

**PERCEPTION OF INFLUENCE OF THE SOAP OPERA *THE LEGAL WIFE* ON
MARRIAGES IN KISUMU CITY**

BY

PENINAH WANZA MUMINA

A RESEARCH PROJECT SUBMITTED IN PARTIAL FULFILMENT OF THE

REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS IN

COMMUNICATION AND MEDIA STUDIES

DEPARTMENT OF COMMUNICATION AND MEDIA TECHNOLOGY

MASENO UNIVERSITY

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DECLARATION BY CANDIDATE

I hereby declare that this research project is my original work and has not been presented for a degree or any other examination in this or any other university.

Signature.....

Date.....

Mumina Peninah Wanza
MA/FA/00122/2014

DECLARATION BY SUPERVISOR

This research project is submitted for examination with my approval as the University supervisor.

Dr. Charles Nyambuga

Signature.....

Date.....

DEDICATION

This work is dedicated to my amazing husband Aquinas Mbole Mwathani for being supportive and encouraging me throughout the process of doing this study. And to my two beautiful, intelligent children, Peyton Mbole and Rose Mbole, thank you for being patient with me when I worked day and night on this study.

ACKNOWLEDGEMENT

First and foremost I would like to thank God Almighty for giving me knowledge and strength to work on this study. I acknowledge the immense support and tremendous encouragement I got from my husband Aquinas Mbole Mwathani. Thank you .I also acknowledge my Supervisor Dr. Charles Nyambuga for believing in me and for the support he gave me through constructive criticism which has made this study a true contribution to knowledge. Finally I thank my two daughters Peyton Mbole and Rose Mbole for being patient with me as I worked on this study.

Thank you and may God Bless you all.

ABSTRACT

Television soap operas could have dominated and become the most popular genre in the local television networks despite the presence of other genres in the Kenyan media. It's possible that the growing rate of broken marriage in Kisumu city could be due to the way marriage and married couples are portrayed in soap operas. There has been a lot of studies on soap operas and the influence they have on their audience in general. However the perception of influence of the soap opera *The Legal Wife* on marriages in Kisumu City has not been documented. This study analyzed the perception of influence of the soap opera *The Legal Wife* on marriage and it focused on married couples and how they are portrayed in the soap opera as compared to reality of Kenyan Marriages. The soap opera aired on KTN, weekdays from 6pm to 6.50pm with repeats weekdays from 9am to 9.50pm and it was the second most watched soap opera in 2015/2016. The broad objective was to determine the perception of influence of the soap opera *The Legal Wife* on marriage in Kisumu city. The specific objectives were; to examine the portrayal of marriage in television soap opera *The Legal Wife*, to determine the perception married couples in Kisumu City have towards the television soap opera *The Legal Wife*, and to assess whether the television soap opera *The Legal Wife* has influence on how married couples in Kisumu city perceive marriage in real life. This research was based on Albert Banduras Social learning theory and cultivation theory which states that human beings learn through observation of models such as television soap operas and may end up imitating the behaviour observed after long time exposure to these soap operas. This research adopted Analytical research design which focused on how and why things happen. The study comprised of 180 married couples whereby Krejcie and Morgan formula was used to determine the sample size of 123 married couples. Qualitative and quantitative data was obtained through questionnaires administered to married couples and interview with Kenya Television network program management who were selected through purposive sampling. Descriptive statistics were used to analyze quantitative data and thematic analysis was applied to analyze qualitative data. The study found that the content of the television soap opera *The Legal Wife* focused on problems faced in marriages such as infidelity, violence and betrayal. The perception shared was that married women were more likely to be influenced by the soap opera due to the repeated exposure to its content. It is recommended that local television programme managers should choose soap operas with positive portrayal of marriage or broadcast programmes produced in Kenya, by Kenyans containing Kenyan culture and values on marriage. In conclusion, it's suggested that film and broadcast policy makers should implement policies that encourage airing of programmes that discuss effects of infidelity such as HIV & AIDS, domestic violence, and other factors affecting marriages in Kenya.

TABLE OF CONTENTS

TITLE.....	i
DECLARATION BY CANDIDATE	ii
DEDICATION.....	iii
ACKNOWLEDGEMENT	iv
ABSTRACT.....	v
TABLE OF CONTENTS.....	vi
LIST OF ACRONYMS AND ABBREVIATIONS	ixx
LIST OF TABLES	xxi
LIST OF FIGURES	xiii
CHAPTER ONE	1
1.1 Introduction.....	1
1.2 Background of the Study.....	1
1.3 Statement of the Problem.....	6
1.4 Objectives of the Study	7
1.5 Significance of the Study	7
1.6 Theoretical Framework	8
CHAPTER TWO	14
LITERATURE REVIEW	14
2.1 Introduction.....	14
2.2 Portrayal of Marriage in Television Soap Opera.....	14
2.2.1 Nature and Structure of Television Soap Operas.....	15
2.2.2 Synopsis of the Philippine Television Soap Opera <i>The Legal Wife</i>	17
2.3 Perception towards Television Soap Operas	17
2.4 Television Soap Opera Influence on Perception of Marriage in Real Life	18
2.4.1 Television Soap Operas as Models for Real Life	19
2.4.2 Influence of Foreign Television Soap Operas on Kenyan Marriages	21
2.5 Conclusion	23
CHAPTER THREE	24
RESEARCH METHODOLOGY	24
3.1 Introduction.....	24
3.2 Research Design	24
3.3 Area of Study	24
3.4 Study Population.....	24
3.5 Sample Procedure	25
3.6 Sample Size	26
3.7 Data Collection Instruments.....	28
3.7.1 Questionnaires.....	28
3.7.2 Interview schedule	29
3.8 Data Collection Method	29

3.9 Methods of Data Analysis	29
3.10 Reliability and Validity of the Data Collection Instruments	30
3.11 Research Ethics	31
CHAPTER FOUR.....	32
DATA PRESENTATION AND ANALYSIS.....	32
4.1 Introduction.....	32
4.2 The portrayal of marriages in the soap opera <i>The Legal Wife</i>	32
4.2.1 Marriage in the Soap Opera <i>The Legal Wife</i>	32
4.2.2 Portrayal of Men, Women and Gender Specific Roles	34
4.2.3 Secrets in Marriages	35
4.2.4 Violence, Infidelity and Betrayal	36
4.2.5 Fear of Forgiveness	37
4.2.6 Consequences of Infidelity and Betrayal	38
4.2.7 Portrayal of Social Cultural Values	39
4.3 The perception of married couples in Kenya Re Estate, Kisumu city have towards the Television Soap Opera <i>The Legal Wife</i>	40
4.4 The television soap opera <i>The Legal Wife</i> influence on married couple's perception of marriage in real life.....	44
CHAPTER FIVE	54
SUMMARY, CONCLUSION AND RECOMMENDATIONS.....	54
5.1 Introduction.....	54
5.2 Summary of Findings.....	54
5.2.1 The Portrayal of Marriage in the Soap Opera <i>The Legal Wife</i>	54
5.2.2 Perception of Married Couples towards the Television Soap Opera <i>The Legal Wife</i>	55
5.2.3 The television soap opera <i>The Legal Wife</i> influence on married couples perception of marriage in real life.	55
5.3 Conclusions.....	57
5.4 Recommendations.....	57
5.5 Suggestions	58
REFERENCE	59
APENDIX I.....	66
LETTER OF CONSENT	66
APENDIX II	67
QUESTIONNAIRE FOR MARRIED COUPLES OF KENYA RE ESTATE.....	67
APENDIX III	71
LETTER OF CONSENT	71
APENDIX IV.....	72
INTERVIEW SCHEDULE FOR THE KENYA TELEVISION NETWORK PROGRAM MANAGEMENT.....	72

APENDIX V	74
INTERVIEW WITH THE KENYA TELEVISION NETWORK PROGRAM MANAGEMENT .	74

LIST OF ACRONYMS AND ABBREVIATIONS

ABS-CBN	-	Alto Broadcasting System - Chronicle Broadcasting Network
HIV & AIDs	-	Human Immunodeficiency Virus & Acquired Immune Deficiency Syndrome
KBC	-	Kenya Broadcasting Corporation
KNBS	-	Kenya National Bureau of Statistics
KTN	-	Kenya Television Network
MDGs	-	Millennium Development Goals
NTV	-	Nation Television

LIST OF TABLES

Table 4.1 <i>Gender viewership of television soap opera watching</i>	40
Table 4.2 <i>Married couples who have watched the soap opera The Legal Wife</i>	44
Table 4.3 <i>Married couple who applied soap opera The Legal Wife to their real life</i>	51

LIST OF FIGURES

Figure 4.1 Married women attitude towards television soap operas	41
Figure 4.2 Married men attitude towards television soap operas	43
Figure 4.3 Married couples who have watched the soap opera <i>The Legal Wife</i>	44
Figure 4.4 Married couples who have discussed the soap opera with their spouses	46
Figure 4.5 Married men and women who have been influence by the soap opera	47
Figure 4.6 Respondents favorite character in the soap opera <i>The Legal Wife</i>	49
Figure 4.7 How closely the soap opera <i>The Legal Wife</i> resemble respondents life	50
Figure 4.8 Influence of soap opera on spouse	52

CHAPTER ONE

1.1 Introduction

This chapter contains the background of the study, statement of the problem, research questions, and objectives of the study, significance of the study, the scope of the study and theoretical framework that guided the analysis.

1.2 Background of the Study

This study analyzed the perception of influence of the soap opera *The Legal Wife* on marriage. The study focused on married couples and how marriage is portrayed in the soap opera *The Legal Wife* as compared to the reality of Kenyan marriage. It's possible that the growing rate of broken marriage in Kisumu city (KNBS, 2009) could be due to the way marriage and married couples are portrayed in soap operas. Married couples could perceive the portrayal of marriage in the soap opera *The Legal Wife*, which could be illusionary, as realistic thus causing negative effects on marriages. Such negative effect could be bloated expectations which could lead to, violence, infidelity, betrayal and broken marriages. There have been a lot of studies on soap operas and the influence they have on their audience in general (Anitha, 2014), however the perception of influence of the soap opera *The Legal Wife* on marriage has not been documented therefore the relationship between the soap opera and marriage is unknown. This study focused on married couples in Kisumu City, Kenya Re Estate who represented the target audience. According to Ayodo (2009) Kenya Re Estate is diverse with a mixture of middle and upper middle class families who can afford television viewership.

Television has become a centralized system of story-telling (Muindi, 2015). Soap operas, Drama series, commercials and other programs bring a relatively coherent system of images and messages into homes of every viewer, while ensuring that they have an interesting programme to watch. Transcending historic barriers of literacy and mobility the medium has become the primary common source of socialization and everyday information of otherwise heterogeneous populations (Muindi, 2015). The social function of this medium lies in the constant repetition of stories that serve to define the world and legitimize a particular social order. This research attempted to explore a possible link between television soap operas portrayal of marriage and what's happening in the real life of married couples of Kenya Re estate, Kisumu city.

The portrayal of marriage in soap operas could have a great influence on marriage in real life. Portrayal of negative content in soap operas can have a great influence to the society (Anitha, 2014). According to Encyclopedia Britannica (2015), from 1930s to 1950s; the content of a classical soap opera was a continuous play about a middle class family living in a small town. Sins and violence frequently affected the daily lives of the family members of the soap opera, but good inevitably triumphed or at least wrong doing was justly punished. Encyclopedia Britannica (2015) states that, with modernization, the content has been revolutionized. In modern day soap operas, there are discussions about wife abuse, infidelity, promiscuous behaviour, sexually transmitted diseases, abortion and violence. Romance and marital problems are still the main focus of all soap operas. Most soap operas usually have a romantic storyline, how people fall in and out of love and probably end up married, then after marriage, marital problems arise such as infidelity, domestic violence etc. These marital problems render the soap opera complicated and more interesting to its audience. (Sanchez, 2015)

The attitude that married couples might have towards television soap operas could determine the level of influence they will experience from them. Hargrave & Gerald (2002), states that there are four categories of soap opera watchers depending on their attitude. These categories are; the fanatic, the ironic, the non-committed and the dismissive (Hargrave & Gerald 2002). There are those who are fanatic and consider soap operas as a source of positive entertainment based on reality. This category might be highly influenced by soap operas. Those who are ironic have negative judgment towards soap operas but they watch it all the same. They might be influenced by the soap opera in some ways. The non-committed are those who do not take care much about soap operas but watch them anyway. They are not committed to watching regularly therefore they might not be influenced as much as the fanatic. Finally there is the dismissive who might have 'don't care' attitude towards soap operas they watch when they have no other choice of entertainment, or they do not watch at all. This means that soap opera might have little or no influence on them. Considering attitude, most women who watch soap operas than men, in general, are significantly more committed to soap operas than men and are more likely to admit that they are addicted to their favorite soap operas (Hargrave & Gerald 2002). For men, family viewing is the key drive. They frequently claim that they never choose to watch soap operas or that they only view them because their wives or the rest of the family do (Hargrave & Gerald 2002).

Most soap operas are an exaggerated portrayal of human life (Ahmed, 2012). The way marriage is reflected in soap operas might influence the perception of marriage in real life. Audience of soap operas tend to identify themselves with different characters with whom they relate with, whether good or bad so as to justify their actions or situations. Married men and women could be portrayed differently in soap operas and this could cause married couple to compare each other with the different characters of men and women in the soap operas depending on their expectations.

A television soap opera is a serial drama and suspense which features a storyline about multiple characters (Anitha, 2014). It is usually broadcast in many episodes. Soap operas originated in America in the 1930s and were sponsored by a soap manufacturing company (Agyemang, 2009). The name soap opera was created from the term soap. The first soap opera aired in the USA was on a radio station in October 20th 1930s (Thurston, 2015). This soap was aired on weekdays at day time and they targeted housewives after the men went to work. In Latin America soap operas are viewed as most important TV programmes because they portray their everyday lives, relationships and cultural practices. Soap operas started with the assumption that human life was fascinating in itself. Soap operas validate everyday life as it is lived in all its aspects. Critics have derided soap operas as cliché, stereotyped, poorly acted with poor settings and a predictable plot (Anitha, 2014). Soap operas are assumed to be viewed by women particularly housewives and house helps who are characterized as naive.

Media is an important source of information as it reports on current events, educates, produces predominant culture and provides entertainment (Llanos & Nina, 2011). Television is a major channel of communication used in Kenya. Television, especially in the urban areas of Kenya, is considered a primary source of entertainment, education as well as a carrier of social cultural values (Nguti, 2012). According to Dala online Magazine (2016), television is a huge part of Kisumu people's lives. It forms their world view by broadcasting content that entertains and educates (Dala Magazine, 2016). Soap operas, TV series, movies, news, reality TV, sports and documentaries among others are made available every day. Kenya Re Estate residents being part of Kisumu city are not an exception, since they use TV as part of their every day entertainment.

Television viewing in Kenya changed in the 1990 with the introduction of soap operas. The first soap opera was aired on the Kenya Broadcasting Cooperation (KBC), (Maitha, 2012).

Eventually the rest of the television networks started to air them (Maitha, 2012). There are many soap operas that are running on the Kenyan television stations today. Most of the television stations run these soap operas concurrently. The most watched soap operas are the Latin American (Mexican) and Philippines. These soap operas air on weekdays from 6pm to 7pm and immediately after the news hour at 8pm to 9pm they sometimes have repeats on weekdays during mid-morning hours.

Kenya Television Network is one of the leading television networks in Kenya. According to Kenya Geopoll Media Measurement (Knowledge.geopoll.com, 2017) Kenya Television Network is the second most watched television channel in Kenya amongst ten most popular Tvs channels. KTN was founded in March 1990 and was the first non-pay privately owned TV-station in Africa and the first to break Kenya Broadcasting cooperation (KBC) monopoly in Kenya (Kenya Television Network, 2016). Since the 1990s, Kenya Television Network has offered a mixture of relayed re-transmission of foreign television stations (Kenya Television Network, 2016). Its aim is to entertain, educate and inform its audiences on social, political and economic issues. In 2000s Kenya Television Network began to air Latin American soap operas during the weekend prime time and they later introduced Philippine soap operas which aired on weekdays at 6pm to 6.50pm (Maitha, 2012).

