researcher has since changed the wording on some of the research questions and objectives and narrowed the focus to the magazine studied (please see number 1.3 and 1.4). However, the focus does not entirely change.

### **1.9. Structure of the Study**

This study is made up of six chapters which are described below:

The first chapter of this study introduces the gist of the study, background, and the aim of the study. It also details the study's significance, the researcher's interest in the study, and the structure of the report. The first chapter also provides definitions of the main concepts of the study.

The second chapter reviews the literature concerning the title of the study and the aim. The literature review encompasses a range of topics which include, the impact of multiple roles on health, the state of women's wellbeing in South Africa, the media's portrayal of women, the difference between men and women's media representation and the media on the construction of identity. This section also reviews the literature on the theoretical framework that guides the study, which is the feminist theory.

The third chapter provides a detailed process undertaken to see the entire study through. This is where the research aim, objectives, and research questions are outlined. The research design, including the data collection method and data analysis, is detailed here. This section also describes the sampling method, how validity was attained, and ethical considerations.

The fourth chapter of this study gives a detailed discourse analysis of the sampled magazine articles. Apart from that, this chapter also provides detailed findings from the discourse analysis conducted.

The fifth chapter provides a discussion of findings with reference to the existing literature. This is to examine whether the findings are in line with the already existing literature.

The sixth and last chapter summarizes the main findings, addresses the research questions, and provides a brief detail of the factors that were limitations during the study. This chapter makes some recommendations for future research.

## **2. Conclusion**

This chapter provided a detailed background of the study and a clear description of the main concepts used in this study. It also discussed the aim, objectives, and research questions. Moreover, the researcher went on to describe the significance of the study and how/why this study is of interest to the researcher. It also outlined how the entire report will be structured.

## **Chapter Two: Literature Review**

### **2.1. Introduction**

The media is viewed as an important part of our lives as it not only distributes knowledge, but it also contributes to social change (Happer & Philo, 2013; Govender et al., 2014). According to Govender et al. (2014), the media is highly responsible for the perpetuation of female stereotypes. Research shows that media platforms do not afford women the same coverage as men (Kimani & Yeboah, 2011). Media coverages of women show a lack of respect for them, or their careers, by showing content that lacks seriousness (Cooky et al., 2013). The media is responsible for sending patriarchal messages and highly influencing the way women perceive their roles and identity in society. According to a study conducted by Berger (as cited in Govender et al., 2014), femininity issues are socially constructed and factors such as character, integrity, and social contribution are deemed less important than physical appearance. Media has a huge impact on gender stereotypes, even though this is often overlooked.

This chapter examines the impact of multiple roles on women's health and explores how media represents women. It also looks at the differences in how men and women are covered in the media. Furthermore, this chapter explores how the feminist movement seeks to empower women and address the injustices perpetrated against women by print media, specifically magazines.

### **2.2. The Impact of Multiple Roles on Women's Health**

Since the beginning of the 20<sup>th</sup> century, which spanned from 1901 to 1999, women and men have occupied different societal roles. Women occupied traditional roles of mother and wife, while men worked and held legal power over their wives and children (Ruggles, 2015). However, towards the end of the 20<sup>th</sup> century in the 1980s, there was a drastic decline in fertility and childbearing and an increase in the entrance of women into the labour market. From the 1980s, women normalized holding multiple roles as those who were married, or were mothers, did not withdraw from employment (Olah et al., 2014).

Women often find themselves in multiple and concurrent roles in society. These roles include, but are not limited to, motherhood, marriage, and career. It is unclear whether the multiple roles have beneficial or harmful effects on women's wellbeing. These roles include the roles of a wife, mother, and homemaker. According to Gove and Tudor (as cited in Baruch & Barnett, 1986), men with multiple roles, such as that of a paid worker and family man, are associated with better mental health. Holding multiple roles is only perceived as an issue for women,

which is stereotypical, it shows that men and women are not perceived as equals or with equal capabilities.

One of this study's aims is to understand how African women featured in *Destiny* magazine cope with multiple roles as depicted by the magazine. Some studies have investigated the impact of multiple roles on wellbeing. Waldron et al. (1998) focused on the impact of multiple roles on women's general health. While Baruch and Barnett (1986) focused specifically on the impact of multiple roles on middle-aged women's psychological wellbeing. On the other hand, Grzywacz (2000), investigated the impact of multiple roles on both mental and physical health among employed adults in midlife. Similarly, Ahrens and Ryff's (2006) study included both men and women, however with a sole focus on psychological wellbeing. Most of the sources used in this section are outdated due to a lack of development in this research area. As such, this study will contribute to research on this important topic. To understand the impact of multiple roles on women's wellbeing, Waldron et al. (1998) proposed the following hypotheses:

1. Role Accumulation Hypothesis
2. Role Substitution Hypothesis
3. Role Complementation Hypothesis
4. Role Strain Hypotheses
  - Role Combination Strain hypothesis
  - Quantitative Demands Role Strain Hypothesis
  - Age-Related Parental Role Strain Hypothesis

These were labelled 'hypotheses' because they were nothing more than predictions about the relationship between multiple roles and health. These were then tested in their study.

These hypotheses will be explored in detail below:



Figure 1: Role hypotheses (Waldron et al. 1998)

### ***The Role Accumulation Hypothesis***

The *role accumulation hypothesis* is a hypothesis based on the belief that occupying multiple roles offers more benefits. The hypothesis proposes that multiple roles attribute to better health due to the benefits they provide. Amongst these benefits are more sources of social support and more financial resources. This in turn contributes to women’s increased level of self-esteem and satisfaction. The hypothesis asserts that these benefits outweigh any disadvantages. However, the role accumulation hypothesis also recognises that each role may have a different effect or a balance of both beneficial and harmful effects (Waldron et al., 1998). This hypothesis is imperative to this study’s focus as the women featured in the sampled articles occupied multiple roles.

According to Baruch and Barnett (1986), empirical evidence and theories, from a cost-benefit analysis, suggest that engaging in multiple roles is more beneficial for both men and women

particularly when it concerns both their physical and mental health. Barnett and Hyde (as cited in Ahrens & Ryff, 2006) affirm these sentiments as they argue that both men and women with multiple roles report lower levels of both mental and physical problems. Moreover, occupying multiple roles is rewarding and fulfilling. Grzywacz (2000) concurs with the above arguments as he asserts that work and family may spill over and negatively interfere with a person's functioning in one role. However, he further argues that occupying multiple roles may be beneficial as it may help generate opportunities or resources that enhance growth and further improve overall functioning in life, which he refers to as a 'positive spillover'.

Waldron et al. (1998) further investigated the interacting effects of employment, marriage, and motherhood. Marriage is seen as being beneficial to a woman's health as it increases social and financial support. According to Burman and Margolin, (as cited in Waldron et al., 1998), marriage may reduce risky behaviours such as excessive alcohol consumption. Baruch and Barnett (1986) argue that married women are happier, however, this role is not in any way associated with components of well-being other than happiness and satisfaction. While employment on the other hand is seen as having intermediate effects, it offers financial, social, and emotional rewards but can expose one to job stress or occupational hazards. Employment has positive benefits for women's psychological well-being or health. It provides social well-being and shields women against stress experienced in other roles they occupy (Baruch & Barnett, 1986). On the other hand, the parental role/motherhood is seen as less beneficial to health (Waldron et al., 1998).

According to Barnett (as cited in Waldron et al., 1998), motherhood has multiple harmful and beneficial effects. The beneficial effects include reduced risky behaviour, while the harmful effects include financial difficulties resulting in social isolation. There is little evidence as to whether motherhood enhances any aspect of a woman's well-being (Baruch & Barnett, 1986).

### ***Role Substitution Hypothesis***

On the other hand, *the role substitution hypothesis* suggests that when two roles provide similar resources, these roles may substitute each other. Consequently, women who occupy either role may experience benefits in their physical and psychological health. There may be other health benefits to occupying both roles. According to Waldron et al. (1998), previous evidence suggests that there has been a limitation due to the failure to distinguish between the effects of roles on health and the effects of health on role occupancy. Women in good health are more likely to secure employment and not leave. However, the role substitution hypothesis suggests

that employment is more beneficial for unmarried women than it is for married women (Waldron et al., 1998).

The *role complementation hypothesis* is a hypothesis that asserts that some roles may complement or synergize each other (Waldron et al., 1998). As opposed to the role substitution hypothesis, the role complementation hypothesis highlights that the health effects of marital status and employment do not differ. The effects of having children were also found to not differ based on marital status or employment (Waldron et al., 1998).

### ***The Role Strain Hypotheses***

The *role strain hypotheses* emphasize the harmful effects of women's roles and propose that multiple roles result in role overload and conflict (Waldron et al., 1998). In turn, these may lead to increased levels of stress and demand more time and energy, consequently resulting in reduced health. The role strain hypotheses suggest that employment and parental duties require considerable time and energy (Waldron et al., 1998). These are a group of hypotheses, including the role combination strain hypothesis, quantitative demands role strain hypothesis, and the age-related parental role strain hypothesis. These will be discussed in detail below:

The *role combination strain hypothesis* asserts that there are negative effects from both motherhood and employment (Waldron et al., 1998). The hypothesis purports that the roles of motherhood and employment result in role overload, ultimately taking a toll on a woman's health (Waldron et al., 1998). However, the findings of Waldron et al. (1998) refuted the role combination strain hypothesis because, among employed, married women, those who become mothers did not have worse health trends than those who remained childless. Among married parents, becoming employed was not associated with worse health trends, and leaving employment was also not associated with better health trends. Longer hours of employment were not associated with worse health trends either, rather the number of hours employed were associated with better health trends for women who are not married and had little or no effect at all for married women. The number of children a woman has did not show any significant effect (Waldron et al., 1998).

### ***Quantitative Demands Role Strain Hypothesis***

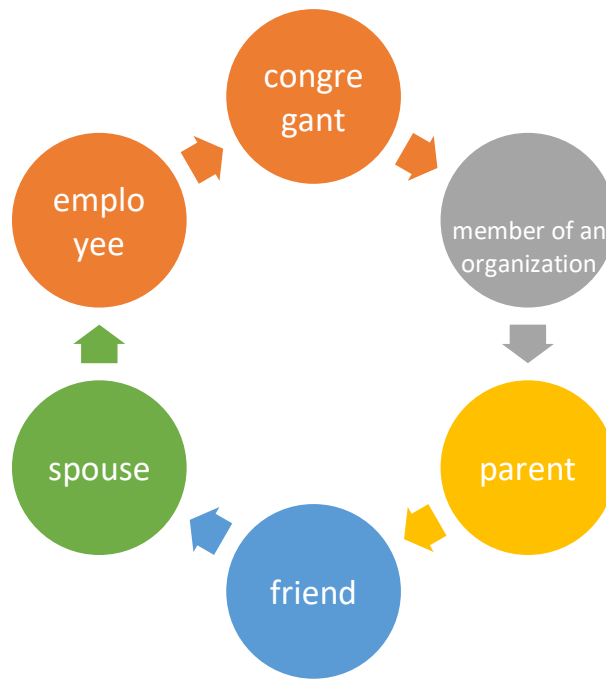
This hypothesis proposes that working longer hours and being a mother to many children results in more harmful effects on women's health (Waldron et al., 1998). Contrary to this, Herold and Waldron (as cited in Waldron et al., 1998) assert that previous studies have

discovered that full-time employment does not result in more harmful health effects than part-time employment. Similarly, a study by Hibbard and Pope (as cited in Waldron et al., 1998) discovered that mothers' health is not determined by the number of children they have. However, other studies discovered that mothers who had four or more children had a higher mortality rate (Kotler and Wingard, as cited in Waldron et al., 1998). The study by Waldron et al. (1998) refuted this hypothesis upon discovering that both long hours of working and having more children do not result in harmful health effects.

### ***Age-Related Parental Role Strain Hypothesis***

This hypothesis proposes that having a child at a young age results in more harmful health effects. Similarly, parents whose children are still young, for example in preschool than those in elementary school lead to more harmful health effects. Waldron et al. (1998) confirmed these predictions that teenage birth indeed resulted in more harmful health effects.

Thoits (as cited in Ahrens & Ryff, 2006) extended the scope of multiple roles beyond the roles of parent, spouse, and employee which researchers normally study. The added roles included, but were not limited to, roles of being a friend, a church member, and a member of an organization. Thoits (as cited in Ahrens & Ryff, 2006) further aligned the role enhancement hypothesis/role accumulation hypothesis with an unrestricted number of multiple roles. This was done on the basis that the more roles an individual occupied, the lower their chances of psychological distress.



*Figure 2: Thoits' multiple social roles (Ahrens & Ryff, 2006).*

With this role expansion, Thoits (as cited in Ahrens & Ryff, 2006) still concluded that multiple roles enhance psychological wellbeing for both men and women. His subsequent study provided evidence that occupying a high number of roles was associated with lower anxiety and depression for both men and women (Ahrens & Ryff, 2006). As he asserts that "the number of role identities held did not account for gender differences in distress" (Ahrens & Ryff, 2006, p. 802). Jackson (as cited in Ahrens & Ryff, 2006) provided evidence concerning multiple roles being beneficial. However, he argued that it is not as beneficial to black women as it is to white and Mexican women. The expansion of roles is relevant in this study as the sampled articles feature women who occupy roles that extend beyond both the traditional roles and the role of being an income-generating individual. They are also members of organizations and friends.

### **2.3. The State of Women's Mental Wellness in South Africa**

Not much research has been conducted on the state of women's mental health in South Africa. Current research reports that mental health, and primarily women's mental health, is overlooked in South Africa (Moultrie & Kleintjes, 2006). While Ofori-Atta et al. (2010) recognize this as a problem in the entire African continent, and not just South Africa. Furthermore, they note that the overlooking of mental health in Africa is despite the high rate of depression and anxiety disorders amongst women. Eyal and Burns (2014) contend that mental health has been recognized as a priority in South Africa and around the world. However, in South Africa, there needs to be improvements. In South Africa, women are more likely than men to suffer from

depressive disorders, anxiety, and unspecified psychological distress (Moultrie & Kleintjes, 2006). Poverty, gender-based violence, and HIV have been identified as contributing factors to the psychological disorders that women suffer from (Moultrie & Kleintjes, 2006).

The state of women's mental health is also attributed to powerlessness, which stems from low levels of education, economic dependence, patriarchal oppression, and lower social ranking (Moultrie & Kleintjes, 2006). It is also attributed to childbearing, single parenthood, the 'double-shift' of paid (often low paid) and unpaid work, the psychological costs of childcare, and discrimination amongst other factors. Patel (as cited in Moultrie & Kleintjes, 2006) states that research in low and middle-income countries (Zimbabwe, Chile, Brazil, and India) found a consistent association between common mental disorders and female sex, older age, low levels of education, and economic deprivation. Moreover, the high rate of depressive and anxiety disorders in women is highly associated with women's multiple social roles (Moultrie & Kleintjes, 2006).

#### **2.4. Media's Portrayal of Women**

The interest in the media, and its association with gender, began at the rise of the second wave of feminism. This led to the questioning of the media's responsibility in creating, and perpetuating, gender stereotypes and maintaining patriarchal values (Krijen, 2017). The Global Media Monitoring Project (as cited in Bosch, 2011) has examined women's portrayal in the media and the reports show that there is a subtle expression of sexism. Gadzekpo (2011) asserts that many scholars developed an interest in studying the relationship between media and gender during the democratic transitions in the 1990s across many African countries. Furthermore, she argues that media representation is one of the subject matters that were studied.

Significant contributions to research on gender and the media come from civil society organizations that work on these and related topics. One of these is the Global Media Monitoring Project (GMMP) which provides information on how gender is represented in African media. The study of Mbilinyi and Cuthbert (as cited in Gadzekpo, 2011) addresses gendered images in the media. These include textbooks, magazines, radio photographs, newspaper articles, poetry, music, and advertisements.

According to Gadzekpo (2011), feminist scholarships, together with activists, placed the media as the central site of struggle over women's marginalization and liberation. The United Nations conference in Beijing identified the media as one of the most critical areas of concern (Gallagher, 2002; Gadzekpo, 2011). A section of the conference identified that there is a lack

of gender sensitivity in the media's representation of women. It found that the media's reporting of women is full of gender-based stereotypes and this confers to Govender et al. (2014) as they argue that the media is responsible for perpetuating gender stereotypes through what is deemed as women empowerment. Mofokeng (2017) affirms this as she argues that the empowerment of black women portrayed by two South African women magazines — *Destiny* magazine and *True Love* magazine — is nothing but a myth. The Beijing Platform for Action (as cited in Gadzekpo, 2011) suggested that women be given a platform to participate and make decisions. This is done in a quest to promote a non-stereotyped portrayal of women in the media. Yeboah (2011) posed a question regarding female reporters' tendency to use female sources as opposed to their male counterparts. She asks if this is a form of consciousness amongst women, if it is done to improve women's representation in the media. However, the findings, indicate that the aim is not to improve women's visibility in the media, but rather to meet what they perceive to be their audience's preference.

Johannessen's study (as cited in Gadzekpo, 2011) focused on how gender is constructed in newspaper publications and local television programs in Tanzania. According to Johannessen (as cited in Gadzekpo, 2011), the medium has become a platform for conflict and cultural contestation. There is a higher rate of media coverage about women being victims of abuse than their successes (Gallagher, 2002). Govender et al. (2014) argue that the media's representation of women is still stereotypical and confining. Furthermore, they assert that the media does not only need to increase women's coverage, but also include more of their success stories and achievements as their achievements are trivialised and downplayed. The media downplays women's successes by focusing on their femininity and portraying them as weaker beings (Govender et al., 2014). According to Gadzekpo (2011), there is also a portrayal of women as sexual objects which hinders other women from taking part in certain activities in society, and developing themselves, as it instils the fear of being objectified in them. Johannessen (as cited in Gadzekpo, 2011) affirms these sentiments as she argues that the dominant gender discourses in the media might hinder women's active participation in society and their growth. However, she further makes a contradictory argument as she states that the market liberation of the media industry might be a form of an advantage as it grants the media the ability to explore a variety of discourses that oppose traditional gender roles.

Gallagher (2002), further points to shortfalls in the media and mentions women's under-representation and lack of power at the forefront of the media industry. Gallagher (2002) mentions the very first extensive international quantitative study that examined how women

are portrayed in the media is the one conducted by the Global Media Monitoring Project. It examined media platforms in 71 countries, only 17% of the world's news subjects were women. There was a consistency depicting similar patterns of women's appearance in the media around the world. Gallagher (2002) argues that it is no surprise that women hardly appear in the media as the media tends to focus on economics and politics and that men usually occupy such spaces because of patriarchy. The way in which the media represents women is deeply embedded in political and economic contexts (Gallagher, 2002). Mickey Lee (as cited in Bosch, 2011) argues that there are a few women in executive positions of mainstream media, and further argues that the global unequal distribution of wealth is what puts women at a disadvantage. While Gadzekpo (2011) asserts that women's histories of contributions to the media are concealed, she believes that studying the media would help uncover these hidden contributions, that it would bring about a change/development.

Gadzekpo's argument is echoed by Gallagher (2002) reporting change in the latest media studies from many Asian countries indicate a difference in the portrayal of women, since the technological transformation in that region. The media in Asian countries portrays women as people who have transformed from the traditional role of subordinate housewives and mothers because they now have multiple roles that include careers. This new wave is supported by the work of Thapan (as cited in Gqola, 2016). However, he further argues that the New Indian woman's perspective appears to be the 'recolonization of Indian women'. Thapan (as cited in Gqola, 2016) argues that the media's representation of women focuses on their femininity and constructs their beauty as a 'commercialized product for consumption'. This sentiment affirms Odhiambo's (2008) article about the expansion of the buying culture in South Africa as he argues that *Drum* and *True Love* magazine simultaneously use the female body as a commodity through their advertisements and as an object of consumption. In this paper, Odhiambo (2008) writes about the restriction of contemporary society by consumerism. He further argues that the black female body is used by producers of commodities who are seeking advertisement spaces in magazines.

