UNIVERSITY OF EDUCATION, WINNEBA

CONSTRUCTING HYPER-MASCULINITY IN GHANAIAN ALCOHOLIC BEVERAGE TELEVISION ADVERTISEMENTS

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DECLARATION

Student's Declaration

I, Evans Akesse-Brempong declare that this dissertation, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

Signature: ....

Date: ....

Supervisor's Declaration

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of Dissertation as laid down by the University of Education, Winneba.

Name of Supervisor: **Dr. Christiana Hammond**

Signature: ....

Date: ....

DEDICATION

This research work is dedicated to my dear father, Peter „The Rock‟ Opoku-Ababio

who has taught me to be a Jack of all trades and a master of them all.

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ABSTRACT

This study examines the construct of masculinity and hyper-masculinity in television advertisements of alcoholic beverages in Ghana. Data was purposively sampled from twelve selected adverts. Voice-overs, images, soundtracks and body movements, of the characters in the adverts were thematically analysed using Cornell‟s theory of masculinity and the hyper-masculinity Inventory (HMI). The thematic categories in the aggregated scenes of the television advertisements are presented using descriptive statistics in order to appreciate the categories that were given the greatest concentration. The findings revealed that the selected adverts on alcoholic beverages constructed masculinity along the lines of amatory, camaraderie, heroism and aggression. It was observed that advertisers recurrently constructed masculinity along the lines of sexual vitality. This accounts for why the theme of amatory ranks first with 45% on the list of cumulative percentage distribution. The findings also revealed that hyper-masculinity components such as calloused and insensitive attitudes towards women and sex; violence as manly; and danger as exciting; were embedded in the selected adverts. The study also revealed that media texts are used to highlight sexual interaction between men and women as a source of male dominance and women‟s subservience. The results of the study further support the conclusion that amatory is predominantly depicted in adverts of Ghanaian local alcoholic brands to attract sales since consumers are hardwired to notice sexually relevant information and also because sexual vigour is regarded as a desirable attribute of men in the Ghanaian socio-cultural context. The study recommends that advertisers find alternative ways of communicating and making alcoholic brands more desirable to larger audiences than the overreliance on sexual dominance, aggression and other hyper-masculine exemplifications which govern stereotypical behaviours among men in society.

CHAPTER ONE

INTRODUCTION

1.1 Background of Study

In the highly competitive business environment today, companies and brands need to differentiate themselves from the clutter of competitors in order to attract the attention of consumers. In a saturated market where brands and products compete for the attention of consumers, advertising acts as a great differentiator (O'Cass, 2000; Derks, 2011). According to Derks (2011), to gain the attention of consumers, marketers must fashion out persuasive messages and intriguing images that will illicit purchase decisions from consumers. Wright and Crimp (2000) hold the view that advertising is aimed at increasing purchases, reinforcing attitudes and informing consumers about the product or brand. To buttress this assertion, Khan, Siddiqui, Shah and Hunjra (2012) posit that advertising impacts on consumer buying behaviour. These scholars believe that advertising helps consumers to form memories about the brand in their minds by creating connections between the advertised brand and their experiences (Khan et al., 2012).

Consistent with the above assertion is that of Radanzzo (2003) as cited by Ofosu-Boateng (2019). Radanzzo advances that advertising mythologizes products and wraps them in the dreams and fantasies of consumers. In other words, advertising transforms brands into legendary figures by giving them distinct features which consumers can create a mental and emotional connection with. The connection then translates into purchase decisions (Khan et al., 2012). A process Ofosu-Boateng (2019) has described as the wooing process which companies adopt to maximize profit in the wake of fierce competition. Kotler (2009) has noted the significance of

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advertising as a differentiator. Kotler posits that brands and companies have to create more powerful, entertaining and innovative advertising messages to differentiate themselves from the clutter of competitors. Ingavale (2013) lends credence to the assertion by Kotler (2009) indicating that advertising helps consumers to create top of the mind awareness of a brand and also expedite brand recall. Moorthy and Madevan (2014) highlight the efficacy of advertising as a form of social interaction when they advance that almost everybody in this contemporary world is influenced to some extent by advertisement. The assertion of Moorthy and Madevan corroborates that of Tambah (2017) who advances that advertising is as influential as education and organized religion. Granted that education and organized religion are institutions that socialize individuals, it can be inferred that advertising plays a significant role in shaping people‟s views on reality. According to Olien, Tichenor and Donohue (1989) as cited by Amoako (2012), advertising acts as a tool in legitimising issues of reality. They assert that advertising normalizes certain behaviours and activities that may be detrimental to society. For instance, an advertisement that portrays the drinking of alcohol in a positive light may be legitimising the drinking of alcohol. Additionally, Amoako (2012) suggests that advertising is used to confer status on things of importance. It is believed that advertising holds a lot of cogent power because it offers the most persistent and most concerted set of images in the media system (Amoako, 2012). Advertising has also become so pervasive in modern society that there is hardly a moment in our lives when we do not encounter it. Whether at breakfast or late-night movies, there is seemingly no escape route from advertisement (Acharyya & Mukherjee, 2003). Ayanwale, Alimi and Ayanbimipe (2005) opine that companies spend billions on advertisements to sustain the interest of consumers in their products and brands.

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While Kotler (2010) admits that advertisement can be an expensive venture, he also alludes to its ability to stimulate sales. Ryan (1996) postulates that advertising has a great toll on the economic growth of both competing companies and their marketers. This is because advertising is aimed at sending information about a brand or product to consumers to persuade consumers to make purchase decisions, thereby increasing sales and profit (Ofosu-Boateng, 2019). Khan (2007) hints on advertising growing into a multi-billion-dollar industry with his assertion that advertising has become a differentiator of products and it has gained the eminence as an independent discipline growing at a fast pace.

 According to Statista.com, the global advertising budget for 2018 was $543.72 billion. The figure is conjectured to increase by ten percent in 2019. The United States of America is the largest world advertising market. In the year 2016, $190 billion was spent on advertisements in the US alone. This figure is twice as much as the amount spent on advertisements in China, which is the next largest advertising market in the world (Statista.com, 2019). Coca-Cola as posited by Investopedia (2019) is the highest spender on global advertising amongst competing soft drink producers worldwide. In 2018, the company spent a gigantic $5.8 billion on global advertising, dwarfing Pepsi Cola its next rival by nearly $2 billion in spending (Investopedia, 2019).

Television advertisement had the biggest share of advertising budget in the United States of America for many years until 2017 when it lost the lead to digital advertising. Its revenue was forecast to grow from $73 billion in 2016 to around $75 billion in 2017 and $82 billion in 2020. (Statista.com, 2019). Television advertising still plays a significant role in communicating to consumers and eliciting purchase

decisions from them despite the fact that there is a sudden shift towards the use of digital media (Belch & Belch 20009). Kelley and Jugenheimer (2008) opine that owing to the interplay of audio, video, motion graphics, text and animation, which offers an opportunity to control the form and structure of the advertising message, television advertisement helps to create vivid perceptions in the minds of consumers, thereby stimulating an array of emotions in consumers.

Dating far back as the 20th Century, television is considered the most powerful advertising media; millions of television sets are sold around the world with billions of viewers across different continents (Khuong & Nguyen, 2015). Bruneau Report (2012) calls television the „King" of advertising media, advancing that majority of people spend more hours watching television than paying attention to any other medium. Apart from its wide audiences, advertisements on television can be stratified by specific audience segments and targeted through a wide range of programming options (Khuong & Nguyen, 2015). Additionally, Nielsen Research (2009) also says that up to 61% of worldwide consumers trust in television advertising. Nielson Research posits that consumers consider television advertisements as a reliable and convenient source of information about products and brands. The spread of technology, especially electronic media, has brought even rural Ghanaians within the ambit of consumer-packaged goods companies. The penetration of television (95%), radio (92%) and Internet (33%) in Ghana is greater than the penetration in most other African countries surveyed (Nielson Company, 2014).

As society gets inundated with media, people are exposed to a plethora of media messages. These messages particularly those used in influencing audiences to purchase products play a significant role in creating and underpinning many societal

concepts including gender (Karklina, 2015). Tsegah (2005) posits that exposure to advertisements can influence views and philosophies on gender roles in society. He advances that owing to the use of simplistic and comprehensible messages in advertising, many advertisers resort to stereotypical gender portrayals that distort gender relations. Such distorted portrayals become accepted by society as the new frame or the new reality (Lawton, 2009). Against this backdrop, Slachmuijlder (2000) as cited in Tamba (2017) argues that depictions in advertisements constitute the social reality of the environment in which the advertisement is being shown. In contrast to the assertion by Slachmuijlder (2000) as cited in Tamba (2017), Kilbourne (1999) argues that advertising can be an erroneous representation of men and women since advertising images capitalize on seeming incongruities as the means of marketing products by promising to deliver the appearances and lifestyles the advertisement pleasantly portrays.