The Legal Wife is a soap opera that aired on the Kenya Television Network (KTN) for a period of three months from October 2014 to January 2015 on weekdays from 6pm to 6.50pm with repeats on weekdays from 9am to 9.50am. *The Legal Wife* is a Philippines melodramatic family drama television soap opera that was produced in 2013. It is a primetime television series that aired on Filipino television network ABS-CBN in early 2014 and later aired worldwide. Based on data gathered by Kantar Media (2014), *The Legal Wife* was the number one most watched television soap opera Nationwide. It is a teleserye of married couple Adrian and Monica whose lives change because of a huge mistake. The story revolves around Monica Santiago (iWantv, 2014). Due to the past encountered with her mother Eloisa, her life is put through the test in a whole new environment with her Father Javier, and her two brothers, Javi and Jasper. She grows up with a little indication of love (iWantv, 2014). Through a set of circumstances, she meets and falls in-love with Adrian, the man who teaches her how to love again, but also breaks her heart.

Marriage means that the couple wed in a manner that is legally recognized by their jurisdiction (Kenyalaw.org, 2017). In general there are two types of marriages, civil and

religious, and typically a marriage employs a combination of both. Religious marriages are licensed and recognized by the state. Civil marriages are not recognized by the religious law but they are respected as well. Kenya also has customary wedding where the bride price is paid (dowry), the registrar is notified after the procedures and a written declaration is signed by both parties (Kenyalaw.org, 2017). In Kenya legally recognized marriages (Christian, Hindu, civil) have been presumed to be monogamous even though polygamous marriage is accepted by some societies socially if not legally. In 2014 Kenya's parliament passed a bill allowing men to marry multiple wives (Karimi & Leposo, 2017). Polygamy is common amongst traditional and Muslim Communities in Kenya. According to Masua (2011), polygamous marriages in Kenya have declined due to adaptation of western culture, globalization, HIV&AIDs awareness and education especially in the urban areas. According to Masua only thirteen percent of women in Kenya are living in polygamous marriages. There are no studies yet, since the passing of the 2014 bill stating that polygamous marriages have increased or not.

According to the Philippine culture, in marriage the husband may be assumed to be the main authority figure in a nuclear family but the wife has considerable authority and influence too, just as reflected in their television soap operas (Reekay, 2013). She may work fulltime and earn as much as the husband or more and still take care of the family. According to Reekay decisions within the family are made by either the husband or the wife as long as there is an agreement and respect between both of them. Gender or sex is irrelevant.

Marriage in Kenya confers status and dignity (Kyalo, 2012). It confers rights to the wife and responsibilities to the husband and vice versa. According to Kyalo (2012) the various rights that a man acquires after he has performed the necessary customs are to feed and protect his wife and children. Upon marriage a woman moves to where her husband's family is located. Her purpose is to reproduce and take care of the home and children. Men are the major decision makers and controllers of power and wealth. These rights are taken seriously and failure to perform them could lead to broken marriage and shaming the parties and communities involved. Dr. Kyalo states that these responsibilities become grave in the sense that there are no complete breakups in African/Kenyan marriages. Therefore in Kenyan marriages adequate properties of value to justify a proper marriage will not only be fruitful but long lasting. But there is more to marriage apart from its rights and duties, fidelity and sexuality carries with it a lot of responsibilities and expectations.

1.3 Statement of the Problem

Television viewing in Kenya is considered a primary source of entertainment especially in urban areas such as Kisumu City. Television soap operas could have dominated and become the most popular genre in the local television networks despite the presence of other genres in the Kenyan media. It is possible that portrayal of marriage in soap operas could have raised marriage expectations to unrealistic levels thus possibly causing negative effects in marriages. Portrayal of marriage in the soap opera *The Legal Wife* has not been documented therefore the relationship between the soap opera and married couples in Kisumu City is unknown. This raises the question about married couples' involvement with the genre. The modern soap opera contains discussions about wife abuse, infidelity, sexually transmitted diseases, abortion and violence which could have a negative influence on married couples. It is possible that soap operas can cause illusionary thoughts due to the way gender specific roles are portrayed, which may negatively affect married couples' relationships in marriages. Such negative effects could be bloated expectations which could lead to conflict, misunderstanding and broken marriages as a result of watching television soap operas. Worldwide studies have shown that soap operas have a negative influence on their audience depending on the attitude they have towards them. Therefore, it is important to analyze the perception of the influence of the soap opera *The Legal wife* on marriage through critical analysis of married couples in Kisumu city. The findings of this study may be used to reform television programing to be more educative and focus on developmental matters. This study may further help policy makers to determine which soap operas should air on our local television networks based on the content and messages that should be passed to the audience especially married couples.

Research Questions

The study was guided by the following research questions

1. How is marriage portrayed in television soap opera *The Legal Wife*?
2. What perception could married couples in Kisumu city have towards television soap opera *The Legal Wife*?
3. Could the soap opera *The Legal Wife* influence how married couples in Kisumu city perceive marriage in real life?

1.4 Objectives of the Study

The broad objective was to determine the perception of influence of soap opera *The Legal Wife* on marriage in Kisumu city.

Specific Objectives were:

1. To examine the portrayal of marriage in the television soap opera *The Legal Wife*.
2. To determine the perception married couples in Kisumu city have towards television soap opera *The Legal Wife*.
3. To assess whether the television soap opera *The Legal Wife* has influence on how married couples in Kisumu city perceive marriage in real life.

1.5 Significance of the Study

The findings of this study may be used by broadcast and film policy makers to determine which type soap operas should or should not air on our local television. Local television producers may use this study to create local soap operas containing Kenyan cultural practices, which may help to achieve Sustainable development goals (SDGs) of promoting gender equity/equality and to combat HIV and AIDS. Also these locally produced soap operas can be used to educate people on issues such as infidelity, gender roles, domestic violence and abuse.

It may also be used to reform television programming to be more educative and focus on developmental matters in order to achieve vision 2030 social pillar of cohesive, clean and secure society by exploiting talent especially the young people, creating jobs and promoting the film industry in Kenya.

This study may also help the media to play their ethical role, by airing media content that does not promote violence, distort reality, discriminate gender or air content without taste and obscenity such as sexual acts on soap operas during prime time.

The findings may also help the media to air television content which has integrity and common decency that respects the dignity and intelligence of its audience according to the media code of conduct for practice of journalism in Kenya (2013).

It may be used to inform the society to be aware of the possible influence that soap operas may have on marriages and how the messages delivered may affect married couple's marriage in real life.

Marriage counselors will be able to use the findings of this study to educate married couples or those about to get married about the influence soap operas may have on them and the difference between soap operas and reality according to Kenyan culture and beliefs on marriage.

Scope of the Study

This study focused on the perception of influence of the television soap opera *The Legal Wife* marriage which aired on weekdays 6pm on Kenya Television Network (KTN) and repeats weekdays 10am. The soap opera *The Legal Wife* has 98 episodes which air for 45 minutes each. It was limited to married couples Kenya Re Estate, Kisumu and the Kenya Television Network Program management. The study was based cultivation theory; the underlying principle of this theory is that the more time individuals spend on television the more likely it is that their social conceptions of social reality will reflect that they have seen on television. It adopted Analytical research design which was used to create an understanding of the perception of influence of the soap opera *The Legal Wife* on marriage. Data was collected using questionnaire which were administered to 123 couples of Kenya re estate and an interview was conducted with the KTN program manager.

1.6 Theoretical Framework

The study was based on two theories, Albert Banduras social learning theory and cultivation theory. Each of these theories provided information about the potential effects of television content on its audience.

Albert Banduras Social Learning Theory

Social learning theory focuses on the detailed examination of external influence or responsiveness of human behaviour. It states that, the cause of human behaviour change is found not in the human but in the social influence (Sincero, 2011). According to Sincero in social learning system, new patterns of behaviour can be acquired through direct experience or observing the behaviour of others Most of the behaviours that people display are learned either deliberately or inadvertently, through the influence of an example or models. Models

influence human learning in everyday life. Some models are so intrinsically rewarding that they can hold the attention of people of all ages for an extended period of time. A great example is televised modeling. Indeed, models presented in televised form are so effective in capturing the attention that the viewer learn the depicted behavior regardless of whether or not they are given extra incentives to do so (Blair, 2015).

In social learning theory, Albert Bandura states that influential sources of social learning are abundant and varied symbolic modeling provided in television, films and other pictorial displays. There is a large body of research evidence that shows that both children and adult can acquire attitudes, emotional responses and new pattern of behaviours as a result of observing televised models or films (Blair, 2015). This is called observational learning. Considering the large amount of time that people spend watching televised models; mass media may play an influential role in shaping behaviours and social attitude.

The functional value of the behaviours displayed by different models is highly influential in determining which model will be closely observed and which will be ignored and attention to models is also channeled by their interpersonal attraction (Sincero, 2011). Soap operas that have interesting content, characteristic, characters and have winsome qualities may be sought out whereas those that are not pleasing may tend to be ignored or rejected even though they may excel in other ways. Married couples might tend to imitate these characters and behaviors depending on how rewarding or punishing they are.

In order for a person to be influenced by a model they must have a retention process (Cherry, 2015). A person cannot be influenced much by observation of a models behavior if they have no memory of it. They must have a long-term retention of activities that have been modeled at one time or another (Cherry, 2015). In order for a married couple to be influenced by a TV soap opera, it must be stored in their memory in symbolic form for them to practice the acquired behaviour learned.

In order to reproduce a behaviour, an individual depends on their motivation and expectations, including anticipated consequences and internal standards. In order for individual to respond to a behavior it has to be reinforced first (Cherry, 2015). Reinforcement can be either internal or external. It can also be negative or positive. If a spouse wants to be approved by their significant other, then that is external reinforcement, but feeling satisfied and happy is internal reinforcement. Positive or negative reinforcement will have very little

impact if the external approval does not match the internal approval, but the most important factor is that it leads to behaviour change.

In order to reproduce behavior an individual organizes responses in conformity with the model. In observational learning, two representational systems are involved namely; an imaginable and verbal one. Cherry (2015) states that during modeling exposure, modeling stimuli produce, through a process of sensory conditioning, relatively enduring, and retrieval images of modeled sequences of the behaviour in such a way that when a name associated with a given person is mentioned, vivid imaginary images appear with the physical characteristics of the person observed in the model. In the Bandura theory, it is also stated that long-term retention of modeled content by humans involves verbal coding of observed events. Most of the cognitive processes that influence behaviour are mostly verbal than visual. Therefore, what is heard in a television soap opera might have a great influence than what is seen.

Observing a model affects people differently, the imitation and learning of behavior depend on an individual (Sincero, 2011). Watching a soap opera with a spouse might affect each differently. The major function of a model is to either strengthen or weaken previously learned behavior (Bandura 1971). The effect that models have on behavioral restraints, are largely determined by observation of rewarding and punishing the accompanying consequences. Married couples may choose to imitate behaviour of a certain character or certain marriage in a soap opera depending on how the qualities they have are seen as rewarding.

Identification in social learning involves internalizing or adopting other people's behaviour (Cherry, 2015). It occurs when a person tends to adopt a model's behaviour, values, beliefs and attitudes of the person whom they are identifying with. When married couples watch soap operas, they might identify with some of the married character in the soap opera by adopting their characteristics and behaviours as displayed. Identification is different from imitation since imitation involves copying a single behaviour.

Social learning theory is ideal for this study because people's perceptions of influence are developed through learning, memory, expectations and attention. Therefore married couples may learn from what they observe in the soap opera *The Legal Wife* by paying attention', keeping memories and expecting what they have observed from the soap operas to happen in

their marriage. However the theory did not tell the amount of time married couples needed to watch television soap operas in order to be influenced hence the need to turn to Cultivation theory.

Cultivation Theory

Cultivation theory is a social theory which examines the long term effects of television (Wambua, 2015). According to Wambua Cultivation theory suggest that the more time people spend “living” in television world the more they are likely to believe in the social reality portrayed on television. This theory was developed by George Gerbner in mid 1960s to study and how watching television may influence viewers’ idea of what the everyday world is like. According to Muindi (2015) this theory was devised to help us understand the effects of repeated television exposure to its viewers.

Cultivation theory is known for the study of television and its viewers, and in particular for a focus on the topic of violence (Chadler, 1995). However, some studies have considered other mass media from this perspective, and have dealt with topic such as gender roles, age groups, ethnic groups and political attitudes. According to Chandler a study done in America found that heavy soap opera viewers were more likely than light soap opera viewers to over-estimate the number of real-life married couples who had affairs or who had been divorced and the number of women who had abortions.

According to Gerbner & Gross (1976), the underlying principle of this theory is that the more time individuals spend on television the more likely it is that their social conceptions of social reality will reflect that they have seen on television. Similarly, cultivation theory suggests that heavy viewers of television incorporate attitudes and behaviours portrayed on screen (Taylor & Francis, 2010). Gerbner created cultivation theory from cultivation hypothesis, which states his attempt to understand how heavy exposure to cultural imagery will shape viewers perception of reality in reference to viewing television commercials and programming.

This theory was based on research concerning fictional television programs such as soap operas or sitcom. Television soap operas are written and based on cultural and social reality (Wambua, 2013). Different characters displayed in these soap operas are models that represent our real world. Soap operas can act as models for married people where they may

be cultivated through the behaviours displayed by different characters. Opportunities for being influenced by soap operas may differ depending on the married couples and how often and repeatedly they watch the soap operas.

Cultivation analysis have revealed that those who frequently view television programs such as soap operas perceive reality that is more consistent with that of television world than the real world (Carlson, 1993). According to Carlson cultivation theory has shown that television viewing gives rise to misperceptions of social reality termed as the first order beliefs, such as estimate of the incidences of violence and occupational roles of women. There is a large body of research evidence that shows that both children and adult can acquire attitudes, emotional responses and new pattern of behaviours as a result of viewing television programmes such as soap operas (Blair, 2015).

According to Muindi (2015), researchers such as Shanahan & Morgan (2004), point out that rationale on the choice of television is on its programming schedules which are subtly woven to fit in to the daily routine of the viewer while its programmes are broadcasted daily with genre such as, talk shows, drama series and soap operas running on air for months. These features ensure steady exposure of its message and images to its dedicated viewers.

Shrum (1999), states that there are other scholars who question the rationale of linking cultivation effects with heavy viewing of television only. He argues that there are other factors contributing such as education, community and cultural beliefs which also play a role and could increase or decrease the cultivation level. People's religious, traditional and cultural beliefs could also be a contributing factor.

However studies by cultivation researchers have validated this theory, suggesting there is a correlation between television viewing and the perception of things portrayed heavily on television (Shrum, 1999). One study looked at the cultivation effects of specific television content such as crime or gender roles as portrayed by television programmes in general while the other program investigated cultivation effects on specific television genre such as soap operas, and how their portrayal of certain content such as marriage or gender roles influenced viewers' perception of their social reality.

Other studies validating this theory were genre specific (Muindi, 2015), such as the one by Larson (1996), which investigated the contribution of soap opera to the perception of the roles and lifestyle of single mothers. The perception of the viewers were that single mothers have good jobs, are relatively well educated and do not live in poverty. Segrin & Nabi (2002) focused on the portrayal of marriage in television soap operas and the possible influence of such portrayal to the viewer. The finding highlighted the powerful role of idealistic expectation about marriage.

The popularity of soap operas is evident amongst diverse audience (Wambua, 2015). Married couples may spend time watching television soap operas. This theory was appropriate for this study as it helped to understand the kind of messages send to married couples following the long exposure to the soap opera and if it affected their perception of marriage in real life.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

In this chapter, various literature related to the study were reviewed to give an insight into the study. It was divided into three sections based on the three objectives which were; to examine the portrayal of marriage in the television soap opera *The Legal Wife*, to determine the perception married couples in Kisumu city have towards the television soap opera *The Legal Wife* and to assess whether the television soap opera *The Legal Wife* has influence on how married couples in Kisumu city perceive marriage in real life.

2.2 Portrayal of Marriage in Television Soap Opera

Television soap operas, which have traditionally been conceived of as entertainment, actually consist, in terms of content, dramaturgy, and other entry points that help explain why it has become such an attractive genre (Wambua, 2012). Their power of dramatic presentations makes it reach a large audience to articulate debate. People may engage, identify and involve themselves strongly with the stories told in them as they strike some everyday experiences which are recognizable by the viewers, thereby sparking identification and feelings of satisfaction and pleasure (Graham, 1997). This recognition may promote a sense of social and cultural membership for many people in the world.