Contradictory to the aforementioned argument, Thapan (as cited in Gqola, 2016) studies from India and Singapore indicate that the media and the advertising industry embrace women's multiple roles in modern society (Gallagher, 2002). Wildermuth and Nobert (as cited in Gallagher, 2002) argue that this illustration of a 'New woman' is women's oppression and it yields new stereotypes. Park (as cited in Gallagher, 2002) asserts that in countries like

Cambodia and Korea, there has been an emergence of sexualized images of women in commercial media.

Gallagher (2002) further argues that in South Africa women do not receive much representation in publications unless it is the run-up to women's day. This holiday is on the 9<sup>th</sup> of August in commemoration of the 1956 Women's March against pass laws (South African government, 2018). Despite the high coverage of women around Women's Day, most of that coverage does not show women as active participants in society. The Media Monitoring Project (as cited in Gallagher, 2002) concluded that this drastic increase in women coverage before Women's Day only serves to highlight the marginalization of women. Ornicco (2019) asserts that in 2019 more media coverage of women focused on violence against South African women and other struggles modern-day women face while making a comparison to those of the women of 1956. Ornicco (2019) further quotes the president's report which identified issues faced by South African women. These include, but are not limited to, violence, gender stereotypes, inequalities, and the gender gap in the corporate arena. Only 6% of media coverage featured the theme of women's day, with only 18% of the coverage appearing in print media (Ornicco, 2019).

Gallagher (2002) argues that when we check out the representation or portrayal of women in the media the concern is not about how much coverage women receive but rather their ability to influence. Men are still very predominant in important and powerful platforms across the world. Gallagher (2002) insists that women's representation in the media will not be improved by covering more women or giving more women job opportunities in the media or withholding the sexist statements and advertisements in commercialized media. The representation of women in the media will be improved by understanding and respecting women's rights to communicate. Moreover, she contends that if the media and the larger society respect women's right to communicate, it will be easy for women to secure opportunities. While Govender et al. (2014) argue that for change to take place media must diversify its range, allow more women's stories to be heard, and embrace women's achievements.

## **2.5. Difference Between Men and Women's Media Representation**

As previously highlighted, women have not been adequately represented in the media and are often misrepresented due to existing gender stereotypes (Gadzekpo, 2011). Scholarly articles posed a question as to whether women are represented any better in African films than they are in the news. According to Haynes (as cited in Gadzekpo, 2011), African films/videos lack

empirical research. However, some of these films challenge cultural norms on gender. According to Global Media Monitoring Project (as cited in Kimani & Yeboah, 2011), the news is the most influential source of information. The study by Kimani and Yeboah (2011), which focused on women's coverage in the news and role as both sources and reporters, suggests that there are power dynamics at play in news production.

According to the GMMP (as cited in Kimani & Yeboah, 2011), women are often marginalized in media coverage and cannot receive coverage that is equivalent to their population representation. The Geena Davis Institute on Gender in Media (2017) concur with Kimani and Yeboah (2011) as they assert that men receive more coverage than women. Furthermore, they argue that men's screen time is four times more than that of women and they are most likely to speak seven times more than women. Women are not presented as experts and men are more likely than women to appear as businesspeople, while women are displayed as just ordinary members of the community. The Geena Davis Institute on Gender in Media (2017) affirm these sentiments as they argue that men are portrayed as more intelligent than women. Men are 62% likely to portray prominent careers as opposed to their female counterparts (The Geena Davis Institute on Gender in Media, 2017).

According to The Geena Davis Institute on Gender in Media (2017), the media is interested in working with women in their 20s, while for men the age is not as restrictive. The Geena Davis Institute on Gender in Media (2017) also affirms Gallagher's (2002) sentiments about the disappearing older woman in the media space. Gallagher (2002) writes about how people who are older than 49 are not considered worthy of attention. Older women do not receive as much attention as the media executives believe they do not bring in a lot of money, as they spend less and are reluctant to try new products.

It appears that the situation has not improved, as The Geena Davis Institute on Gender in Media (2017) report a more restricted age group. They report that only women in their 20s are deemed desirable in the commercial market. While Gallagher (2002) shows a more diverse age range for women, which is 18 to 49 years. Contrary to the above, the circumstances have improved for men, as Gallagher (2002) postulates that men who appear in advertisements are between the ages of 18 and 34. The Geena Davis Institute on Gender in Media (2017) report that men from 20s to 40s are desirable in the commercial market. Furthermore, Gallagher (2020) argues that men only make up 12% of the US population and watch less television or partake less in the media than other demographic groups but they are considered to be more valuable

advertisers than women. Tr`egquier (as cited in Gallagher, 2002) argues that in North America and Europe associations for older people have attempted to change marketing and advertising agencies' perceptions about people women above the age of 50.

This also happens in other parts of the world, older women and women of minority ethnic groups do not receive enough media attention. In America, women of colour who are not African American, Asian American, Latinas and Native American women are not represented (Gallagher, 2002). This phenomenon does not only occur in America as in Malaysia, women of minority ethnic groups are also not represented and only women of the dominant ethnic and cultural group are represented in the media.

As previously mentioned, the sexual objectification of women is prevalent as women are six times more likely to be shown wearing sexually revealing clothing than men are (The Geena Davis Institute on Gender in Media 2017). According to Nettleton (2011), women's magazines may write lengthy articles about domestic violence while men's magazines only write about the same topic humorously and playfully. According to Kimani and Yeboah (2011), two theories seek to explain the coverage of men and women and these include the implications for the formation of perceptions about women.

Kimani and Yeboah (2011) use Gerbner's cultivation theory which portrays the media's ability to construct the reality of a person's environment. The theory details display how the media's audiences understand, and react to, the images they are exposed to. This theory allows us to understand the relationship between how women are portrayed in the news and the impact that this perception has on the audience. According to Duffy and Gotcher (as cited in Nettleton, 2011), popular magazines portray women as people who are only interest in beauty, fashion, and heterosexual relationships while they portray men as dominating those heterosexual relationships. Furthermore, they argue that the young girls aspire for that life as this is the dominant content even in teenage magazines. Govender et al. (2014) affirm these sentiments as they argue that media send patriarchal messages which have the power to shape women's perspective on their identity and overall role in society.

McCracken (as cited in Nettleton, 2011) identifies a contradiction in the way women's magazines represent women. They move from supporting ideas of feminism to endorsing the importance of beauty and working towards self-fulfillment while at the same time living up to the expectation of others. Nettleton (2011) argues that women's magazines reinforce the idea of attaining happiness through heterosexual relationships. Gqola (2016) analyses the same

discourse in a South African magazine with the title and the tagline "*True Love - All the woman needs*" (p. 124). She argues that the magazine's tagline is about the pursuit of a man and not self-love as the magazine justifies it. Gqola (2016) argues that the pages of the magazine give the impression that love is dependent on the 'man'. She asserts that the man featured is selected on the desirability, or modelled after the current partner, of the target audience, thus pointing to a level of deception.

According to Yeboah (as cited in Kimani & Yeboah), it is apparent that women are less prominent and having less significant roles as newsmakers and sources than men. Kimani and Yeboah (2011) investigated women's visibility as both newsmakers and sources. According to Kimani and Yeboah (2011), most of the prominent people in the newspaper articles were men and only 14.6% were females. While Fea (2018) acknowledges the media's misrepresentation of women, she also argues that no one is paying attention to the fact that men are just as misrepresented. She further challenges the media to portray men positively and realistically as she argues that this is the only way to resolve gender stereotypes and prevent men from striving for the hypermasculinity portrayed in the media.

According to Levant (as cited in Fea, 2018), media restricts masculinity, and portrays men as people who are detached from their emotions, have strength, are independent, aggressive, and goal-driven and seek submission from women. Fea (2018) argues that these traits are not a true reflection of many men. In her argument, Fea (2018) asserts that hypermasculinity has thrived for so long because societal norms and media continue to embrace it. She further purports that this issue can be resolved by what she calls 'good media', which is the modern-day representation of men as role models who express their emotions, act respectfully, and treat women with respect. She argues that 'good media' will help dismantle toxic gender roles and enhance gender equality. Furthermore, she critiques the advertisement industry for its portrayal of men in a way that shows outdated traditional roles.

## **2.6. Feminist Theory**

The study is grounded on the feminist theory which has its roots in feminism. It is primarily concerned with understanding and analysing gender inequality in society and how gender is constituted (Cook & Fonow, 1986). This framework is relevant in this study as it explores factors such as discrimination, oppression, stereotyping, and, most importantly, patriarchy as it is a social system that believes men hold power in all social roles (Moghadam, 1996). In its origin, patriarchy as system is supported by views such as that of Aristotle which purports that

women are biologically inferior than men as they are passive and men active. Therefore, this inferiority makes them incapable of reasoning and making their own decisions, which is referred to as biological determinism (Sultana, 2010). This concept comes from Geddes and Thompson (as cited in, Mikkola, 2017) and they argued that a person's metabolic state resulted in social, psychological, and behavioural traits. Furthermore, they argued that women are anabolic, meaning that they conserve their energy, which makes them passive, sluggish, conservative, stable, and uninterested in politics. While men on the other hand are katabolic beings, meaning they have a surplus of energy and thus, becoming energetic, eager, passionate, and interested in social and political matters. The feminist theory has always been critical of this naturalistic approach of sex, which suggests that women's social existence should be derived from their physiological traits (Butler, 1988).

The feminist theory emerged due to gender discrimination practices and to understand gender inequalities by examining women's social roles (Cook & Fonow, 1986). Many publications were released as a way of advocating for women's rights (Butler, 1988). According to Cook and Fonow (1986), feminism is also concerned with the representation of women in different media platforms. The feminist theory explores themes that are most likely to appear in the media's representation and image construction of women. The themes explored by the feminist theory may include gender discrimination, sexual objectification, oppression, patriarchy, and gender stereotyping (Butler, 1988):

Feminism is a contested term of course, and feminist media studies have to be viewed in a nuanced manner, comprising more than merely 'gender' or 'women' but also feminism uses gender as an analytical tool, but feminism is crucially distinguished by a political agenda, with the analysis directed towards changing the conditions of women and men in society and achieving gender justice. (Buiten, as cited in Bosch, 2011, p. 28)

Mama (as cited in Salo, 2001) purports that feminism is perceived differently by different people, who are advocates of the movement, from different parts of the world. Feminism in Africa by Africans, developed mainly by African women, is different from the western feminism by American and European women. Salo (2001) asserts that there is no clear meaning of the term "feminism" and its perpetual meaning in society. As two key thinkers, Mikell and McFadden who have written extensively on African feminism seem to have different perceptions of African feminism. Mama, (as cited in Salo, 2001) describes feminism as a

positive movement that is about the liberation of women from all kinds of oppression — social, psychological, political, and socio economical.

Mikell (1995) asserts that many African women did not use the term ‘feminism’ before the 1990s. Mikell mentions that at first, she did not use the term feminism because it was difficult for her to attach it to African women as African women felt as though it was a western movement against men. However, her perception has changed as she now believes that the term represents a very significant change in Africa in the lives of African women. Mikell’s perception of feminism is slightly different from that of a fellow African feminist Patricia McFadden. McFadden (2007) argues that power hierarchies in Africa have existed long before colonialism, but colonialism only aggravated them. Mikell (1995), on the other hand, believes that gender inequality and women's oppression resulted from the traumatic experiences of colonialism by the West.

Mama (as cited in Salo, 2001) argues that Mikell’s perception of African feminism is that of someone who is observing it from the outside rather than someone who is physically and actively involved in the African feminist movement. Mama (as cited in Atanga, 2013) argues that one needs to be an insider to fully understand Africa. Salo’s (2001) study finds Mikell’s (1995) perception of feminism to be deeply conservative as it does not challenge the status quo or at least describe ways in which contemporary patriarchies in Africa have prevented women from realizing their full potential beyond their traditional roles.

### **2.6.1. South African Women Magazine’s and Feminism**

African women have been struggling to find their place in post-colonial South Africa. Gqola (2001) examined black women’s writing on issues of gender, race, and postcolonialism. She concluded that African women’s writing is no longer concerned with reconstructing the world and making it a great source of energy.

The magazine was established in 2007 (*Destiny Connect*, 2016). According to the South African Audience Research Foundation (as cited in Masina, 2010), *Destiny* magazine markets itself as the first locally produced business magazine, for women, that reaches about 186 000 readers monthly. Mofokeng (2017) asserts that *Destiny* magazine is about promoting black women empowerment. Contrary to this, Gqola (2016) writes that *Destiny* magazine featured both black and white women in its first three years. Furthermore, she argues that the intention was for the magazine to be identified as a glossy women’s magazine that is not targeted at a specific racial group. She contends that the aim of the magazine was to be viewed as "A glossy

women's magazine with political and financial content for the New South African Woman (NSAW) who read *True Love* in her twenties and thirties but requires more serious content'' (Gqola, 2016, p. 123). Mofokeng (2017) contends that the magazine is business-oriented and it is aimed at professional businesswomen who are recognized in their respective careers. Moreover, the magazine is about the social construction of women's roles and experiences.

Gqola (2016) illustrates the shift in women's livelihood, comparing the way women live now in a postcolonial South Africa. She speaks about what she terms the New South African Woman, which describes a South African woman in a democratic South Africa:

At the very base of the trope's emergence was the recognition that apartheid's limitation on women's lives worked through violent intersectionality of white supremacy, patriarchy, and class oppression, the latter often used interchangeably with economic alienation rather than capitalism, per se (Gqola, 2016, p.120).

Gqola's sentiments echo those of Frenkel (2008), that in the post-colonial South Africa, women are both empowered and victimized, included and excluded at the same time. Buiten (as cited in Bosch, 2011) speaks of how South African media over the years has continued to produce the discourses that counter progressive gender transformation. It is expected that new identities emerge at the rise of new societies; as women contest past values to exist as new women in a new society (Gqola, 2016). The discourse Gqola (2016) speaks of is that of women's entry into political and public powerful spaces, women empowerment, and black economic empowerment.

''The New South African Woman does not completely transgress the stereotypical feminine roles of good wife'' (Gqola, 2016, p.122). While Gqola speaks from a South African context, it appears that this is the case in other parts of the world. Thapan (as cited in Gqola, 2016) coined the phrase the New Indian Woman who, like the New South African Woman, is portrayed as the typical woman whose being conforms to the patriarchal values. Thapan also speaks of physical appearance and notes that the New Indian woman looks nothing short of glamorous with her body representing the desired beauty that sells in the market. Contrary to this, Bhuyan (2006) argues that Indian women are not free from male dominance and Bhuyan portrays this empowered Indian woman as having equal rights as men. However, they further explain how this empowered Indian woman is an illusion of reality. The 'empowered Indian

woman' is the woman in developed 'urban' areas (Bhuyan, 2006). The women in the under-developed/rural areas are still subjected to injustice, male dominance, abuse, slavery, sexual objectification.

According to Sanger (2009), adverts in *Fair Lady*, *Femina*, and *True Love* magazine reinforce, and reproduce, heteropatriarchy in the new South Africa wrapped in freedom and equality. Vavrus (as cited in Nettleton, 2011) argues that women's magazines have feminist ideas that are patriarchal at the same time. Moreover, the portrayal of women continues to reinforce patriarchal ideas. Gqola (2016) affirms these sentiments as she argues that the representation of women in popular contemporary women magazines is an epitome of women empowerment, but not necessarily feminism. Prominent and successful women featured in magazines are always questioned about how they maintain a balance between their careers and home life. She further contends that the New South African Woman, as portrayed by magazines, is opinionated about juggling careers and traditional roles. Her roles are described in the manner of 'professional, wife and mother' and she is constantly portrayed as someone who needs a husband by her side (Gqola, 2016).

In her *SABC 3* talk show; *Real Talk with Anele*. South African tv presenter Anele Mdoda discussed relationships and moving on. In this discussion, a guest, Lewis (as cited in Real Talk, 2018), talks about the difficulty of defining herself outside of her professional and traditional roles now that she was divorced. Furthermore, she speaks about how, for the longest time, she had defined herself as Stacey the Physiotherapist, wife, and mother. Various studies have already established that media platforms, including magazines, shape, and influence socialization, meaning, and reality for the audience (Sanger, 2009).

Gqola (2016) argues that even though the New South African Woman is sophisticated, glamorous, fluent in English, and of a high social class, she is heterosexual. Duffy and Gotcher (as cited in Nettleton, 2011) also share the same sentiments as they argue that women's magazines create an image of women as people who are only interested in beauty and are in heterosexual relationships that are dominated by their male partners. As aforementioned, Gqola (2016) concurs to this as she dissects the tagline of *True Love* magazine, which is "True Love - all a woman needs". She argues that this slogan refers to a man, even though the magazine argues that it is referring to self-love. Moreover, she argues that the content on pages about love proves her argument about the slogan being about a man. Her argument is based on the magazine's content including heterosexual advice. Furthermore, she quotes a reflection by the

magazine's former journalist Melinda Ferguson. Ferguson writes about how for many years while working for *True Love*, she produced content about how women can tell if their male partners are cheating, if they are worth it. She mentions how she gave advice about how women can entice their male partners to engage in sexual activities with them (Gqola, 2016).

Sanger (2009) adds the element of race to heterosexuality portrayed by South African women magazines. She writes about racialized femininities portrayed as hyper(hetero)sexual — women being represented as people who are constantly maintaining their physical attractiveness for the benefit of men. Furthermore, she acknowledges the racial differences in the way femininity is communicated in magazines. However, she contends that hypersexuality serves as a common description of both black and white women's sexuality. Gqola (2016) asserts that *True Love* magazine reinforces what she calls "patriarchal femininities" (p. 25) by producing discourses that are an epitome of toxic femininity. Savin-Williams (2019) defines toxic femininity as standards of femininity such as empathy, sensuality and passivity that are harmful to women's wellbeing but beneficial to those around them.

Gqola (2016) further contends that *True Love* magazine creates an illusion of an unclear sense of belonging which creates a space for women (readers) to deal with their own experiences. Feminist columnists use this platform to challenge and counteract these constructed discourses.

Sanger (2009) argues that South African women's magazines play a huge role in policing women's bodies as they write in ways that suggest women's bodies need fixing. This type of writing produces harmful discourses to women at large including white women being told to maintain youthfulness. Furthermore, Sanger (2009) contends that international literature on women's representation and femininity is written by white feminists which normalizes whiteness and white femininity. On the other hand, Gqola (2016) writes about *True Love* magazine photoshopping poet, and former *True Love* feminist columnist, Lebogang Mashile. Mashile graced the magazine's cover, looking slimmer than she originally is and her head out of proportion due to image manipulation. This is the use of software to manipulate and edit photographic images (Rouse, 2015). Gqola (2016) maintains that photoshopping women is a tradition for magazines such as *True Love*. eNews Channel Africa (2016) affirms her argument as they reported about another Photoshop issue by *True Love* magazine after the magazine received criticism for the issue that included a heavily photoshopped photo of media personality, Lerato Kganyago, which depicted the celebrity with toned thighs, concealed cellulite, and changed facial features.

### 2.6.2. Female Reporters on Using Female Sources

Various scholars have identified the gap in the representation of women in different media platforms (Govender et al., 2014; Jia et al., 2016). Furthermore, they have ascertained that the media industry is male dominated (Bosch, 2011; Ferreira, 2011). Driver (as cited in Ferreira, 2011) conducted a feminist analysis on *Drum* magazine and discovered that black women were represented through the perspective of black men and women did not get the opportunity to represent themselves in the magazine pages before 1959.

Ferreira (2011) also acknowledges the male domination in the 1960s at the peak of *Grace* magazine's popularity. *Grace* magazine is one of the black women's magazines published during the apartheid era in South Africa between 1964 and 1969 that was specifically aimed at black women. She argues that *Grace* magazine presenting itself as a magazine by women for women marked a revolution and the emergence of women's voices in the male-dominated industry. A study by Yeboah (2011) aimed to explore female journalists' gender consciousness in their selection of the source's gender after noting an increased female coverage by female journalists. Therefore, the study aimed to explore whether female journalists work with more female sources as their way of opening the news to female sources (Yeboah, 2011).