According to the Centre on Alcohol Marketing and Youth (2003), alcohol manufacturers spend a whopping $5.7 billion yearly on advertisements and promotions in he United States of America. Young people typically view 2,000 beer and wine commercials annually, with most of the advertisements concentrated in sports programming, which is generally targeted at young men (Strasburger, 2004). Whereas only one alcoholic beverage advertisement appears every four hours on prime-time television in the United States of America, the frequency increases to 2.4 alcoholic beverage advertisements per hour in sports programming (Grube, 2005). Towns, Parker and Chase (2012) posit that the role of alcoholic beverages as a rite of passage in western cultures makes its advertisements a possibly potent site for the representations of masculinity and gender relations. Young people represent new consumers with a lot of prospects for the alcoholic beverage industry, thus, making

them an attractive focus for alcoholic beverage advertisements (Casswell, 2004). Fausto-Sterling (2010) warns that young men who are exposed to consumer marketing are forming their masculine identities and developing their gendered ways of being in heterosexual relationships. Hence, the representations of masculinities in these advertisements targeted at young men influence their views on masculinity (Fausto-Sterling, 2010). The terms male and female are predominantly used in reference to biological makeup, whereas gender is used in reference to behaviours and traits that have socio-cultural roots. The terms masculine and feminine are roles in relation to gender (Coen & Bannister, 2012). Gender roles are socio-cultural constructs and like these roles, gender itself is a dynamic process, changing as society changes. Gender, therefore, is a meaning system that describes, defines and categorizes individuals (Fausto-Sterling, 2000). Griffith (2012) posits that masculinity consists of both socially defined and biologically created factors. He advances that masculinity is a set of qualities, characteristics or roles generally considered typical of, or appropriate to the male sex (boy or man). It can have degrees of comparison: "more masculine", "most masculine'". The opposite can be expressed by terms such as "unmanly" or epicene. It consists of the characteristics of the male sex and the traits of behaving in ways considered typical for men (Griffith, 2012; p.24).

Connell (2000) reveals that the concept and construct of masculinity or hyper-masculinity is a phenomenon that is evolving and multi-faceted in nature. For instance, in India, social status, class and ethnicity have a remarkable influence on how men construct their masculinities. These factors also define what a „real man‟ is, as well as the society‟s expectation of men (Verma et al., 2006). Character traits such as bravery, independence, assertiveness, antagonism, logic and rational thinking, and strength are considered traditionally masculine traits (Worell 2001; Murray 2000).

These traits allied with masculinity vary with location and context and are influenced by an array of socio-cultural factors (Witt, 2010). Edley and Wetherell (2006) from the cultural perspective, assert that every culture is imbued with its specific set of ideals or themes relating to the construct of masculinity. In the Ghanaian context, the literature on the construct of masculinity identifies certain ideals of masculinity: bravery, resilience to pain, power, physical and emotional strength, virility, the ability to offer protection, the capacity to amass wealth, intelligence and wisdom, assertiveness, expression of authority and leadership qualities, exhibition of breadwinning competencies, phallic (sexual) competence, among others (Diabah & Amfo, 2015; Adjei, 2016).

The various ideas about gender roles and masculinity are constructed under differing socio-economic and socio-cultural contexts (Hearn, 2010) and the media plays a significant role (Loncar, Vucica, Nigoevic, 2016). Advertising especially has been posited to play a significant role in constructing hyper-masculinity (Adjei, 2016). Vokey, Tefft and Tysiaczny (2013) argue that the prevalence of advertisements targeted at young men is an area of real concern because their beliefs and attitudes can be subtly shaped by images that the mass media repeatedly represent whiles they are still learning appropriate gender behaviours. Men may also be encouraged to take on hyper-masculine behaviours and their concomitant gender and societal issues if hyper-masculinity is highly prevalent in advertisements aimed at men (Zaitchik & Mosher, 1993 as cited in Vokey, 2008). According to Zaitchick and Mosher (1993) as cited in Vokey (2008), Hyper-masculinity (HM) is a gender-based ideology of exaggerated beliefs about what it is to be a man. It consists of four interdependent tenets namely: danger as exciting; toughness as emotional self-control; violence as manly; callous (insensitive) attitudes towards women and sex (Zaitchick & Mosher, 1993 as cited in

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Vokey, 2008).

1.2 Hyper-Masculinity

Hyper-masculinity is understood as the exaggeration of male stereotyping behaviours (Katz, 2000; Vokey, 2008). The seminal work on hyper-masculinity was undertaken by Mosher and Sirkin (1984) who operationalized hyper-masculinity as a "macho personality" consisting of three variables: callous sexual attitudes toward women; the belief that violence is manly; the experience of danger as exciting. Against these variables, they developed Hyper-Masculinity Index (HMI) to profile and measure "macho personality" (Mosher & Sirkin, 1984, p. 7). In the context of gender studies, hyper-masculinity is often used in the prerogative sense to legitimises men's dominant position in society (Hickey, 2006). However, the concept of hyper-masculinity has also been explored in psychology cultural and media studies to highlight the male domination and aggression (Gerami, 2009; Zernechel, 2017). For example, Zernechel (2017) notes that within the broader context of psychoanalysis, hyper-masculine males are profiled as being intolerant of feminine characteristics and likely to experience poor relationships due to their view of male supremacy. The prototypical features of hyper-masculinity include; a desire for control and domination; a propensity to address confrontation through violence; an unwillingness to reveal, or engage with emotion; a failure to sustain long term relationships due to an inability to acknowledge their partner‟s needs; and an inclination of risk-taking (Hickey, 2006). Against these features, it is not surprising that hyper-masculine men are profiled as being generally unhappy and over-represented in statistics of divorce, violence, imprisonment, drug abuse and death by misadventure (Burkhart & Sikorski, 2004; Hickey, 2006).

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Some scholars have suggested that advertisements that depict men as tough and violent, particularly towards women are disturbing because gender portrayals in advertisements do not only sell products but also propagate or perpetuate gender stereotypes as behavioural norms (Das, 2010; Paek et al., 2010). The phenomenon of hyper-masculinity has been linked to several religious and socio-cultural issues varying from country to country by several scholars. For instance, hyper-masculinity has been linked to heightened risk-taking behaviours such as drug abuse, alcoholism and the multiplicity of sexual partners (Burk, Burkhart & Sikorski, 2004). Hyper-masculinity has also been linked to low academic achievement (Czopp, Lasane, Sweigard, Bradshaw & Hammer, 1998). It also has a link to dangerous driving and violence towards women in North America (Parrot & Zeichner, 2003). According to Zernechel (2017), the rates of violence against girls and women, as well as other forms of gender-based violence remain very high. Zernechel (2017) reports that 35 percent of women have experienced either intimate partner violence or non-partner sexual violence in their lifetime. The International Men and Gender Equality Survey (IMAGES), a comprehensive household survey carried out with more than 20,000 men in nine countries, found that 20-54 percent of men reported ever having used physical violence against a female partner (IMAGES, 2018). A study conducted by Parrot and Zeichner (2003) with 10,000 men across six states in North America found that, overall, nearly half reported using physical and/or sexual violence against a female partner, ranging from 26 percent to 80 percent across the sites. Nearly a quarter of men interviewed reported perpetrating rape against a woman or girl, ranging from 10-62 percent across the sites. The study by Parrot and Zeichner (2003) also reveals that violence towards women in North America are linked to the mass production of the gender-based ideology of exaggerated beliefs about what it is to be a

man using the mass media, with television leading the chart. Burk, Burkhart and Sikorski (2004) equally indicate that television advertisements are used as effective vehicles to reiterate Hyper-masculine tendencies embedded in socio-cultural discourses. Thus, a critical approach to television advertisements is therefore needed to examine the social practices and effects of these media images on its viewing audiences (Khuong & Nguyen, 2015). A number of studies argue that the impact of Hyper-masculine representations in television advertisements on contemporary societies is profound and necessitates that studies on Hyper-masculinity and television advertisements be fundamentally rethought and redefined (Khuong & Nguyen, 2015; Laver, 2004; Scharrer, 2017).

1.3 Statement of Problem

Studies on hyper-masculinity have flourished in various spheres of research using diverse methods and approaches (Krans 2013; Kareithi, 2014; Vokey *et al.*, 2013: Wood, 2016; Ferguson 2019). For instance, Wood (2016) in her study on Hyper-masculinity, politics and trans-border power relations analysed Vladmir Putin‟s deployment of hyper-masculinity in creating legitimacy for his presidency. She (Wood, 2016) concluded that politicians and their political handlers often emasculate politics with excessive reliance on masculinity instead of engaging in genuine political dialogues. Additionally, Vokey *et al*. (2013) analysed the content of advertisements in eight lifestyle magazines in the United States of America with audiences stratified by age, readership, education and household income for hyper-masculine depictions. They found out that 56% (295) of the 527 advertisements analysed portrayed hyper-masculine dispositions.

While the concept of hyper-masculinity is an emerging phenomenon in scholarly reports in the Ghanaian context (Addy, 2006), studies on the subject of gendered portrayals in advertisements are available (Diabah, 2018; Tsegah, 2009; Tamba 2018). Tamba (2018) conducted a comparative content analysis of the portrayals of women in the advertisements of local and multinational brands and concluded that gender portrayals in advertisements are stereotypical in nature, rendering to a large extent, unrealistic representation of men and women in the Ghanaian society. Diabah (2018) on the other hand investigated how women are represented in Ghanaian radio commercials and highlights whether such representations reproduce, reinforce or challenge feminine practices. The study carried out an analysis of thirty-seven gender-related adverts, which revealed that although women are rarely represented as challenging gender stereotypes, they are sometimes represented as using certain traditionally stereotyped roles as sources of „power‟ to challenge other stereotypes.

In spite of all the research efforts, minimal studies have investigated hyper-masculinity as it pertains to the advertisement of alcoholic beverages in Ghana. Tamba (2018) speculates that there is hardly enough literature regarding the Ghanaian advertising industry. She alludes to the scarcity of data on gender portrayals in the advertising industry of Ghana by intimating that:

> *whereas there is data available from media watchers like the Ghana Media Monitoring Project on the portrayal of women, the information gathered from such projects generally reflect what is seen in the news. Advertising is hardly considered (Tamba, 2018, p.8).*

Rudy *et al.* (2017) believe that there is scarcity of content analysis research exclusive to men. They reveal that out of 114 mass media content analyses published in *Sex Roles: A Journal of Research*, only 3 studies focused entirely on men (Rudy *et al.*, 2017). Kilmartin (2017) also notes that masculinity is often overlooked in terms of

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importance when it comes to research because it is considered an obvious trait. This study aims to fill this gap in the literature by investigating how television advertisements of alcoholic beverages in Ghana construct masculinity and hyper-masculinity.