Television soap operas are a representation of everyday life elevated to the subject matter of an operatic form (Ahmed, 2006). In Latin America, soap operas are viewed as most important TV programmes because they portray their everyday life, relationships and cultural practices. Soap operas started in the assumption that human life was fascinating in itself. Philippine soap operas also known as “teleserye” are similar to the Latin American “telenovelas” yet they have evolved into a genre of their own unique characteristic often working as a reflection of the social realism of the Filipinos (Wambua, 2012).

Soaps create a world dominated by interpersonal relationships, where characters discuss marital, romantic and family problems. Soaps focusing on marriages, relationships and family life could easily present more storyline and characters discussing the day to day social life and the problems that are being faced in the daily life. Television soap opera writers have content whose mission is to teach the “lesson of life” to their viewers (Nixon, 1972, LeMay, 1982). Kenya Re estate married audiences might try and identify with the characters and

compare their real life marriage with that of soap operas which could end up influencing illusionary thoughts, conflicts and even divorce.

Encyclopedia Britannica (2015) states that with modernization, the content of soap operas has been revolutionized. There are discussions about wife abuse, infidelity, promiscuous behaviour, sexually transmitted diseases, abortion and violence. Television soap operas have a great number of audiences who might try and relate with the situations portrayed in the soap opera (Wambua, 2013). These soap operas portray marriage as an institution that is complicated and full off conflicts, misunderstanding, infidelities, sexually transmitted diseases and domestic violence but they also give the good side which is romance and falling in love which finally ends up in reconciliation or a wedding (Wambua, 2013). Romance and marital problems are still the main focus of all soap operas. Most soap opera usually have a romantic storyline, how people fall in and out of love and probably end up getting married, then marital problems such as infidelity and domestic violence arise. These consequences make the soap opera probably complicated and most interesting to its audience.

The combined portrayal of marriage and family life on television soap operas could be unrealistic and highly negative. Those who have scrutinized soap operas note the extremely high rates of conflict, betrayal, infidelity and divorce that afflict soap opera families (Strong et al, 2008). Characters go through multiple marriages and often carry deep dark secrets that they keep away from their spouses (Strong et al, 2008). Soap operas often stereotype women as starry-eyed romantics or scheming manipulators of men. Particularly unrealistic is the way soap operas portray sex, leading viewers to envision exaggerated estimates of how much sex does and should occur in marriage as well as how much people stray outside of their marriages and relationships (Strong et al, 2008). Strong, et al (2008) pointed out that television soap operas unrealistically depict married life, inaccurately portrays the relative sexual activity levels of married people and portrays conflict as something that can be resolved within twenty minutes.

2.2.1 Nature and Structure of Television Soap Operas

Television soap operas are serial drama and suspense which feature related story lines about the lives of multiple characters (Ahmed, 2006). The stories typically focus on emotional relations. The term soap opera was coined by the American press in the 1930s to denote the extraordinary popular genre of serialized domestic radio programmes which, by 1940,

represented some 90% of all commercially sponsored daytime broadcast hours (Ahmed, 2006). These soap operas were sponsored by manufactures of household cleaning detergents hence the term “soap”; while “opera” suggested an ironic incongruity between the domestic narrative concerns of the daytime serial and the most elevated of dramatic forms (Pingree& Cantor 1983). The first soap opera aired on weekdays, daytime usually five days a week and their target audience was mostly housewives and house helps after men went to work.

Television soap operas are divided into two categories; open and closed ended soap operas. The closed soap opera is most common in Latin America and the Philippines where it dominates primetime programming (Wambua, 2013). This Latin American and Philippine soap operas are known as ‘telenovelas’ and ‘teleserye’ may stretch from months to years of hundreds of episodes. They are designed to eventually end and it is the design of the closure that makes them fundamentally different from the open soap operas which is continuous and has no time frame to end.

Soap operas in Kenya were introduced in the 1990s (Maitha, 2012). The first soap opera was aired on the Kenya Broadcasting Cooperation (KBC). Eventually the rest of the television networks began to air them. There are many soap operas that are running on the Kenyan television stations today. Most of the television stations run these soap operas concurrently. The most watched soap operas are the Latin American (Mexican) and Philippine. These soap operas air on weekdays from 6pm to 7pm and immediately after the news hour at 8pm to 9pm (Nguti, 2012). They focus on marriage, relationships and family affairs based on the reality of the Mexican and Philippines culture (Maitha, 2012).

Kenya has no relation with the Latin American or Philippine culture yet the most watched soap operas with the highest number of audiences are either Latin American or Philippine since the 1990s (Wambua,2013). With the TV ownership and liberation of the airwaves, television soap operas remain extremely popular with the Kenyan audience and are transmitted regularly and frequently, they appear daily and have a faithful audience (Wambua, 2013).

In early 2000s, Philippine soap operas started airing in Kenya. Even though they are dubbed in the Philippine local language, they sometimes contain English subtitles or other languages when being imported. Philippine soap operas also known as Teleseryes or Filipino

telenovelas are melodramatic serialized fiction (Philippine Television Drama, 2010). Teleseryes are derived from two words 'tele' short for Television and 'Serye' a tagalog term for Series or Drama (Philippine Television Drama, 2010).

Philippine soap operas or 'Teleseryes' have some common characteristics and similar roots with classic soap operas and Telenovelas, yet they have evolved into a genre of their own, with unique characteristics often working as a reflection of social realism of the Filipinos (Philippine Television Drama, 2010). They are aired on prime time five days a week and they attract broad audiences which cross age and gender lines. These soap operas last anywhere from three months to a year or even more (Philippine Television Drama, 2010). Other forms of Filipino Teleseryes are 'Serials' which air on a weekly basis and last up to one season (Philippine Television Drama, 2010).

2.2.2 Synopsis of the Philippine Television Soap Opera *The Legal Wife*

The Legal Wife is a Philippine melodramatic family drama television soap opera that was produced in 2013 (The Legal Wife, 2014). It's a primetime television series that aired on Filipino television network ABS-CBN in early 2014 and later aired world-wide (The Legal Wife, 2014). It's Teleserye of Married couple Adrian and Monica who's lives make a change because of a huge mistake (The Legal wife, 2014)

The story revolves around Monica Santiago. Due to the past encountered with her mother Eloisa, her life is put through the test in a whole new environment with her Father Javier, and her two brothers Javi and Jasper, where she grows up with a little indication of love (The Legal Wife, 2014). Through a set of circumstances, she meets and fall in-love with Adrian, the man who will teach her how to love again, and who also breaks her heart (iWantv, 2014). Adrian becomes Monica's husband even though her family do not approve of him. He cheats on her with her best friend Nicole who eventually becomes Adrian's mistress. Monica and Adrian's marriages is challenged as Adrian and Nicole's paths continue to cross, igniting a fire that will force Monica to fight for her right as the legal wife (iWantv,2014).

2.3 Perception towards Television Soap Operas

The perception married couples might have towards television soap operas could determine the level of influence that the latter will have on them. Hargrave & Gerald (2002), states that there are four categories of soap opera watchers depending on their perception. These

categories are; the fanatic, the ironic, the non-committed and the dismissive (Hargrave & Gerald 2002). There are those who are fanatic and consider soap operas as positive entertainment based on reality, they might be highly influenced by soap operas. Those who are ironic have negative judgment towards soap operas but they watch all the same. This group might get some influence from the soap opera. The non-committed are those who do not take care much about soap operas but watch them. They are not committed to watch regularly therefore they might not be influenced as much as the fanatic. Finally, there is the dismissive that might have a 'don't care' attitude towards soap operas they watch when they have no other choice of entertainment, or they do not watch at all, therefore soap opera might have little or no influence on them.

According to previous research, most women watch soap operas than men. Women are significantly more committed to soap operas than men and are more likely to admit that they are addicted to their favorite soap operas (Hargrave & Gerald, 2002). According to Hargrave for men family viewing is the key drive. They frequently claim that they never choose to watch soap operas or that they only view because their wives or the rest of the family do (Hargrave & Gerald 2002).

The portrayal of marriage and family life in soap operas is related to the way people think about them (Bryant, 2001). According to previous research, people who view soap opera more have views about marriage that reflected the way these themes are represented in soap operas. Heavy viewers of soap opera or the fanatics compared to light viewers give higher estimate of the proportion of both men and women who engage in extramarital affairs, get divorces or have illegitimate children. In a study Bryant (2001), it emerged that married couples who frequently watched soap operas, compared to those who did not frequently watch believed that, in reality, a husband's prolonged absence would be an important source of marital discord.

2.4 Television Soap Opera Influence on Perception of Marriage in Real Life

Soap operas might have negative or positive influence on its audience because they extensively validate everyday life as it is lived. Most researchers state that television soap operas have a predominantly female audience. Some research state that men are interested in wealth, business relations and power, whereas women are more often interested in family issues and love affairs. According to research by Ahmed (2012), watching soap operas is

encouraging married women to enter the labour force as well as take on extra challenges and risk developing a career for them, at the same time juggling marriage life and family. However, television soap operas may appeal to those who value the personal and domestic world and this could be both married men and women. Most married couples could be using soap operas as a way of talking indirectly about their own attitudes and behaviour. Ahmed and Khalid (2012) highlighted that seeing marriages soften or break over misunderstandings and inaccurate behaviour might strengthen or weaken audience's marriages in real life.

According to a study from Albion University (2012), we live in a society that perpetually immerses itself into media from television but people have no sense of the ways in which those images are impacting them. The study stated that relationships and marriages could be in trouble since the individuals were frequent television watchers. The researcher in the Albion University (2012) study found that people believed in the portrayal of romance on television series and soap operas. In the same study, the researcher stated that, people who believe in the unrealistic portrayals on TV soap operas are actually less committed to their spouses and their alternative to their spouses are relatively attractive.

2.4.1 Television Soap Operas as Models for Real Life

Most soap operas are an exaggerated assumption of human life. The way marriage is reflected in soap operas might influence how married couples perceive marriage in real life. Audience of soap opera tend to identify themselves with different characters with whom they relate, whether good or bad so as to justify their actions or situations. Soaps may give examples of marriage literature that supports the status quo regarding how marriage should be or should not be in the real world. Television soap operas might have become part of their audience's life and married people might feel that they can learn much about the reality of marriage, how they should live in a marriage, how they should resolve their conflicts and learn their responsibilities.

A research conducted by Alison Bryant (2001) states that, married viewers use television soap opera images to guide how they behave in their own marriage. In the study, viewers indicated that they often relied on these images even though they thought that television portrayal of marriage was inaccurate, unrealistic and sometimes inappropriate. Television soap operas seem to bring about unrealistic expectations of what an ideal marriage should be. Segrin and Nabi (2002) explain that an ideal marriage is in the portrayal that includes, for

example, a great deal of romance, physical intimacy, passion, happiness, physical beauty, empathy and open communication. According to social learning theory, media acts as a model through which the audiences learn through observation. Therefore media messages in television soap operas may be portraying, unrealistic beliefs about what marriage should be thus married couples may end up having unrealistic expectations in their marriages.

In general television is known for its numerous uses and influences on its viewers. Muindi (2015) argues that in a house-hold setup, it can act to stimulate communication or open up conversation between viewers who were not in talking terms or it can act as an affiliation by bringing together those who had personal differences. It may also be used as an avoidance strategy by pretending to be busy watching television while in actual fact blocking a conversation with another person. Television may bring a family together or create a conflict, it can encourage “social learning” such as information or problem solving skills. According to Muindi (2015) television programmes themselves are influential because they depict and even model a myriad of consumption-relevant phenomena such as the structure of family life, social roles, lifestyle and sub cultures or issues of gender, race and class.

According to Griffin (2011), television is essentially a domestic medium, and the program schedule is woven around the household routines by which family life is organized. This could be seen from a variety of television programmes (soap operas) and viewing schedules which attempt to address the needs and expectations of all family members. However, family members cannot be considered homogeneous audience but consist of a wide range of groups, whose members actively read television text in order to produce meanings that connect with their social life experiences (Griffin, 2011).

Muindi (2015) states that television has also become the center of collective attention in the living room of a household, although individuals might be conducting their own activities, focused elsewhere, at the same time. Families and households could therefore be brought together by television as they watch their favorite programmes such as soap operas. At times individual viewers may be divided by arguments during this shared experience. The medium has also integrated itself in the lives of many viewers through the scheduling of its programmes, which is part of its mode of address to the domestic viewer (Muindi, 2015). The programmes have their target audience, during the day programmes targeting the househelps, housewives are broadcast, and then at around 4pm children and youth programmes such as

cartoons and music are broadcast. At around 6pm soap operas dominate the television targeting the working wife/mother and the husband who are back from work by then.

There are social problems that are caused by television soap operas pervasive images (Muindi, 2015) these include sexist attitudes and beliefs, violence and stereotyped perceptions of behaviour towards men and women. When family scenes are shown, they may stress on the traditional responsibility of men as the protector and bread winner. When married women are successful outside the home, they may be portrayed as having problems with family and marital relationships. Men are rarely shown as central to home and family centered activities as these are considered as feminine activities (Muindi, 2015).

2.4.2 Influence of Foreign Television Soap Operas on Kenyan Marriages

In Kenya, the role of television is to inform, educate and entertain (Nguti, 2012). Television is supposed to communicate and disseminate information about development and social and cultural issues (Nguti, 2012). Its role should be to act as an agent for social and economic change and improvement. It's supposed to connect Kenyans with the rest of the world.

Soap operas in Kenya open up the discursive space in which various taboos such as marriage, love and sex, infidelity, gender equality and equity, class and power can be discussed (Amutabi et al, 2009). According to Amutabi et al, soaps have extensively contributed to the founding of the democratic public and private sphere in Kenya while undermining local cultural traits. Soaps elicit creative tension, inscribing certain behaviours, ideas and values in the mind of the viewer while simultaneously critiquing discourses of the "normal" in the society perceptions of marriage (Amutabi et al, 2009). Soap operas may have significantly impacted on Kenya's social and cultural spaces.

Amutabi et al (2009) states that, debates on foreign soap operas in Kenya serve as an example of public discussion over cultural meanings of television images and their interpretation and appropriation in the country. Arising from the study is a reconsideration of western marriages and relationships often represented as benign, morally upright and giving women agency (Amutabi et al, 2009). These foreign soap operas need to be reviewed because conventional marriages appear to be sad comedies while patriarchs and matriarchs are revealed as internally conflicted dealing with a great deal of marital stress and pain of infidelity.

In the 1990s, soaps generated a lot of interest in the social, cultural and political circles in Kenya (Amutabi et al, 2009). In Amutabi analysis soap operas characters are seen as vehicles

of social and cultural devices used for redefining gender roles. Geraghty (1991) is one of the writers who have validated soap operas seeing their importance in the societal transformation. She has dismissed scholars who see soap operas as innocent and harmless, seeing such interpretation as narrow, shallow, and misguided. Geraghty (1991) contends that soap operas have changed society. Using gender dimensions, she contends that soaps have promoted the role of women, both on television and social and cultural thereby empowering them and giving them agency and voice through female characters on television.

In the past soap, opera viewers were assumed to be only women, mainly housewives who were always characterized unfairly as naïve escapist who took refuge in soap operas (Amutabi et al, 2009). In the present studies, this is not the case in Kenya. Previous researches have stated that in Kenya, men watch as much television soap operas as women even though they do not openly discuss it.

Many writers on the influence of television tend to be focused on more direct genres such as television commercial's (Amutabi et al, 2009). Seiter, et al (2013), have demonstrated that television is an important instrument of change. Soap operas may change lives and they may have a great transformative power over social and cultural perspectives of people of various societies in Kenya. Previous studies have shown that most of the foreign soap operas aired in Kenya tend to revolve around marrying and divorcing and tend to open discussions about social imperialism. According to Amutabi et al (2009), foreign soap operas have crossed the boundary that is set within marriage in Kenyan culture such as relationships between daughter in-law and father in-law or mother in-law and son in-law. In a study by Amutabi et al (2009), based on the impact of the soap opera *The Bold and the Beautiful* which aired on Kenyan local television channels, one of the characters had an affair with their brother in-law, which caused a lot of condemnation towards foreign soap operas by both Kenyan men and women and calls for immediate withdrawal of such soap operas were made. This could be because foreign soap operas may be having a negative effect on the culture and traditional values of an ideal Kenyan marriage.