According to Ross (as cited in Yeboah, 2011), to earn faith, journalists must use news reporting sources. Moreover, Powers and Fico (as cited in Yeboah, 2011) assert that reporters use sources who are like them in one or more characteristics — this includes either race or gender or both. Masina (2010) writes about *True Love* and *Destiny* magazine being mediated by black journalists. It is important to note that these magazines are targeted at black women (Mofokeng, 2017). As a black journalist, she also writes about Khanyi Dhlomo's involvement in the transformation of *True Love* magazine and the launch of her magazine, *Destiny* magazine. Berkowitz (as cited in Yeboah, 2011) argues that the interaction between the journalist and their source plays a significant role in shaping the meanings in culture. Reporters are perceived as being able to relay their own beliefs and perceptions through their sources. According to a study by the GMMP and Yeboah (as cited in Yeboah, 2011), female reporters use more female sources than do their male counterparts. As already mentioned, this practice has raised a question as to whether female reporters have a hidden agenda (Yeboah, 2011).

According to Liebler (as cited in Yeboah, 2011), the reporter's level of newsroom autonomy may be related to their gender and that is much likely to influence their choice of source. Research findings from the study by Yeboah and GMMP (as cited in Yeboah, 2011) suggest

that journalists' use of sources is gendered, which means their gender might influence their source selection. Yeboah (2011) argues that the gender of the reporter plays a huge role in determining whose news gets published. A study by Craft and Wanta (as cited in Yeboah, 2011) compared issue agendas and stories of newspapers with high numbers of female editors to those with low numbers of female editors. The findings reported that gender made a significant difference in news delivery. In print media, newspapers with many female editors tended to report more positively on women's topics. There was no significant difference in the reporting of male reporters who work in newspapers with female editors. Global Media Monitoring Project (as cited in Kamerick, 2011) discovered that female reporters challenge gender stereotypes more than their male counterparts.

While Harp et al. (2014) concur with the aforementioned argument by asserting that female authors do not traditionally represent women but write about them in politics and economy topics. Furthermore, they argue that there are still not enough female reporters, and this silences the female voices. Craft and Wanta (as cited in Yeboah) substantiate their findings by asserting that women reporters represent women positively because they have experienced discrimination in their careers and want to empower their gender. Moreover, "they suggest that male reporters on such female-edited newspapers may accept unconventionally male beat assignments or even choose them as a way of endearing themselves to their female editors" (Yeboah, 2011, p. 471).

The findings from a study by Yeboah (2011) do not support the existence of a conscious effort amongst female journalists when selecting their female sources. She asserts that journalists' selection of their sources is influenced by their autonomy and contextual factors that might be at play when choosing. Liebler (as cited in Yeboah, 2011) argues that reporters enjoy different levels of autonomy which may be related to their gender and which, to a great extent, may influence their selection of news sources. Yeboah (2011) reports that when reporters are given the power to choose their sources, female reporters tend to choose to use more female sources. While this may be the case, the study further shows that this tendency does not necessarily result from a conscious motivation on the female reporter's part to make news an open platform to women. The study further suggests possibilities for this act, which may be that the female reporter's audience prefers to hear news from female voices. However, the study indicates that both male and female reporters do not know their audience's gender preference.

According to Yeboah (2011), both the male and female reporters that were sampled were unsure of what the audience preferences and that more female journalists do think that their audience would prefer to hear from female sources. Male reporters on the other hand reported that they think their audience would prefer either female or male sources. About 11 percent of female journalists felt as though their audience preferred male sources and 16 percent felt their audience prefer female sources. Therefore, female journalists use more female sources due to their perception of their audience's gender preference. It is less about promoting female visibility and more about meeting the needs of the audience (Yeboah, 2011).

### **2.6.3. Women Coverage in the Media**

Many studies have ascertained that women do not receive the same coverage as their male counterparts and the little coverage they receive is gender stereotypical. While Yeboah (2011) asserts that there has been an increase in women coverage, especially by female reporters. There has been an increase in the coverage of women and gender activism and advocacy (Gadzekpo, 2011). However, the stereotypical representation of women in the media poses a question about the gender of media executives and people who hold power. Mickey Lee (as cited in Bosch, 2011) asserts that few women are managing or running the mainstream media, and this goes back to the unequal distribution of power and wealth. Ross (2014) affirms the above sentiments as she argues that women in media industries do not have the power to make decisions. Furthermore, she asserts that this has been their reality in social, cultural, and economic settings for several decades now.

The exclusion of women related issues, and the underrepresentation of women leaders, propelled women to start their own magazines, newspapers, and publishing houses (Byerly, 2011). In her TED talk about women representing women in media, Kamerick (2011), an American woman, states that upon observing the lagging status of women in the media she joined the Journalism of Women Symposium (JAWS). JAWS is a network of female journalists from America whose aim is to work towards ensuring a more accurate portrayal of the whole society. Byerly (2011) concurs to this as she points out the sexist and misogynist representation of women, coupled with a shortage of women who have achieved high media positions or ownership of media houses. Ross (2014) asserts that women continue to occupy low and middle-level management levels despite the high number of women graduating in media-related fields and entering the media industry. Kamerick (2011) suggests that it would be beneficial to have more women in media leadership positions. Furthermore, she quotes

statistics from a global media survey which deduced that men still hold about 73% of leadership positions. She argues that female issues, such as genital mutilation, would have not received coverage if it was not for female journalists and female editors. Moreover, she argues that women can occupy leadership positions by having other women mentor them. She urges the public to speak up, identify gaps in media coverage, and suggest female sources to reporters as the complete picture of reality may depend on it (Kamerick, 2011).

Ross (2014) concurs with Kamerick (2011) about the need to have more women in media leadership positions. Moreover, she asserts that professional bodies and organizations have had initiatives aimed at addressing this issue. In 2012, the European Commission formally proposed legislation to increase women's decision-making positions to 40% by the year 2020. Maria (as cited in Ross, 2014) argues that the political selection of candidates puts women at a disadvantage when it comes to undertaking senior positions, even though they qualify on paper.

Across the African continent, there are associations of women who work as media professionals. Duwe and White (2011) conducted a study reporting on the latest evaluative survey of the Tanzanian Association of Media Women (TAMWA) and their self-evaluation. The study reports on the seven areas that the association has been effective on, these include special training programs for women in the media industry that are supposed to help them move on to the higher-level positions of leadership and management in the media houses. The association has been effective in establishing exchange programs of its members with other media associations across the globe. It is reported that the association advocates for journalism that favours women and promotes women to positions of leadership. The association promotes campaigns that will foster the improvement of legislation for women and build networking for the improvement of women's rights and other minority groups (Duwe & White, 2011).

The associations such as the Tanzanian Association of Media Women (TAMWA) and the Uganda Media Women's Association (UMWA) are established to advocate against barriers imposed on women in media organizations as they are there to defend human rights and women's rights specifically. Duwe and White (2011) argue that most of the discrimination against women is reinforced by the negative image portrayed about them in the media publications. Women who work in the media industry have directly experienced discrimination by their male counterparts and the broadcasting program directors. Tenganamba (as cited in Duwe & White, 2011) reports results from a survey that was conducted in the year 1999, in Tanzania. Out of 43 people who were editors, only one was a woman.

Duwe and White (2011) argue that there have been developments regarding the involvement of women in high profile media roles, however, this involvement is limited. In a survey conducted in 2006, it was discovered that out of the twenty-eight heads of departments in one of the largest media companies in Tanzania, only one of the three supervisory positions were held by a woman. Duwe and White (2011) report that people perceive the lack of women in editorial positions as the reason behind the poor representation of women in media publications. These sentiments are affirmed by Kamerick's (2011) argument that journalists/reporters have their own biases that influence their story reporting.

Women are also discriminated against in the allocation of news assignments (Duwe & White, 2011). Important assignments, such as major political news and finance, sports, and investigative reporting, were mostly given to men. According to Ross and Byerly (as cited in Duwe & White, 2011), women were mostly assigned to report court proceedings, health issues, human rights, and gender equality. The founders of TAMWA discovered that the existing media associations were dominated by men and did not cover women's issues. Now that there are organizations such as TAMWA, women journalists are visible on television as reporters and program presenters. Women who are in high positions in the media industry report that it took them a very long time to climb the to the top (Duwe & White, 2011). O'Brien (2017) argues that women's media leadership is not feminist based because it has not generated the radical change that the feminist movement aims for. Moreover, it has not demasculinized the media industry.

## **2.7. Social Constructionism**

In addition to the feminist theory, the study employs the social constructionism approach. This approach purports that everything people believe to be reality is socially constructed. These include but are not limited to notions of gender, such as gender roles that society conforms to (Boundless, 2016). According to Gergen & Davies (as cited in Mofokeng, 2017) social constructionism emphasizes that knowledge is a product of our social interchange, our exchange shapes reality. Reality is not readily available for us to explore, but is constructed through our social interactions. Gergen (as cited in Galbin, 2014) contends that social constructionism opposes the constructivist approach that an individual's mind mirrors reality but maintains that social constructionism believes that human life is a result of social and interpersonal influences. It is important to note that the social constructionism acknowledges

the influence genetics may have, but directs its focus on social influences on societal and individual life. The theory opposes the train of thought that purports that knowledge is derived from our perceptions of reality (Burr, 2015).

Social constructionism encourages scholars to take a critical stance towards neglected ways of understanding (Burr, 2015). While Galbin (2014) purports that the approach is also concerned about challenging our commonly held knowledge and beliefs about ourselves and the world around us. Social constructionism argues that ways in which we commonly understand the world and concepts we use are historically and culturally relative (Galbin, 2014; Burr, 2015). The approach is relevant to this study as women form part of the historically marginalized groups (Sekscinka et al. 2016). Gadamer (as cited in Tsikai, 2017) contends that language is rich in history and context from which we derive our meanings from.

This approach is relevant to this study as it pertains to gender, gender roles and multiple roles linked to gender. Moreover, the theory is relevant as the study utilized discourse analysis which analyses language used to create social meaning, thus eliciting understanding of social issues. Hall (as cited in Mofokeng, 2017) argues that meaning is shaped through the use of representational systems such as language. Therefore, social constructs are often studied by the use of discourse analysis, this allows researchers to better understand representational systems like language and their social consequences in society Brusila (2015). Burr (2015) concurs with the above as she argues that knowledge is created and sustained through social interactions, and therefore social constructionist are interested in understanding social interactions, especially language. Language is one of the main components of reality construction.

In order to shed light on the linguistic aspects and that shapes our understanding of reality, the study used discourse analysis to analyse magazine articles and interviews . Mofokeng (2015) contends that a huge part of the social construction of reality of race, gender and femininity is through media representations, so are the dominant ideologies. Courtenay (as cited in Barker, 2019) contends that people's behaviour and reasoning is not a result of their identities or psychological traits, but it is based on cultural concepts about femininity and masculinity. These concepts are sustained and reproduced with gender roles, which makes gender a social construct. Blackstone (2003) asserts that gender roles are a product of social interactions, these interactions guide people on the appropriate behaviour based on the sex, even though sex is a biological framework.

This framework is important to this study, as the study investigates the image of African women with multiple social roles as constructed by *Destiny* magazine. As previously stated, media is used to search for meaning and therefore has the power to change perspective and shape our reality (Bosch, 2011; Deuze, 2011). Brook and Herbert (as cited in Dunn, 2015) concur to the above by arguing that media is at the centre of what is portrayed as reality.

### **2.7.1. The Media on the Construction of Identity**

Hall (1977) argues that the media plays an enormous role in moulding our self-awareness, public consciousness, and public policy. Milkie (1999) concurs with this as she argues that this is the very reason why there is so much media research and evaluations where various media platforms are questioned about how they influence self-concept and self-identities. She further argues that the content covered in media shifts from reality with regards to who is profiled and how they are represented. Although the above sources are outdated, they do serve as a comparison to what is contained in contemporary literature and help observe the development across different generations.

Focusing on *Drum* magazine, Driver (as cited in Gqola, 2016) speaks of the way famous women, and those who became famous after their appearance on the magazine cover, epitomise the urban, sophisticated, and independent black femininity which challenges the African woman as having no place in the urban domain (an image constructed by the apartheid regime). In the 1950s, as in contemporary magazines, *Drum* portrayed women as embodiments of economic progress, consumer status, and achievers. However, Driver (as cited in Gqola, 2016) notes a contradiction in this portrayal as interviews with well-known women indicated patriarchal expectations, the presentation of the female body, and the presentation of the woman as ‘consumable’. This concurs with Odhiambo's research/findings (2008) as noted previously. In her study, Mofokeng (2017) analysed the covers of *True Love* and *Destiny* magazines and concurred with Driver's argument by stating that the aim of the magazine cover is for the women reading it to idolize the women on the covers. My argument is that they would not idolize these women had they not been — as Driver (as cited in Gqola, 2016) coined them — sophisticated, urban, and independent.

According to Hall (as cited in Govender et al., 2014), representation is an important component of the media. It is responsible for the production of meaning amongst people of a certain culture. Representation plays a huge role in how the community constructs its meaning and this

concerns the use of language (Hall, as cited in Govender et al., 2014). As such, this is manifested in the influence media has through the language used. Therefore, media platforms are seen as a prominent tool that women use to create their sense of identity as they seek to understand the world around them and create meaning through media. Women's identity may be distorted due to the gender stereotypes portrayed by the media (Govender et al., 2014). Mahrt (2012) postulates that other women's magazines enable their readers to extend their values onto the published contents rather than presenting an objective value pattern.

### **2.7.2. Magazines' Definition of Black Women's Hair, Beauty, and Identity**

Thompson (2009) argues that black hair is not just hair, but it forms a big part of people's identity. Media platforms speak a lot about women's appearance and beauty, including hair. Hair is also interpreted as a sign of femininity, which forms a huge part of women's magazine's reporting as there are magazines that focus solely on black hair. Thompson (2009) argues that issues around hair growth, hair appearance are common amongst women of all racial groups and ages. Johnson and Bankhead (2014) on the other hand contend that hair forms a huge part of black women's identity. Hair can also denote a person's cultural group, age, religion, and social status.

Johnson and Bankhead (2014) further argue that women judge themselves against societal standards, and the media's representation of beauty standards, and this sense of comparison, in turn, constructs identity. In their survey about black hair magazine portrayal, Gilchrist and Thompson (n.d.) discovered that magazines depict straight hair as the most beautiful. This was confirmed by 32,6% of the participants. 18% pointed out long hair while 16,3% indicated that magazines embrace all types of hair. 10, 2% indicated that magazines embrace natural hair but emphasized that this started in recent years (Gilchrist & Thompson, n.d.). Furthermore, many participants indicated that magazine advertisements have positively changed their perception of hair enhancements, including, for example, wigs/weaves and hair extensions.

Gqola (2016), in her article about the New South African Woman, speaks about how *True Love* (the oldest Black women's content magazine) covers women's beauty, their thinness, lifestyle, celebrity culture, and more. A *True Love* magazine journalist reflected on her career and in her reflection phrases like "anti-aging", "anti-wrinkle" and "cosmetics" re-emerge. This speaks to the dominant discourse that physical appearance is one of the main concepts in the portrayal of women in the media. This reflection also emphasizes the discourse of femininity.

Wolf (as cited in Mofokeng, 2017) speaks of the beauty myth and purports that it is believed that women must have a perfect physical appearance. This includes, but is not limited to, body size, hair, and facial features. Moeran (2010) argues that women's fashion magazines make readers, mostly women, desire the content that they read about and therefore entice them to buy into 'the beauty myth' which ultimately shapes their identities. Beauty is portrayed as an integral part of a woman's appearance, as it boosts their self-confidence and how other people look at them (Moeran, 2010). Govender et al. (2014) assert that the media sets unrealistic and unattainable beauty standards. Govender et al. (2014) affirm Sanger's (2009) sentiments as they further argue that media content is written in a manner that suggests women's bodies need fixing. This includes the issue of black women being constantly reminded to straighten their hair with magazines such as *Fair Lady*, *Femina*, and *True Love* presenting femininity in limiting ways — showing long, silky, straight or straightened hair as a component for black women's beauty (Sanger, 2009). This brings in both the component of racism and hair-ism which is a belief that a certain type of hair is superior to the other and those with hair deemed inferior may be discriminated against (Ford, 2004).

## **2.8. Conclusion**

This chapter reviewed the literature on the impact of multiple roles on women's wellbeing. While some studies point out the harmful effects of occupying multiple roles, most assert that occupying multiple roles is beneficial. Moreover, the chapter was able to locate literature that highlights the difference between men's and women's media representation and explores how women are portrayed in media platforms across the globe. Furthermore, the theoretical frameworks used in the study were discussed. The chapter also gave an overall look at feminism and the way it applies in media platforms. Lastly, this section discussed the way media shapes and constructs. Various studies discussed how readers are enticed to internalize the content that they consume from different media platforms, especially women's magazines, mostly content that reinforce gender stereotypes. The reviewed literature demonstrates how the media assumes a role of teaching and influencing the way people make sense of the world around them and their lives. As such, constructing their identity.

## **Chapter Three: Methodology**

### **3.1. Introduction**

The current research study aims to explore how women with multiple social roles are depicted in *Destiny* magazine. It also aims to explore whether the impact of their roles on their mental health is discussed. The *Destiny* magazine articles that featured African women of different age groups, and in different professional fields, were sampled and analysed. This section discusses the methodology used in this study, which is a qualitative research method. It will further discuss the research question and sub-questions emanating from the research questions as well as the research design and the sampling method. This section also discusses the type of data used in this study, which is secondary data. The data analysis method and the measures used to ensure validity, and rigour, within the study are discussed. Additionally, the ethical considerations that were applicable to, and the ethical challenges experienced during, the study are also discussed. The researcher also cross-references to the attached ethical clearance and editor's letter appendices.

### **3.2. Objectives**

The objectives of the study were:

- To explore what it entails to be an African woman holding multiple social and conflicting roles reported by *Destiny* magazine.
- To establish a pattern of the magazine's reporting of African women with multiple social roles.
- To enable the researcher to understand the impact of multiple roles on mental health as published by the magazine.

### **3.3. Aim**

The study aims to uncover and understand how *Destiny* magazine portrays African women with multiple roles and whether the roles affect their mental health in any way.

### **3.4. Research Questions**

For the research study to accumulate adequate and valid data, it seeks to answer the following questions:

- How does the magazine perceive gender roles?
- What are the challenges of being a woman with multiple roles, as presented by the magazine?
- How does the magazine report on women's mental health?

### **3.5. Research Methodology and Approaches**

Creswell (2014) refers to research methodology as plans and research procedures that describe all steps from the data collection method, analysis, and interpretation. Rajasekar et al. (2013) describe research methodology as a systematic way of solving problems and as a procedure of studying how research can be carried out, the researcher must design a methodology for the chosen problem. One of the key factors that guide the methodology is the research paradigm.

A paradigm is known as a system of thinking that includes assumptions, research methods that researchers need to employ, and the research questions that the research needs to answer (Neuman, 2014). It also encompasses the theory which guides the study or research (Neuman, 2014). On the other hand, Creswell (2014) refers to paradigms as worldviews and says they are a basic set of beliefs that guide action. He further describes these worldviews as philosophical views of the world and how the researcher conducts their research. There are two branches of a paradigm (epistemology and ontology). Neuman (2014) describes epistemology as an area of philosophy that is concerned about how knowledge is created and the best way of finding the truth. Ontology, on the other hand, is known as a branch of philosophy that focuses on the nature of reality (Neuman, 2014). He further argues that when researchers conduct research, they presume what they will research and the place it occupies in the world.