1.4 Research Objectives

Based on the foundation established by the statement of problem, this study through a qualitative content analyses of twelve television adverts of local alcoholic brands in Ghana sought to:

1. Examine how masculinity is constructed in television advertisements of alcoholic beverages in Ghana.

2. Determine the components of hyper-masculinity embedded in television advertisements of alcoholic beverages in Ghana.

1.5 Research Questions

This study aims to answer the following questions:

1. How is masculinity constructed in television advertisements of alcoholic beverages in Ghana?

2. What are the components of hyper-masculinity embedded in television advertisements of alcoholic beverages in Ghana?

1.6 Significance of Study

Conducting research on the subject of hyper-masculinity and television advertisement of alcoholic beverages is of importance to academia, practitioners and other key stakeholders in a number of ways. First, this study will add up to the body of existing literature on hyper-masculinity in advertising, specifically of alcoholic beverages in

Ghana. This study will also pave the way for further studies to be conducted on hyper-masculinity in alcoholic beverages advertisements in Ghana.

Secondly, the findings and recommendations of this study will be valuable to the advertising industry in Ghana, particularly advertisers who are interested in understanding the socio-cultural dynamics of masculinity in Ghana, as well as the power of the mass media in exerting cultural leadership and legitimising behaviours. This study will also serve as a resource on how the mass media is used as a medium to reinforce gender stereotypes.

Thirdly, Lazier-Smith (2017) asserts that advertising is as influential as education and organized religion. Granted that education and organized religion are institutions that socialize individuals, it can be inferred that advertising plays a significant role in shaping people"s views on reality. Thus, this study will empower audiences to understand the influence of advertisements and the role of advertising as an agent of socialization; to become critical viewers of images and representations that contort gender roles.

Finally, advertising plays an important role in providing the required information about any product, service or idea to the general public (Acharyya & Mukherjee, 2003). Therefore, this study will also be useful to governments and Civil Society Organisations (CSOs) in appreciating the role advertising plays in informing and allowing people to form their opinions, as well as participate in democratic debates and discussions.

1.7 Delimitation

This study will be limited to advertisements of Ghanaian alcoholic beverages that have been aired on television from June 2014 to June 2019. A five-year period was considered based on the suggestion of Mathuvi et al., (2012) that a five-year period gives ample data sample size that best represents current trends. A sample size of twelve advertisements of Ghanaian alcoholic beverages was used for this study. The twelve advertisements were sampled on the basis that they constitute the most awarded alcoholic beverages television advertisements in Ghana by the Chartered Institute of Marketing in Ghana (CIMG) between the years 2014 to 2020 as well as the most awarded brands by the Ghana Beverage Awards (GBA).

1.8 Organization of Study

The study is divided into five chapters. The first chapter is the introductory chapter which includes the background of the study, the objectives of the study, research questions, significance of the study, delimitation and the organization of the study. The second chapter presents a review of literature on the study and outlines the theoretical framework underpinning the study. The third chapter presents the methods through which data were collected for analysis. This chapter includes the research approach, research design, sampling, data collection procedures and methods of data analysis. The findings from the data collected are discussed in the fourth chapter. The fifth chapter presents the summary and conclusions of the study and makes recommendations for further studies.

CHAPTER TWO

LITERATURE REVIEW

2.0 Chapter Overview

This chapter reviews related literature on the following concepts: mass media and advertising; television advertising and alcoholic beverages; advertising and gender role representations; and, masculinity and socio-cultural dynamics. The chapter further discusses the theories that underpin the study and their relevance to the research work.

2.1 Mass Media and Advertising

The modern market is increasingly becoming more dynamic, competitive and consumer-oriented (O"Cass, 2000; Derks, 2011). Satisfying consumers more effectively has become the epicentre of all marketing processes. Consumer satisfaction however can be achieved by receiving information from market and sending information to the market (Derks, 2011). In order to inform, attract and convince the customers, a marketer undertakes a number of promotional activities. Advertising is one of the powerful means to inform about company"s total offers (Larweh, 2008). Studies on advertising suggest that advertising is a dominant element of market promotion (Ayanwale et al., 2005; Larweh, 2008). Several scholars have argued that the concept of advertising has been changing in meaning and practice as the concept is constantly being re-examined and redefined to serve changing needs and times (Laver, 2004; Kelley & Jugenheimer, 2008; Manohar, 2009). The meaning of advertising differs from scholar to scholar, since each scholar has a differing way of defining the concept. It therefore makes it difficult for the concept of advertising to have a single universally established definition (Belch & Belch, 2009).

A critical look at Stanton (2006) and Kotler''s (2001) definition of the concept of advertising demonstrates the level of discursive contradictions in how various authors view advertising. Stanton (2006) is very much remembered for his work on the six M-model in advertising decisions and activities. According to Stanton (2006), "advertising consists of all activities involved in presenting to a group a non-personal, oral or visual, openly sponsored identified message regarding a product, service, or idea…" (p.12). On the other hand, Kotler (2001) has written extensively on consumer behaviour and advertising. His work on "*On the Principles of Marketing Without Advertising*" captures the locus of his definition of advertising. According to Kotler (2001), advertising is "a carefully planned message intended to engineer public belief and consent…" Drawing from the two definitions, it can be well argued that whiles Kotler''s (2001) view on advertising remains evasive and inconclusive in nature, it however portrays an unethical underhand process of selling an „engineered" truth. This idea by Kotler (2001) is not captured in Stanton''s (2006) version of what constitutes advertising. Stanton''s (2006) views on advertising appear to be relatively harmless and focus on what is „openly" presented to audience.

Studies reviewed suggest that the varying definitions of the concept of advertising are based on two fundamental ideas and propositions. The first is the institutionalization of advertising (Laver, 2004), and the second is the professionalization of advertising on its commercial functions and persuasive force (Manohar, 2009). According to Laver (2004) the concept of advertising first denotes the arrest of attention of the passer-by and then inducing him/her to accept a mutually advantageous exchange. As a social critic, Laver (2004) locates advertising in a social context. For him, the concept of advertising belongs to a particular historical moment. It is a part of modern capitalist society, and it distinguishes it from attention-grabbing devices in non-

capitalist societies. For Laver (2004), advertising cannot be decoupled from the way it came into being and the work it does in society. He draws attention to the art of sponsorship in modern times and views advert as an official sponsorship medium of modern capitalist societies.

Manohar (2009), on the other hand, debunks the notion of advertising a promise of mutually advantageous exchange as suggested by Laver (2004). According to Manohar (2009), advertising is not always a mutually advantageous exchange and that what advertisers really sell to us is the "fleeting promises of myths" (p. 23). Manohar (2009) reiterates that while myths are more than entertaining little stories about gods, goddesses, and heroic characters, the universality of myths and the fact that the same myths recur across time and many cultures, suggest that they originate somewhere inside us. Advertisers sell products by mythologizing them; wrapping them in our dreams and fantasies. Manohar"s position on advertising has been corroborated by Ofosu-Boateng (2019). In the words of Ofosu-Boateng (2019), "advertisers are in the business of turning products into brands by mythologizing them and humanizing them to give them distinct attributes that sits squarely into the aspirations of humanity" (p.3).

Research studies on mass media and advertising suggest that the mass media is a major asset in the hands of advertisers (Bomas, 2005; Meulemann & Hagenah, 2009). For example, Meulemann and Hagenah (2009) argue that the prime role played by mass media in advertising can be seen in its ability as communication machines to transmit information to large audiences and interact with a huge number of audiences in distinct languages. To understand the role of the mass media on advertising, it is important to interrogate the cardinal principle that underlines media portrayals (Moses

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& Heyen, 2003). The mass media plays a big role in our daily lives. It influences the way people look at the world and make sense of it. This is so because on daily basis, millions of people across the globe rely on the mass media to reliably and accurately report on issues around the world (Dominick, 2013). However, the mass media is not a neutral window to view the world. They interpret the world in very particular ways (Buckingham, 2003; Rose, 2012). Scholars have argued that the mass media re-present reality (Croteau & Hoynes, 2018; Kelley & Jugenheimer, 2008; Rose, 2012). For example, Croteau and Hoynes (2018) contend that the mass media selects pre-packaged contents and distribute them to achieve a given message. This fundamental principle underlining media portrayals as determined above also lean on the argument by Manohar (2009) and Ofosu-Boateng (2019), that advertisers do not sell reality but re-package myths as reality. Dattamajumdar (2007) throws more light on the above-mentioned subject by indicating that the advertising language is an artful deviation of linguistic forms. In other words, to make advertising effective, both „direct-convincing‟ and „indirect-convincing‟ communicative ways are found to be employed by the copywriter. Dattamajumdar (2007) adds that in order to serve these multiple communicative effects, the ad-texts are found to use magnified constructions of realism.

2.1.1 Advertising media

A study conducted by Wright and Crimp (2000) revealed that there exist nine different types of advertising media available to an advertiser. They are: (1) direct mail (2) newspapers and magazines (3) radio advertising (4) television advertising (5) film advertising (6) outdoor advertising (7) window display (8) fairs and exhibition and (9) specially advertising. According to Wright and Crimp (2000), the direct mail advertising is one of the oldest types of advertising media. Under this method,

message is sent to the prospective buyers by post. A mailing list is prepared for this purpose. Circular letters, folders, calendars, booklets and catalogues are sent under this type of advertising. In the sales letter an appeal is made to the buyers separately. The main aim of these letters is to create the reader‟s interest in the product. Wright and Crimp (2000) emphasises that the direct mail advertising method is very effective as it establishes direct contact with the consumer and also maintains secrecy in advertising. Detailed information with regard to the product can be sent to the buyers. The letters and circulars contain personal appeals, which are helpful in arousing their interest in the products. This method can be effectively undertaken in case the manufacturers are selling directly to the consumers. Nonetheless, direct mail advertising suffers from certain drawbacks (Ofosu-Boateng, 2019; Wright & Crimp, 2000). It has limited access since only a small number of buyers can be covered (Ofosu-Boateng, 2019). There are also practical difficulties in preparing and maintaining up-to-date mailing list (Wright & Crimp, 2000).