Amutabi et al(2009) states that, in his research, he was amazed to learn that actors on television have replaced grandparents, parents and peers who had played communal counselors in many Kenyan ethnic groups. He concluded that married couples were relating to the characters in soap operas and emulating exactly what they did. For example some wives who had separated from their husbands would go back to them because their favorite

characters have done so too in the soap opera. If people rely on television soap operas to make such important decisions in their lives it is telling them there might be a problem that may be affecting social cultural practices.

In the present, what we are experiencing shows how the institution of marriage has degenerated. According to 2016 Fin-access Household survey Report, marriage and having children, building a home and keeping in-touch with family members are listed as the least important goals for Kenyans. In the survey, those who prioritize marriage constituted 3.2 percent of the respondents of 8,665 households of the sampled of 10,008 with an accuracy of 87 percent. Therefore there is need to research and to find out the main cause of failing marriage or lack of prioritizing marriage.

According to a study conducted by the Standard digital divorce rates in Kenya have gone up since 2001-2014. It shows a gradual increase, in 2001 a total of 101 divorces was filed at Milimani courts in Nairobi, the number rose to 115 in 2002, 206 cases in 2003, 2004, 2005, 2007, 2008, reported cases 295, 296, 357 and 369 respectively (Muthoni, 2015). The study stated that urbanization and female employment are not the causes of divorce because women are married when they are mature enough to sustain marriage (Muthoni, 2015). Therefore it is important to find out if soap operas could be playing a role in influencing marriages hence the need for this study.

2.5 Conclusion

This chapter clearly indicated that television is a primary source of mass media that may have a great influence in the society, culture, beliefs and value systems. It showed that soap opera content can change and shape cultural identities. According to the literature reviewed Kenya borrows a lot of television content from foreign countries such as television series and soap operas. This could be because Kenya has to find a balance in appealing to its local audience and meeting the standards of homogeneous markets. This chapter may have shown that the content of soap operas may influence the perception of marriage in real life. Therefore soap operas could be playing a major role in influencing the values and culture of marriage, which could result in unrealistic expectations and eventually broken marriages.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This section presents the procedures that were used in the study. It focuses on research design, area of study, study population, sampling procedure, sample size, data collection instruments, data collection method, data analysis and research ethics.

3.2 Research Design

This study adopted analytical research design. Analytical research design is used to show relationship between variables and it goes beyond describing characteristics. Therefore it was used to create an understanding of the perception of the influence of the soap opera *The Legal Wife* on marriage. Analytical research design is used to explain why and how things happen (Yang, 2001). It was used to analyze in-depth perception married couples have towards soap operas and the influence of soap operas on real life marriage.

3.3 Area of Study

Area of the study was Kisumu City. According to the Kenya National Bureau of Statistics (KNBS, 2009) Kisumu has 7,605 cases of separation and divorce making it ideal for this study. Kisumu is a port city in Kisumu County with a population of 409,928 (census, 2009). It is the third largest city in Kenya, the principal city of Western Kenya. It sits on an area of 1,131m (3,711 ft) and it's the second most important city after Kampala in the great lake Victoria Basin (Kisumu, 2016). Since Kisumu is situated at the Equator, its weather is hot and humid all year round with annual rain fall.

3.4 Study Population

Study population refers an entire group of individuals, events or subjects that have common observable characteristics (Mugenda & Mugenda, 2003). The study population was the married couples in Kisumu city from the age of 25 and above. According to Clark et al (2009), with globalization, education and adaptation of western culture, marriages occurs after school and a period of courtship. Therefore marriages no longer occur at teenage and early 20's especially in the urban areas. According to KNBS (2009), Kisumu City has a population of 36,561 marriages within which there are 7,605 cases of divorce and 765 separation cases. The researcher purposively chose a specific sample area to represent the respondents for this study. Kenya Re Estate was purposively chosen due to its heterogeneous

population (Ayodo, 2009). According to Kenya Re offices, Kenya Re estate had 180 legally, married couples who represented fairly, married couples within other estates in Kisumu City. Ayodo (2009) states that Kenya Re estate is diverse, with a mixture of middle and upper middle class population that can afford television viewership. 98 Episodes of the soap opera *The Legal Wife* were obtained and an interview with the Kenya Television Network programme management was conducted.

The legal wife is a soap opera that aired on the Kenya Television Network (KTN) for a period of three months from October 2014 to January 2015, on weekdays from 6pm to 6.50pm and due to its high demand (KTN, 2015) it was repeated on weekdays from 9am to 9.50am. *The Legal Wife* is a Philippine melodramatic family drama television soap opera that was produced in 2013 and contains 98 episodes. It is a primetime television series that aired on Filipino television network ABS-CBN in early 2014 and later aired world-wide. It is a teleserye of married couple Adrian and Monica whose lives made will make a change because of a huge mistake. According to KTN acquisition manager (2016) *The Legal wife* topped the list of the most watched television programs nationwide and was also one of the station's best performing programs and in ratings too. The researcher chose this soap opera over *Carrousel* a children soap opera that aired on Citizen Television and Nation Television's (NTV) *Looks and Essence* a Brazilian telenovella that focused on the struggles of women and motherhood, due to its high ratings with an audience of about 1.5million viewers every day according to KTN (2016).

3.5 Sample Procedure

Purposive sampling was used to select a specific sample area within Kisumu city to represent the respondents for this study which was Kenya Re Estate. Due to the size of population in Kisumu city the researcher could not collect data from the entire population. According to Kenya Re offices there are 180 legally, monogamous married couples from diverse backgrounds. The selected respondent represented the diversity of the target population which was considered as a criterion in this research. Then the researcher used systematic Random sampling to sample married couples of Kenya Re Estate. A list of houses with married couples in Kenya Re Estate was obtained by the researcher from the Kenya Re Estate offices.

Purposive sampling was also used to sample Kenya Television Network program management since they are the ones who select, decide and allocate time for the programmes that they broadcast. According to Laerd (2012), purposive sampling is when the researcher chooses specific people within the population to use in a study, people with specific characteristics who will be better placed to assist with the relevant research. The researcher chose Kenya Television Network Acquisition Manager who was responsible for selecting the soap opera *The Legal Wife* and allocating air time.

The researcher then used simple random sampling to sample episodes the soap opera *The Legal Wife*. All 98 episodes of the soap opera were obtained from Kenya Television Network (KTN) and listed for sampling. From the 98 episodes 79 of them were sample. In simple random sampling, every individual in the target population has an equal chance of being part of the sample (Korb, 2012). To get the sample size a computer program (Excel) was used to generate random numbers by using the Rand() function. The researcher clicked cell A1 and dragged it up to cell A98, the first 79 random numbers were picked to represent the episodes to be used in the study.

3.6 Sample Size

To determine the required sample size for married couples the researcher used Krejcie and Morgan (Kenproorg, 2012) which was obtained by using the following formula.

$$S = \frac{X^2 NP}{D^2(N-1) + X^2 P}$$

$$D^2(N-1) + X^2 P$$

S = Required Sample size

X = Z value (e.g. 1.96 for 95% confidence level)

N = Population Size

P = Population proportion (expressed as decimal) (assumed to be 0.5 (50%))

d = Degree of accuracy (5%), expressed as a proportion (.05); It is the margin of error

Given N=180

$$S = \frac{1.96^2 \times 180 \times 0.5 (1-0.05)}{0.05^2 (180-1) + 1.96^2 0.5 (1-0.5)} = 123$$

Systematic random sampling was used on a sample size of 123 couples of Kenya Re estate. Sampling starts by selecting an element from a list at random and every kth element in the list is selected, where kth is the sampling interval. This was calculated as;

$$Kth = N/n$$

Where Kth was the interval, N was the population size and n was the sample size.

$$Kth = 180/123 = 1.5$$

1.5 was rounded off to 2, therefore the interval Kth=2

Therefore to get the sample size the researcher obtained a list of all houses with married couples in Kenya Re estate from the Kenya Re estate offices. The researcher randomly chose the first house, and then the next house was chosen at a regular interval of 2. There are 180 houses with married couples. The researcher chose at random number 2, this meant that every second house was sampled, that is 2,4,6,etc resulting to 123 couples to be sampled. If the next house did not have a married couple the researcher moved to the next.

To get a sample size for the soap opera *The Legal Wife* the researcher used simple random sampling. The researcher identified how many episodes were to be analyzed using the Krejcie and Morgan (Kenproorg, 2012) formula.

$$S = \frac{X^2 NP (1-P)}{D^2 (N-1) + X^2 P (1-P)}$$

S = Required Sample size

X = Z value (e.g. 1.96 for 95% confidence level)

N = Population Size

P = Population proportion (expressed as decimal) (assumed to be 0.5 (50%))

d = Degree of accuracy (5%), expressed as a proportion (.05); It is margin of error

Given N=98

$$S = \frac{1.962 \times 98 \times 0.5(1-0.05)}{0.052(98-1) + 1.962 \times 0.5(1-0.5)} = 79$$

All episodes, from one to 98, were listed and entered in the computer software Excel, then the function Rand(), which is used in Excel to put random numbers into the cells was applied by clicking cell A1 and dragging it up to cell A98. The numbers were rearranged into random numbers then the researcher picked the first 79 random numbers to represent the required episodes.

The researcher used purposive sampling method to select the sample of the Kenya Television Network programme management to be interviewed. This is because there were only two programme managers. Purposive sampling is useful when the population is too small (Enkivillaege, 2016).

3.7 Data Collection Instruments

This study used questionnaires and interviews schedule to collect primary data. These instruments were used together because the research was using mixed methods approach to collect data. Questionnaire and Interviews collected both quantitative and qualitative data from the respondents. Other sources such as books, journals and website articles were used to collect secondary data.

3.7.1 Questionnaires

Questionnaires were used to collect primary data from married couples of Kenya Re estate as the main respondents and were based on the perception of influence of the soap opera *The Legal Wife* on marriage. The questionnaire contained both open and closed ended questions and it was divided into three sections which helped collect demographic data, determine the attitude married couples have towards soap operas and how they perceive the influence of television soap operas. The open ended questions were useful to obtain in-depth information on perception and attitude married couples of Kenya Re estate have towards soap operas and the influence of soap operas on marriage, more specifically the Philippine soap opera *The Legal wife*.

The sample size was 123 couples of Kenya Re Estate, Kisumu. Therefore, 246 questionnaires were distributed, 2 questionnaires in each house, one for each spouse. The targeted age group was 25 years and above. The questionnaires were distributed by the researcher and were collected after a period of one week and out of 246 questionnaires only 218 returned.

The questionnaires were divided into three sections, section one to collect demographic data, section two, was to collect data on perception and influence of television soap operas and section three was to collect data on married couples' influence of soap opera *The Legal Wife* on perception of marriage in real life.

3.7.2 Interview schedule

An interview was conducted through electronic mail with the Kenya Television Network (KTN) management. An interview schedule was designed to be used during the interview containing two sections which helped to collect demographic data and how and why they choose to air Philippine soap operas, the time they air them, who the target audience are and what kind of feedback they got from their audience. This interview was used to give deeper and fuller information that was found useful to this study.

3.8 Data Collection Method

A brief explanation was conducted by the researcher to the respondents about the study and its purpose before data was collected. Data from the internet, journals and other publications was used as secondary source. A pilot study was done before the actual study began to test the data collection instruments for reliability and a few adjustments were done on the questionnaires. Questionnaires were then administered to the study respondent's by the researcher. An interview with the Kenya Television Network programme management was conducted by the researcher. Before the interview, an appointment was booked and a brief explanation was done to explain the purpose of the study. The questionnaire contained three sections. The first section contained the demographic, second section contained questions based on the second objectives to determine the attitude married couples had on television soap operas. The third section was based on the third objective to collect data on the influence that television soap opera *The Legal Wife* may have on marriage.

3.9 Methods of Data Analysis

The aim of this study was to determine the influence of the television soap opera *The Legal Wife* on marriage. Therefore, the computer software, Statistical Package for Social Sciences

(SPSS), was used for effective data analysis as the descriptive tool. Descriptive statistics were used to summarize data collected via the questionnaires and interview to determine the perception of influence of the soap opera *The Legal Wife* on marriage. Several data analysis techniques such as univariate statistics (tables, percentages and charts) were used to describe the relationship between variables.

In the first objective, thematic analysis was used to analyze the soap opera *The Legal wife* and extracts relevant to the study were identified and presented in form of text. In the second objective, quantitative data was obtained from questionnaires which involved descriptive statistics and was presented in percentages, charts and tables. On the third objective questionnaires were used to obtain both quantitative and qualitative data which was analyzed through descriptive statistics and content analysis respectively and was presented in percentages, charts and tables. Feedback obtained from the interview was analyzed manually and quotes relevant to the study were identified and used in specific areas within the study.

3.10 Reliability and Validity of the Data Collection Instruments

The idea of reliability is that any significant results must be more than a one off finding and be inherently repeatable (Shuttleworth, 2015). Reliability deals with the consistence of results.

A pretest was conducted during pilot study to determine the accuracy, clarity and suitability of the research instruments. According to Wambua, (2012) one can carry out a pilot study on two or three cases. The purpose of the pre-test was to identify information which would have been inappropriate and to examine responses to determine the level of ambiguity of the questions in order to make amendments where it was necessary. This was done by administering questionnaires to a small group of married couples within the population to determine whether they were effective. A few adjustments were done to the questionnaires based on the feedback given during pilot study to make sure they were effective. They were then administered to the respondents.

While reliability is necessary it is not sufficient alone (Shuttleworth, 2015). For a research to be reliable, it has to be valid. A pilot study was carried out to validate the instruments. Content validity was used to examine whether instruments answered the research questions (Wambua, 2012). The responses from the respondents were checked to verify whether they had answered what they were intended to answer then necessary adjustment was done.

Validity establishes whether the results obtained meet all the requirements of a research (Shuttleworth, 2015). Face validity was ensured by availing all the instruments that is; questionnaires and interview schedule that were used in this study to the supervisor who assessed, gave opinion on amendments to be made and approved them.

3.11 Research Ethics

Throughout this study, fundamental ethical research principles were observed. A letter of consent, with the correct information about the purpose of the study was presented to the respondents and the interviewee. All respondents participated voluntarily and harm to the respondents was avoided. Confidentiality and anonymity of all research respondents was maintained.

This research was designed and undertaken in a way that ensured its integrity and quality. The main purpose for ensuring data quality in research is to present information that is credible and useful to its users (Radhakrishna et. al, 2012). Research protocols were followed and conducted in an ethical manner to ensure that data collected was accurate and well understood. A pretest was done to test the reliability and validity to ensure data integrity.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1 Introduction

This chapter deals with the findings, presentation and data analysis relating to the three objectives highlighted in chapter one which are; examine the portrayal of marriage in the television soap opera *The Legal Wife*, determine the perception married couples in Kisumu city have towards television soap opera *The Legal Wife* and to assess whether the television soap opera *The Legal Wife* has influence on how married couples in Kisumu city perceive marriage in real life. Data analyzed and presented was collected using questionnaires and interview schedule.

4.2 The portrayal of marriages in the soap opera *The Legal Wife*

The first objective was to examine the portrayal of marriage in the soap opera *The Legal Wife*. The purpose of this study was to analyze perception of influence of the soap opera *The Legal Wife* on marriage in real life.

4.2.1 Marriage in the Soap Opera *The Legal Wife*

The soap opera begins with the introduction of Monica, Monica's parents and the ups and downs of their marriage. Monica's mother was forced by her parents to leave the man that she loved and marry a wealthy man.

Monica's mother Eloisa is forced by her parents to marry the man she did not love who ends up physical and emotionally abusing her. In one scene Dante, Eloisa's ex-boyfriend visits her to offer his condolences about her mother passing away. Javier sees them; he is overcome by jealousy and confronts Eloisa.

Javier: *Since when have you been seeing him! Tell me how long! (Dragging Eloisa up the stairs)*

Eloisa: *We have been married for ten years. My life revolves only around you and the children.*

Javier: *I saw how the two of you talked to each other! I saw how you looked at him! I saw it! Your eyes were full of lust!*

Eloisa: *You are such a dirty mind Javier!*

Javier: *Don't make me look like a fool. Am not stupid! (Javier grabs Eloisas neck from behind and bangs her on the wall)*

Javier, Monica's father is always jealous and physically abusive towards Eloisa Monica's mother, so she ends up running away from him with Monica in her arms. She goes to another man, her ex-boyfriend Dante where she regrets leaving her two sons behind so she decides go back for them but Javier is not happy when he sees her sneaking into their room. He attacks her physically, pulls her hair and drags her down the stairs and refuses to let their sons go with her

Eloisa has encountered tough times in her married life with her husband Javier; her daughter Monica may relive this in a whole new environment with her Father Javier, and her two brothers Javi and Jasper. Monica growing up has a little indication of love. Her parents do not express love and affection and her father is always fighting her mother for leaving him for another man in the past.