A paradigm is important for this study as it informs, guides, the whole research process from the research design and the questions to be answered, the methods of data collection, analysis, and the type of theoretical framework that grounds the study. This study employs the constructivist paradigm which is an approach to qualitative research. This is based on the understanding that people construct subjective meanings of their experiences. The constructivist paradigm is not about generating a theory like a positivist paradigm.

(Creswell, 2014) purports that researchers interpret the meaning, or make sense of the world, based on how they know it. The researcher's interpretation is subjective as it is heavily influenced by their own experiences and background (Neuman, 2014). This brings in the

component of reflexivity, which entails the researcher's self-awareness throughout the research process. The researcher must examine how their own beliefs and judgements may influence their research (Palaganas et al., 2017). Neuman (2014) argues that our cultural beliefs influence our construction and experience of reality. Moreover, we cannot overlook the subjective reality and must rather acknowledge our viewpoints to understand how other people construct their realities.

### **3.6. Research Design**

The research design refers to an overall plan a researcher chooses to ensure that they conduct research in a way that addresses the research problem (Creswell, 2014). On the other hand, Denzin and Lincoln (2011) refer to research design as 'strategies of inquiry' while Neuman (2014) describes it as a strategy that guides the research process. As the study is from a constructivist worldview, it is a qualitative study which is known as exploratory research and is used to gain an understanding of underlying reasons, opinions, and motivations (Neuman, 2014). Qualitative research refers to a means of understanding meanings attached to social phenomena (Neuman, 2014). This process includes the collection of data in a natural setting, inductive analysis of data, and interpretations of the meanings of data. Qualitative research design is useful in obtaining rich information, it allowed the researcher to obtain a detailed picture of how women handle their multiple roles. It also convenient for giving information about the feelings and emotions attached to these roles. It is convenient for providing individuals' experiences rather than pre-judgments or speculations. Doing a qualitative study makes it is easier for a researcher to discover meaning once immersed in the data. According to Neuman (2014), qualitative research allows for analysis to proceed by extracting themes or generalizations from the data to present a coherent picture.

Qualitative research design has its advantages and disadvantages. According to Rahman (2016), qualitative research can produce thick, detailed data. It details participants' feelings, emotions, opinions, and experiences as instead of quantitative research that operates on a statistical standard procedure. It also enables researchers to understand human experiences, and understand, and interpret, meaning. Qualitative research allows for methods such as participant observation, unstructured interviews, and describing records which was done in this study. Like any other design, qualitative research also has its limitations. According to Silverman (2013), qualitative approaches focus more on meanings and experiences and may leave out imperative

issues. Furthermore, Harry and Lipsky (as cited in Rahman, 2016) raise the issue of a small sample and argue that it hinders generalizability and has low credibility.

The qualitative research design was used in this study as the researcher analysed texts instead of applying statistical analysis techniques. This was deemed appropriate for the study as it enabled the researcher to infer meaning from the language used in the portrayal of African women with multiple roles as depicted in the sampled *Destiny* magazine articles. This design is also appropriate to answer the research questions about the magazine's reporting of gender roles, the challenges of holding multiple roles, and the magazine's reporting of mental health. Qualitative research is also about understanding the meaning and the construction of social reality (Neuman, 2014; Aspers & Corte, 2019). The use of discourse analysis enabled the researcher to grasp meaning and reality construction. This was done by the analysis of discourses, looking at the language used, and inferring the meaning it conveys. The decision to use this approach was influenced by the researcher's cultural beliefs, opinions, and social knowledge as noted in chapter 1.

### **3.7. Sampling Method**

Etikan et al. (2016) define a sample as ‘‘a portion of a population or universe’’ (p. 1). The population in this regard is all the articles of women that have been featured in *Destiny* magazine. Etikan et al. (2016) argue that a sample may refer to the number of cases that are subject to the research at hand. Whereas Davies (as cited in Masina, 2010) asserts that sampling is done to ensure that the findings are valid and can be applied in other studies. This study used purposive sampling, which is the type of non-random sampling technique known for selecting participants due to their qualities. The researcher decides what they need to know and finds available participants or subjects who are willing to provide information by virtue of knowledge and experience (Neuman, 2014).

Tripathy (2013) argues that for secondary data analysis, the researcher must obtain relevant, sufficient, and not excessive data. As such, this study selected eight articles for analysis. The number of articles was deemed appropriate as it would yield adequate information and would be enough to answer the research questions and determine the representation of African women with multiple roles by *Destiny* magazine. This also follows an argument by Potter and Wetherell (as cited in Bondarouk & Ruel, 2004) that in discourse analysis, the main focus is

not the sample size as the researcher is merely interested in the variety of ways language is used and large variations in language usage can emerge from a small sample. Moreover, a larger sample size can make it difficult for the researcher to analyse and may add little to no value to the analytical outcomes (Bondarouk & Ruel, 2004).

Tripathy (2013) further asserts that data must be evaluated for certain criteria such as the collection method, the accuracy, the period of data collection, the purpose for which it was originally collected for, and the content of the data. The sampled magazines were produced across a period of two years (2017 to 2018). The researcher used a total of six magazines. The first three were produced from July to September 2017 while the remaining three magazines were released between July and September 2018. Six of the analysed articles were extracted from the cover features of the July, August, and September months of both 2017 and 2018. While one article was from the powerhouse feature of August 2017 and the other was extracted from the entrepreneur feature of September 2018. The purpose of these articles was presumably to send a positive message and empower the readers while constructing identity and forming meaning (Mofokeng, 2017).

### **3.7.1. Selection Criteria**

This study identified articles focusing on African women who have multiple social roles, for example those who hold high positions in their occupations in their respective fields and are either mothers or wives. The criteria went beyond occupations and traditional roles as these women have other social roles as philanthropists and activists. These were the specific qualities needed for this study. The researcher chose *Destiny* magazine because it has been on the market since the year 2007, the founder and editor is an African woman, Khanyi Dhlomo, and the magazine is targeted at businesswomen. The South African Audience Research Foundation reports that the magazine reaches about 186 000 readers (as cited in Masina, 2010). The magazine shut down in December 2018 and returned under the leadership of a male CEO, Legend Manqele, in November/December 2019 (Makgatho, 2019).

The researcher's interest in the magazine is also based on its different representation of women from other South African women magazines. This magazine creates a positive image of the women it represents as it includes women who live a positive life and are successful in various aspects of their lives. The study wanted to make sense of the way these women are represented and explore the language used in the magazine articles/interviews. The study also wanted to explore how the magazine reports on women's mental health, or if it did at all. The rationale

for choosing to focus on the issue of mental health is because issues of mental health are not recognized, even though South Africa is a culturally diverse and inclusive society (Lund, 2018). There is also a stigma associated with mental health. Hugo et al. (2003) blame the stigma associated with mental health on the lack of ‘mental health literacy’ and poor public knowledge regarding mental health. The media is viewed as an important tool of relaying information that can potentially influence public policy (Owen, n.d; Mangal, 2020).

The researcher came across an article in *Destiny* magazine about mental health awareness, and this study sought to find out whether (and if so, how) these issues were covered in the actual women’s interviews. The researcher sampled magazines that were issued in July, August and September of 2017 and July, August, and September of 2018. This gave a variety of issues to choose from while ensuring the relevance of the information. This variety also allowed for a comparative analysis within the same publication which allowed the researcher to see, and take note of, any changes that may have occurred. However, using one publication is already a disadvantage as it stops any chance of comparative analysis with other magazines, further hindering generalizability. The articles that were sampled were focused on women who are considered ‘celebrities’, ‘businesswomen’, and who occupy positions of power but are not necessarily well-known. The researcher chose articles of women who are in different industries, businesses, medicine, aviation, and arts. The articles covered young, middle-aged, and old women.

One of the disadvantages of purposive sampling is that it is prone to researcher bias (Alchemer, 2021). This is due to the subjective selection of participants based on qualities they possess that the researcher deems necessary for the study (Neuman, 2014; Alchemer, 2021). To eliminate sampling bias in this study, the researcher ensured that the sampling was based on a clear criteria, African women holding multiple roles. Furthermore, the sample significantly represented the broader population, which is all African women who have been featured in *Destiny* magazine

### **3.8. Data Collection Method**

Data collection is the process of gathering data to make meaning from it in a research process, as well as address the research questions, and ultimately address the research process (Creswell, 2014). Data for this study was collected from *Destiny* magazine articles that primarily focus on women who aspire to be, or are actively, involved in business (*Destiny* Connect, 2008). The data collection process did not entail having any contact with participants. The researcher used

the magazine articles, instead of the human participants, because of perceived limited access to these high-profile women considering the cost and limited time allocated to complete this study.

The articles on women with multiple social roles were selected through reviewing hardcopies of six *Destiny* magazines. According to (*Destiny* Connect, 2008, para.1), “the magazine covers women who aspire to be or are actively involved in businesses, from the ages of 25 to 55 years”. The researcher, however, chose an article focused on a woman aged 82 years because of her work, her good reputation as an African artist, and to see if there is any difference in how she is represented because of the age gap she has with the other women and the type of work she does. It is important to note that there was one more woman featured, whose article was analysed, who is older than 55 years of age. The researcher selected eight articles from six magazines that focused on women from different age groups, backgrounds, and professions — including the arts, academia, aviation, and business. The researcher then analysed the articles, going line by line, to make sense of what each line, and each word, meant in the context they are used.

As noted above, the study used secondary data and there are benefits and challenges to using secondary data. The benefits include efficiency, faster access to data, and reduced costs (Hox & Boeije, 2005). The challenges include the inability to tailor the research question. Since the data was originally collected for a different purpose, it may be difficult to address the research problem. Thus, the researcher may not be able to ensure coherence. Data may also be difficult to interpret without information on the actual context or even the participants. The secondary data may not meet quality requirements (Hox & Boeije, 2005).

In this study, the researcher experienced both the benefits and limitations of using secondary data. The benefits included timesaving as time was saved because the researcher did not have to conduct interviews and was able to work with readily available data. As a result, the researcher managed to direct more time to data analysis and report writing instead. Using secondary data also reduced the costs of research as the researcher only had to buy a few magazines instead of traveling for data collection purposes and purchasing incentives for research participants. Mauthner et al. (as cited in Ruggiano & Perry, 2017) argue that researchers are less emotionally invested in the data, thus ensuring objectivity. Similarly, through the use of secondary data in this study, the researcher was able to ensure objectivity.

The limitations included difficulty tailoring the research questions as most articles did not provide direct answers to the research questions. This made it difficult to attain all the research objectives which affected the overall coherence of the study. There was also a lack of consistency in the writing style across different articles/interviews. Furthermore, some articles focused solely on the careers of the featured women, while others included their traditional roles of ‘mother’ and ‘wife’. The researcher also noted that some articles quoted the featured women while others portrayed them through the lens and words of the reporter. To ensure rigour, the researcher ensured the accurate reporting in her findings and made a clear distinction between words uttered by the featured women and those of the reporters.

### **3.9. Data Analysis**

According to Neuman (2014) data analysis refers to the way data is organised and closely examined by the researcher while they try to find patterns and connect data to concepts and themes. Creswell (2014) argues that analysis is for making sense of text and image data and it is to focus on the important data while leaving out the less important data. In this study, data was analysed using discourse analysis. According to a study conducted by Rogers et al. (2005), discourse analysis is primarily concerned and motivated by the endeavour to understand pressing social issues. These include power and justice issues, and how issues like gender, class, and sexual orientation construct, or transform, social systems (Gee, 2011).

Discourse analysis is different from critical discourse analysis, which is concerned with the relationship between language, power, and ideology. On the other hand, discourse analysis is concerned with the relationship between language usage and the context in which that language was used (van Leeuwen, 2008). Discourse analysis explores the usage of texts to create social meaning, it analyses social interactions and social practices in social groups and at the complex societal structures (Phillips & Hardy, 2002). According to Fairclough and Wodak (as cited in Wodak & Meyer, 2009), language is perceived as a social practice in discourse analysis. Furthermore, the context of language is perceived as a social practice and language use is seen as crucial.

Discourse analysis views the use of language as an influence in structuring social life (Gee, 2011). The analysis is concerned with how knowledge is produced. In this study, discourse analysis is relevant as it aims to uncover the use of language in social, cultural perspectives, and identities (Wodak & Meyer, 2009). Hall (as cited in Govender et al., 2014) contends that

representation plays a crucial part in the production of meaning and construction of reality and, amongst other aspects, representation comes from the use of language. For this reason, the researcher chose discourse analysis as the appropriate data analysis method as it allows the researcher to analyse text, look at the language used, and ultimately deduce meaning.

Previous studies on the topic of media representation used different methods of analysis. In her advertisement analysis, Masina (2010) used both quantitative content analysis and critical discourse analysis which, as noted above, is different from discourse analysis as it explores the relationship between language usage and power. Additionally, Narunsky-Laden (2007) and Mofokeng (2017) used semiotic analysis when conducting their studies/research into magazine covers. Lastly, Govender et al. (2014) used content analysis in their analysis of *Drum* and *YOU* magazine articles.

Bondarouk and Ruel (2004) assert that there are no clear steps or guidelines for discourse analysis. This study followed the 10 steps of discourse analysis proposed by Schneider (2013):

### **1. Establish the Context**

Schneider (2013) contends that the first step of discourse analysis is to establish where your research material comes from including its production, the language it is written, and the people behind its production. The material analysed in this study comes from *Destiny* magazine, a monthly magazine aimed at women. The magazines reviewed were published under Ndalo Media, founded by CEO and Chief Editor Ms. Khanyi Dhlomo. The magazine's ownership has since changed; however, it is important to note that all the analysed articles were produced under the leadership of former CEO. The magazine is written in English, one of the eleven official languages in South Africa. The analysed articles were released in 2017 and 2018 and written by female writers by the names of Kemong Mopedi, Sheena Adams, Claudia Padayachy, and Nomaswazi Nkosi. The researcher obtained the 2017 copies from the research supervisor and bought the 2018 copies as they got released between July and September 2018. The magazine is presumably released to ameliorate the patriarchal representation of women in media platforms which includes women magazines and to positively portray women as active citizens. "As the first publication of its kind in South Africa, it aims to fill a void for business and financial information that connects, supports and inspires women who are professionals, entrepreneurs, businesswomen and general business enthusiasts" (Leader, n.d. para 2). At the time of the publication, a study by Mofokeng (2017) had established that the magazine creates a myth of empowered women. This supported Gqola's (2016) sentiments as she argued that

the portrayal of women in this magazine is an epitome of women empowerment but not necessarily feminism.

## **2. Explore the Production Process**

According to Schneider (2013), the second step includes establishing who your content producer is. This includes the staff, the target audience, the type of medium, the number of pages, words, and images, and the type of genre you are analysing. Masina (2010) asserts that *Destiny* magazine is produced by women. As noted above, the magazine's CEO and Founder is a woman, and the analysed articles were written/produced by women. Gqola (2016) contends that *Destiny* magazine is a glossy women magazine that is targeted at the modern, sophisticated, and independent black woman in her 20s and 30s who needs to read more serious financial and political content. The cover features consist of a minimum of two images and a maximum of four images, excluding the cover image. The pages of content make up three pages. On the other hand, the powerhouse feature consists of a maximum of two photos and the content spans across three pages. Lastly, the entrepreneur feature consists of two photos and content of two pages. The content is in the form of reports and interviews. The researcher distinguishes between reports/articles and interviews as reports/articles are written in the third person, while interviews consist of questions and responses under each question written in the first person.

## **3. Prepare Your Material for Analysis**

Each line of each article/interview was numbered. Important features were marked and highlighted including, for example, keywords.

## **4. Code Your Material**

Attributes were assigned to titles, subtitles, lines, specific words, paragraphs and codes manually. According to Braun and Clarke (2006), codes identify a feature of the data, which could be semantic or latent, that the analyst deems to be of interest. Codes also refer to the basic elements of data that can be meaningfully assessed regarding the subject matter. Coding is a crucial step during data analysis as it allows the researcher to organize and make sense of textual data (Basit, 2003). While Hall (as cited Mofokeng, 2017) contends that codes are meaning stabilizers across different languages and cultures and that they are central to concepts and ideas. Rose (as cited in Mofokeng, 2017) argues that codes help create meaning in certain cultural and societal groups. Schneider (2013) contends that before a researcher starts coding, they need to theoretically develop their own coding categories, based on their research

questions and their knowledge on the subject matter. Additionally, the review of literature may offer inspiration. He suggests taking note of the themes that one may not have expected to find, and delete codes that do not appear in the data. As such, in this study the researcher assigned attributes based on the research questions, the reviewed literature on similar phenomena, and her knowledge on the subject matter. This process was repeated with all magazine articles until the researcher had a final list of coding categories.

As noted at the beginning of this chapter, the three research questions of this study are about gender roles, the challenges of holding multiple roles and the magazine's reporting on mental health. The codes assigned for the gender roles question in this study include mother, professional, wife, partnership. For the challenges of occupying multiple roles: Financial issues, lack of support, sacrifices, compromise etc. While for the mental health question it is stress, self-doubt, discouragement, and satisfaction.

### **5. Examine the Structure of the Text**

Schneider (2013) proposes looking at the structural features of the texts and examining whether sections do not overlap if arguments do not refute each other within the same article. In this study, the researcher noted the repetition of issues, which resulted in repeated discourse strands.

### **6. Collect and Examine Discursive Statements**

After examining texts' structure, the next step is to 'zoom in' on the discourse fragments. This was done by grouping together statements that shared similar codes and understanding their meaning.

### **7. Identify Cultural References**

This is where the researcher identifies how their material context influences the argument (Schneider, 2013). Female journalists wrote all the analysed articles, the researcher believes that this contributed to the positive representation of the featured women as independent, courageous, and achievers. The researcher did, however, notice the presence of subtle patriarchal representation. This is derived from the emphasis on women's traditional roles of wife and mother and from the emphasis on their feminine traits. The researcher also makes note of the insertion of well-known spouses in the women's interviews.

## **8. Identify Linguistic and Rhetorical Mechanisms**

Schneider (2013) proposes identifying how various statements from the analysed text operate at the ‘level of language’. This is at the core of the way discourse functions. To understand the way African women with multiple roles are depicted in *Destiny* magazine, the researcher examined the way words are used and combined to send the message across to the readers/audience. This included identifying a pattern across different articles/interviews and entailed examining grammar and rhetorical and literary figures. The researcher had to understand the precise meaning by looking at the context in which the statements are used. The researcher also had to pay close attention to direct quotations and their purpose. These direct quotations were written in larger fonts, at the top or center of the articles and some direct quotations had quotation marks in brighter colors. The researcher concluded that the quotations serve as an emphasis of the subject in discussion.

## **9. Interpret the Data**

After gathering all the elements of the analysis, the researcher is still left with the responsibility to deduce meaning. The researcher interpreted the data to reveal the meaning conveyed by the texts. This interpretation was influenced by the context in which the material is produced and the purpose it serves. Implicit statements were interpreted to uncover the social, cultural, and political context in which African women with multiple social and conflicting roles are represented in *Destiny* magazine. This was guided by the codes identified at the earlier stage of the analysis and the theoretical framework that underpins the study.

## **10. Present the Findings**

After deriving the meaning out of the data, the final stage is the presentation of the findings. The findings of this study are presented in the following chapter. The discourses of the main findings include femininity, multiple roles, achievements, and obstacles.

### **3.10. Validity, Reliability, and Rigour**

Emmanuel et al. (2004) describe validity as the truthfulness of the findings. They argue that validity can be achieved by having an adequate sample size and by realizing the research objectives. This is a qualitative study, as a result, it is not easy to ‘validate’ data as it does not involve numbers and thus cannot be easily triangulated. Qualitative research often uses

credibility and authenticity to validate the results- Lincoln & Guba (as cited in Golafshani, 2003). According to Neuman (2014), qualitative results can be validated through ensuring coherence in the results, the conclusions, and the analysis of the researcher and ensuring that it is easier for the readers to understand and believe the findings.