Newspapers and magazines advertising are the two important forms of press advertising (Wright & Crimp, 2000). However, newspapers are the most effective and powerful medium of advertising in this category (Belch & Belch 2009). To reinforce their position, Belch and Belch (2009) referred to newspapers as "a store house of information" (p.5). Belch and Belch (2009) also argue that newspapers offer widest circulation and have universal appeal. The cost of advertising is lesser as compared to other media; newspapers have more repetitive value which is very helpful in introducing a new product. Notwithstanding Belch and Belch‟s (2009) position on newspaper advertising, Kelley and Jugenheimer (2008) postulate that newspaper advertising suffer from certain drawbacks. According to Kelley and Jugenheimer (2008), newspapers have shorter life span and are not suitable for illiterate people.

Magazines or periodicals are equally important advertising media available to advertisers (Wright & Crimp, 2000). Unlike newspapers, magazines are read with more interest by the readers as compared to newspapers and advertisements given in magazines are more descriptive and attractive. They are usually in coloured form which depicts the product nicely and gives lasting impression to the reader (Kelley & Jugenheimer, 2008). However, the cost of advertising in magazines is higher as compared to newspapers. Their circulations are also limited and are equally suitable for educated readers only (Kelley & Jugenheimer, 2008; Wright & Crimp, 2000).

In contemporary times, radio advertising has become very popular (Wright & Crimp, 2000). Radio advertising can be explained as "word of mouth advertising on a wholesale scale" (Hollensen, 2014, p. 11). The advertising messages can be in different regional languages (Belch & Belch 2009). Though radio advertising suffers from a shorter life span, and may be costlier compared to other media, the most important advantage derived from radio advertising is that it covers every type of listener whether illiterate or educated. It is also a very effective medium for popularising on mass scale various consumer articles. The coverage of this medium is wider, extending to a large number of listeners and ensuring quicker repetition (Wright & Crimp, 2000).

According to Wright and Crimp (2000), television advertising is increasingly popular and the fast-developing medium of advertising in contemporary times. It is more effective as compared to radio as it has the advantages of sound and sight. On account of pictorial presentation, it is more effective and impressive in leaving ever lasting impression on the mind of the viewer. Like all other advertising media, television advertising is very costly with short life span and limited coverage. Also, back

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references to the advertisement cannot be made after its presentation. The duration of the advertisement can be argued to be very limited (Kelley & Jugenheimer, 2008). However, despite the above-mentioned drawbacks, this method of advertising is gaining rapid coverage and immense popularity among the masses due to its audience attention retention feature that emanates from its pictographic advantage (Saffer, 2017).

Some scholars have also described film advertising as cinema advertising (Aveyard, 2016; Spicer, 2012). Like television advertising, film advertising also provides sight and hearing facilities (Wright & Crimp, 2000). In past, short advertisement films were prepared by big business houses and sent to different cinema houses to be shown to the audience before the regular shows or during the intermission. However, in today"s world, big business houses in conjunction with movie producers have learnt to conceal advertisements in films by way of product placement (Tryon, 2009; Wright & Crimp, 2000). The practice of product placement refers to providers of products and services paying for their products and services to be featured in a film or television programme. Often this promotional feature is done subtly without the untrained eye knowing the said film is advertising a product or service. To do this, a company will pay a fee to have their product or service used, displayed, or significantly featured in the film or television programme (Tryon, 2009). Wright and Crimp (2000) contend that film advertising has a more repetitive value, but not to the same viewers since not every viewer may have a need for the offered product or service. Wright and Crimp (2000) add that film advertising is a very costly medium involving higher distribution and film making costs. Only big organisations can afford to produce advertisement films. When advertising consumable and household articles like soaps, medicines, fans, shoes and pens outdoor advertising is said to be the most effective medium of

advertising (Wright & Crimp, 2000). Outdoor advertising includes different media like posters, placards, electric displays or neon signs, sky writing, bus, train and tram advertising. It is also known as „Mural advertising" (Bomas, 2005). The main aim of outdoor advertising is to catch the attention of passer-bys within a twinkling of an eye (Wright & Crimp, 2000).

Posters and placards are usually fixed on the walls near the road sides, railway station and bus stands. These posters carry the advertising message which can be easily read and seen from a distance. The posters also pasted on the back of buses, trains and trams, which are helpful in carrying the message throughout and outside the city. Painted displays are prepared by expert painters, which carry attractive multi-coloured pictures to impress upon the people (Kelley & Jugenheimer, 2008). Electric displays or neon signs are also used in order to catch the attention of passers-by. They carry short messages lighted by long luminous gas-charged tubes that contain rarefied neon. The neon signs are costly devices and can be said to be used by high-spending organisations (Wilson & Till, 2011).

Sky writing is another form of outdoor advertising. It requires a plane pilot to drive the advertiser"s message in the form of smoke or illumination in the skies. The message is quite visible even from a long distance. Balloons fitted with the message and pictures of the product are also flown in the sky (Kelley & Jugenheimer, 2008; Wright & Crimp, 2000). This type of advertising has a wider coverage and leaves effective impression on the people. It is very suitable for making the product popular and creating proper brand image. It has greater flexibility and can be designed by keeping in view the peculiarities of a particular locality. It requires lesser time and effort on the part of the advertiser to undertake this medium (Wright & Crimp, 2000).

A number of authors have referred to it as reminder or residuary publicity used by the advertiser after all the other advertising media (Bomas, 2005; Kelley & Jugenheimer, 2008; Wright & Crimp, 2000). This medium of advertising is equally expensive due to the fact that renting an aircraft is not cheap (Wright & Crimp, 2000).

Another type of advertising media available to an advertiser is window display. It is a common method which is usually undertaken by retailers who display their products in the shop windows in order to attract the customers (Wright & Crimp, 2000). This practice is also known as exterior display (Wilson & Till, 2011). It is the most effective and direct method of influencing the people. Window display has direct appeal to the onlookers. It is instrumental in arousing the desire to purchase in the prospective customers. It acts as a silent salesman (Wright & Crimp, 2000). In order to operate this method successfully, Wright and Crimp (2000) advised that goods should be arranged properly and systematically in the show windows. The articles in the windows should be regularly- changed. The advertiser should not forget that the window is the index of his shop. Utmost care should be undertaken to display the products in windows.

A trade exhibition or fair is another type of advertising media (Wright & Crimp, 2000). They are organised on extensive scale and attended by different manufacturers and traders along with their products to be sold to the large number of people who visit the exhibition centres (Kelley & Jugenheimer, 2008). The exhibition may be either organised on local, provincial or international basis. Different stalls or pavilions are usually allotted to various traders who display their goods in these pavilions. The manufacturers also distribute the sales literature and sometimes free samples of goods to the people. Facilities of practical demonstration are also provided to the customers.

The customers clearly understand the method of operation and use of the product (Wright & Crimp, 2000). In the case of international exhibitions, traders of different countries assemble at one place; they can conveniently share the experiences of their respective countries with each other, which are really informative and useful for all of them. It provides ample opportunity for learning. The huge gathering of people in the exhibition provides a larger market for sale (Wilson & Till, 2011; Wright & Crimp, 2000). Wright and Crimp (2000) also identified special advertising as another type of media advertising. With regard to special advertising, most of the business houses in order to increase their sales, advertise their products, give free gifts like diaries, purses, paper weights and calendars to the customers. The name of the firm or the dealer is inscribed on the articles presented.

Ofosu-Boateng (2019) also studied advertising media and added celebrity advertising to Wright and Crimp"s (2000) list of advertising media. According to Ofosu-Boateng (2019), because credibility and attractiveness play an important role improving the persuasiveness of a message, companies try to find sources that satisfy these two criteria (i.e., credibility and attractiveness) to present their messages to customers. One of the sources used frequently in marketing, specifically in advertisements, is celebrities. A celebrity endorser is defined as "any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement" (McCracken 2009, p. 310). Celebrity endorsement has become one of the most prevalent forms of advertising globally; several studies have examined the effectiveness of celebrity endorsements in advertising (Ofosu-Boateng, 2019). Kahle and Kahle (2006) aver that celebrity endorsements are an effective means of persuading customers to use a product due the already large following celebrities generally command.

2.2 Television Advertising and Alcoholic Beverages

Humans have long been acquainted with alcoholic beverages. Various writings on alcohol emphasise this long history (Belitz, Grosch & Schieberle, 2008; Jernigan, 2009; Smith, 2009; Stautz et al., 2016). Belitz, Grosch and Schieberle (2008) for example, concluded that alcohol is as old as civilization. Humans" long history and incessant acquaintance with alcohol has among others, resulted in the booming of the alcoholic industry worldwide (Belitz, Grosch & Schieberle, 2008). Alcohol can be produced from variety of agricultural inputs produced formally and informally throughout the world (Jernigan, 2009). Studies by Smith (2009) and Stautz et al. (2016) posit that the „industry" producing alcoholic beverages may take many forms, including a single woman or a group of women brewing traditional beer in an African village; a network of industrial breweries created originally by colonial authorities to brew traditional-style beer, and then controlled by transnational corporations and/or local governments; or complex and globally integrated production, distribution and marketing chains making beer, spirits and/or wine and coordinated by multi-national corporations.