Eventually, Monica Eloisa's daughter meets, falls in love, and marries Adrian who shows her a new world of love and affection which is short lived when Adrian has an affair with her best friend Nicole.

The legal wife is a soap opera that portrays an imaginable world based on realities and complexities of marriage. Marriage in this soap opera is portrayed as if it is a struggle and painful. It is focused more on the negativity and problems that occur in marriages such as violence, infidelity and betrayal, more than the positivity such as love and affection, happiness and intimacy. From the beginning of the soap opera, there are talks about infidelity and domestic violence.

Strong, et al, (2008) states that television soap operas seem to bring about unrealistic and negative expectations of what an ideal marriage should be. This statement concurs with the way marriage is portrayed in the soap opera *The Legal Wife*. Happiness, romance, intimacy, and civil communication is portrayed as something that lasts for a moment and it is gone. It is replaced with problems such as infidelity, heartaches, domestic violence, mistresses, and betrayal among others.

4.2.2 Portrayal of Men, Women and Gender Specific Roles

Adrian's Mother: *My dear, do you want me to tell Trish to come over. So you won't have to do this whenever the laundry woman can't make it.*

Monica: *Its fine mother I can do this. At least I get to do housewife duties for my husband*

Adrian's mother: *In a relationship its hard if the wife is a carreer woman, a sister, a Daughter and a wife. People have so many expectations of her and she has to meet all of them.*

Monica: *You forgot to mention her role as a friend.*

The main character Monica (The legal wife) is a married woman who cooks and cleans but at the same time she is a working class woman. She is portrayed as the “good woman” who is submissive sensitive and domesticated. The man (Adrian) is no longer the head of the house or the breadwinner of the family, he and his wife (Monica) have equal responsibilities to provide for the family and at times the wife is the sole provider. Also in the soap opera Adrian claims that he strayed/ cheated on Monica because she did not take care of his needs and was hardly at home because of her career and family.

According to the Philippine culture, in marriage the husband may be assumed as the main authority figure in a nuclear family but the wife has considerable authority and influence too, just as reflected in their television soap operas (Reekay, 2013).. She may work fulltime and earn as much as the husband or more and still take care of the family. According to Reeky Decisions within the family are made by either the man or the wife as long as there is an agreement and respect between both of them, gender or sex is irrelevant. In Kisumu, culture and tradition, upon marriage a woman moves to where her husband's family is located (Obogo et al, 2015). Men are the major decision makers and controllers of power and wealth. The woman is married to reproduce and take care of the home. According to Obogo the bride wealth is paid for her reproduction and divorce can only happen if she is unable to provide an heir. But with modernization marriage expectations may have changed in this culture especially in the urban areas.

Kenyan marriage confers certain rights on the wife and corresponding duties and responsibilities to the husband and vice versa (Kyalo, 2012). In this soap opera the way

gender specific roles are portrayed do not comply with the Kenyan traditional culture and values where women are expected to cook, clean and look after the children while the men are supposed to be head of the house and provide the financial support . According to Muindi (2015) culture is a vehicle through which gender structures are reinforced, often resulting in gender inequality. Kyalo (2012) states that marriages have lapsed due to the introduction of western culture through television soap operas.

According to Muindi (2015) when women are successful outside home, they are portrayed in soap operas as having problems with family and marital relationships. Similarly, before Monica and Adrian got married, they seemed happier, intimate and loving but after marriage, Adrian seems to feel neglected because Monica is a working woman and she is not available all the time. He becomes unhappy and lonely and accuses Monica of neglecting him. As a result he ends up cheating on her with her best friend putting their marriage to test.

4.2.3 Secrets in Marriages

Adrian talks to himself about the affair he had with Nicole when he finds out that Nicole texted Monica that they should talk.

Adrian: *(Talking to himself). Monica shouldn't know about this. Nicole please don't tell her about what happened that night.*

Monica is suspicious that her husband might be having an affair with her best friend Nicole. When she confronts him about the affair he denies. She decides to spy on them in an event that they have organized. As the event is ongoing she spots her husband, Adrian and Nicole holding hands in private. This upsets her so she decides to leave for home early before the event ends but she ends lingering in the parking area because she is too upset to drive.

Just as she is about to leave Nicole and Adrian appears holding hands. She is devastated to find out her husband is having an affair with her best friend. Her pain turns in to rage and she speeds towards them missing them by inches. Adrian not noticing its Monica shouts at her to watch where she is going. He then realizes it is Monica. She stares at them for a moment and drives off. Distraught Adrian decides to follow Monica home and apologizes profusely but Monica is not having it. She turns violent towards Adrian and starts hitting him. Meanwhile Nicole is left shocked by the realization that her best friend has found out about the betrayal.

Adrian, Monica's husband involves himself in an extra marital affair (infidelity) with her best friend which he keeps a secret, even when she is suspicious, he never tells her the truth until she finds out herself. When confronted, he claims that he feels neglected by his wife.

Soap opera characters go through multiple marriages and often carry deep dark secrets that they keep away from their spouses (Strong, Devault & Cohen, 2008). Marital problems such as violence and infidelity make the storyline of the soap opera complicated yet interesting for the viewer (Wambua, 2013).

Cultivation theory is based on a research concerning fictional television programs such as soap operas or sitcom. Television soap operas are written and based on cultural and social reality (Wambua, 2013). Different characters displayed in these soap operas are models that represent our real world. The more complicated and twisted the storyline of the soap opera is, the more attractive it is to the viewer. Secrets make the viewer want to watch more just to find out what happens next to the person from the secret is being kept from. They may try and identify with such a character. They may also affect how the viewer perceives communication in marriage, what to communicate and what not to.

4.2.4 Violence, Infidelity and Betrayal

Monica and Adrian's marriage is challenged as Adrian and Nicole paths continue to cross. This ignites a fire that forces Monica to fight for her right as the legal wife. When she finds out about the infidelity she has physical altercations with Nicole demanding to know why she betrayed her. She tries her best to keep her husband away from Nicole but their paths keep crossing.

At one point Monica is upset that Nicole and Adrian still talk and instead of attending to her dinner date with Adrian she pays Nicole a visit. She confronts Nicole.

Monica: *Why can't you stop following Adrian.*

Nicole: *Because you are boring that's why your husband follows me! He is mine now!*

(Monica slaps her and pulls her hair, Nicole hits her back)

Nicole: *Adrian loves me more!*

(Monica's anger takes the best of her, she attacks Nicole violently both physically and verbally repeatedly, at some point she knees Nicole's abdomen and drags her down a staircase.)

Nicole:*(she realizes Monica is not going to stop so she shouts at Monica) Am pregnant and it is Adrian's!*

From the beginning of the soap opera, Monica's parents keep having physical violence. Her father keeps hitting her mother for loving and leaving him for another man. Also 'The Legal Wife' Monica, when she finds out about her husband's infidelity, she tries to run him over with her car and when she confronts him she attacks him physically. Monica goes to confront Nicole about the infidelity in order to understand why she betrayed her. She cannot get hold of herself when she sees Nicole, and she ends up attacking her verbally and physically. Throughout the soap opera, husband and wife, boyfriends and girlfriends, family members, in-laws, friends, work-mates are all violent towards each other for some reason.

According to Ahmed (2012), soaps create a world dominated by interpersonal relationships where characters discuss marital, romantic and family problems and there is little physical violence or crime. The findings of this study concur partly with Ahmed (2012) findings. Based on the findings, physical and verbal violence dominates the soap opera from the beginning to the end. This supports previous research by Encyclopedia Britannica (2015) who argues that the content of television soap opera has changed over the years. Violence, infidelity, promiscuous behaviors' and betrayal, now dominate the world of soap operas today.

4.2.5 Fear of Forgiveness

Monica confides in her mother that she loves Adrian but she is scared of forgiving him because he might end up hurting her again. Below is Monica's conversation with her mother in the last episode of the soap opera.

Monica: *You were asking me why I haven't returned to my husband already when we still have the kids. And I also think I should go back to him. But here I am still not home mother. Why can't I go back to him yet?*

Eloisa: *Do you still love him?*

Monica: *Mother, very much. I just don't know anymore, if I could come back home, mother. I just want to forget everything. I want us to be alright again. I want to be together with him because there is nothing I want more than for our family to be whole again. But the day I married Adrian I thought I married a man of integrity I had so much respect for him that's why when he cheated, mother, it hurts, it hurts so much. He broke my heart to pieces; there was nothing left in me. I tried to get myself together mother, and I thought three years of separation is enough for me to move on. But when I held Nicole's son in my arms, mother, everything came back, all the pain and all the fears, all my worries. That's why I keep asking myself if I could go back because the fear in my heart is holding me back. What if it happens again, mother? Am not the only one who is going to get hurt. I don't want my children to ever suffer.*

In the end Monica tells Adrian she gave him everything and he threw it away. She tells him she wants to love him again but with all the pain and anger she can't. Monica has fear of forgiving Adrian because she feels he may end up doing the same thing to her again. She is scared of the pain and heart ache so she decides to end their marriage for good.

Muindi (2015) states that, television images are used for different purposes and influences on the audience. He argues that it can provide social learning such as information on problem solving, may bring family together or cause conflicts. The legal wife may influence the way married couples deal with forgiveness in marriage in case of conflicts and misunderstanding or may create fear which may result in more conflicts and misunderstanding.

According to Albert Banduras (1977) Social Learning theory, influential sources of social learning are abundant and varied symbolic modeling provided in television. This theory argues that people can acquire attitude, emotional responses and new patterns of behaviours as a result of observing televised models such as television soap operas which are effective in capturing the attention of the viewer. This is because soap operas are fictional stories which reflect on reality or how real life should be. Bryant (2001) states that married viewers use television soap opera images to guide how they behave and in their own marriage. This might be the case to the married couples of Kenya Re Estate, who might end up acquiring or learning ways of dealing with infidelity and betrayal in marriage such as divorce or separation due to fear.

4.2.6 Consequences of Infidelity and Betrayal

Adrian, the husband foolishly has an affair with Nicole his wives best friend, hurting his "legal wife" Monica. He is apologetic and repentant and it is seen when he

refuses Nicole's advances after their affair is discovered. However, Monica is so deeply hurt that it's hard for her to accept Adrian again. Because they both still love one another, one is left hanging until the very end wondering if they will get back together or not. For the mistress Nicole "the other woman" is left hurt with an illegitimate child at the same time losing her best friend due to her foolish decisions.

Monica cannot bring herself to forgive her husband after the ultimate betrayal. Despite the fact that she still loves him and he is the father of her children, she feels it would be better for them to live separate lives. She feels that he may end up hurting her again. She decides to have her marriage annulled. Adrian tells Nicole that he will give Monica her freedom by divorcing her but at the end, Monica gives Adrian her wedding ring and tells him to have a good life. The actual divorce does not happen but Monica returning her wedding ring is a symbol that their marriage is over. On the other hand, the mistress Nicole is left with an illegitimate child, alone.

In Kenyan culture and values, marriages are supposed to be fruitful and long lasting and the parties involved should be responsible for their fidelity and sexuality (Kyalo, 2012). *The Legal Wife*, however, portrays the opposite of what is expected in Kenyan marriage such as violence, discussions of divorce and separation due to infidelity, and illegitimate children. Divorce in *The Legal Wife* is discussed although none of the married couples end up divorced. According to the Philippine culture, marriages are annulled due to their religion (Catholic) which forbids divorce.

4.2.7 Portrayal of Social Cultural Values

In the soap opera *The Legal wife* men are objectified unlike other soap operas where the woman is objectified, which is considered as a 'norm' of the society even though it is not right. The Women in this soap opera (Nicole- the mistress- and Monica-the legal wife), fight over the man (Adrian-Husband). Nicole is always disrespectful to her biological father. She even tells him that he is dead to her.

Culture is what distinguishes one community from another (Muindi, 2015). Social cultural marital values are displayed negatively in the soap opera *The Legal Wife* compared to the Kenyan culture and values of marriage. According to Kyalo (2012), marriage in African culture confers status and dignity. Muindi, (2015) states that culture is the fabric of the lives of individual members of the community. Therefore, according to Kenyan culture, women must have a good reputation and respectful demeanor towards their husbands, elders and the

society in general. According to Muindi (2015), there are social cultural problems caused with the exposure of passive images such as violence, sexist attitudes and beliefs, sexual harassment, stereotypes perception of and behaviour towards men and women.

4.3 The perception of married couples in Kenya Re Estate, Kisumu city have towards the Television Soap Opera *The Legal Wife*

The second objective of this study was to determine the perception married couples have towards television soap opera *The Legal wife*. The researcher was able to collect diverse perceptions of married couples towards television soap operas through the use of questionnaires.

Different Perception towards Television Soap Operas between Married Men and Women

In the demographic section the respondents were asked to indicate whether they were female or male, this was included with the intention to analyze the difference between married men's and women's perception and difference in viewership of television soap operas.

Table 4.1.1 *Gender viewership of television soap opera watching*

Do you watch television soap operas	Yes	No	Total Population
Female	45% (98)	5.0% (11)	50% (109)
Male	4.1% (9)	45.9% (100)	50% (109)
Total	49% (107)	50.9% (111)	100% (218)

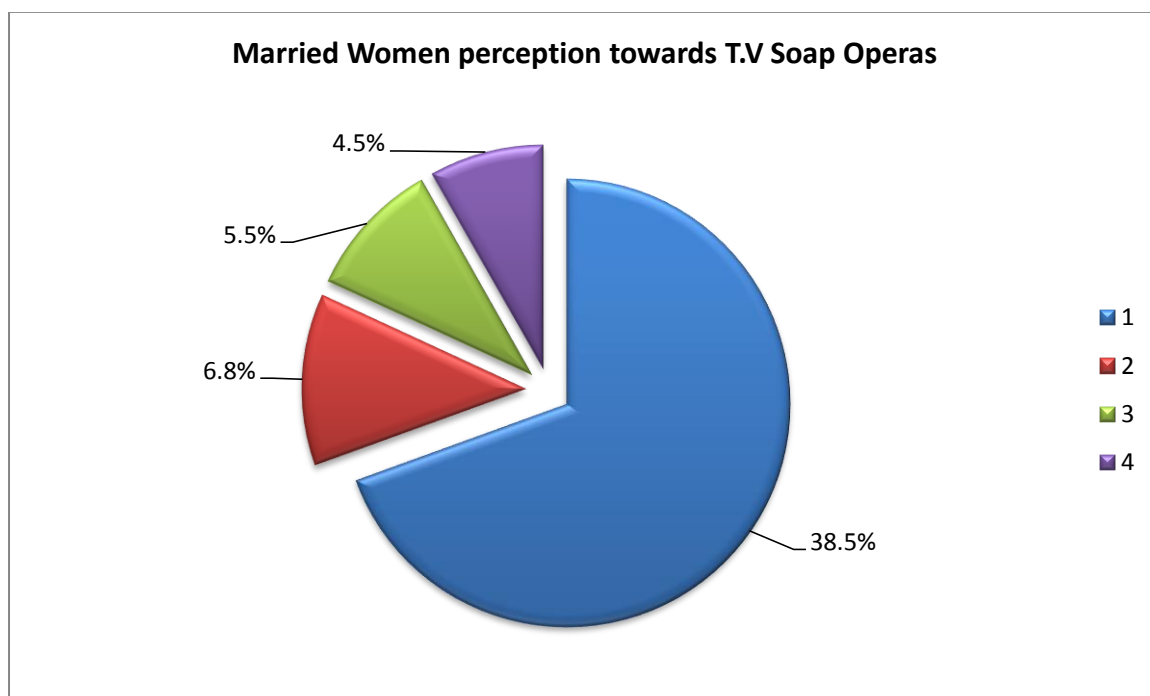
Out of 109 married women representing (50%) of the respondents, 98 indicated that they watched television soap operas while 11(5.0%) indicated that they did not. Out of 109 married men representing 50% of the respondent, 45.9% did not watch television soap operas while 4.1% indicated they watched television soap operas.