Since the study used magazine interviews, credibility was attained through re-reading the interviews to ensure that the transcriptions matched the content on the original articles/interviews. According to Neuman (2014), reliability refers to the degree to which the results produced are consistent and stable over time and are dependable. The study's dependability includes checking for a pattern in the media's reporting of African women with multiple roles. This meant having to go through a series of interviews and reports to establish the 'image construction' of these women by the media. Reflexivity concerns the researcher's self-awareness with regards to their analytic focus on the study (Neuman, 2014). The researcher in this study documented both her experiences while conducting the study and other aspects that might have influenced the study. As an African woman occupying multiple roles and a self-proclaimed feminist, the researcher was able to better understand the social phenomena being studied.

Since this study used secondary data, ensuring credibility might have been slightly different from that of a study that utilized data that was originally collected to answer its research questions. Cheng and Phillips (2014) contend that highly qualified professionals in most cases clean secondary data. Therefore, this ensures the validity and credibility of the study. While Windle (2010) argues that utilizing secondary data lessens the need to check for reliability and validity, Cheng and Phillips (2014) argue that using secondary data encourages creativity as it allows the researcher to obtain and utilize information from other sources. In this study, the researcher confirmed the age and marital status of a few women from other sources. Transferability refers to the degree to which findings can be applicable to a different context and or setting with different participants. Lincoln & Guba (as cited in Westbrook, 1994) 'It is, in summary not the naturalist's task to provide an index of transferability, it is his or her responsibility to provide the data that makes transferability judgements positive on the part of potential appliers'. Transferability serves as an invitation to readers to link research elements to their own experiences.

To ensure transferability in this study, the researcher enhanced thick description. This is a technique whereby a qualitative researcher provides a thick detailed explanation of their

experiences during the research process (Denham & Onwuegbuzie, 2013). This was done by providing context surrounding data collection, and sampling. The researcher described the difference in the analysed material. The analysed material included interviews whereby featured women replied to the questions asked by the journalist. Whereas, with articles, the journalist provided a narration, frequently quoting the featured woman. As noted above, the researcher also detailed the type of features analyses, which were the cover, powerhouse and entrepreneur features. Furthermore, the researcher provided detailed limitations for the application of her findings. Granchheim and Lundman (as cited in Moon et al. 2016) contend that in addition to providing social and cultural context, researchers should also include participants characteristics. Moreover, Guba (as cited in Moon et al. 2016) recommends maximizing information diversity. While the analysed articles and interviews are of African women, it is important to note that they are of different age groups, marital statuses, occupations and industries, consequently ensuring diversity. This helps the reader have a better understanding of the research and thus make transferability judgements (Moon et al. 2016).

### **3.11. Ethical Considerations**

Researchers are guided by codes of ethics (Neuman, 2014). Ethical considerations mean adhering to the ethics of conducting research that are put in place while ethical issues are problems or conflicts that may arise during the research.

Neuman (2014) argues that ethical considerations are not at the forefront of nonreactive research as the people who are being studied are not directly involved in the research process. He further argues that the primary ethical concern is confidentiality and privacy, especially because the researcher deals with information that was collected by someone else. In this study, the researcher uses information that is already in the public domain which makes it impossible to adhere to the ethical guideline of confidentiality and privacy. The identities of the women are revealed but no confidential information is revealed. Most of the analysed content was given out by the featured women in their interviews with the magazine and the researcher is not aware of any requests for retraction by the magazine on their part or any opposition to the published content. As the information is already in the public domain, their consent was reasonably presumed. This also enables the reader to access the analysed articles which allows replication for future research. Prior to conducting the study, the researcher obtained full ethical approval from the University of KwaZulu Natal Ethics Committee (see Appendix 1).

Tripathy (2013) identified the need to formulate specific guidelines regarding the re-use of data, the protection of the data, the adherence to confidentiality, and issues surrounding consent in secondary data analysis. When using secondary data, the researcher needs to have obtained ethical approval, use data that will not inflict harm in any way, and ensure transparency throughout all stages of the research process. However, during data collection and analysis stages, ethical issues may arise. These include the re-identification of participants and the disclosure of sensitive information. Moreover, there are ethical benefits in these stages which include the reduced burden on research participants, replicability of the findings, and increased transparency of the research process, which further ensures the integrity of the research (Data Big and Small, 2015).

Tripathy (2013) asserts that if the data is freely accessible in the public domain, further use and analysis is implied but the researcher must acknowledge the owner of the data. As such, the researcher in this study did not obtain permission from the publication or owner but acknowledges the publishing house, the founder, and writers of each analysed article. Furthermore, data must be kept safe from unauthorized access, accidental loss, or destruction. Hardcopies must be locked in cabinets and soft copies must be stored in encrypted files in the computer (Tripathy, 2013). This study used hardcopy magazines, which were locked in a cabinet for safety purposes. Moreover, the researcher scanned each article and had it backed up on Google Drive and Dropbox.

Tripathy (2013) further contends that there is an absent culture of archiving data for secondary analysis. This also raises ethical concerns as it exposes participants' personal views and identity. Furthermore, to protect participant's identity, he suggests the 'de-identification' and 'anonymization' of participants at the initial stage of the research process. In this study, withholding the identity of participants was not of paramount importance as the information is already available in a public forum. Moreover, previous studies on a similar subject did not conceal the identity of the participants. This includes Govender et al. (2014) and their study about magazines' representation of women and its influence on identity construction and Mofokeng (2017) who attached photos of the magazine covers to her semiotic analysis of *True Love* and *Destiny* magazine covers. Masina (2010), in her analysis of advertisements in contemporary South African magazines to establish the representation of black women, also attached the adverts, thus revealing the identity of the 'participants'.

### **3.12. Conclusion**

This chapter discussed the methodology, the research aims, and objectives, and listed the research questions that the study ought to address. It explored both the research design and data collection method used in this study. The researcher also discussed the analysis method that was used, noting the steps that were taken in the analysis of the data. The sampling method and the ethical considerations of the study were also addressed. The researcher also explored how validity was assessed and ensured.

## Chapter 4: Discourse Analysis and Findings

### 4. Introduction

The previous chapter discussed the methodology of the study, including the data analysis method used, and provided a full discussion of the step undertaken. In this chapter, the researcher provides an overview of the women whose articles/interviews were analysed. This overview includes their professions, age, and marital status. While the magazine articles did provide the marital status and age of some of the women at the time of the interviews (2017 and 2018 respectively), the researcher had to confirm the others' marital status and age from additional sources. This section also displays the codes of analysis and the researcher goes into detail about the study's findings. The study employed discourse analysis and Terre Blanche et al. (2006) state that discourse analysis is about identifying discourses that operate in the data and show its effects. As such, the researcher chose to focus only on the dominant discourses, over the others that emerged from the data (*Destiny* magazine articles/interviews). The dominant discourse will be discussed below.

*Table 1: A table showing an overview of the age, marital status, and occupation of the women featured in the articles/interviews that were analysed*

Name	Age	Marital Status	Occupation
Mamokgethi Phakeng	51	Married	Vice-Chancellor
Tshepo Motsepe	65	Married	Medical Doctor
Gail Mabalane	33	Married	Actress/businesswoman
Gogo Esther Mahlangu	81	Widowed	Artist
Azania Mosaka	40	Divorced	Radio personality/businesswoman
Ego Iwegbu	45	Divorced	Businesswoman

Linda Jangulo	Not Available	Unmarried	Businesswoman
Nunu Ntshingila	52	Married	Chief Executive Officer
Bongiwe Pityi	Not Available	Married	General Manager
Letty Ngobeni	Not Available	Married	Businesswoman

*Table 2: Emergent codes of Analysis*

Elegant	Bold	Philanthropist	Competent	Acclaimed
Feminine	Confident	Founder	Zealous	Stress
Beauty	Amiable	Achiever	Intelligent	Doubt
Humble	Guarded	Powerhouse	Expert	Compromise
Discrete	Executive	Resolute/Uncompromising	Distinctive	Inequality
Reserved	Entrepreneur/ Businesswoman	Educated	Strategic	Discrimination
Witty	Mother	Asset	Innovative	Loss
Authentic	Wife	Prosperous	Prominent	Business loss
Gentle	Activist	Experienced	Radical	Failure

The following discourses emerged from the analysis:

## 4.1. How does the magazine perceive gender roles?

### 4.1.1. Femininity

Femininity is one of the socially constructed, and perpetuated, discourses and refers to behaviours and attributes that are considered ‘womanly’ (Kachel et al., 2016). This may extend beyond personality traits/attributes and behaviour to include one’s appearance and demeanour (Kachel et al., 2016). One may argue that femininity is one of the descendants of patriarchy as it stems from the gender roles that women were confined to/socialized into. The discourse of femininity can also be associated with one’s sexual appeal and the sexual objectification of women (Papadaki, 2019).

Among the eight *Destiny* magazine articles analysed, most of the articles represented the women to show their feminine nature. The comments made about these women range from their appearance — their hair and their clothing — to how they speak, and the way they conduct themselves. In Professor Mamokgethi Phakeng’s interview article, the writer gives an idea of someone who is noticeably feminine and distinguished:

*“Phakeng announces herself boldly well before you get to shake her hand. A bright polka dot tie bought from an entrepreneurial UCT student peeks brightly from the window of her unmissable sunshine yellow jeep and a broad smile lights up her face”*

The above extract shows femininity discourse as brighter colours are associated with women/females. Therefore, the bright clothing and bright “yellow” car mentioned above signify femininity. Also, the broad smile gives an impression of a warm, gentle, and sweet person. All these qualities are considered feminine. Furthermore, Professor Mamokgethi Phakeng is quoted saying:

*“I’m a bit young and my earrings are too big – I’m too colourful”*

She was being witty, and this statement was said in the context of the struggles she was subjected to while running for the Vice-Chancellor position. However, this highlights a component of femininity. In this case, her femininity was presumably used as the barrier to stop her from advancing in her career. She is wearing a colourful dress with shades of pink and blue, and sparkling earrings in a full-page photo. The article further mentions that she is uncompromising about her style and fashion. The mention of her beauty, fashion, and style shows femininity as a crucial part of the way women are represented in *Destiny* magazine.

Another person whose femininity is emphasized is Gail Mabalane. Her interview article is titled 'pretty extra' with the word 'pretty' written in pink, which is the colour most associated with females and femininity. On the magazine's cover page, she is wearing a floral suit, that is green, white, and pink, and high heeled shoes with the same colours. In another photo, she is wearing a long satin pink dress, with pink eye shades. Gail Mabalane's article's title shows the dominant discourse of *feminine beauty ideal*, a socially constructed notion that one of a woman's most valuable qualities is her beauty (Gleysteen, 2018). The article's title gives an impression that her beauty is the most important quality and that it is the one thing that stands out about her. The writer uses the words "pixie face" to describe her beautiful face features and give an idea of her breath-taking beauty.

*"Gail Mabalane's beauty stops you in its tracks, but it's the one thing she doesn't like talking about. Which isn't that hard to understand from a new mom, wife, actress, and entrepreneur about to relaunch a beauty business"*

In the subtitle, Gail Mabalane's beauty is emphasized again. However, the writer states that she does not want to talk about her beauty. This could mean she is shy or humble, which feeds into the discourse of femininity. It could also mean she believes she is greater than that — that her beauty should not be the core factor about her and that it does not define her. This could stem from the magazines' downplaying of women's achievements and its focus on their beauty. Apart from her beauty, Gail Mabalane is depicted as a gentle person with an apparent warm personality:

*"It's impossible not to identify with the softly – spoken, determined soul from Kimberly and her instantly recognisable smile"*

Furthermore, Bongiwe Pityi's subtitle notes her level-headedness, which is one of the attributes of femininity. While the article opens with the following line:

*"Pityi exudes an air of feminine serenity, from her demeanour to her floral dress and neat, open office"*.

The choice of words used in this opening line portray Bongiwe Pityi as a distinctly feminine woman. Moreover, it suggests that women are calm and composed beings, as well as stylish and neat too. Furthermore, she is depicted as a self-aware woman who acknowledges, and has worked on, her weaknesses. One may argue that her acknowledgement of her weaknesses is a sign of humbleness which, again, is a feminine attribute. Another person who is shown to be

humble is Professor Mamokgethi Phakeng as she states that her greatest trait is her awareness that: *"she's not always the smartest woman in the room"*. This shows her as a humble woman despite her position and all her achievements that reflect her intelligence to some extent.

Gogo Esther Mahlangu's magazine article talks about her signature traditional clothing. Ndebele women wear the Ndebele clothing that she wears, and this signifies her femininity. As noted above, the social construction of femininity goes beyond physical appearance and, as such, Nunu Ntshingila's article makes note of her demeanour by focusing on the way she talks and laughs. This subtly highlights femininity:

*"This reserve could make one assume that she's hard, but her frequent, hearty laughter and obvious warmth indicate the opposite"*

Doctor Tshepo Motsepe's article talks about her love life and calls her "Dr in love". It further talks about how it was love at first sight — that she fell in love with her husband when she first saw him. While love is not restricted to femininity, being expressive, emotional, and affectionate are arguably feminine traits.

#### **4.1.2. Character**

The article reveals Professor Mamokgethi Phakeng's bold character as the line "I wasn't sure if UCT was ready for me" is a very bold statement to make and speaks volumes about her confidence in both herself and her work. The article paints her as being uncompromising about her style and self-expression which suggests a refusal to conform, both intellectually and in terms of style. It also appears that she rose from humble beginnings before making it to where she is today, and this creates an impression of a resilient, determined, and hardworking woman who worked her way out of a disadvantaged background. Similarly, Letty Ngobeni mentions a disadvantaged background, which shows her resilient and hardworking nature. Professor Mamokgethi Phakeng is also portrayed as a determined professional/academic, as the article mentions that she commences working at 3 a.m. in order to maximise her time. She is also portrayed as an overprotective mother when she states that she does not like talking about her children because of the 'mean world'.

*"Esther Mahlangu's staying power has been in sticking to her guns and trusting the main inspirations behind her"*

The article uses the idiom ‘sticking to your guns’ which means continuing with one’s plan of action or beliefs despite criticism (Cambridge Dictionary, n.d.). This is used to describe how the artist has managed to grow and expand her career because she is unshaken in her beliefs and dreams. Her authenticity is further emphasized in a subsection with the subheading ‘Take me as I am’. Here, the writer refers to her refusal to forgo her usual diet as a sign of her authenticity. Her authenticity is further highlighted with reference to her career:

*“never in her life has she attempted to fit into any artistic stereotype or change a single thing about her appearance, habits or identity and therein lies her staying power”*

She is also portrayed as a distinctive woman with ‘her signature traditional Ndebele garb’. Her traditional Ndebele attire makes her unique and the fact that she wears it everywhere she goes feeds to the discourse about her authenticity. She is also portrayed as firm as she refuses to follow the commands of big corporates. Gail Mabalane, on the other hand, is portrayed as a friendly person as she made friends with the crew of *Destiny* magazine while on set:

*"on set she made fast friends with the crew, revealing funny and self-deprecating things about herself that made us fall in love with her even more”*

Bongiwe Pityi, on the other hand, is portrayed as an excellent professional who is tough and demanding from herself and her employees. Additionally, she is a zealous woman, who knows what she wants and pursues it:

*"Pityi knows what she wants and goes after it. She joined the aviation industry 17 years ago and even then, aspired to become the General Manager of an international airport – a goal she’s achieved with hard work and determination”*

Furthermore, Nunu Ntshingila is portrayed as an open-minded person:

*“I always advise young girls to remain open to new opportunities”*

Finally, Ego Iwegbu admits to being a perfectionist, in the attempt of providing the best service to her clients, which makes working with her difficult:

*“and you get to leave with the best nails ever because I’m manically OCD! I’m also very difficult to work with, which makes our services as close to perfect as you can get”*

### 4.1.3. Multiple roles

#### 4.1.3.1. Careers

*Destiny* magazine is one of the women's magazines that focuses on business, health, and lifestyle. Its representation of women is positive as it embraces their success stories. Doctor Tshepo Motsepe's article is titled:

*"First in class"*

This title shows that she is married to the country's president, which makes her the country's first lady. This suggests that this is the first thing people/the magazine think when they cross paths with her. The subtitle of the article introduces her profession, which is "medical doctor". Similarly, Professor Mamokgethi Phakeng's position is mentioned on the cover of the magazine:

*"UCT's new boss in town"*

This is to indicate that her appointment as Vice-Chancellor is recent. Moreover, it sets a tone of leadership and ensures that her presence is noticed. The phrase indicates her arrival into power, as it is borrowed from an American Idiom "there is a new sheriff in town" which is used to indicate a transition of power, such as when a new person comes into power and great change is expected (Flynn, 2015). The subtitle further divulges the information:

*"a hugely inspiring maths education professor, Mamokgethi Phakeng (51) is the new Vice-Chancellor (VC) of the University of Cape Town (UCT)."*

Professor Mamokgethi Phakeng further mentions the prestigious academia positions she has occupied before her current position as vice-chancellor. The title on Gogo Esther Mahlangu's interview emphasizes that she is an artist:

*"THE ART OF BEING ESTHER"*

This subtitle shows how good she is with what she does as it states that her career is globally recognized and has been that way for close to 50 years:

*"With a global career spanning close to five decades, Esther Mahlangu's staying power has been sticking to her guns and trusting the main inspirations behind her famous Ndebele paintings - her mind and heart"*

This also shows her as an experienced artist. Apart from her ‘breath-taking beauty’, Gail Mabalane’s careers are also mentioned on the subtitle ‘actress and entrepreneur’:

*“Gail Mabalane’s beauty stops you in its tracks, but it’s the one thing she doesn’t like talking about. Which isn’t that hard to understand from a new mom, wife, actress and entrepreneur about to relaunch a beauty business”*

Moreover, her multiple roles are emphasized again in the article:

*“Well before the word “slashie” was unleashed on us, she was a consummate actress, singer, model and businesswoman”*

The term ‘slashie’ comes from the use of slashes amongst young professionals who define themselves according to the many roles they engage in (Ondaatje, 2017).

Bongiwe Pityi’s position and career are also mentioned in the subtitle ‘General Manager’:

*“Perched high above the hustle and bustle of Johannesburg’s OR Tambo International Airport sits Bongiwe Pityi, its first female General Manager. A level-headed, strategic thinker, she’s confident in her expertise- and passionate about her job”*

The article further mentions that she has practised as an attorney before. Nunu Ntshingila’s article is no different as the title of the interview article states her prestigious position. The subtitle unpacks the title by stating her position and explores the way in which she is referred to as someone powerful yet grounded and reserved. Moreover, the subtitle mentions her past experience and states that she can be trusted with the tech industry. The phrase ‘career weapons’ suggests that she has plans to ensure that her new position is a success:

*“Head of Facebook Africa Nunu Ntshingila is a silent powerhouse. Having blazed a trail in the advertising scene, there’s no doubt that her time in the tech space will be equally epic. She tells us about her career weapons and life in the FB lane”*

Letty Ngobeni’s article’s content is similar to that of Nunu Ntshingila but the title of Letty Ngobeni's article does not explicitly state her position. Rather, her position is highlighted using the words “a passion for property”. The subtitle further divulges that she is running a successful property maintenance company:

*“Letty Ngobeni’s dogged determination and never-say-die attitude propelled her property maintenance company to unimaginable heights”*

The rest of the article creates her career profile by mentioning the jobs she did before property maintenance. These include entrepreneurship, domestic work, and teaching.