The alcoholic beverage industry includes producers, wholesalers and distributors, point-of-sale operators (whether licensed or not) and hospitality providers such as hotels or cafés that serve alcohol (Jernigan, 2009). While the production and distribution wing of the alcoholic beverage industry is allied closely with agriculture, trucking, capital goods manufacturing and packaging industries, the marketing wing spends heavily in the industries of advertising, sport and entertainment (Belitz, Grosch & Schieberle, 2008; Jernigan, 2009). The advertising industry has been a major player in the marketing of alcohol worldwide (Jernigan, 2009). A number of researches have shown that advertising has a way of cognitively and psychologically

impacting consumer purchasing behaviour (Chen & Grube, 2002; Cooke, Hastings & Anderson, 2002; Zhang & Zinkhan, 2006). From the late 20th century, television has been considered as the most powerful media for advertisement industry (Bassett, 2009). According to Bassett (2009), millions of television sets are sold over the world on yearly basis and many viewers across continents are for many hours glued to their television sets. In term of global market, with the average watching time per day of more than four hours, advertisement on television seems to be a golden mine for alcoholic beverage companies to introduce their products to the world (Bassett, 2009; Jernigan, 2009).

Recent studies indicate that consumers consider television as the most reliable and convenient source to get to know about new products and services (Ofosu-Boateng, 2019; Saffer, 2017). Advertising agencies know that television wins by a wide margin over other media for being influential and exciting. Up to 61% consumers worldwide trust in television advertising (Nelson, 2018). It is therefore not surprising to note that alcoholic beverage manufacturers spend heavily on television advertising (Belitz, Grosch & Schieberle, 2008; Jernigan, 2009). In 2017 alone, it is estimated that over 150 billion United States dollars was invested globally in television commercials on alcoholic beverages (Nelson, 2018).

Current debates on alcohol marketing communications suggest that although some scholars have identified alcohol marketing communications as a potential target for public health intervention due to their proposed influence on harmful patterns of alcohol consumption (Anderson, 2009; Babor et al., 2010), others contend that alcohol marketing communications such as television advertising raises awareness of alcoholic beverages, but does not cause overall increased consumption (Booth et al.,

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2008; Del Boca & Darkes, 2003). Findings from three published systematic reviews on the aforementioned debate are discordant with the position of Anderson (2009) and Babor et al. (2010). These reviews investigated relationships between exposure to various forms of alcohol marketing and alcohol consumption among young people. All four concluded that exposure to alcohol marketing has a dose-dependent association with initiation of alcohol use and increased alcohol consumption (Austin & Knaus, 2005; Sutherland & Sylvester, 2008; Wind & Sharp, 2009).

Nevertheless, it is important to note that there is a myriad of other effects of exposure to alcohol marketing that was not captured by the reviews by Austin and Knaus (2005), Sutherland and Sylvester (2008) and Wind and Sharp (2009). Evidence from studies by De Graaf (2013), as well as, Field and Cox (2008) indicate that television commercials have an intrinsic relationship with consumer purchasing intentions. Most marketers are aware of this principle. Thus, alcohol marketing communications aim at influencing consumer intention to purchase their brand using the power of television commercials (Field & Cox, 2008). The evidence from marketing literature shows that whilst the objective of any marketing campaign is to increase sales, for the said marketing campaign to stimulate immediate actions from audiences to purchase the marketed product, the communication has to be designed to meet additional objectives such as associating products with certain emotions and experiences, as well as increasing the number of contexts within which the use of the products is seen as appropriate (Anderson, 2009; Field & Cox, 2008). In explaining this, Anderson (2009) highlights that marketing campaigns mirror society and human experiences in a way that makes the campaign relatable to the target audiences. Anderson (2009) further avows that these campaigns often capture social realities and situate them in the realm of brand promotions. In the Ghanaian context, the Food and Drugs

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Authority (FDA) effective 1st January 2018, banned both advertisement and Live Presenter Mention (LPM) of alcoholic beverages in the media before 8:00pm in the evening. This directive is to protect children and prevent them from being lured into alcoholism at tender age (Ofosu-Boateng, 2019).

Studies conducted on the effect of media on children, particularly television reveal that children tend to accept media portrayal as true and are highly susceptible to practicing these portrayals in real life (Quart, 2003; Strasburger, 2005). There is therefore the need to protect children and control what is broadcasted in media (Ofosu-Boateng, 2019). Hall and Kappel (2018) in a study on alcohol and media evaluated the portrayals of social issues in 77 alcohol commercials on television in the United States. The analysis of these 77 alcohol commercials established that alcohol advertisements portray deeply specific messages about social life. Beyond these established social messages, Hall and Kappel (2018) also concluded that alcohol commercials on television equally define and reinforce stereotypical and traditional notions of gender and gender roles.

2.3 Advertising and Gender Role Representations

The concept of gender has attracted varying attention from various scholars (Assimeng, 2007; Butler, 1990; Karklina, 2015; Owusu, 2014). Butler (1990) avers that gender is not something we are born with, but how we are socialized based on our biological makeup. Owusu (2014) corroborates the assertion of Butler (1990) by adding that right from birth, certain social roles are prescribed for us by virtue of our sex, whether a male or female. Thus, gender is rather performative, not intrinsic (Butler, 1990; Chen, 2005). For the continuance of societal institutions, social roles are assigned to people from birth. Boys and girls are socialized into performing

certain roles (Assimeng, 2007). Young boys, for example, are socialized into appreciating that assertiveness, aggression and violence are desirable qualities for men, while vulnerability, empathy and sensitivity are considered to be absolutely feminine, and therefore inferior. Independent, aggressive, non-emotional and self-confident are words commonly used to describe masculinity, whiles femininity is characterized as dependent, passive, sensitive, emotional, nurturing, tender, or even weak (Karklina, 2015).

In the Ghanaian context, women have a subordinate social status compared to their male counterparts in practically every facet of social life (Adinkrah, 2004). In addition, there is a general cultural expectation that women should show respect, passivity, obedience, submission and acquiescence to men, especially with regard to the wishes and demands of their husbands (Adinkrah, 2004; Akotia & Anum, 2015). According to the report on National Gender Policy by the Ministry of Gender, Children and Social Protection (MoGCSP) in 2015, Ghana, over the past decade has made progress in the advancement of gender equality and empowerment of women in political, economic and social spheres through government's initiatives at promoting the issues of women and men. However, irrespective of the gains made so far, these inequalities are still deeply rooted in the social system, and manifest particularly in matters of access to justice, health, finance, education, security, politics, energy, agricultural practices, environmental management processes, among others. Gender disparities remain in many aspects of life (Akotia & Anum, 2015) as Ghana ranks 59th out of 144 nations on the Global Gender Gap Index, thus below most Western developed nations, as well as 19 other African nations (Schwab et al., 2016).

Gender differences are deeply embedded in our daily lives in ways that seem natural for most people (Eckert & McConnell-Ginet, 2013; Lober, 2000). Nevertheless, Vance (1995) argues that the dominant gendered characteristics and roles, which have been accepted as natural are not really natural, but rather results of long and pervasive socializations, which have led to the acceptance of certain characteristics and roles as the natural norms for males or females. Eckert & McConnell-Ginet (2013) alludes to this fact when they advance that everyday experiences of individuals including what they see and hear in the media are clearly laced with gendered performances and ascriptions. Although gender is performed, the media play a great deal in its enactment (Lober, 2000). Media portrays are deeply interwoven with gendered performances and ascriptions (Eckert & McConnell-Ginet, 2013). According to Gill (2007), the portrayals of gender roles in the media stems from societal beliefs about traits and roles linked to males and females, the psychological characteristics and the behavioural patterns that describe men and women.

Extant research on gender roles in the area of mass media has concentrated on the stereotypical portrayal of female roles (Craig, 1992; Eckert & McConnell-Ginet, 2013; Kolbe & Albanese, 1997). Craig (1992), for example, concluded in his study that the portrayals of men and women in advertising were clichéd. In the study, Craig (1992) posited that while men were portrayed as aggressive, strong, independent and successful, their female counterparts were on the other hand portrayed as emotional, nurturing, cooperative and dependent. Kolbe and Albanese (1997) in their study on 120 magazine advertisements in the United States examined the portrayals of men in these magazines. In the study, Kolbe and Albanese"s (1997) discovery were not far from that of Craig (1992). Kolbe and Albanese (1997) found out that the men in the magazines were portrayed as consumers, leaders, affluent, womanizers and

bodybuilders. Kolbe & Albanese (1997) also discovered that the portrayals of men in the magazines reinforced the stereotypical ascription that women are some sort of reward for hardworking and successful men.

Similarly, Vigorito and Curry (1998) sampled 83 famous magazines including *Field and Stream*, *Cosmopolitan, Inc., Forbes, Working Mother*, *Glamour,* among others to examine the influence of gender portrayals in the media on individuals taking into cognizance the social class, sex and age of the target audiences of the particular medium being studied. The researchers found that whereas women were predominantly portrayed as models and consumers of products, men were portrayed as professionals and experts in occupational roles. As often as men were portrayed in occupational roles, women were portrayed conversely as models and consumers of the advertised product. They also found out that the portrayal of men in magazines targeted at men differs sharply from the portrayals of men in magazines targeted at women. In magazines targeted at women, men were predominantly portrayed as nurturers and in occupational roles, a deviation from the stereotype dominance which is associated with masculinity. The researchers conclude that this phenomenon is a contributing factor in creating varying expectations and ideals of masculinity between the two sexes, since males and females are being socialized differently on masculinity, their expectations of the masculine gender are parallel.