Table 4.1 shows the difference between female and male perception towards television soap opera watching. It shows that married men and women have different perception towards television soap opera. According Table 4.1 women are more interested in watching soap operas than men in Kenya Re Estate.

Previous studies have stated that soap operas were created for women and watched by women. Hargrave et al, (2002) stated that women are significantly more committed to soap operas than men and are more likely to admit that they are addicted to their favorite soap operas. According to Table 4.1, in this study, many married women than married men seem to watch television soap opera, which supports the theory that soap operas are created for women. This means that soap operas have a great appeal and loyal audience amongst the female in Kenya Re Estate.

According an interview conducted with the KTN programme Acquisitions Manager, they chose their programmes/ soap operas targeting female audiences because: “soaps are largely driven by female characters in them, that is why, across the world, not just in Kenya, they have largely female audience they connect more with storylines and the characters because most usually they face the same challenges”.

Figure 4.1.1 *Married women perception towards television soap operas*



Key

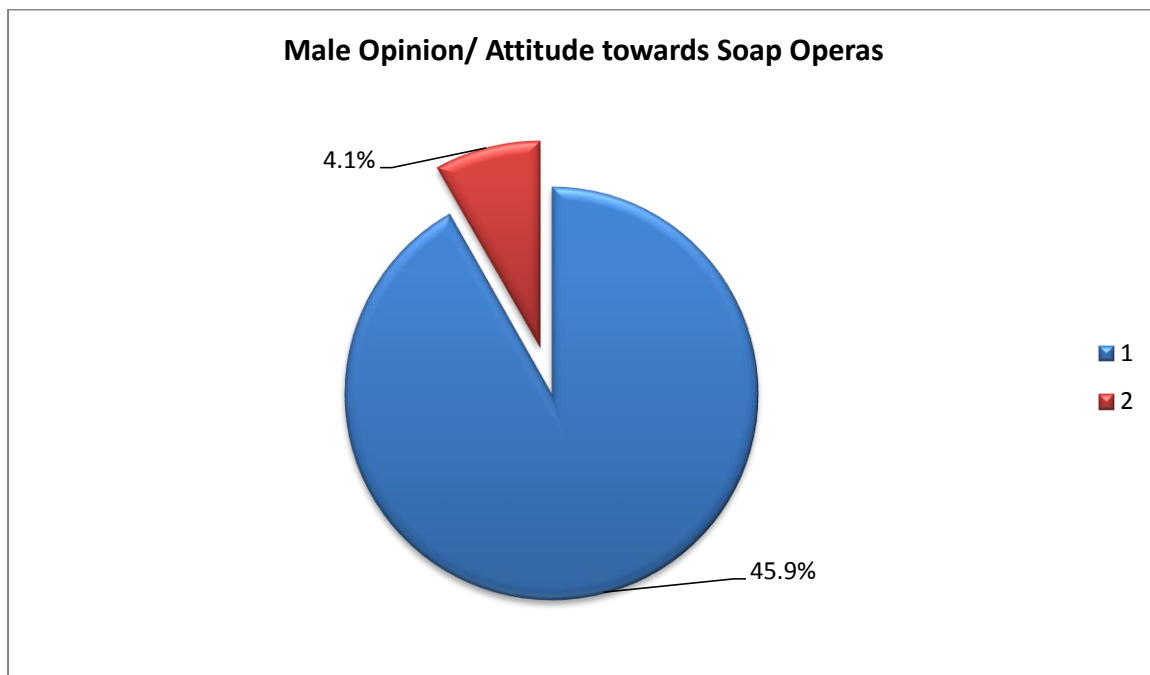
1. The fanatic
2. Those who are ironic
3. The non-committed
4. The dismissive

Out of 109 married women representing 50% of respondents; 84 (38.5%) of the married women had a positive opinion/perception towards soap operas in general. They were big fans and they believed that soap operas emulate real life and that they were entertaining and at the same time educative (the fanatics). This category watched the soap opera very often. The other 15 (6.8%) married women believed that soaps are not real life situation, therefore they don't give them much thought but they watched anyway (those who are ironic), while 12 (5.5%) are not as committed (the non-committed). 10 (4.5%) of the sampled women did not care so much about soap operas and rarely watched (the dismissive).

According to Hargrave et al (2002), there are four categories of soap opera watchers depending on their attitude. These categories are fanatics, those who are ironic, the non-committed and dismissive. According to the findings of this soap opera, Kenya Re Estate married women are divided into these four categories as presented in Figure 4.1. These findings support Hargrave et al (2002) previous research that soap operas are watched by women more than men and are significantly more committed.

Cultivation theory suggests that heavy viewers of television incorporate attitudes and behaviours portrayed on screen (Taylor & Francis, 2010). The more attention married couples gave television soap operas, determined the perception they had towards them and the likelihood of learning and reproducing the behavior viewed in soap operas.

Figure 4.1.2 *Married men attitude towards television soap operas*



Key

1. The dismissive
2. Those who are ironic

Out of 109 married men representing 50% of the married couples; 45.9% (100) did not care so much about soap operas (the dismissive). Their response to what opinion they have towards television soap operas was that they did not give them much of their time to have an opinion. The other 4.1% (9) stated that they only watched because their spouses did and soap operas are entertaining but at the same time they are fictional stories which did not interest them that much (those who are ironic).

Figure 4.2 clearly shows that Kenya Re Estate men are not fans of television soap operas. According to Hargrave et al (2002) for men, family viewing of television soap operas is the key drive. They claim that they never choose to watch television soap operas. They only view them because their wives or the rest of the family do.

Table 4.1.2 *Married couples who have watched the soap opera The Legal Wife*

T.V soap opera <i>The Legal Wife</i>	Women	Men	Total population
Have watched	47(21.6%)	12(5.5%)	59(27.1%)
Have Not watched	62(28.4%)	97(44.5%)	159(72.9%)
Total	109(50%)	109(50%)	218(100%)

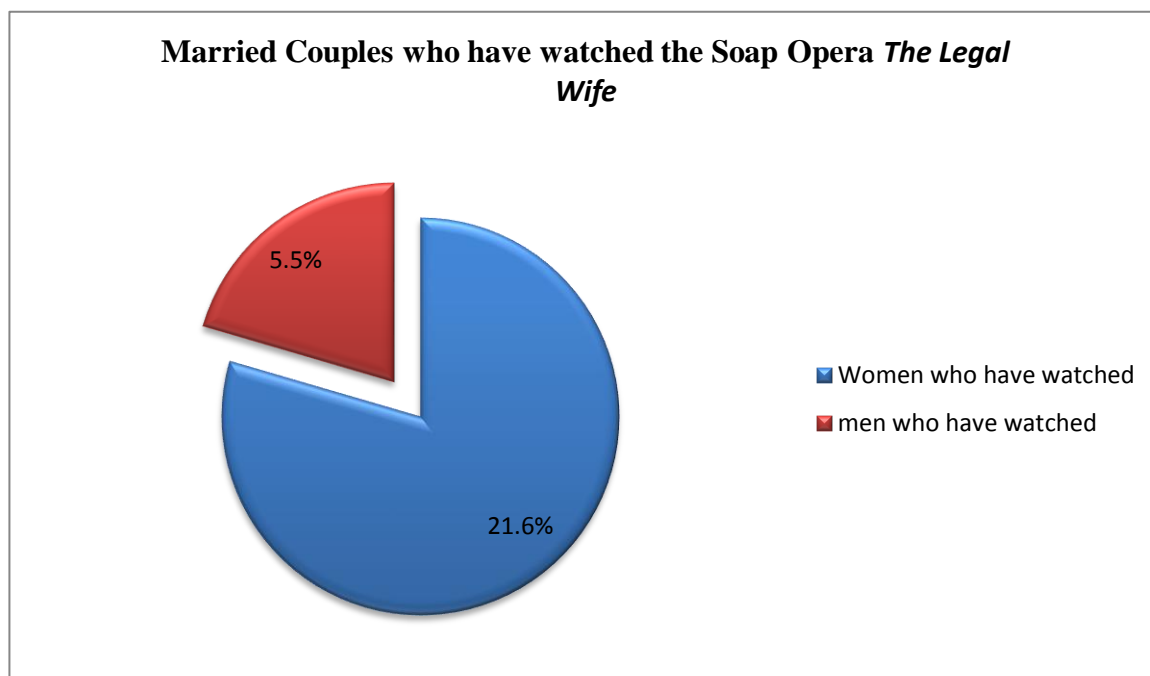
Table 4.2 shows that out of 109 married women representing 50% of the respondents, 47 (21.6%) had watched the soap opera *The Legal Wife* while 62 (28.4%) had not watched *The Legal Wife*. They stated that they watched soap operas that air at prime time (8pm). Out of 109 married men representing 50% of the respondents, 12 (5.5%) had watched the soap opera *The Legal Wife* while 97 (44.5%) had not watched the soap opera *The Legal Wife*.

Table 4.2 presents the results that married women of Kenya Re estate watched the soap opera *The Legal Wife* more than men and indicated that they are fans of it and they would recommend it to other people. They felt that there are lessons to be learned and applied in real life. According to Amutabi (2007), in the past, soap opera viewers were assumed to be only women, mainly housewives who were always characterized unfairly as naïve escapists who took refuge in soap operas. This is not the case at the present. According to this study, it is true that the soap opera *The Legal Wife* was viewed by women more than men, but according to the demographics these women are working class and well-educated with families that they take care of.

4.4 The television soap opera *The Legal Wife* influence on married couple's perception of marriage in real life

The third objective in this study was to determine whether the television soap opera *The Legal Wife* has influence on how married couples perceive marriage in real life. The researcher used both section two and three of the questionnaires which collected data on perception of the influence of television soap operas and how married couples apply soap operas in real life respectively.

Figure 4.1.3 *Married couples who have watched the soap opera The Legal Wife*



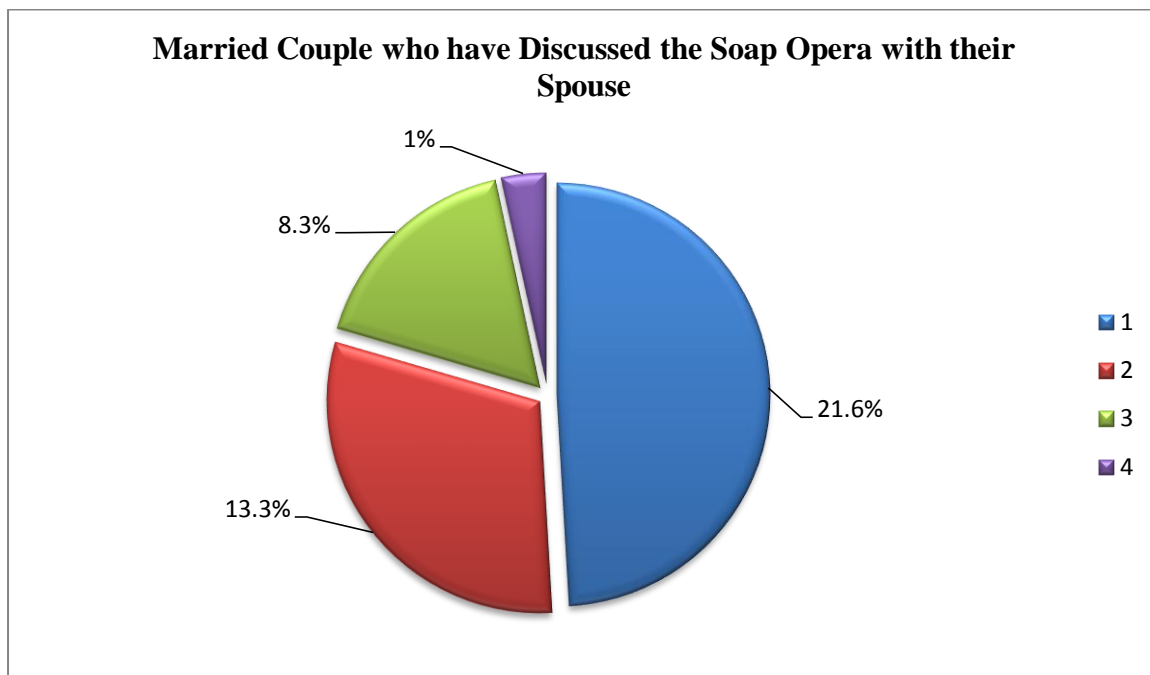
Out of 218 (100%) respondents, 59 (27%) had watched the Soap Opera *The Legal Wife*.

Out of the 59(27%), 47(21.6%) are women while 12 (5.5%) are men.

The reason for the high percentage of women viewers is that the soap opera was specifically chosen for the women. According to the interview conducted with the KTN programme Acquisitions Manager, they chose the soap opera *The Legal Wife* targeting female audiences because;

Soaps are largely driven by female characters in them, that's why across the world not just in Kenya they have largely female audience they connect more with storylines and the characters because most usually they face the same challenges. Research has to be done to determine habits and better understanding of the audience in order to choose program with content that appeal to its audience. This research helps to determine the time to air the program depending on the audience habits and finding the most people who would enjoy the program at a particular time. The soap opera *The Legal Wife* was chosen with an aim to attract the female audience.

Figure 4.1.4 *Married couples who have discussed the soap opera with their spouses*



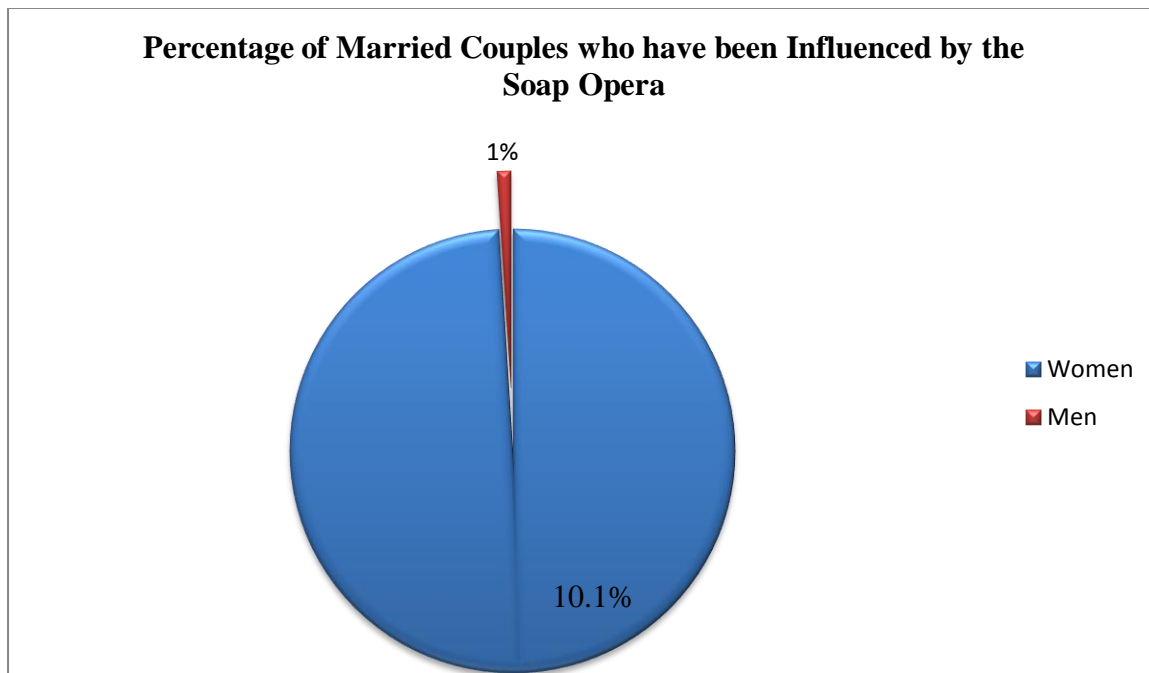
Key

1. Represents married women who did not discuss with their spouses
2. Represents married women who discussed with their spouses
3. Represents married men who discussed with their spouses
4. Represents married men who did not discuss with their spouses

Out of 47 (21.6%) of the married women of Kenya Re estate who had watched the soap opera *The Legal Wife* 29 (13.3%) said they did not watch with their spouses and they stated that they did not discuss with their spouses because they did not feel the need to do so but they would discuss with their peers who had watched the soap opera and if they had missed an episode they would ask their peers. In contrast, 18 (8.3%) married women said they did watch with their spouses whenever possible and they would discuss the soap opera during and after watching it.