The phrase **‘Power Trifecta’** is used as the title of Ego Iwegbu, Azania Mosaka, and Linda Jangulo’s interview. The use of such words depicts these women as strong and competent in what they do as the ‘trifecta’. The subtitle of the interview further shows that they are business partners, driving successful businesses in two big cities of Gauteng, and that they own a fancy range of make-up:

*"Together they own three booming nail and nail and beauty salons in Johannesburg and Pretoria, along with a cult brand of make-up. We unpack the entrepreneurship goals of Miss Salon London owners Ego Iwegbu, Azania Mosaka and Linda Jangulo"*

*"we unpack the entrepreneurship goals of Miss Salon London owner Ego Iwegbu, Azania Mosaka and Linda Jangulo"*

#### **4.1.3.2. Leadership**

Some of the featured women are in high/managerial positions and the magazine writes in a way that positively shows their leadership style. They appear to have clear plans in place regarding how to move their institutions to greater heights. The article on Professor Mamokgethi Phakeng reports on her goals for the University of Cape Town (UCT) as the newly appointed vice-chancellor. She also appears as a strategic leader as she states that one of the ways UCT can transform is by going beyond performance and focusing on how people feel in the academic space. She further encourages the interaction between staff and students and pays close attention to symbols and statuses on campus.

*"This requires academics to keep an open mind and not have the know it all attitude"*

Bongiwe Pityi, on the other hand, is portrayed as a strategic thinker. She is also shown as a passionate leader about women’s causes as she is encouraging women to push through and build their legacy. She is also portrayed as strict and has high expectations that she demands of herself and everyone else. Additionally, she is self-aware and working on her weaknesses.

*"Facebook, she says, was also one of the first companies to give equal remuneration for the same type of work across gender"*

The above excerpt portrays Nunu Ntshingila as a revolutionary leader for addressing the issue of gender pay gap. She also mentions that Facebook Africa's culture is more encouraging of employees to work on their passion and achieve their goals.

#### **4.1.3.3. Other Roles/Identities**

Even though *Destiny* magazine focuses on health, lifestyle, travel, and businesses, this study has proven that the magazine's coverage of women is positive, compared to other women's magazines that previous studies have analysed. This does not exempt the magazine from covering the women's traditional roles and it is not completely free of subtle patriarchal messages. The major focus of all the articles analysed is the business and career paths of the women featured. While five of the eight articles mentioned other roles/identities, they did not dwell much on these other roles. Professor Mamokgethi Phakeng's article mentioned that she is the founder of, and is currently running, a Non-Profit Organization called Adopt a Learner which assists students with their tuition fees:

*“Besides her executive role at UCT, she is also a founder of Adopt a Learner, a non-profit organization she set up in 2004 that provides financial and educational support to students from township and rural schools”*

This places her in a position to be called a philanthropist. The article closes with a paragraph titled 'Behind the Mortarboard', which signifies that the writer was also interested in other roles she is occupying, independent of her academic career. She then discloses that she is a mother of four adults.

Doctor Tshepo Motsepe's case is no different from that of Professor Mamokgethi Phakeng as the article mentions that her husband is the president of South Africa, Mr. Cyril Ramaphosa, and that she is the country's First Lady. The article also emphasizes that she was successful before her husband returned to politics. This emphasis is probably the magazine's way of ensuring that her husband does not overshadow her and that she appears as the powerhouse on her own, independent from her husband. Moreover, it is mentioned that she is a mother and plays a motherly role to her stepchildren:

*“She and her husband have three children together – a son, Tumelo, and daughters Keneilwe and Mashudu. There are also two children - Andile and Nakisani – from Ramaphosa's former wife Hope”*

She is also portrayed as an activist for women's reproductive rights as the article writes about her contribution to the legalization of pregnancy termination in South Africa. On the cover, it is written "First Lady, Dr Tshepo Motsepe - a champion of reproductive rights". Under the section titled "children's champion", the article writes about her being a farmer and a philanthropist since she is a founder of, and helps support, an Early Childhood Development sector (ECD). She is also a chairperson of African Self-Help Association Trust (ASHA), a Non-Governmental Organization working within the ECD sector. Furthermore, she is also a Patron for the SA Civil Society Organization for Women's, Adolescents' & Children's Health, a board member of the Cyril Ramaphosa Foundation, and is actively involved in assisting tertiary students.

Doctor Tshepo Motsepe then moves on to listing her multiple social roles:

*"I'm a doctor, a mother, and a wife to a powerful man and a farmer first"*

However, contrary to the above excerpt, the magazine article makes a quotation in bold, presumably for emphasis:

***"I'm a doctor and businesswoman first, and a mother and wife"***.

Here Doctor Tshepo Motsepe defines herself with her professional roles before her traditional roles of 'mother' and 'wife'.

Apart from the art career that she is well known for, Gogo Esther Mahlangu plays a huge role in teaching the children of her village the art of painting. Like the other women, the magazine mentions that she is a mother. Gail Mabalane's article also mentions that in addition to being an actress, brand ambassador, and entrepreneur, she is also a mother and a wife to a well-known woman. The subtitle of her article had the following:

*"a new mom, wife, actress, and entrepreneur about to relaunch a beauty business"*  
and *"her and her husband Kabelo's daughter, Zoe"*.

Even though the article had already mentioned her marital status, the above line is constructed in a way that shows that her husband is a public figure. The article on Azania Mosaka, Ego Iwegbu, and Linda Jangulo mentions that they are all mothers.

#### 4.1.4. Achievements

Some of the women whose features are analysed in this study have achievements to their names, including qualifications and awards. Professor Mamokgethi Phakeng mentions that she is rated as a B1 scientist and her appointment as the Vice-Chancellor of UCT is nothing short of an achievement on its own, especially since she is the 3<sup>rd</sup> black VC of UCT (University of Cape Town, 2020). It also appears that she was the very first black woman in South Africa to graduate with a PhD in maths education in 2002:

*“she went on to become SA’s first black woman to graduate with a PhD in maths education in 2002 and has done significant research on the relationship between maths and language, publishing more than 80 papers in total”*

The article mentions her other achievements, which include being the Deputy Vice-Chancellor of Research & Internationalisation at UCT from January 2017 and serving as the Vice Principal of Research & Innovation at the University of South Africa. She further mentions that she has chaired more than 20 committees.

Doctor Tshepo Motsepe’s article features a subheading, ‘formative years’, which provides an account of the years that greatly contributed to, and shaped, the woman/professional she is today. It is mentioned that she was a deputy director for the then Wits Reproductive Health Research Institute in the late 1990s. The article also mentions that she was a member of the United Democratic Front’s (UDF) National Medical & Dental Association, an association of doctors who treated injured protestors. It is further mentioned that she was also part of a hospital accreditation committee in the Gauteng department of health.

As aforementioned, the magazine reports the achievements of the featured women. For Nunu Ntshingila, the magazine mentions her appointment as the CEO of Facebook Africa and her high ranking in the advertising industry:

*“Once hailed as one of the highest-ranking women in advertising, she was inducted into the Loeries Creative Hall of Fame in August last year, making her the first female ever to receive the prestigious accolade”*

The magazine also writes about Gogo Esther Mahlangu’s once in a lifetime opportunity to paint in an art exhibition in France. The article further mentions her partnership with big corporates and commissions. Gail Mabalane’s article mentions her achievement as a brand ambassador of

a big brand of baby nappies - Huggies. Similarly, the subtitle of Azania Mosaka, Ego Iwegbu and Linda Jangulo's interview mentions that they co-own a make-up range and a successful salon business in the two biggest cities of Gauteng. Bongiwe Pityi, on the other hand, happens to be the very first female general manager of O.R. Tambo International Airport:

*“Perched high above the hustle and bustle of Johannesburg’s OR Tambo International Airport sits Bongiwe Pityi, its first female General Manager”*

*Destiny* magazine mentions the above to show her achievement, which is a huge achievement in the patriarchal society and particularly the patriarchal aviation industry. She is portrayed as someone who has made history as the first female general manager of the biggest and busiest airport in Africa which receives about 21.3 million people annually (Pityi, as cited in Padayachy, 2017; Dahir, 2018). Her appointment to work at the airport in Brazil was also an achievement as it shows the aviation industry has confidence and value her work.

While Letty Ngobeni's business is listed as one of the property businesses that are internationally recognized, she has also worked with big companies such as MTN, Prasa, and SABC among the others.

#### **4.1.4.1. Educational Qualifications**

*Destiny* magazine also touches on the qualifications the featured women have and sometimes note the higher learning institutions in which they were obtained. For Professor Mamokgethi Phakeng, the article mentions that:

*“Only woman amongst 10 students who were still taking maths in 4<sup>th</sup> year”.*

Moreover, as noted in the previous section, the article mentions that she was the first black woman to graduate with a PhD in mathematics back in 2002. The article of Doctor Tshepo Motsepe does not only mention her profession as a medical doctor, but mentions her alma mater, the University of Natal. The writer describes this university as “anti-apartheid” and this shows that she is part of the previously marginalized group (as a black African woman) that was previously disadvantaged and marginalized by the apartheid regime. Moreover, she is portrayed as a well-educated woman:

*“She also holds a Master’s degree in public health, in maternal health and ageing, from the USA’s Harvard University and a Certificate in Social Entrepreneurship from the University of Pretoria’s Gordon Institute of Business Science”*

The article focused on Bongiwe Pityi mentions that she holds a qualification in Law by stating that before her career in aviation she practised as an attorney. Similarly, Letty Ngobeni's interview article mentions that she is a qualified teacher and Nunu Ntshingila's article mentions that she has a degree in Sociology that she obtained from the University of Swaziland.

#### **4.2.1. Obstacles**

It appears that most of the women whose interview articles were analysed have encountered certain difficulties in their different journeys and aspects of their life. However, none of the challenges seem to have stemmed from them juggling multiple roles at once. Having said that, some women indicate having faced obstacles in different aspects of their lives or in different roles that they occupy. There is also no proof of the challenges in one role resulting from occupying another role. These obstacles include financial issues, business, and work. Issues in the working environment include, but are not limited to, sexism, racism, and exploitation. There are also personal issues pertaining to the family and these include, but are not limited to, issues in marriage (death of spouse and divorce), death of children, and poverty.

##### **4.2.1.1. Financial Obstacles**

The interview articles' analysis shows that most of the women have had financial problems in at least one stage of their life. The financial constraints were either a result of failing businesses or a lack of job opportunities. Gail Mabalane's article mentions that she experienced financial problems and, as a result, suffered a business loss:

*“She failed to recoup the R950 000 investment in her personal savings that she used to launch Body Language, which left her a little despondent”*

In the article's subtitle, she is introduced as someone who is about to 'relaunch a beauty business'. The use of the word 're-launch' allows the reader to conclude that she has had a similar business which was not a success. Although she speaks about the hardships of obtaining funding, she considers the experience to be a positive one as she learned a lot about business from it.

When asked how she funded her own business, Ego Iwegbu mentions taking loans and having friends invest money into her new business. Taking loans shows that she did not have enough capital to start her business. Furthermore, she mentions facing financial problems, uses the word scrambling to describe her situation, which indicates difficulty. The word 'scrambling' is followed by an exclamation mark, which emphasizes the difficulty. The article further

indicates that Ego Iwegbu, together with her business partners Azania Mosaka and Linda Jangulo, experienced minor financial problems in their current business.

Additionally, Letty Ngobeni's article mentions that she endured financial difficulties and she has had business ventures fail. Apart from this, the article mentions she was impoverished as a child. Professor Mamokgethi Phakeng's article also mentions that she comes from humble beginnings, which is the reality of many black people in South Africa:

*"The daughter of a domestic worker who went back to school to qualify as a teacher"*

#### **4.2.1.2. Work-related Obstacles**

In Gail Mabalane's article, she talks about her experience as a businesswoman. The article draws particular attention to the fact that she is picking up the pieces after suffering a business loss.

*"Business is hard. It's not child's play, but I just wasn't ready to let go of it"*

Furthermore, she talks about how hard it is to be a black businesswoman in South Africa. This introduces the issue of inequality between men and women in South Africa as well as the issue of racial inequality. She also introduces the issue of the lack of business opportunities the youth in South Africa have:

*"you'd think the opportunities made available to a black woman under 35 in SA were as easily available as they say they are - but they aren't"*

She also touches on the nepotism and corruption discourse by stating that connections are needed to unlock business support. Another article that touches on work-related obstacles is that of Professor Mamokgethi Phakeng's where the subtitle notes that her appointment as Vice-Chancellor came after obstacles that resulted from her reputation being tarnished:

*"a hugely inspiring maths education professor, Mamokgethi Phakeng (51) is the new Vice-Chancellor (VC) of the University of Cape Town (UCT) from July, following an appointment process that came with its fair share of bruising smears and sneers"*

The fact that this appears on the subtitle makes it look like it is of paramount importance. Her good publishing record constituted to the troubles she had before the VC application.

*"In fact, it was this exemplary publishing record that almost tripped up her application process for her the top job at UCT. That and the scandal she was subjected to when"*

*two members of the university community started spreading rumours via a group email that her qualifications aren't legitimate and should be investigated. The proverbial ink hadn't dried on the advertisement for the VC job when the allegations began''*

The article used the word 'exemplary' to signify her excellence or the excellence of her publishing record. The subtitle further shows a vendetta against her, that was meant to stop her from applying for the Vice-Chancellor position. This vendetta may be interpreted as a sign of the glass ceiling, as it was to prevent her from advancing in her career. Moreover, the article also quotes her stating how exhausting the recruitment process was. Professor Mamokgethi Phakeng also brought to light the issue of sexism and racism:

*"because the VC job is a big issue, and some people may be worried that the kinky-haired girl's going to apply''*

'The kinky' hair gives a picture of the hair that is not straight, like that of an African black person. This reveals the racism and Hairism she faced. A girl, on the other hand, is a female child and the term can also be used to refer to a young woman. Professor Mamokgethi Phakeng was 51 years at the time of the magazine interview and her Vice-Chancellor appointment so the term 'girl' could not have applied to her. She could be quoting the words used to address her as a black woman, which indicate discrimination and disregard. The above excerpt has a racist and sexist undertone.

Furthermore, she states:

*"Everyone knew that on paper I qualified, I'd been deputy VC before, as well as Dean and I'm a respected scholar and a B1 scientist''*

The above excerpt depicts the glass ceiling discourse, which is a barrier in the workforce that is impenetrable to women and minority groups. As such, in the case of Professor Mamokgethi, even though she was qualified for the job, by virtue of being a woman of colour there were campaigns to keep her down and ensure that she does not go up the hierarchy.

*"I am a bit young, and my earrings are too big - I'm too colourful''*

While at face value, the above line may be taken as a fashion issue, it speaks volumes about the sexism women experience in the corporate world. Here, she is being witty, but her words also signal the struggles she may have faced while running for the Vice-Chancellor position. This is a common thing for women in leadership as their ability is questioned. This also feeds

into the misconception that women in academia must dress in a certain way as they are judged by their appearances (Stavropoulou, 2014; McClintock, 2018; Reese, 2018). Their clothes are constantly scrutinized, and their femininity is interpreted as frivolous (Stavropoulou, 2014; Reese, 2018).

Another woman whose story is related to that of Professor Mamokgethi is Bongiwe Pityi who is the first female general manager of O.R. Tambo International Airport. The article mentions how rare it was for women of colour to occupy executive positions when Pityi joined aviation:

*“Pityi joined the organisation at a time when females, especially black women in managerial positions were very rare”*

*“When I started, I was the only black female at management level for years”*

This presents the aviation industry as patriarchal and not racially inclusive or diverse. The article also paints a picture of someone whose capability cannot be doubted. She has managed enormous, challenging tasks and handled them successfully. Bongiwe Pityi’s great work is also internationally acclaimed as she earned herself an opportunity in Brazil. She describes the working environment as ‘hostile’ which gives the impression that she found it hard to work there. She describes the place as highly patriarchal and xenophobic and she notes that she experienced resistance because of her gender and citizenship. She speaks about having to prove herself by working twice as hard to get people to listen and respect her. This also highlights the resistance women face in male-dominated work environments and foreign countries, which takes away all the hard work they have done. Bongiwe Pityi is shown as someone who has experienced such disregard.

The discourse of sexism is also emphasized as she states that when she joined the aviation industry there was a shortage of black women in managerial positions and that she was the first black woman in an executive position. Moreover, she mentions the glass-ceiling discourse:

*“Nevertheless, in SA’s aviation industry, the top echelons are still very male-dominated. As empowered, confident women, we must consistently push through the sector’s glass-ceiling, for the sake of the generation of young girls hoping to immerse themselves in demanding, challenging roles. We have a legacy to leave behind.”*

This portrays her as someone who is passionate about issues faced by women, including the issues of sexism and the glass-ceiling in the workplace. This also portrays her as an activist in

her own right and as someone who is not only fighting for the current generation of women, but for future generations as well.

#### **4.2.1.3. Personal Obstacles**

The subtitle of Doctor Tshepo Motsepe's article indicates that she is, or has been, physically unwell and had a medical procedure that she needed to heal from. It is also mentioned that after obtaining her master's degree at Harvard University, she considered staying to specialize in obstetrics but failed twice to meet the requirements of the visa qualifying exams.

*"You had to get at least 75% in anatomy and physiology. I wrote them and got 73% and 74% the first time, and 74% and 73% the next time. I decided to go home"*

Other women's articles covered problems pertaining to their families, marriages, and relationships. Gogo Esther Mahlangu's article reports that she lost a son, but the article does not detail her loss or how she dealt with it. Ego Iwegbu also disclosed her marital problems as she mentioned her husband fell in love with someone else. In the article, she refers to him as an ex-husband which shows that she got divorced. Azania Mosaka also details her entry into the beauty business, stating that she had recently gotten divorced and needed a change. This may also be a sign of a difficult stage of life as one is moving on without the spouse you are accustomed to. It also feeds into the stereotype about women being emotional beings and making emotional decisions, in essence, she may have used the business to get over her husband. Gail Mabalane admits to needing to support with her children and how she panics at the absence of a child-minder. She further states that she finds it hard to juggle business with a new baby:

*"Adjusting to the new normal and juggling everything with a new baby in the mix proved to extremely hard"*.

She also speaks about the hardships of losing her parents at a young age and having to support her younger sister.

### 4.3. Conclusion

This chapter presented the full discourse analysis conducted in this study and explored the main findings of the study. The findings illustrated how African women with multiple social and conflicting roles are portrayed in *Destiny* magazine. Moreover, they illustrated the challenges that women with multiple social roles face, as depicted by the magazine. The findings showed the positive image that is created by *Destiny* magazine through their representation of African women with multiple social roles. This includes portraying women as resilient people, who manage to bounce back from obstacles. However, despite the subtlety of its presence, the findings do show that the magazine is not completely free of the patriarchal presentation of women.

## Chapter Five: Discussion

### 5. Introduction

This section of the dissertation discusses, interprets, and evaluates the findings of the study. The dominant discourses that emerged were on **femininity, character, multiple roles, Age, achievements, and obstacles**. Each discourse will be discussed as well as their implications according to the literature. In this chapter the researcher details the findings in line with what is already known or not. The researcher also discusses these findings in relation to feminist theory. The following research questions will be discussed in relation to the existing literature and grounding theory:

- How does the magazine perceive gender roles?
- What are the challenges of being a woman with multiple roles, as presented by the magazine?
- How does the magazine report on women's mental health?

Through discourse analysis, the researcher discovered that *Destiny* magazine positively portrays women, while some aspects are already in the literature. As noted in the previous chapter, *Destiny* magazine's representation of women is positive, compared to the other women's magazines that were analysed in previous studies. However, it contains some aspects with gender stereotypes connotations. *Destiny* magazine's positive view of women is what Mofokeng (2017, p.93) calls '*aspirational, inspirational, and motivational*'. She argues that the whole point of *Destiny* magazine is to inspire and motivate readers so that they aspire to be like the women featured in the magazine. This is derived from looking at the women featured in the magazine, who are successful, handling multiple roles, and rising above the obstacles they encounter.