While the aforementioned studies and more (eg. Gill, 2007; Vigorito & Curry, 1998) reinforce the notion that media advertising is laden with gendered characteristics and gender role differences, Lukas (2002) concludes that advertising images do not only sell products, they also present specific values, attitudes and beliefs about men and women. Karklina (2015) collaborates Lukas'' (2002) conclusion by arguing that it is

not surprising to note that advertisements are gendered. According to her, the advertisements we see and hear in media only reflect the deeply embedded social constructions of masculinity and femininity, which shape societal attitudes, values, and norms that in turn characterize the nature of gender relations copywriters employ in their advertisements.

2.4 Masculinity and Socio-Cultural Dynamics

According to Lukas (2002), some advertisers explore the concepts of misogyny and violence to sell their products. He cites the example of an advertisement for sunglasses, in which a tough and impassive-looking man appears to be choking a woman. With his fist clenched around her neck and she appears to be gasping. A critical examination of an advertisement like this is disturbing. Lukas (2002), however, questions why advertisers depict men as violent and tough, particularly towards women to sell products, and what do these advertisements teach about masculinity. Diabah and Amfo (2018) explain masculinity as a product of a socio-cultural interplay. While other scholars like O'Shaunnesey and Stadler (2005) have suggested that masculinity signifies social and cultural roles, personality traits and behaviours, such as aggression and dominance, which are deemed acceptable for men in Western societies. However, other studies on the socio-cultural dynamics of masculinity, particularly in other societies like Africa have debunked this assertion (Ampofo & Boateng, 2007; Asare, 2013; Diabah & Amfo, 2018).

Asare (2013), for instance, aver that in Ghana, masculinity socialization commences at birth and continues through the life-cycle. Boys socialized to think that being a male is characterized by virility, strength, power and the ability to bear physical and emotional pain. Girls on the other hand, are taught to regard boys as stronger and

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wiser, while boys get accustomed to dominate and control women. These socio-cultural realities according to Ampofo and Boateng (2007) are expressed and transmitted through social norms and values from generations to generations.

In most cultures, to be a man means to behave like a man (Connell & Messerschmidt, 2005). Traditionally, masculinity is what is associated with males. It is socially and discursively constructed, resulting in diverse forms across different contexts (Adomako, Ampofo & Boateng, 2011). Masculinity is therefore what a given society accepts as the associated features of being a male and the expressions of maleness (Diabah & Amfo, 2018). From a socio-cultural constructionist point of view, Edley and Wetherell (1996) also acknowledged that the ideals of masculinity are culturally specific to every society in the world since every society has its own specific set of themes of masculinity and what it means to a man. What may therefore be considered an ideal masculine behaviour, or otherwise, in Ghana may not necessarily be ideal in the United Kingdom (Edley & Wetherell, 1996).

Firmly established in studies on men and masculinities is the notion of hegemonic masculinity, which is defined as a dominant form of masculinity in a given social context (Connell, 2005). The term hegemonic masculinity is used within social constructionism to describe the culturally-idealized form of masculinity within patriarchal societies (Courtenay, 2000). Schippers (2007) affirm that hegemonic masculinity is basically gender inequality made to seem natural and normal because it benefits upper class men through their institutional control of valuable resources such as money and political power.

Hegemonic masculinity derives it root meaning from Antonio Gramsci's hegemony theory, which begins with the observation that power is unequally distributed in

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society between dominant, comprising of the elite men and the subordinate group, which also comprises of non-male, non-heterosexual, and non-upper-class members of the society. Gramsci"s theory of hegemony describes how the power of the dominant group is maintained and reproduced by the widespread circulation of ideas and beliefs that benefit the dominant group, called the hegemonic ideology. These ideas and beliefs are circulated through language and texts of social institutions, particularly the mass media (Croteau & Hoynes, 2018; Yilmaz, 2010). Similarly, hegemonic masculinity centres on how gender inequality in society operates through the widespread circulation of ideas and beliefs of patriarchy, which is a dominant ideology in many societies through language and texts of social institutions (Yilmaz, 2010).

Hegemonic masculinity also operates through the subordination or marginalization of other masculinities by identifying, highlighting and celebrating certain characteristics – like exhibition of power and strength, resilience to pain, bravery – as the true reflection of masculinity. It thereby downgrades any potential value in other kinds of masculinities (Diabah 2015). Adomako, Ampofo and Boateng (2011), for instance, note that in the Ghanaian context, men who do not fit into the cultural ideals of masculinity may be ridiculed as being "female-men" (p.23). Hegemonic masculinity therefore "provides a way of explaining the fact that though a number of masculinities coexist, a particular version of masculinity has supremacy and greater legitimacy in society (Adomako, Ampofo & Boateng 2011; Diabah 2015).

2.5 Conceptualizing Hyper-Masculinity

Closely related to the notion of hegemonic masculinity in studies on men is hyper-masculinity (Bengtsson, 2015). Often than not, hyper-masculinity is discussed in relation to excessive portrayal of what constitutes manliness on the part of men in the request to construct the identity as a "real man" (Zernechel, 2017, p. 6). Vokey (2008) suggests that when the set of social values, ideas and beliefs guarantee being a man in society as a dominant position and women as their subordinate counterparts, hyper-masculinity may result because men are likely to overvalue this idea of being a real-man as indicated by Zernechel (2017). Hyper-masculinity is an exaggerated expression of masculine gender ideology (Mosher & Sirkin, 1984 as cited in Vokey, 2008). In other words, hyper-masculinity is when the conventional way for being a man in a given society tends to be over-glorified by some men. Studies on hyper-masculinity have revealed toughness, strong disdain for 'inferior' feminine traits, calloused attitudes towards women and sex, violence and aggression, lack of emotional expression other than anger as some central characteristics of hyper-masculinity (Beale et al., 2004; Parrot & Zeiclner, 2003; Zaitchik & Mosher, 1993 as cited in Vokey, 2008).

For example, a study conducted by Zaitchik and Mosher (1993) as cited in Vokey (2008) established that boys or men with low social or economic power, such as working-class boys or men, are at a greater risk of developing hyper-masculinity than men from higher socio-economic backgrounds. This is because society generally assigns men the role of being providers. The minute this position is threatened, they resort to finding alternate means of exerting this position of strength that society assigns them. This leads to the exhibition of hyper-masculinity traits, such as toughness, violence and aggression. From this perspective, behaviours such as acting

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tough and show of aggression are the only acceptable reactions to fear because the rules of masculinity do not permit expression of pain and vulnerability (Zaitchik & Mosher, 1993 as cited in Vokey, 2008). Beale-Spencer et al. (2004) also suggest that although any man may take on hyper-masculine gender ideology, the enactment of hyper-masculinity traits tend to be most prevalent by men during adolescence and/or young adulthood, which are developmental periods during which identity development occurs and when peer group support of hyper-masculine gender behaviours is believed to be high. Erickson (1968) as cited in Beale-Spencer et al. (2004) postulated that the developmental periods for young people generally span from 12 and 35 years. Also according to Erickson (1968) as cited in Beale-Spencer et al. (2004), the reason adolescents and young adults are prone to hyper-masculinity is because identity formation is a major developmental challenge in adolescents. The process of identity formation does not only reside at the core of the individual, but also at the core of culture. People however develop their self-identities by integrating beliefs about themselves and these beliefs are significantly affected by social structures, such as gender, ethnicity and class.

Other studies have also suggested that men who exhibited traits of hyper-masculinity are likely to be perpetrators of gender-based violence which results in physical, sexual or psychological harm or suffering to women, including threats of such acts, coercion, or arbitrary deprivation of liberty, whether occurring in public or in private, that include sexual, physical, and psychological acts (Hill and Lynch, 1983 as cited Mills, 2001; Parrot & Zeiclner, 2003). In relating the notions of hegemonic masculinity and hyper-masculinity, Beale-Spencer et al. (2004) note that hyper-masculinity may be a response by some men to the constraints of the patriarchal, capitalist system in which power remains an aspect of ideal masculinity. Beale-Spencer et al. (2004) argues that

men with low social economic power, such as working-class men are at risk of developing hyper-masculinity traits since the rules of masculinity do not permit expression of weakness and vulnerability. From the studies reviewed, there are two ways in which social status may interact with masculine ideology to lead to hyper-masculinity. First, hyper-masculinity may function as a bolster self-esteem and self-worth as working-class men may feel that their masculine identity is compromised, because they do not have access to the same amount of power and resources as men with upper-class status in society. For example, through a process of self-comparison to their middle and upper-class managers, the labourers may experience low self-esteem and self-worth. Thus, to bolster their sense of self and cope with feelings of worthlessness, these men may reconstruct their beliefs about ideal masculinity, valuing physical power, aggression and tolerance of discomfort as „true‟ masculinity, while simultaneously devaluing the economic power of upper-class men (Beale-Spencer et al., 2004; Pyke, 1996 as cited in Vokey, 2008).

Secondly, hyper-masculinity may be a coping mechanism to fear-inducing social circumstances that lower-class men are at greater risk of experiencing (Pyke, 1996 as cited in Vokey, 2008). It can be well argued that in some low-income communities normally experience high crime rate (Beale-Spencer et a1., 2004). Thus, living in these environments increases the likelihood of experiencing fear, as well as other negative emotions, such as shame and anxiety. Since the cultural rules for masculinity limit the expression of vulnerability, such as fear, anxiety and displaying of behaviours such as crying or talking about one's feelings, boys and men in such environments develop hyper-masculinity tendencies as a coping mechanism (Pyke, 1996 as cited in Vokey, 2008). They translate their distress and fear into anger and their anger develops into discontentment for feminine traits such as fear, distress and

compassion (Zaitchik & Mosher, 1993 as cited in Vokey, 2008). Adomako, Ampofo and Boateng (2011) corroborate this assertion by revealing in their study that boys from deprived communities in Ghana like Nima and Mamobi exhibit hyper-masculinity tendencies than their counterparts from more developed communities.