Muindi (2015) stated that most married couples use television soap operas to initiate discussions within their marriages and family setting in general. This is not the case according to this study. Most of the married spouses did not discuss the content of the soap opera, instead they discussed with their peers. Only few married couples watched the soap opera *The Legal Wife* together and discussed it.

Figure 4.1.5 Married men and women who have been influence by the soap opera



Out of 47 (21.6%) married women of Kenya Re estate who watched the soap opera *The Legal Wife* 22 (10.1%) stated that it had influenced their marriage. They explained that they tend to compare what is happening in the soap opera marriages with their real life marriages. Out of the 5.5% (12) married men of Kenya Re estate 1% (2) married man said that soap operas had an influence on their marriage.

In the questionnaires, demographic section, the respondents were asked to indicate their gender. This was included with the intention of determining whether respondents were male or female in order to find the difference between women's and men's level of influence on how they perceive the influence of the soap opera *The Legal Wife* on marriage and the unrealistic expectation after watching the soap opera. In Figure 4.5, out of 109 married women in this study 47 had watched *The Legal Wife* while only 10.1 % were influenced by the soap opera. Women suggested that soap operas are an extension of real life and a window to the world, therefore one could learn a lot from them. They viewed soap operas as informative and a source of knowledge. Bryant (2001) indicated that married people often relied on soap opera portrayal of marriage even if it was unrealistic and sometimes inappropriate. He stated that married viewers use television soap opera images to guide how they behave in their own marriages.

The above statement highlighted the central role of the television soap opera *The Legal Wife* which is to provide viewers with perception of marriage in real life and offer solution to the challenges faced in these marriages. Research has shown that people may use soap operas or television in general as a vehicle to help them deal with interpersonal situations as well as to talk about sensitive interpersonal problems (Muindi, 2015).

Albert Bandura's Social learning theory (1977) states that the people who are regularly associates of observational experiences delimit the type of behaviour that one will repeatedly observe and learn most thoroughly. Cultivation analysis have revealed that those who frequently view television programs such as soap operas perceive reality that is more consistent with that of television world than the real world (Carlson, 1993). According to the response from the interview *The Legal Wife* projected the real world in which married couples live and it should reinforce values by suggesting how people should react and behave in certain situations. Albert bandura states that observing a model affects people differently and therefore for married couples to be influenced by the soap opera *The Legal Wife* it depended on the individual.

What Married Couples liked in the Soap Opera *The Legal Wife*

One of the questions was to determine what married couples of Kenya Re estate liked in the soap opera *The legal wife*.

Below are some of the responses.

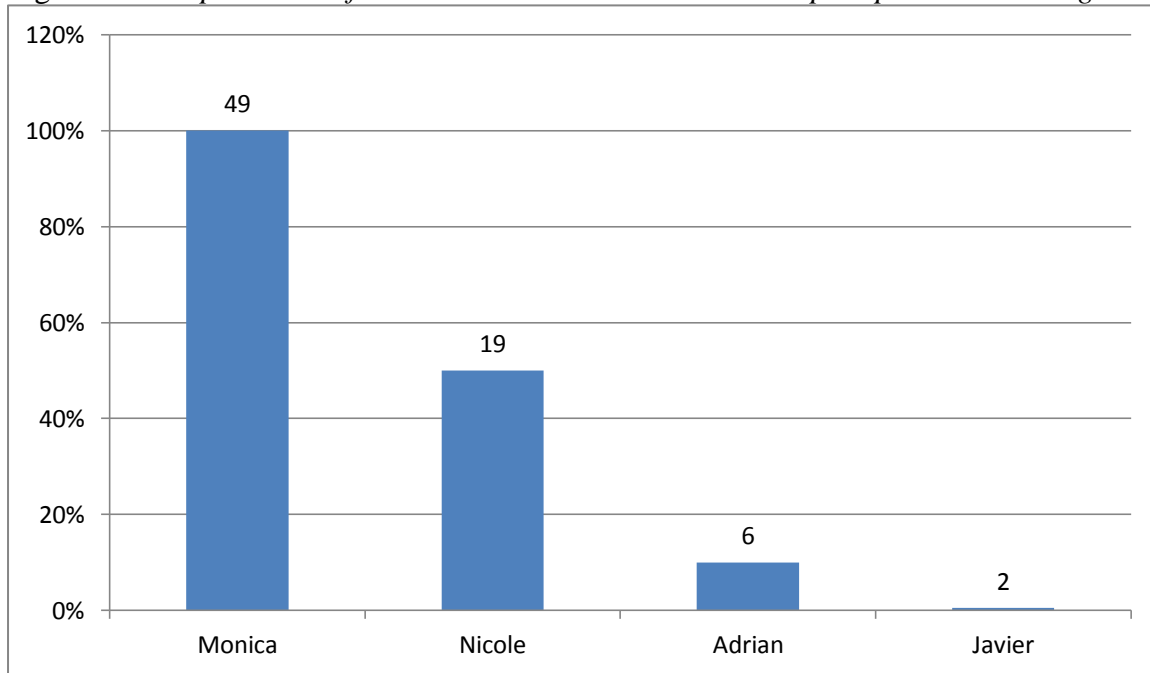
Respondent 1: *"I like the fact that it's real on the fact that infidelity exist in marriages despite the love that exist between couples"*

Respondent 11: *"It portrays how insensitive men can be and trusting 100% can be disastrous"*

Respondent 139: *"It is Very entertaining and at the same time educative especially to those who are married they can learn the consequences of infidelity, value of marriage, and importance of family, love and friendships"*

Respondent 218: “it reflects on what’s happening today in marriages and can act like a manual to some married people”

Figure 4.1.6 Respondents favorite character in the soap opera *The Legal Wife*



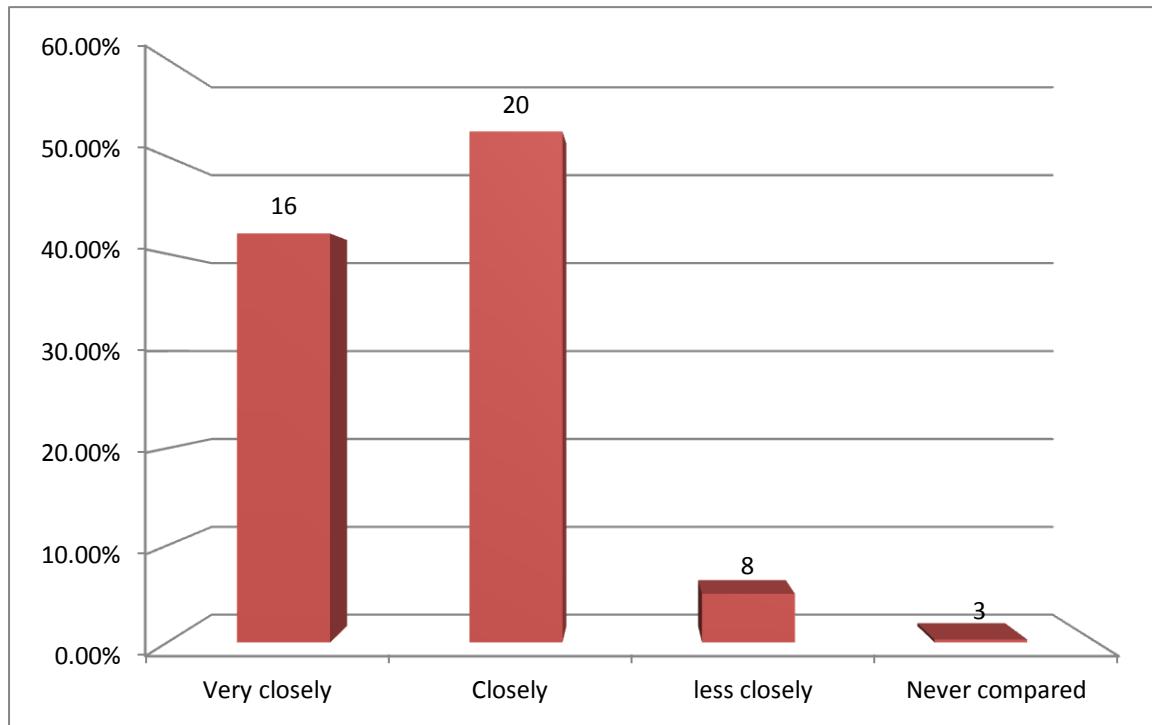
47 (21.6%) married women of Kenya Re estate who had watched the soap opera *The Legal Wife* listed *Monica* as their favorite character. 19 (8.7%) married women listed *Nicole* as the character they loved to watch. They justified their answer by stating that, as the mistress, they needed to learn from her in order to watch out for mistresses. Two married men also picked *Monica* as their favorite character. They stated that she was the ideal modern woman.

Ahmed and Khalid (2012) stated that watching soap operas has encouraged women to enter the labor force as well as take one extra challenge and risk in developing a career for them at the same time juggling marriage life and family. Ahmed and Khalid statement concurs with the findings of this study. Most women stated that they were influenced by the character of *Monica* (Figure 4.6) because she is married, and has a family to take care of but at the same time she a working class woman.

According to Sincero (2011) in his study based on Albert Bandura’s social learning theory, the effects that characters in a model have on behavioural restraints are largely determined by observation of how rewarding or punishing the accompanying consequences are. Most

women liked Monica's character in *The Legal Wife*. They stated that she had good values that they could identify with and emulate in their lives.

Figure 4.1.7 How closely the soap opera *The Legal Wife* resemble respondent's life



Out of 47 (21.6%) married women who had watched *The Legal Wife* 16 (7.4%) indicated that this soap opera resembled their life very closely. 20 (9.2%) married women said this soap opera, closely resembled their life while 8 (3.7%) of the married women stated that their life did not closely resemble that of the soap opera and the remaining 3 (1.4%) did not compare at all their marriage with that of the soap operas. Out of 9 (11.1%) married men who watched the soap opera *The Legal Wife* none compared their real lives to that of the soap opera.

Most significantly, soap operas are concerned with the everyday life of everyday people and their problems big or small (Ahmed and Khalid, 2012). The soap opera *The Legal Wife* is no exception since its main focus is on marriages and the problematic issues involved in marriages such as violence, infidelity, divorce, love and affection, betrayal of friendships and the role of male and female in a domestic setup. Soap operas which contain such content, based on everyday struggles, are considered by its audience as 'realistic'.

According to Sincero (2011) attention to television viewership is channeled by their interpersonal attraction. Televised programs such as soap operas may represent everyday human behavior. Some behaviours are so intrinsically rewarding that they can hold attention of people for extended period of time. The viewer of the soap opera *The Legal Wife* may have enjoyed the portrayal of day to day struggles and problems faced in the marriages within the soap opera and identify with the characters as they are portrayed and may have formed some kind of special relationship with the characters by closely relating their real life with that of the soap opera.

Table 4.1.3 *Married couple who applied soap opera The Legal Wife to their real life*

GENDER	Married men	Married women
Yes	0% (0)	7.4% (16)
No	5.5% (12)	14.2%(31)
Total	5.5%(12)	21.6% (47)

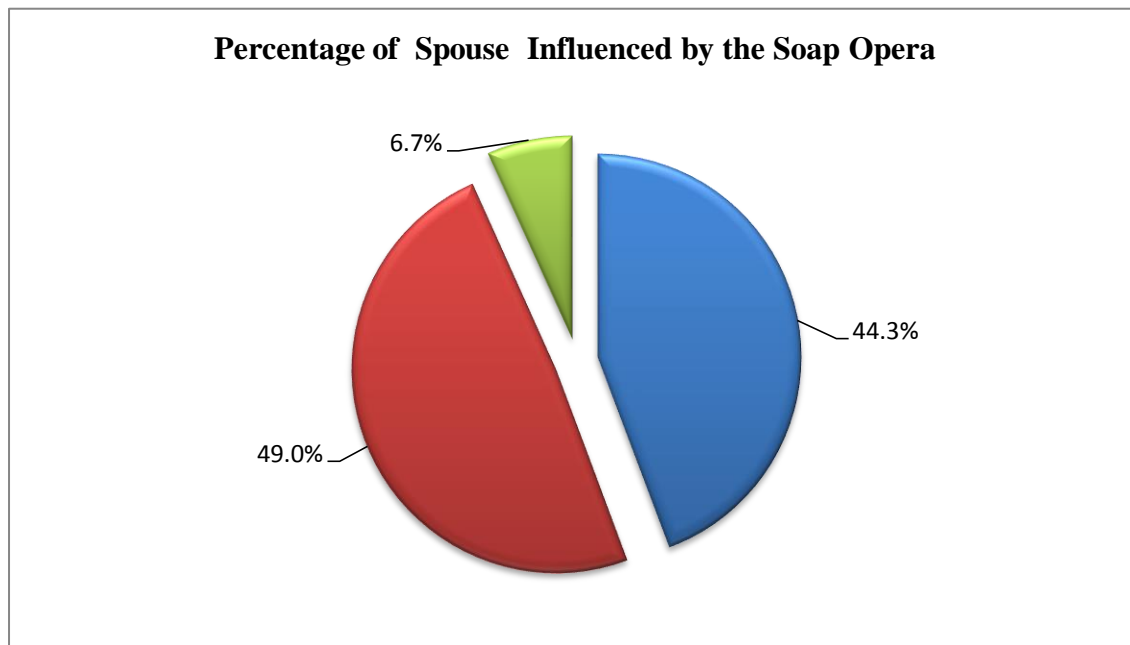
Table 4.3 shows out of 47(21.6%) of married women who had watched the soap opera *The Legal Wife*, 16 (7.4%) applied the content of the soap opera to their lives. On the other hand, 31 (14.2%) women who watched the soap opera didn't. Out of 5.5% (12) of the married men none applied the content of the soap opera in their real life.

Previous research states that women are more interested in watching soap operas that entail family issues and love affairs while men are interested in wealth, business relations and power. The content of the soap opera *The Legal Wife* is more focused on family issues such as marital issues and love affairs. This could be the reason why men did not apply its content to their lives. Therefore, the soap opera has less influence on men than on women.

According to Gerbner & Gross (1976), the underlying principle of cultivation theory is that the more time individuals spend on television the more likely it is that their social conceptions of social reality will reflect that they have seen on television. Albert Bandura (1977) stated that for a person to reproduce a behaviour observed in a model they must have a long-term retention of activities that have been modeled at one time or another. This means

that people who are regularly associated with observational experience delimit the type of behavior that one will repeatedly observe. In this study women repeatedly watched the soap opera *The Legal Wife* therefore gaining a great memory of it enabling them to apply or recall it in their real life marriage whenever needed. The behavior may have been applied depending on the rewards or punishments that come with it.

Figure 4.1.8 *Influence of soap opera on spouse*



Out of 109 married men representing 50% of the respondents 96 (44.3%) indicated that it did while 13 (5.7%) left the question unanswered and out of 109 of married women representing 50% of the respondents 107 (49.0%) responded in the negative, while the rest 2(1%) left the question unanswered or indicated 'Not Applicable'. Therefore 6.7% did not have anything to say.

Figure 4.8 indicates that married men of Kenya Re estate felt that most of their spouses were influenced by soap operas while the married women felt that their spouses were not influenced at all. This could be because women in Kenya Re estate tend to watch soap operas more than men therefore increasing their level of influence by television soap operas.

According to Wambua (2015), cultivation theory suggest that the more time people spend “living” in television world the more they are likely to believe in the social reality portrayed on television. The women in Kenya Re estate watched the television soap opera *The Legal Wife* repeatedly than the men hence the reason for them to be influenced. Through the process of action, retention, reproduction, and motivation, people tend to identify with the prominent models and perform the learned behaviour, especially when the outcome is positive or rewarding.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This chapter provides the summary, conclusions and recommendations of the study based on the findings. It highlights the major findings related to the research objectives and makes recommendations for further research. The purpose of this study was to analyze the perception of influence of the television soap opera *The Legal Wife* on marriage in Kenya Re estate, Kisumu City. The study was triggered by the concern of the influence that television soap operas have on the society which is attributed to the role they play on people lives. This study was guided by three objectives which focused on; determining the portrayal of marriage in the soap opera *The Legal Wife*, perception married couples have towards the television soap opera and determining whether the television soap opera *The Legal Wife* has influence on how married couples in Kisumu city perceive marriage in real life.

5.2 Summary of Findings

This section summarized the findings of the study based on the three objectives by interpreting and describing them.