#### 5.1.How does the magazine perceive gender roles?

##### 5.1.1. Femininity

While the content of *Destiny* magazine does not revolve around women's beauty and appearances. A huge part of the magazine's portrayal of women includes comments that show an inclination towards femininity. The colours used to write the titles, subtitles, and quotations in their article interviews are those that the researcher considers 'girly' or 'feminine'. This

conclusion is supported by studies that indicate that bright colours, such as pink, are associated with femininity (Holm et al., 2009; Hess & Melnyk, 2016). Wax (2015) notes that “there are some colours that are as girly and feminine as they come. Saturated with pinks and lavenders whether they are light and delicate or bright and bold, this approach will give you a totally feminine look” (Wax, 2015, para 7). Gqola (2016) wrote an article on *True Love* magazine, which happens to be the oldest Black women’s magazine in South Africa. Gqola further asserts that *True Love* magazine’s content revolves around women’s beauty and weight, focusing on thinness. While Gqola (2016) lists of other aspects that the magazine covers, such as heterosexual love advice, lifestyle, money matters for professional women, celebrity culture and appropriate heteropatriarchal sexual performance. The mention of beauty and weight at the top of the list gives the impression that they make up most of the magazine’s content. As previously mentioned, Thapan’s New Indian woman (as cited in Gqola, 2016) is a media illusion. The “new Indian woman” is supposedly empowered and free. However, the description of this Indian woman is nothing short of patriarchal as her description is clouded with gender stereotypes, including how a woman must look and the kind of woman that needs to be featured in the magazine to ensure its sales. Her description depicts her femininity which she describes as being gorgeous, glamorous, and desirable — an epitome of objectification. Objectification is a notion central to feminist theory. Langton (as cited in Papadaki, 2019) added reduction to appearance to the features central to objectification, which he describes as when a woman’s existence is reduced to her physical appearance. Furthermore, women are identified by their appearance than men, their value is based on how they look. For social acceptance, women must constantly correct their appearance and are under pressure to conform to standards of feminine appearance of their time (Papadaki, 2019).

Odhiambo (2008) wrote an article about the black female body being a consumer and being consumable in both *Drum* and *True Love* magazine. He argues that magazine sales, and the body's perception as being attractive depend on age, gender, and race. Furthermore, he argues that the use of black women on magazine covers was a both a representation of female presence in social spaces and beauty. The same black woman was used to advertise, and sell, the commodities that were intended for other black women readers, such as clothes, jewellery, and more. The constant use of the latest beauty/model on the magazine covers was intentional as it made the magazine consumable (Odhiambo, 2008). This shows that beauty as an integral part of women's magazines and, as mentioned above, that beauty is a huge factor for *Destiny* magazine, albeit it is not an overt concern.

Odhiambo (2008) asserts that in its conception, *Drum* magazine's representation of women was coupled with ideas of womanhood, motherhood, and femininity. While one of the sampled articles (Gail Mabalane's) only refers to her business, it cannot be ignored that the title of the article indicates, or rather emphasizes, her beauty. It shows what is known as a feminine beauty ideal — a woman who is in the limelight and featured in a magazine with her beauty emphasized. This gives an idea that beauty is one of the core assets of being a woman and the researcher is of the view that readers (women) must aspire to achieve it. Women empowerment and positivity in women's magazines still conform to patriarchal norms.

Liebau (2007) argues that the media puts pressure on ordinary women who idolize the women featured by emphasizing women's attractiveness and their latest, and revealing, fashion. She argues that all of this, in turn, influences how girls and young women are socialized. This goes back to Mofokeng's (2017) notion of encouraging readers to aspire to be like the women covered in the magazine. Furthermore, Driver (as cited in Gqola, 2016) argues that the magazine portrays the women featured as sophisticated and urban for the reader to idolize them. Contrary to this, Chojnacki et al. (n.d.) argue that the ordinary woman, who happens to be the reader, does not identify, or relate with the featured women. Wolf (as cited in Mofokeng, 2017) affirms the above sentiments by asserting that the media shows the perfect, unattainable physical appearance of women while others assert that media platforms constantly suggest that women's bodies need to be fixed (Sanger, 2009; Govender et al., 2014). Sanger (2009) further argues that these writings suggest that women maintain their beauty for men's benefit. Even though femininity forms a huge part of how *Destiny* magazine portrays women, it does not influence the reader to aspire for the 'perfect appearance'. Furthermore, the magazine does not suggest that women's bodies need fixing or that the maintenance of their beauty is for the benefit of men.

The article on Professor Mamokgethi Phakeng went beyond her looks as it focused on her character/personality. She is depicted as a warm, gentle, and soft person who, without any doubt, is portrayed as feminine. Gqola (2016) postulates that spaces that accommodate, and celebrate, women empowerment represent the New South African Woman as a person who possesses what she calls 'soft power', and not tough to negotiate their seniority in the workplace as opposed to men. Wildermuth and Nobert (as cited in Gallagher, 2002) concur with this by asserting that the new woman's idea also adds to stereotypes of an independent woman whose femininity must be sacrificed as her femaleness is her core issue, as women's

media representation still revolves around their femininity. Whether or not one follows feminine standards, the media finds a way to focus on it.

One of the factors that constitute the discourse of femininity, as reported by *Destiny* magazine, is 'hair'. The article on Azania Mosaka mentions a remark that was made about her hair; however, it must be noted that this is only limited to one of the articles analysed. Hair forms a huge part of our identity as it is one thing that women across all ethnicities and racial groups have in common. Media platforms embrace, or make comments about, women's hair ranging from the advertisements to editorial content. This is no surprise considering that hair is deeply embedded in our identity, even though other comments may be based on racial biases. Thompson (2008) wrote an article on what hair has to do with black women's identity and she affirms that hair sends a message about how others should treat you. It is also a sign of one's identity, sexuality, cultural authenticity, community, and more. According to Ruth (as cited in Thompson, 2008), the media does not celebrate black women's natural hair. The black women, whose beauty is glorified by different media platforms, have long silky and wavy hair. This is affirmed by Gilchrist & Thompson (n.d.) as they argue that straight hair is shown as the type of hair women must aspire to have. Women's hair shows an identity that is far from blackness (Patton, as cited in Thompson, 2008). Masina (2010) argues that black women choosing these hairstyles is another extreme form of self-policing. Gqola (as cited in Masina, 2010) notes the struggles black women endure to attain straight and relaxed hair and she also notes the costs attached to the process.

The above sentiments are echoed by the current discourse about African hair in the media space as there was recently an advert by Clicks which made a comparison between black and white hair, with white hair labelled 'normal' and 'flat & normal' while an African woman's hair was marked 'dry, damaged, frizzy & dull' (Ntwasa, 2020). Partab (2020) argues that this advert is an epitome of a systematic lack of representation and inclusivity in the advertising industries. Mercer (as cited in Sanger, 2009) purports that black people's hair has always been devalued secondary to their skin in media spaces. Sanger (2009) argues that adverts with words such as 'damaged, hard, coarse' referring to African hair have long infiltrated media spaces. While Tate (as cited in Sanger, 2009) contends that long straight hair has always been portrayed as a necessary element for women's beauty. This is supported by an advert that reads: "Soft & Beautiful promises you, soft, silky, healthy hair — the way it was meant to be" (Sanger, 2009, p. 142). This supports the argument by feminist analysts that the media excludes black women in notions of beauty and desirability (Sanger, 2009).

### 5.1.2. Character

Govender et al. (2014) argue that media platforms pay more attention to physical appearance than factors such as social contribution, integrity, and character. While *Destiny* magazine makes comments on women's beauty, and a huge part of their reporting showcases femininity, their reporting also dwells on character and integrity. Many of the personal attributes the magazine comments on point towards femininity, such as being warm, gentle, supportive, and sociable. However, other attributes do not necessarily reflect femininity such as being firm, bold, and uncompromising. Contrary to the sentiments of Govender et al. (2014), *Destiny* magazine does not deem character less important than the outward physical appearance. By giving us this contrast, the magazine is trying to portray women as empowered beings, that despite their warm and gentle nature, they are still firm and bold like their male counterparts.

The discourse of character is one of the discourses that emerged from the data and could not be left out as it adds on the discourses that answer the research question of how women are represented in *Destiny* magazine. However, there is a gap in studies that cover the portrayal of women's character in magazines and the media at large. There is also a gap in literature about the general nature of women's character.

### 5.1.3. Multiple Roles

According to Atanga (2013), African feminism goes beyond dismantling male dominance to challenging the status quo and describing how patriarchy, as a system, does not encourage women to partake in, and embrace, their multiple identities beyond the traditional roles of being wives and income-generating mothers. Mama (as cited in Atanga, 2013), notes that African women have dreams and aspirations that go beyond ensuring survival including yearning for social, economic, professional, and political change. Lewis (as cited in Atanga, 2013) argues that a huge of African feminism is to understand women in multiple roles including those of political and historical actors.

Govender et al. (2014) further purport that the media is determined to define women in the traditional roles and particularly in the context of family as mothers and wives. Milestone & Myres (as cited in Govender et al. 2014) argue that marriage and motherhood are presented as the ultimate goal for women. While *Destiny* magazine does not dwell much on women's traditional roles, except for two women (Gail Mabalane and Doctor Tshepo Motsepe), it is important to note that such roles are highlighted. This was found through the mentions of how many children one has, the man they are married to, or the fact that they are divorced. Of the

eight women whose articles were analysed, six had their motherhood or wife status mentioned and even though these roles were not dwelled upon, but it is important to note that they were highlighted.

According to Mofokeng (2017), both *Destiny* and *True Love* magazines focus on various aspects of women's lives. As mentioned above, *Destiny* magazine's representation of women may be positive, but it is not free of the subtle patriarchal messages. Doctor Tshepo Motsepe's article title states that she is the first lady of the country and that is one of the multiple roles she is occupying. The magazine's use and emphasis of a title that is in relation to her husband's position, may be interpreted as a way of overshadowing her with her husband, given the fact that she has also made a name for herself, independent of her husband.

Govender et al. (2014) argue that even though women receive media coverage, their coverage is still accompanied by patriarchal messages. The subtitle of Doctor Tshepo Motsepe's article introduces her different titles, or rather the different roles that she occupies, including "medical doctor, philanthropist, and activist". She is also quoted stating her own roles/titles (and thus sharing the way she identifies herself) with the line, "*I am a doctor, a mother, and a wife to a powerful man and a farmer first*". Even though these are her roles, they may still be deemed problematic or patriarchal. Her marriage or her husband form a huge part of how she identifies herself and how she is identified by the writer. This is shown through how the heading of the article introduced her using a title that is solely dependent on the position occupied by her husband. Gqola (2016) argues that the New South African Woman's trope is heavily dependent on respectability through their hard work and coupling. Moreover, she asserts that "In her setting, she holds opinions about the place of women in public professional life as tempered by their roles at home, described habitually through the phrase 'professional, wife and mother' who needs a supportive husband"

In her critique of African feminism, Atanga (2013) argues that early African feminists maintained the status quo. She notes that they sought to maintain, and not challenge traditional gender roles as a part of their traditions. This seems to be the case with Doctor Tshepo Motsepe's article, as it divulges on her many her achievements, and showcasing her independence. But at the same time, it keeps on going back to her traditional roles of being a mother and wife. As mentioned above, her husband forms a huge part of her existence and this creates a contradiction. The article creates an image of a strong and independent woman, whose husband forms a huge part of her existence, as though she is somehow dependent on him.

Gallagher (2002) refers to studies that were conducted in India and Singapore, which point out that even though media platforms and advertising accommodate multiple identities/roles of women in contemporary society, they often represent these identities/roles in contradictory ways.

Greenfield & Reid (1998) wrote an article exploring how femininity was commercially orchestrated by women's magazines in the late 1930s and concluded that many magazines encouraged women to be housewives. They noted the emphasis on the domestication of women despite them having formal employment. Cookery, childcare, furnishing, and housekeeping are some categories that made up most of the magazine's content, *Woman's Own* (Greenfield & Reid, 1998). *Woman's Own* was one of the first weekly women's magazines in the 1930s and was first launched in 1932 in the United Kingdom. The magazine was aimed at young to middle-aged women readers and featured romantic fiction and knitting patterns (Greenfield & Reid, 1998). It is important to note that a lot has changed, even though there are some similarities between the way women were represented then compared to the way they are represented now. *Destiny* magazine focuses on other aspects, such as women's careers, character, integrity, and change impacting activities that they engage in, to accommodate women in the post-colonial South Africa and move away from male dominance and colonialism.

In her analysis of *True Love* magazine and South African Feminist and activist Lebo Mashile, Gqola (2016) writes extensively about the New South African Woman, a woman in the postcolonial South Africa, who has a new identity and not the one prescribed by the apartheid regime. Moreover, the women featured in modern day magazines, such as *True Love* are an epitome of this New South African Woman. She further contends that the representation of women in magazines like *True Love* is clouded by the objectification, alienation, and the denigration and confinement of women bodies. Additionally, the femininity of the New South African Woman is both aspirational and restrictive "as an embodied, consuming heterosexual subject, the NSAW lives in the suburbs, is a cis-gendered heterosexual woman, aspires to reproductive marriage, two cars and travel outside the continent for business and leisure" (Gqola, 2016, p.123).

Sanger (2009) and Atanga (2013) concur with Gqola's argument by stating that African feminism encourages women to be pro-heterosexual. This is the case with most, if not all, women whose articles were analysed in this study as they are in heterosexual

relationships/marriages, are mothers, and travel a lot on business and leisure, which fits the image of the New South African Woman, as described by Gqola (2016). Furthermore, she mentions that magazines usually feature well-known women (celebrities) and influential businesswomen, and their multiple roles and identities are always at the forefront of the magazines' reporting. This is also practiced by *Destiny* magazine, as noted in the findings chapter. These multiple roles are always followed by questions of how they balance homelife and high-profile careers (Gqola, 2016). She further argues that these women are evidence of women empowerment and not necessarily feminism.

A few of the *Destiny* magazine articles analysed had a way of inserting the husbands or creating an image of the strong, powerful wife but whose husband is at the centre of her life. This type of reporting creates a contradiction, as women are portrayed as independent at the same time their husbands form a huge part of their husbands. For example, the case of Doctor Tshepo Motsepe, as discussed previously that her husband is mentioned repeatedly, from the way they met, to the number of children they have together and his from a previous marriage, and the tasks he has been involved in. Moreover, the article mentions that she became successful long before her husband returned to politics. This is arguably done to portray her as an independent woman, whose success is not dependent on her powerful husband. At the same time, her husband forms a huge part of her life, as though her life revolves around him. However, she it is only now that her husband is the president that she is a person of interest. This is also evident in the article of Gail Mabalane, as the writer inserts her husband when talking about her motherhood experiences:

*'her and her husband Kabelo's daughter Zoe'*

This might have been a way of informing the reader that she is married to a well-known man. It might also be a way of showing power-dynamics in the relationship. Furthermore, she mentions her plans with her husband and her husband's business plan. This goes back to Gqola's (2016) argument about the New South African Woman being described as a professional, wife, and mother who needs to be supported by her husband. Gqola speaks of how, according to the New South African Woman, women's public professional life is strengthened by the roles they occupy at home. On the other hand, Sanger (2009) argues that there is a reproduction of heteropatriarchy presented as equality and freedom in the new South Africa. Heteropatriarchy is a socio-political branch in feminist theory, which purports that heterosexual males hold power over cisgendered females and people of all sexual orientation

groups - Gustafson (as cited in TEDx Talks, 2019). Sanger (2009) further argues that through racist discourses that are circulated in women magazines, women are advised to perform hyper(hetero)femininity in ways that maintain, reinforce, and reconstruct heteropatriarchy which operates unchallenged in South Africa. This reproduction, and reinforcement, of heteropatriarchy in South African media means that equality between sexes has not yet been reached/achieved. It therefore leaves more work for feminists or the feminism as a movement. Nettleton (2011) affirms Sanger's (2009) argument as she contends that women magazines tend to present feminist ideas that are simultaneously patriarchal.

Waldron et al. (1998) wrote extensively on the impact that multiple roles have on women's wellbeing, specifically focusing on employment, motherhood, and marriage. They concluded that it was unclear whether these have beneficial or harmful effects on women's well-being. As mentioned in chapter 2, there are several theories hypothesizing the impact of multiple roles on women's mental health. However, through the analysis of *Destiny* magazine, this study could not confirm nor refute any of these theories. Only one of the eight articles analysed specifically touched on the issue of roles impacting the woman's wellbeing.

In Gail Mabalane's article, she mentioned having difficulty adjusting to motherhood for the second time and admits to needing help with her navigation through motherhood. She speaks of panicking each time her childminder is not available and how her wellbeing comes after that of her children. She further mentions having a difficult time juggling motherhood and business. The article offered her space, and support, to express the difficulty she experienced with her wellbeing postpartum while juggling business and motherhood. This sets a realistic tone for the reader. One may argue that this is a case of role strain hypothesis (as cited in Waldron et al., 1998) which states that multiple roles have harmful effects on women's psychological wellbeing. It is argued that these roles result in higher stress levels as they require more energy, more time, and psychological resources which ultimately results in poorer health.

Barnett (as cited in Waldron et al. 1998) postulated that motherhood has both beneficial and harmful effects on women's health. It is beneficial in a way that helps women refrain from engaging in risky behaviours. The harmful side of it includes women stressing over money and utilizing a lot of resources which includes, but is not limited to, energy, time, and attention. Another article that touches on the discourse of wellbeing is the one focused on Azania Mosaka, Ego Iwegbu and Linda Jangulo. Ego Iwegbu speaks about the hardships she endured when she lost her businesses and explored how it impacted her psychological well-being. The writer

probes by asking how she got back on her feet, which is arguably a way of offering her the space and support to express her difficulty. The researcher detects ambiguity in this question as it could refer to how she recovered, or it could refer to how she was able to move past her business failure. She also answered questions centred around the topic of business and particularly how her success came about. According to Baruch and Barnett (1998), employment has harmful effects on mothers.

The magazine's representation points towards 'role accumulation hypothesis' as the featured women show great satisfaction and self-esteem. The magazine depicts occupying multiple roles as rewarding and fulfilling. It may be a case of what Grzywacz (2000) calls a 'positive spillover' which suggests that the opportunities and resources they have may enhance growth and positively impact their overall functioning. In America, Jackson (as cited in Ahrens & Ryff, 2006) affirms the role accumulation hypothesis by arguing that multiple roles are beneficial to women but more beneficial to White and Mexican women than they are to Black women. This study only analysed articles of African women and therefore it cannot make a racial comparison as there is not enough supporting literature on this topic in this region.

Most women covered/featured in *Destiny* magazine are well-known, either locally or internationally. Even though the magazine does not necessarily focus on women who have celebrity status, the women's work is well known or recognized. This appears to be the pattern, or norm, in contemporary magazine covers in South Africa (Odhiambo, 2008). He further argues that there are many public figures, stars, or celebrities, therefore, not all of them get to appear on the cover page of the magazine, others occupy centre pages. Two of the articles that were analysed from *Destiny* magazine were from the centre pages, one under the entrepreneurs feature and the other under the powerhouse feature. This feature covers women who are doing great things in life and achieving in their respective industries. It is women who hold positions of power, have influence, and are celebrated.

"In *Drum* and *True Love* today, women are depicted as having crossed from the domestic to the public arena. This social leap is projected as marking successful integration into modern life" (Odhiambo, 2008, p. 78). This proves to be the case with *Destiny* magazine as the women featured are modern women who are independent, successful, and occupy positions of power and influence. However, they are somehow still within the confines of a heteronormative identity. Sanger (2009) contends that to keep up with the magazine's overwhelming heteronormative tone, heterosexuality, although not explicitly named, is set up as natural and

ideal. This brings up an argument by Gqola (2016) that states the representation of the New South African Woman does not reflect feminism but is rather an epitome of women empowerment.

Govender et al. (2014) have asserted that women are under-represented in media platforms while Milki (1999) and Gallagher (2002) argue that the reason for the representation, or lack thereof, of black women in different media platforms (including magazines) is because there are not many women in executive and that men occupy positions of power. A study conducted by Ferreira (2011) asserts that one of the first women magazines in South Africa; (*Grace* magazine) gave women of colour a voice in both a country like South Africa and a white male-dominated media industry. However, she further argues that such magazines are white owned yet tell stories of black women and represent black women. Ferreira (2011) asserts that black women's stories written by white men who depict black women as modern and successful mothers, housewives, beauty queens, and jazz singers. Even when the black male writers in *Drum* magazine took over from the white male writers, the objectification of women continued (Ferreira, 2011). Even though *Destiny* magazine portrays the featured women as modern and successful mothers like *Grace* magazine. It is important to note that unlike *Grace* magazine, their stories are not told from a perspective of a white male. Rather, their stories are told from women's point of views, as noted in the methodology chapter that all the articles and interviews are written by female journalists.