In conceptualizing hyper-masculinity, three major frameworks of gender have been used to conceive masculinity and hyper-masculinity, namely: biological determinism, gender role socialization and social constructionism. One of the earliest frameworks used to conceptualize what it means to be a man was biological essentialism (Cosgrove, 2011). From this perspective, the biological makeup of a person determines socially proscribed traits, behaviours and roles. Most early studies about gender were 'individual difference studies, which attempted to document the numerous differences in attitudes, traits and behaviours between men and women, such as helping behaviour, political attitudes, sexual behaviours, and academic achievement (Brannon, 2008). An important criticism of biological essentialism is that it naturalizes patriarchy (Cosgrove, 2011). Patriarchy is defined as a social structure (system of social relations) in which the father or a male figure is the leader, family descent is determined through the male line, and masculine power and authority dominate social, political and economic institutions, thereby oppressing women (Brannon, 2000; O'Shaunnesay & Stadler, 2005). Oppression has been described as the systemic, institutionalized and socially sanctioned mistreatment of one group of people in a society by the dominant group who act as agents of society as a whole (Yuen, 2007). Oppression based on gender (sexist oppression or sexism) includes three inter-related aspects: (a) prejudice, which entails negative (as well as apparently 'positive') attitudes toward women and girls, such as misogyny or chivalry; (b) stereotypes, which are the ascription of traits to girls and women that render them

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as best suited to restricted, less powerful or disliked roles than men, such as homemaker or sex object; and (c) discrimination, which is patronizing behaviour by boys or men toward girls or women that asserts male superiority, such as violence (Young, 1992, as cited in Yoder, 2009, p. 148). Therefore, biological essentialism does not only naturalize gender differences, it also naturalizes gender inequality (Yoder, 2009).

Gender role socialization is the second framework to become widespread for researching masculinity and hyper-masculinity (Courtenay, 2000; Kryanowksi & Stewin, 2015). According to this framework, boys and girls learn to be masculine and feminine in a way similar to how all behaviours, values and attitudes are learned, namely through the differential social expectations imposed on them by family, peers, and societal institutions (Kryanowksi & Stewin, 2015). Gender roles are defined as those behaviours, values and personality characteristics expected of girls or women and boys or men, which act as a model or script for behaviour (Cosgrove, 2000; Kryanowksi & Stewin, 2015). Gender roles are differentiated from gender stereotypes. Gender stereotypes are defined as beliefs and attitudes about the psychological traits, characteristics and activities for men or women (Seifert & Hoffnung, 2007). Gender roles and gender stereotypes are not the same, but they tend to be related. When people associate a pattern of behaviour with either women or men, they may overlook the individual variations and exceptions in themselves and others. ln other words, gender roles can become gender stereotypes (Brannon, 2018). The concept of gender role socialization has been criticized for focusing on gender 'roles' as if they were fixed and mutually exclusive compartments (Ridgeway & Correll, 2004). Focusing exclusively on gender roles fails to account for the vast differences in gender displayed, both within and between groups of men and women.

For example, in a typical classroom, each boy will express his masculinity in a somewhat unique way (Ridgeway & Correll, 2004).

The third framework for conceptualizing masculinity and hyper-masculinity is social constructionism (Cosgrove, 2000; Courtenay, 2000; Owen, 1992). The social constructionist framework begins with the premise that language does not simply describe reality, but plays a role in creating ideas about human societies (O'shaunnesey & Stadler, 2006). All societies have different ways of organizing the world, including different rituals, customs, values and beliefs (ideology) that societal members use to make sense of the world. Essentially, societies construct the world and construct reality (O'Shaunnesey & Stadler, 2006). Systems of communication, particularly those that reach large audiences like the mass media are crucial in constructing and transmitting gender ideology (O'Shaunnesey & Stadler, 2006). Over time, this socially constructed reality tends to become normalized through the habitual, repetitive organization of society according to this constructed structure. As this occurs, it becomes 'taken for granted' by those within the society as just the way things are. People tend to forget that reality has been constructed or that it could be organized differently (O'Shaunnesey & Stadler, 2006).

2.6 Theoretical Framework

2.6.1 Connell's theory of masculinity

Connell's theory of masculinity is the most influential theory in the field of men and masculinities (Glaser, 2004). According to Wedgwood (2009), Connell's theory of masculinity is the most cited in the journals *Men and Masculinities, Sex Roles, Gender and Education* and *Gender and Society*. A crucial part of the enduring appeal of Connell's theory of masculinity across a wide range of disciplines is that it

provides a critical feminist analysis of historically specific masculinities, whilst at the same time acknowledging the varying degrees to which individual men play in the reproduction of dominant forms of masculinity, thus overcoming the social determinism of sex-role theory (Glaser, 2004; Wedgwood, 2009).

Masculinity is a socially constructed phenomenon rather than a property of an individual man. It is both socially and historically constructed in a process involving „contestation between rival understandings of what being a man should involve‟ (Morrell, 2001, p7). Connell (1995) as cited in Wedgwood (2009) emphasises that there is no one pattern of masculinity that is found everywhere. It is therefore important to speak of "masculinities", not "masculinity" (p. 10). Thus, due to the fluidity of masculinities, culture, gender, language, historical context, socioeconomic status and race all become factors that play an important role in defining masculinities (Connell, 1995 as cited in Wedgwood, 2009). Connell (1995) as cited in Wedgwood (2009) further explains that masculinity is an everyday system of beliefs and performances, which regulate behaviour between men and women and between men and other men. Individual attitudes and behaviours of men emerge as a product of the construction of masculinity in various cultures and contexts.

Fundamental to Connell‟s theory of masculinity is the idea that masculinities are often bound together by their domination of women. Although masculinities are multiple, they can only be understood in relation to femininity (Wedgwood, 2009). Morrell (2001) explains that gender is constructed through language as two binary categories, which are hierarchically arranged in relation to each other. A large part of what it means to be a boy is not to be a girl. Young men are not born masculine. Young men learn how to behave appropriately from an early age. This appropriate behaviour is

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learned by replicating behaviours that are performed by older boys and men around them and by participating in discourses of masculinity with their fathers, brothers and the likes of their peers (Morrell, 2001). This learned behaviour is then continuously enforced and reinforced throughout the boy‟s life in both public and private spheres (family, peer groups, school, etc.). Young men who fail to successfully replicate these performances are subjected to ridicule from their peers (Morrell, 2001).

Gender relations is another essential facet of Connell‟s theory of masculinity (Morrell, 2001; Wedgwood, 2009). According to Connell (1995) as cited in Wedgwood (2009), speaking about masculinities equates to speaking about gender relations. Masculinities concern the position of men in a gender order. In contemporary society, the construction of gendered identities involves a narrowing of choices, which takes place in the context of class, race and other overlapping layers of identity construction (Frosh, Phoenix & Pattman, 2002). Class, race and ethnicities are factors through which masculinity takes on meaning within any society. Each of these possesses a characteristic shape and set of features. These masculinities do however change over time, and are also affected by other changes elsewhere in society while simultaneously affecting society (Frosh, Phoenix & Pattman, 2002). Although masculinity is socially constructed around power, not all masculinities are equally powerful. In this regard there exist subordinate and subversive masculinities existing among groups, which are marginalized or dominated and may be oppositional to the dominant masculinity (Connell, 1995 as cited in Wedgwood, 2009).

Connell‟s theory of masculinity also highlights the concept of hegemonic masculinity as the third facet of the theory (Connell, 1995 as cited in Wedgwood, 2009). The concept of hegemonic masculinity was formulated two and a half decades ago by

Australian sociologist Raewyn Connell to refer to the condition in which men, who have a specific set of characteristics, hold power over women and „other‟ men (Beasley, 2008). The concept of hegemonic masculinity which is also referred to via different names, such as patriarchal masculinity, sovereign masculinity or masculine virility masculinity manifests itself in varying forms (Barker, Ricardo & Nascimento, 2007). The concept is constantly evolving, leading researchers to conceive the idea of multiple hegemonic masculinities (Barker, Ricardo & Nascimento, 2007). According Connell (1995) as cited in Beasley (2008), what brings different masculinities on the same ground is the power established on women (repressing and subjugating women). According to this, hegemonic masculinity is in the most general sense the name of a system which ensures that masculine values and structures are imposed on the rest of the society, men and women alike, through different means, such as encouragement, coercion, exclusion or participation (Beasley, 2008).

Adopting a different view on the issue, Katz (2011) explains that the concept of hegemonic masculinity signifies particular groups of men, not men in general, who are oppressed within patriarchal sexual relations, and whose situations are related in different ways to the overall logic of the subordination of women to men. However, Knight (2013) argues that hegemonic masculinity is both a personal and a collective project, and underlines the fact that the common sense, which is associated with being a man and breadwinning, is a culturally idealised form. Therefore, hegemonic masculinity actually suppresses all other forms of masculinity and imposes a single form of masculinity to exist in the male world (Knight, 2013). Within this context, Beasley (2008) further explains hegemonic masculinity to mean a particular form of masculinity that it is culturally exalted, and that this exaltation stabilized the gender order as a whole. To be culturally exalted, the pattern of masculinity must have

exemplars who are celebrated as heroes (Clarkson, 2005). In other words, hegemonic men are actually normalised by being turned into heroes the mass production and exchange of meanings within a specified cultural setting (Clarkson, 2005).