5.2.1 The Portrayal of Marriage in the Soap Opera *The Legal Wife*

It is clear that the portrayal of marriage in television soap operas has changed since 1950s where positive portrayal has been overcome by the negative. Those who have scrutinized soap operas note the extremely high rates of conflict, betrayal, infidelity and divorce that afflict soap opera families (Strong, Devault & ,Cohen 2008). In the soap opera *The Legal Wife* the negative portrayal of marriage overcomes the positive. Marital problems such as violence, infidelity, betrayal, divorce and separation are most discussed and the main focus violence, infidelity and betrayal has the highest frequency as it seems that everyone is fighting and betraying somebody, women fighting against women for men. Every marriage in this soap opera is involved in physical or verbal violence, infidelity and sometimes betrayal.

It emerged that the portrayal of marriage in soap opera influenced women more than men. Possible influences according to the analysis were that women would love to be more independent and to share roles with their spouses. The highest percentage of the respondents (50% women) wished that there would be gender equity and equality in their marriage. This could have caused conflicts though, within married couples who have different perspectives on marriage.

The findings also show that women norms and situations were influenced individually in different ways. Some may have become more suspicious of infidelity in their marriages and become more observant towards their best friends and husbands. The content of the soap opera *The Legal Wife* may have therefore reinforced or changed patterns and behaviours of the respondents and converted their views of marriage into those of the soap opera. Women regarded this soap opera as a model for their daily living and the character of *The Legal Wife* namely Monica as a source of inspiration and role model.

5.2.2 Perception of Married Couples towards the Television Soap Opera *The Legal Wife*

In order for the married couples of Kenya Re estate in Kisumu city to have a perception of influence of the soap opera *The Legal Wife*, they had to be frequent viewers, heavy viewers or fanatics. Exposure to television messages can be an important factor in influencing the behaviour of an individual who spends a significant amount of time with the medium (Muindi, 2015). Such television viewers are more likely to perceive the real world in ways that reflect the most common and recurrent messages of television (Muindi, 2015).

In this study, it was established that, in general, women were the most frequent soap opera watchers and fans than men. Women are significantly more committed to soap operas than men and are more likely to admit that they are addicted to their favorite soap operas (Hargrave & Gerald 2002). Few married men had watched the soap opera the *The Legal Wife* compared to women. Therefore, it was not possible to give accurate results that this soap opera had influence on marriage. However it influenced some of the married women on how they viewed marriage in real life.

5.2.3 The television soap opera *The Legal Wife* influence on married couples perception of marriage in real life.

Previous researches have looked for evidence that television images of marriage and family life influence marriage. Albert Bandura's (1977) social learning theory argues for imitative behaviour and learning from television behaviours seen as rewarding and realistic. This theory uses both imitation and identification to explain how people learn from observation of others in their environment. Gerbner (1976), created cultivation theory from cultivation hypothesis, which states his attempt to understand how heavy exposure to cultural imagery

will shape viewers perception of reality in reference to viewing television commercials and programming such as soap operas.

Soap opera characters are perceived by viewers as real people and this could be the reason why some of the married women were influenced by the soap opera *The Legal Wife*. According to the findings of this study, it is obvious the respondents watched television soap opera for various reasons such as to learn and to be entertained.

The responses showed that this soap opera influenced married people negatively therefore married couples perceived influence of television soap opera as negative. The influence ranged from every married man cheats at least once in their marriage, to domestic violence, betrayal from spouses and friends, to unrealistic expectations and perceptions of marriage. Negative lessons such as mistrust and suspicion amongst spouses especially to those who may have experienced similar situations before could have been relearned, causing strain in marriages, conflicts, misunderstanding which may last for a long time and result to broken marriages and divorce. This soap opera may have acted as a blueprint to many marriages.

Viewers see soap operas not as a representation of their real world but as a real world with real people out there (Muindi, 2015). Forty seven of the Kenya Re estate married women who had watched *The Legal Wife* believed that it was based on reality and marriage was portrayed in reality as day to day struggles. They identified and related themselves with some of the characters in the soap opera. In the soap opera *The Legal Wife* committed relationship about marriages seems to be short-lived and a happy marriage was portrayed as rare. 72% of the respondent in this study had not watched *The Legal Wife* but for those who had watched had mixed reaction about the portrayal of marriage in this soap opera, whether it was accurate or not compared to real life. Some respondents believe that this soap opera displayed the definition of true struggles in marriages and some of the situations had occurred in their marriages or marriages of people they knew.

According to the findings the soap opera *The Legal Wife* had both positive and negative effects on marriages. It provided information on how to handle certain situations and interpersonal communication between individuals in times of conflict. It also educated viewers on the consequences of infidelity and betrayal within relationships. However its

portrayal of marriage may have caused a rift, insecurities or conflicts amongst those who watched it.

5.3 Conclusions

The portrayal of marriage in the television soap opera *The Legal Wife* played a major role in capturing the attention and retention of those who watched it. The negative portrayal of marriage and gender specific roles in the soap opera *The Legal Wife* reflected and reinforced views about the nature of marriage in real life. Analysis of the findings indicates that there is a lot of misunderstanding and conflicts within marriage as portrayed by the soap opera *The Legal Wife*. The findings of this study revealed that most married women in Kenya Re estate believed that television soap operas portrayed marriage as in the “the real world” especially when it involved the unpleasant marriage or the mistress within the marriage or conflicts of interest exposed in the soap opera. It shows that men are not thrilled when their women are independent and busy at work, they feel neglected and left out resulting to them ending up in sticky situations such as infidelity and betrayal.

Based on the findings, Kenya Re estate married women had a positive attitude towards television soap operas and viewed them more than men did. The soap opera *The Legal Wife* was watched mostly by women and influenced married women more than it did on their spouse.

Kenya Re estate married women realized the influence of television soap opera in their marriage. They were aware that they tend to calculate the number of infidelities, happy marriages, divorces, illegitimate children and betrayals in reality as portrayed in the soap opera and would relate them to their marriages or marriages of their peers. They came to terms with the fact that infidelity and betrayal can happen everywhere and to anyone. The pain and the scars can take years to heal and fade away. Because of infidelity and betrayal, both physical and verbal violence can occur due to confrontations and sometimes appeals. No evidence showed that this soap opera affected marriage to the extent of violence, separation or divorce.

5.4 Recommendations

The study established that the portrayal of marriage in the soap opera *The Legal Wife* was more negative than positive and it was not based on the Kenyan culture. Therefore, the

researcher recommends that the local television programme managers should choose soap operas with positive portrayal of marriage or to air programmes produced in Kenya, by Kenyans containing Kenyan culture and values on marriage.

The findings of this study established that women tend to watch and have a positive attitude towards soap operas more than men. Therefore, the researcher recommends a research on why men do not watch soap opera to be conducted.

It was also established that almost half of the married women and very few married men had watched the soap opera *The Legal Wife*. The researcher therefore recommends further research on the perception of influence of television soap operas on marriage in general without narrowing the research to a specific soap opera or specific location. The study can be conducted in the whole of Kenya both rural and urban areas.

5.5 Suggestions

The researcher also suggests policy makers should implement policies that encourage airing of programmes that discuss effects of infidelity such as HIV&AIDS, domestic violence, and other factors affecting marriage in Kenya.

The researcher suggests that television programmers to choose soap operas that are appealing to both men and women.

The researcher also suggests future studies on Kenyan soap operas with Kenyan beliefs and values to find out their influences if any.

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APENDIX I

LETTER OF CONSENT

Department of Communication and Media Studies,

Maseno University,

Maseno.

Dear Respondent,

RE: LETTER OF INFORMED CONSENT

I am a post graduate student at Maseno University, Department of Communication and Media Technology, and am in the process of conducting a study on *the perception of Influence of the Soap opera The Legal Wife on Marriage in Kenya Re Estate, Kisumu City*.

This is to request you to participate in responding to items in the questionnaire voluntarily; you may choose to decline, ignore or leave blank any questions you wish not to answer. Kindly read the question and answer accurately and if there is need for any clarification feel free to contact the researcher. Your response will remain confidential and anonymous. All information gathered will remain under secure and will be used for education purpose only.

Thank you for your assistance.

Yours Faithfully,

PeninahWanza.

APPENDIX II

QUESTIONNAIRE FOR MARRIED COUPLES OF KENYA RE ESTATE

This study analysed the perception of Influence of the Soap Opera *The Legal Wife* on Marriage in Kenya Re Estate, Kisumu City.

Kindly provide the appropriate response by selecting the options provided on each question.

SECTION I: DEMOGRAPHIC DATA

1. Gender

☐ Male

☐ Female

2. Age

☐ 25-30yrs

☐ 31-40yrs

☐ 41-50yrs

☐ 50 and above

3. Marital Status

☐ Married

☐ Divorced

☐ Single

4. Are you Employed

☐ Yes

☐ No

5. From what time to what time do you work on weekdays?

.....

6. Highest academic qualification

☐ KCPE

☐ KCSE

☐ Certificate

☐ Diploma

☐ Degree

☐ Masters Degree /PhD

SECTION II: ATTITUDE TOWARDS TELEVISION SOAP OPERAS

1. On average how many hours do you watch Television

☐

☐

67

☐

0-1hrs2-5hrs

5-10hrs

2. Do you watch soap operas?

☐ Yes

☐ No

3. How often do you watch soap operas?

.....

4. What is your opinion about soap operas?

.....

.....

.....

5. Have you watched the soap opera *The Legal Wife*?

☐ Yes

☐ No

6. Do you watch with your spouse?

☐ Yes

☐ No

7. Do you discuss with your spouse after watching?

☐ Yes

☐ No

8. What do you discuss?

.....

.....

.....

9. Do you think soap operas have influence on your spouse?

☐ Yes

☐ No

Please explain

.....

.....

SECTION III: APPLICATION IN REAL LIFE

1. What qualities do you like about the soap opera *The Legal Wife*?

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2. Which character is your favourite and why?

Mónica () Nicole () Adrián () Javier () Eloísa ()

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3. How has the character influenced your marriage/ real life?

Positively () Negatively ()

Please explain

.....

.....

4. How closely does the soap opera resemble your real life?

Very closely () Closely () Less Closely () Never compared ()

5. Has the soap opera had any influence in your Marriage?

Yes ()

No ()

If yes please explain how it has influenced your marriage.

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6. Would you recommend this soap opera to another married couple?

Yes () No ()

Please explain your answer.

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7. Has this soap opera changed the way you perceive marriage?

Yes () No ()

If yes please explain.

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8. Do you think you can apply the contents of this soap opera *The Legal Wife* in real life?

No () Yes ()

9. What kind of qualities would you like your marriage to have compared to this soap opera *The Legal Wife* or other soap operas?

Trust () Fidelity () Truth () Peacefulness () Respect () Gender equity and

Equality () Love and affection ()

APENDIX III
LETTER OF CONSENT

Department of Communication and Media Studies,
Maseno University,
Maseno.

Dear Respondent,

RE: LETTER OF INFORMED CONSENT

I am a post graduate student at Maseno University, Department of Communication and Media Technology, and am in the process of conducting a study on the perception of Influence of the Soap opera *The Legal Wife* on Marriage in Kenya Re Estate, Kisumu City.

This is to request you to allow me to conduct an interview with you as the program manager in KTN. All information gathered will remain under secure and will be used for education purpose only.

Thank you for your assistance.

Yours Faithfully,
PeninahWanza.

APPENDIX IV

INTERVIEW SCHEDULE FOR THE KENYA TELEVISION NETWORK PROGRAM MANAGEMENT

SECTION I: PERSONAL BIO DATA

1. In which age bracket do you fall?

18-30 ()

31-40 ()

41-50 ()

Above 50 ()

2. Gender

Male ()

Female ()

3. What is your marital status?

Married ()

Single ()

Divorced ()

Widowed ()

4. Academic qualification

Certificate ()

Diploma ()

Degree ()

5. What is your occupation?

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SECTION II: INTERVIEW QUESTIONS

1. How do you choose which soap operas to air?

2. How do you allocate time for when each soap opera should air?

3. Why do you air Philippine soap opera?

4. Why do you air Philippine soap opera at 6pm- 6.50pm week days and repeats from 9am-9.50am weekdays?

5. Why did you choose the soap opera *The Legal Wife*?

6. Who was your target audience and why?

7. Did you get feedback or suggestion from the audience about the timing of the soap opera?
8. Did you receive any feedback from the audience about the content of this soap opera?
9. Why not air the local soap operas instead of the foreign ones?
10. Do you think this soap opera *The Legal Wife* has influenced on marriages?

APENDIX V
INTERVIEW WITH THE KENYA TELEVISION NETWORK PROGRAM
MANAGEMENT

SECTION 1: PERSONAL BIO DATA

1. In which age bracket do you fall?

18-30 () 31-40 () 41-50 () Above 50 ()

2. Gender

Male () **Female** ()

3. What is your marital status?

Married () Single () Divorced () Widowed ()

4. Academic qualification

Certificate () Diploma () **Degree** ()

5. What is your occupation?

Program Acquisitions – Broadcast Division

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SECTION 2:

1 How do you choose which soap operas to air?

The selection is from various options in the market, based in which has best quality of production, storyline, cast etc. You want a program that audiences can identify and connect with because it gives them an escape from the drudgery of life.

2 How do you allocate time for when each soap opera should air?

Time is allocated based on audience habits. Finding the most people who will enjoy the program at a particular time.

3 Why do you air Philippine soap opera?

They have great stories, cast & quality of production, and resonate really well with audiences.

4 Why do you air Philippine soap opera at 6pm- 6.50pm week days and repeats from 9am-9.50am weekdays?

Refer to No.2

5 Why did you choose the soap opera ‘ The Legal Wife’?

A brief history: The Legal Wife is about a couple. Adrian, the husband (Jericho Rosales), foolishly has an affair with Nicole (Salvador) hurting his “legal wife” Monica (Locsin). He is repentant — and it shows when he repeatedly refuses the insistent advances of Nicole. However, Monica is so deeply hurt; it’s hard for her to accept him again. Because they both still love one another, one is left hanging until the very end wondering if they will get back together or not. For the mistresses — the angst Nicole endures, being “the other woman,” sends the message — being second in line is not worth the pain. Why demean yourself? We are all worthy of so much more.

We advocate for positive family values and The Legal Wife’s was able to present issues of infidelity and betrayal in a typically expressive, creative and amusing, making the series highly cathartic for viewers who might not be able to say the same lines in real life but wish to do so. This life situation is very relatable in present day Kenya. Because the situation in usually is one where many men do go astray and the wives just take it all in, a movie where the wife takes a stand is perhaps hoped to send the right message and deter younger women from being the other woman.

6 Who was your target audience and why?

Soaps are largely driven by the female characters in them, that’s why across the world not just in Kenya they have a largely female audience they connect more with storylines and the characters because most usually face the same challenges.

7 Did you get feedback or suggestion from the audience about the timing of the soap opera?

Media is a business like any other, thus those in the business have a product (content) that they are selling to the consumer (audience), therefore it has structures and functions (roles) in place who understand the target market. As an industry we heavily rely on research to determine habits and better understand what viewers want, determining which time different programs air.

8 Did you receive any feedback from the audience about the content of this soap opera?

The Legal Wife topped the list as one of the most-watched TV Programs nationwide & was also one of the station's best performing programs and delivered in ratings too! The response from viewers was great!

9 Why not air the local soap operas instead of the foreign ones?

Television like any industry is a business therefore most programs you see on television have a cost implication to the broadcaster. Foreign programs are very cost effective in comparison to producing the same type of content locally. Nevertheless local media is currently working on increasing the number of hours allocated to local content with KTN being a leader in this and has a number of locally produced programmes.

To produce a local soap opera would require quite an extensive budget and over and beyond that it would also require the industry as a whole to invest in capacity building to improve the skills of those who work to create this shows so that they can meet the same standards of quality we on similar foreign productions to convert fans of these soaps to also appreciate similar local productions.

10 Do you think this soap opera 'The Legal Wife' had influenced on marriages?

The Moral lesson here: Do not cheat. It's just not worth it. There are images of the happy life they had before — and how now that's all put asunder because of the infidelity. This soap was successful because of the reality it discusses with regards to societal culture. It is full of lessons to be learned & a perfect example of how television can be used for

edutainment & stimulating discussions for positive societal transformations. I would not be surprised if it was found that many marriages have become more solid after watching it. This is the redemptive value of media.