A study by Yeboah (2011) discovered that news on female sources is reported positively by female editors and this proves to be true with *Destiny* magazine. The founder/chief editor is female and, as mentioned above, the articles that were analysed are all written by women journalists. All the articles that were analysed portray a positive image of women as they all explore who they are and what they are about. Gallagher (2002) argues that having more female reporters on board will improve the way women are portrayed. She speaks of the political transformation, the realization of women's rights, and ensuring that they are implemented.

Moreover, Berkowitz (as cited in Yeboah, 2011) contends that the interaction between the journalist and their source has a way of shaping cultural meaning. Yeboah (2011) further argues that reporters can convey their own beliefs and perceptions through their sources. The researcher is of the view that this is the case with *Destiny* magazine female writers and that the positive portrayal of women could be the reporters' way of expressing their positive perceptions of women. The magazine's portrayal of women embodies women empowerment (Gqola, 2016;

Mofokeng, 2017). Furthermore, Yeboah (2011) asserts that female reporters challenge gender stereotypes while Harp et al. (2014) state that female journalists portray women as active citizens in politics and economy. This is found in *Destiny* magazine where reporters write about women who occupy executive positions in businesses, aviation, and academia.

#### **5.1.4. Age**

While age does not form part of this study's findings, existing literature shows that it is a huge factor in the portrayal of women in magazines. According to Goodale and Mason (as cited in Gallagher, 2002), media platforms only regard the 18-49 age group as the desirable age in the market. It is further regarded as the only age that sells. Odhiambo (2008) states that women are sold as a commodity, black bodies are sold as a commodity, and black bodies are both consumers and consumable. As such, the reason for not paying attention to older women, or women above the age of 49, is because this age group is believed to not spend money on, or be interested in, new products especially when compared to the younger women.

Govender et al. (2014) suggest that in order to improve the way women are represented in, or by, different media platforms, the media needs to be diverse in their coverage. This can be done by featuring women who are living with disabilities, older women (above the selling age), and women who are racial and ethnic minorities. They argue that the more inclusive the media or women magazines are, the greater the chances are that they reflect reality.

Out of the eight *Destiny* magazine articles, 50% of the sampled women are above the age of 49. These women were aged 81, 65, 52, and 51 at the time they graced the magazine covers and centre pages. One of the women was in her early 30s, two were in their early 40s, and the ages of the other three remain unknown. The featured women are all accomplished women from different industries, which is arguably an advantage and can ensure they are featured despite being above the selling age. For example, one of the older women who graced the magazine cover has an internationally recognized career and an honorary doctorate from one of the top-ranked universities in South Africa. Therefore, the copies with these women who are considered above the selling age, may still sell due their prominence. A magazine copy with a prominent female black vice-chancellor of a renowned university has the potential of selling more copies to black women of different age groups, emerging and experienced academics and students. The third woman is an executive in one of the biggest companies. While the last one is the first lady of the country whose maiden name is well-known and powerful and a medical

doctor and a businesswoman. The names of these women alone are enough to increase sales, irrespective of their age groups.

### **5.1.5. Achievements**

The media platforms show no respect to women, or their careers, and their subjective reporting of the media undervalues and downplays women's extraordinary achievements which leads to women not being represented as the role models as they should (Cooky et al., 2013; Govender et al., 2014). Gadzekpo (2011) argues that women are more likely to appear in the media as victims than they are successful figures. Govender et al. (2014) further states that the only way the media coverage of women can shift from the gender stereotypes and patriarchal, and misogynistic, messages, is if they include women's achievements and their societal contributions. This is said with the hope that this kind of reporting would be accepted and internalized as societal norms, then the representation of women would change and be positive. As people have the potential to change their behaviour due to being exposed to something for a long period (Govender et al., 2014).

Therefore, the media is challenged to represent women as role models with diverse roles and new identities. It is urged to cover roles that deviate from the patriarchal representations. One of the ways *Destiny* magazine portrays women is through a focus on their achievements. This appears to be the case with every woman featured in the magazine. It ranges from the qualifications they have, to the prestigious positions they have or are currently occupying, to the nominations they have received, to the prizes and awards they have won, and the times they made it into the books of history. Their societal contributions are mentioned, particularly activism and philanthropy. This is contrary the argument presented by Govender et al. (2014) which states that the media deems character, integrity, and societal contributions less important than physical appearance. Moreover, they challenge the media to positively portray women by stating that "the media can and therefore should play an important role in empowering women by raising the public profile of women's role in society" (Govender et al., 2014, p. 2281).

## **5.2. What are the challenges of being a woman with multiple roles, as presented by the magazine?**

### **5.2.1. Obstacles**

Other than Gail Mabalane, as mentioned above, the other women do not indicate any health issues in relation to juggling multiple roles at once. It is also important to note that none of the challenges or obstacles reported seem to be a result of the other roles. As noted in the findings section, the issues reported include, but are not limited to, financial issues, racism, sexism (misogyny), and xenophobia.

Professor Mamokgethi Phakeng reported issues of smear campaigns that seem to be deeply rooted in racism and sexism. The article does not discuss how this impacted her wellbeing but, in a different source, she expresses feelings of anger and disappointment and states that of everything she had been subjected to, this was the ‘last straw’ (Mail and Guardian, 2017). From these words, the researcher can safely presume that this issue negatively impacted her wellbeing.

Gregory (2001) argues that in the United States, black women have always been subjected to struggles of survival and identity. She also notes that there is also the need to provide for, and support, their families. She further argues that although black women have gained greater access to faculty positions, only a few get to occupy higher positions as the majority are still occupying lower ranks and their promotion is at a slower rate. (Gregory, 2001). Professor Mamokgethi Phakeng is a black female vice-chancellor of a renowned university in South Africa and it is important to note that there are not many black women who occupy the vice-chancellor position. This concurs with Gregory’s argument.

Gregory (2001) further discusses the issues that black women academics face as she mentions that their roles go beyond teaching to family, work, and community responsibilities. She further notes that their roles extend to those of wife, mother, and other academic roles. Gregory (2001) argues that these are likely to result in more harmful effects than beneficial ones, which is known as the role strain. This is contrary to Cooke & Rousseau’s (1984) argument that women with more roles show better physical and psychological health than women with fewer roles. Gregory (2001) postulates that discriminatory practices are perpetrated against black women

scholars and that 95% of black women scholars have had the same experience. Professor Mamokgethi Phakeng reports experiencing the same discriminatory practices which are a vendetta stemming from racism and sexism. She states that she was targeted because of her identity as a black African woman who represents what conservatives do not want (Mail and Guardian, 2017). Gregory (2001) asserts that black women scholars experience time constraints, issues around promotion, and subtle discrimination (particularly racism and sexism).

Mathur-Helm (as cited in Geddes, 2009) contends that women in South Africa, and other countries, face many barriers in climbing the corporate ladder. This is not only an issue in the corporate world but is a problem in academia too. As previously reported, this is an issue that was faced by Professor Mamokgethi Phakeng when running for Vice-Chancellorship. Many women have difficulty reaching executive positions in academia (Gregory, 2001; Geddes, 2009). Werner and DeSimone (as cited in Geddes, 2009) purport that barriers that hinder women from reaching positions of power include, but are not limited to, the glass ceiling, traditional roles of being wives and mothers, and discrimination in the workplace.

Bain and Cummings (as cited in Geddes, 2009) state that only 33% of women are in academia in the USA, while only 1 of 10 women is a professor. Moreover, they argue that if the university is ranked higher, there is a low number of female professors. "Of UCT's 497 academics with NRF ratings, only 101, or 38%, are women. Only 76 (31%) of UCT's professors are women, and only 15 of those are black South African women" (Swingler, 2019, para 7). Elliot & Smith (as cited in Geddes, 2009) argue that, in South Africa, women are fighting against gender and racial barriers. Geddes (2009) cites gender discrimination and the glass ceiling as the main challenges that hinder female academics and stop them from occupying executive positions.

Atanga (2013) asserts that issues of oppression, repression, and discrimination are not only perpetuated against African women, but to women from other parts of the world as well. However, experiences and the extent to which they happen may be different. Another woman who reports issues of discrimination is Bongiwe Pityi. According to Pityi, the aviation industry is male-dominated, and she reports having faced sexism and xenophobia while working in Brazil. The article does not divulge any information on how these impacted her wellness. However, the researcher assumes that it negatively impacted her wellbeing as psychological research has indicated that discrimination aggravates stress, which is associated with mental health challenges such as anxiety and depression (American Psychological Association, 2015).

### 5.3. Conclusion

*Destiny* magazine's emphasis on femininity puts women in boxes and gives them labels, this emphasis could also be viewed as a strategy to increase the sales of the magazine. Another important thing to note is that while beauty is an integral part of the magazine's portrayal of women, the magazine also reports on their warm personalities. It is imperative to note that *Destiny* magazine's reports embrace women's multiple roles. Even though the reporting may have patriarchal messages, as it can also portray a flawed idea of independence and women empowerment, the magazine does not hold back on women's achievements and societal contributions. The magazine also writes about women's obstacles, showing that many hurdles that they have conquered. It also portrays them as strong. *Destiny* magazine also highlights issues that affect the wider society, and especially issues that affect black women across the world.

## Chapter Six – Conclusion

### 6.1. Introduction.

This study explored the media's portrayal of African women with multiple roles. It looked at whether *Destiny* magazine was any different from the rest of the women magazines in their portrayal of women. This chapter aims to give a summary of the findings, and to answer the research questions, which are as follows:

- How does the magazine perceive gender roles?
- What are the challenges of being a woman with multiple roles, as presented by the magazine?
- How does the magazine report on women's mental health?

This chapter will also discuss whether the following study objectives were met:

- To explore what it entails to be an African woman holding multiple social and conflicting roles as reported by *Destiny* magazine.
- To establish a pattern on the magazine's reporting of African women with multiple social roles.
- To enable the researcher to understand the impact of multiple roles on mental health as published by the magazine.

This chapter, will also outline the limitations of the study, make some recommendations for future research, and conclude by providing a summary of the entire dissertation.

### 6.2. Summary of Main Findings

#### **How does the magazine perceive gender roles?**

*Destiny* magazine highlights the women's traditional 'gender' roles, even though the magazine does not dwell on those roles. The articles note that women are mothers and wives. According to Odhiambo (2008), the early copies of *Drum* magazine focused more on women's femininity, womanhood, and motherhood while Ferreira (2011) asserts that women's magazines in the olden days portrayed them as caregivers, housekeepers, and homemakers. She further notes that *The Township Housewives* magazine included the terms 'cooking, homes, and gardens' in the subtitle. *Destiny* magazine represents women as equal to men and capable of starting,

maintaining, and running their own businesses. *Destiny* magazine portrays women as generally independent. Mofokeng (2017), in her analysis of *Destiny* and *True Love* magazine covers, concluded that *Destiny* magazine connote femininity as something that is liberating and that gives black women their independence. However, the magazine has a tendency to include women's marital statuses and motherhood roles, especially if the husband is well-known and this, in a sense, overshadows the women by centering their husbands in their lives.

### **What are the challenges of being a woman with multiple roles, as presented by the magazine?**

All the articles analysed were written about women who hold multiple roles. The researcher was able to pick up challenges that these women have encountered, or are currently encountering, in the various roles. These challenges ranged from personal challenges, including financial issues, issues pertaining to motherhood and marriage, work/business related issues, bankruptcy, sexism, racism, and xenophobia.

None of the reported obstacles appear to be a result of occupying multiple roles, at least no links have been overtly made by the analysed articles. However, one woman, Gail Mabalane, reports distress and battling with simultaneously fulfilling her motherhood role and business. Ego Iwegbu on the other hand reflects on the failure of her first business, asserts that it was because she opened many salons at once, which resulted in cashflow problems. This, however, is not an issue of multiple roles per se. Therefore, the study did not sufficiently uncover and address the issue of conflicting roles. This can be attributed to the magazine not highlighting conflicting issues. As stated in the introduction chapter, roles conflict when there is a contradiction and incompatibility between the everyday roles. As noted above, in this study only one woman, Gail Mabalane indicated being strained.

*Destiny* magazine reports on women as people who have it all together and rise above any obstacles they encounter. It does not focus much on their shortcomings, or how they struggle with juggling multiple roles at once. Rather, the magazine focuses on their achievements, businesses, and travel stories. This is not how women are portrayed in *Destiny* magazine, as their careers make up most of the magazine's content. Skalli (2011) further states that media platforms sell people the superwoman myth by portraying women as people who can juggle multiple roles at once without experiencing any struggles. They are presented as homemakers, wives, and mothers who are simultaneously professionals and who do not experience any hurdles while juggling their multiple roles.

## **How does the magazine report on women's mental health?**

As stated above, *Destiny* magazine does not necessarily cover women's mental health, a few women reported having gone through "a dark phase" in their lives, but the magazine does not dwell much on them either. Ego Iwegbu reports being in pain and distress post losing her businesses while Gail Mabalane reports experiencing what seems to be a case of role strain. Waldron et al. (1988) writes extensively about the latter example. Gail Mabalane report being overwhelmed with her children as she battles to juggle business and a new baby. She is also a wife, entrepreneur, actress, singer, and brand ambassador. The researcher concluded that the overall portrayal of women supports the role accumulation hypothesis which states that occupying multiple roles seems to be beneficial. Apart from the eight articles it is imperative to note that *Destiny* magazine raises awareness on mental health issues. There is an article about the impact of women's spaces on their mental well-being. Furthermore, the researcher identified one article within the magazine as specifically focusing on reporting about emotional tax. This question was not fully answered as there is a complete neglect of mental health by *Destiny* magazine. The neglect of mental health by the magazine, gives an idea that it is viewed from a weakness perspective. Its mention would jeopardise the perfect picture that the magazine is selling readers about the featured women, and the reader will then not aspire to be like them.

### **6.3. Summary Based on the Objectives**

The study's objectives included exploring what it entails to be an African woman holding multiple social and conflicting roles as reported by *Destiny* magazine. This study also sought to establish a pattern on the magazine's reporting of African women with multiple social roles and to enable the researcher to understand the impact that multiple roles have on mental health, as published by the magazine. The study did not successfully meet all the objectives. As stated above there is a neglect of mental health by the magazine and the magazine did not cover conflicting roles.

However, the study's findings established that women featured in *Destiny* magazine are portrayed as superwomen, — women who strive and rise above any challenges they come across. The articles' analysis revealed that it is unclear whether the challenges result from their occupation of multiple roles simultaneously. There is a similar pattern on how women are represented in, or by, *Destiny* magazine. The magazine focuses on women's femininity as much as it focuses on their achievements and the multiple roles. It also writes about the challenges they have faced, or continue to encounter, in their various industries and journeys. The magazine does not directly cover mental health or explore the impact that multiple roles may have on women's mental health.

#### **6.4. Limitations**

Due to the limited time that the researcher had to complete the study, she decided to use magazines instead of human participants. This was also done to ensure that the study did not include sensitive material and that ethical clearance was granted in a timely manner. Considering the broadness of the term 'media', the title of the study could have been confined to the analysed magazine. Which means, the title could have been: *Destiny Magazine's Image Construction of African Women with Multiple and Confining Social Roles and The Impact of Multiple on Women's Mental Health*. Additionally, the researcher could have left out the term 'conflicting' from the title, as occupying multiple social roles does not always mean they result in conflict (Please see Chapter 1).

To be able to reach a sound conclusion and comparison the researcher could have analysed more women magazines. The women, whose magazine articles were analyzed, did not allow the researcher to capture the challenges of juggling multiple roles in their true essence. As noted in the previous chapters that the magazine profiles successful, influential women, women of a higher social class — the researcher is of the view that they have the means of outsourcing services they need to maintain their different roles, such as a nanny/house help, a driver and personal assistant. As previously noted, *Destiny* magazine does not focus on women's mental health and the interview questions do not channel the featured women to talk about the impact multiple roles have on their mental health per se, as a result it became impossible for the researcher to understand how mental health is covered in this magazine or how it impacted by the occupation of multiple roles. The researcher used outdated sources due to the gap of current studies in the area of multiple social roles. Moreover, the limitations of this study included the

inability to triangulate. Triangulation is the process of viewing a phenomenon from multiple standpoints to improve accuracy (Neuman, 2014). The study used only one method of analysis. It was also difficult to use multiple methods as the study used secondary data in the form of magazine articles/interviews.

### **6.5. Recommendations**

The researcher is of the view that it is of paramount importance to understand the way media platforms create an image of African women. The researcher considers how multiple roles are embedded in the lives of modern-day African women and how little information is known about how they impact their mental health. Considering this, the researcher would recommend the use of different women magazines to be able to make a clear comparison. Alternatively, it is recommended for future research to work with human participants, including ordinary, middle-class women. As an alternative, future research should stick to one aspect at a time and, for instance, focus on either the representation of women by women magazines or the impact of multiple roles on mental health. In doing this, the researcher would be able to narrow down the focus and gather as much information on only one aspect at a time.

### **6.5. Conclusion**

The aim of this study was to understand how the media represents African women with multiple, and conflicting, social roles. It was also meant to uncover the impact multiple roles have on women's mental health. The first chapter gave the background of the study, the significance of the study, and the researcher's interest in the study. The first chapter also defined the key concepts of the study and provided an outline for the chapters that would follow. The second chapter reviewed the existing literature that related to the subject matter of the study. This chapter reviewed literature from South Africa as well as other African countries and other continents. This provided the researcher with various perspectives. The second chapter also discussed the two theories that grounded the study, which is the feminist and social constructionism theory.

Chapter three of the study discussed the research aim, objectives, research objectives, and research methods which included the research design, sampling method, the data collection method, the data analysis method, validity, reliability, and rigour issues. All these

aforementioned points were thoroughly discussed and substantiated. The fourth chapter provided a detailed discourse analysis of the eight sampled *Destiny* magazine articles, as well as the findings. From the discourse analysis, the researcher discovered that *Destiny* magazine represents women as powerful, independent, successful, and influential. The researcher also found that their femininity was emphasized. Chapter five discussed the findings in relation to the existing literature. Finally, this chapter discussed whether the research questions were addressed, noted the limitations of the study, and made recommendations for future studies.

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9 October 2018

Miss Nkazimulo Sithandiwe Ntanzu 214524866  
School of Applied Human Sciences  
Pietermaritzburg Campus

Dear Miss Ntanzu

Protocol Reference Number : HSS/0894/018M

Project title: The media's image construction of African women with multiple and conflicting social roles and the impact of multiple roles on women's mental health

**Full Approval – Expedited Application**

In response to your application received 10 July 2018, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol has been granted **FULL APPROVAL**.

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment /modification prior to its implementation. In case you have further queries, please quote the above reference number.

**PLEASE NOTE:** Research data should be securely stored in the discipline/department for a period of 5 years.

The ethical clearance certificate is only valid for a period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully



.....  
Professor U Bob  
University Dean Of Research  
/pm

Cc Supervisor: Dr Glodean Thani  
cc Academic Leader Research: Dr M Mthembu  
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30 October 2020

To whom it may concern

This letter is to confirm that I proofread Ms Nkazimulo Sithandiwe Ntanzu's thesis titled: *The Media's Image Construction of African Women with Multiple and Conflicting Social Roles and The Impact of Multiple Roles on Women's Mental Health*. I indicated, and offered corrections for, obvious grammatical errors and formatting inconsistencies. I also recommended the rephrasing of several sections of work that did not make sense to a reader unfamiliar with the research topic. No content was altered by me and remains to be the sole work of Ms Ntanzu.

Kind regards

Justine Boake

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