The notion of hegemony has its roots in the writing of Gramsci, and is essentially a position of dominance attained through relative consensus rather than regular force, even if underpinned by force (Gramsci, 1971 as cited in Jewkes et al., 2015). The consensus is one that is built among those who benefit from the promotion of masculinity, as well as many of those who are oppressed by it, notably women (Connell & Messerschmidt, 2005). On a global scale, hegemonic masculinity is a representation of society‟s ideal of how male behaviour should be. In reality, its function is to legitimise the social ascendancy or superiority of men over women in all aspects of life, which is evident in many societies all over the world (Gray, & Ginsberg, 2007). In addition, hegemonic masculinity also emphasises superiority of „manly‟ men over the „not-so-manly‟ men (Beasley, 2008). This social ascendancy is often portrayed through religious practices, the mass media, business and even through government policies and practices (Beasley, 2008; Knight, 2013).

The underlying determinants of hegemonic masculinity are questions of how particular groups of men inhabit positions of power and how they legitimise and reproduce the social relationships that generate their dominance (Connell, 1995 as cited in Beasley, 2008). Connell (1995) as cited in Beasley (2008), answers these questions based on the gender structure, which creates male domination on a universal scale. Accordingly, division of labour, power structure and cathexis structure are the main aspects of gender organization (Connell, 1995 as cited in Beasley, 2008). In social structuring, there is a division of labour, which is based on gender differences

(Beasley, 2008). Men and women acquire professions that are considered to be suitable for their gender (Chen, 2005). Women especially work at occupations of lower status and they are responsible for housework (Chen, 2005). Therefore, the root of the problem lies not only in the division of labour, but also in the nature and organization of the work. For instance, certain professions, such as nursing, cosmetology or hairdressing are considered feminine (Assimeng, 2007). Various cultural industries, particularly fashion and theatrical art are associated with homosexual masculinity, while on the other hand, business management is associated with masculinity (Adinkrah, 2004; Akotia & Anum, 2015). Therefore, difference in the perception of women and men professional skills highlight the power relations as a justification for male dominance (Beasley, 2008).

The social power structure is an integral aspects of gender organization, which creates male domination (Connell, 1995 as cited in Beasley, 2008). According to Beasley (2008), if we define „authority‟ as a legitimate power, it can be suggested that this power structure, which accommodates gender relations is in fact the major axis of authority‟s general connection with masculinity. Beasley (2008) also avers that this situation also becomes more complicated and partly contradictory with a secondary axis. The secondary axis in question is certain male groups‟ denying the authority, or in a broader sense, establishing the hierarchy of becoming the authority and locating oneself in the centre, among basic social gender categories. As Beasley (2008) claims, there is a „core‟ in the power structure, which accommodates gender relations. This core has four significant components that are interrelated: hierarchies and work forces of institutionalized violence (military forces, police and prison systems); hierarchy and work force of heavy industry (steel and oil companies); planning and

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control mechanisms of central state; circles that emphasise the importance of physical strength and men"s cooperative union with machinery (Beasley, 2008).

Therefore, the power structure, which already exists in gender relations, is not independent of other power relations (such as class, race and ethnicity). It is interwoven with these relations. This ideology, which „approves" the constitution of the patriarchal „core" and complete subjugation of women paves the way for the creation of a gender-based hierarchy among men (Beasley, 2008; Hatfield, 2010; Khunou, 2013).

As Connell (1995) as cited in Beasley (2008) further explains, all social relations have emotional and erotic aspects. These social sexual relations refer to the emotions that are organised around one"s emotional devotion to another person. Connell (1995) as cited in Beasley (2008) calls this structure, which organizes such devotions, "cathexis structure" and generalizes this concept to the extent that social relations involving emotions are established with other humans (p.12). Therefore, sexuality also involves the inequality of women and men, and contributes to the continuity of male hegemony; forms of sexual intercourse are also determined by male hegemony (Groes-Green, 2009).

2.6.1.1 Connell's theory of masculinity and the media

One key source of construction of masculinity is the mass media (Katz, 2011; Ricciardelli, Clow & White, 2010). The mass media shape cultural perspectives (Rose, 2012). They serve as an active vehicle in communicating a set of things and how social actors and actresses interpret meaningfully these set of things and make sense of the world around them in general (Buckingham, 2003). These meanings may be explicit or implicit, conscious or unconscious; they may be left as truth or as a

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fantasy. Whatever form they take; they are the basis upon which social life is constructed (Fields, 2014; Rose, 2012). One of the most important spheres of media production in which social gender roles accepted within the social structure and transferred to new generations are presented (thereby maintaining their continuity), is the sphere of television advertisements (Larweh, 2008). The society maintains its basic values and norms by transferring various behavioural patterns within its own cultural structure (Manohar, 2009). All kinds of advertisements – and therefore, television advertisements as well – are also not fictionalized independently of the values shaping the social structure in which they are formed (Bomas, 2005; Meulemann & Hagenah, 2009).

According to Bomas (2005), these social values and norms in the advertising content is considered one of the aspects which usually contribute to success of an advertisement. The influence of these issues on both the success of the advertisement and its effect on society have been discussed by many authors. For example, sex roles in advertising by Gilly (2010); television in terms of commercial culture by Budd (2018); global and local aspects of television production by Straubhaar (2019); and global branding and advertising strategies by De-Mooij and Hofstede (2016). For this reason, redesigning and reproduction of social values in advertising are used as factors that help to promote products and services, and increase sales (Schroeder & Zwick, 2017). Therefore, as Schroeder and Zwick (2017) argue, advertising discourse both reflects and creates social norms. Considering the fact that the social gender perspective is also made visible through these represented values, it can be suggested that advertising is one of the most important means of maintaining the social status quo (Schroeder & Zwick, 2017).

Schroeder and Zwick (2017) regard advertisements as aesthetic objects, socio-political artefacts and a system of visual representation. This characteristic of advertisements also implies that it is a system of representations, which carries the values of social structure, enables the re-propagation of these values to the society, and is constructed with aesthetic concerns (Moses & Heyen, 2003). The way in which roles of women and men are factionalized in advertisements comes into prominence in this regard. In a sense, many advertisements imply that the society expects women and men to undertake specific roles and thus portray how each individual perceives her/his own gender roles (Moses & Heyen, 2003). Starting to interiorize the expectations of the society related to gender roles since birth, every individual shape his/her own personal and social identity within this context (Dominick, 2013).

2.6.2 Hyper-Masculinity Inventory (HMI)

Hyper-Masculinity Inventory (HMI) was developed by Mosher and Sirkin (1984) as measure for macho personality. In the view of Mosher and Sirkin (1984), men who overvalue the expression of ascribed features of manliness tend to behave in certain ways. Thus, HMI categorizes the behaviours of hyper-masculine men into three sets of themes: calloused sex attitudes toward women; violence as manly; and danger as exciting (Datta, 2019). In Datta‟s (2019) work on HMI, he explained that when the set of social values, ideas and beliefs guarantee manliness as a dominant position of power in society and women as their subordinate counterparts, some men tend to exhibit an exaggerated version of being man in that social context due to a number of reasons. Datta (2019) further posits that men who tend to exhibit exaggerated manliness often hold the belief that sexual intercourse with women is a source of male power and a tool to re-enforce subordination for women. It is also the believe that sex is acceptable regardless of the individual experiences of women. Mosher and Sirkin

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(1984) categorized such attitudes of hyper-muscular men as calloused or insensitive sex attitudes toward women. Sette (2012) aver that men who exhibit calloused or insensitive sex attitudes toward women often engage in a variety of erotic practices or roleplaying involving bondage, discipline, dominance, submission and sadomasochism, also referred to as BDSM. According Sette (2012), BDSM involves participants taking on unequal roles; thus, the idea of dominance and submission where the dominant partner takes on a psychological control over the submissive. These erotic practices use pain to generate sexual satisfaction from the partners (Sette, 2012).

Datta (2019) also explained that men who exhibit hyper-masculinity often consider violence and show of aggression as manly. This behaviour pattern hinges on the notion that it is acceptable and admirable for men to express masculine power and dominance through aggressive and violent behaviors. In the context of advertising, Lukas (2002) cites the example of an advertisement for sunglasses, in which a tough and impassive-looking man appears to be choking a woman with his fist is clenched around her neck as she appears to be gasping. Interestingly, the man in the said advertisement appears to be smiling in the process. This according to Lukas (2002) is indicative of what Mosher and Sirkin (1984) described as violence as manly. Another category of hyper-masculinity behaviour explained in Mosher and Sirkin''s (1984) HMI is danger as exciting. According to Datta (2019), what makes some men for example want to jump off a cliff or go on a hitch-hiking adventure is among other things the belief that it is manly to survive in dangerous situations. When a man believes that it is manly to survive in dangerous situations, his level of attraction to danger is turned up (Granpel, 2002). This sense of attraction to danger is fueled by the traditional gender notion that a man is supposed to be brave and not escape from

danger (Afful-Mensah, 2010). While men who run away from danger are considered women, those who stand in the face of danger are regarded as heroes and „real‟ men (Amposah-Bediako, 2003; Akotia & Anum, 2015).

In line with what Mosher and Sirkin (1984) described danger as exciting, other contemporary scholars like Vokey (2008) have expanded Mosher and Sirkin‟s (1984) HMI to include toughness as emotional self-control. Vokey (2008) explained that expression of emotions particularly those that are deemed „feminine‟ emotions like empathy and sensitivity are a sign of weakness and that anger is the only emotion men can legitimately express. Thus, Vokey (2008) averred that hyper-masculine men construct their identities along the lines of expressing toughness as an ideal manly attribute. Criticism for Vokey‟s (2008) addition to the HMI indicate that the notion of toughness as emotional self-control is in the same light as Mosher and Sirkin‟s (1984) description of danger as exciting (Aketteson, 2018). The believe that expression of emotions particularly those that are deemed „feminine‟ emotions like empathy and sensitivity are a sign of weakness and that anger is the only emotion men can legitimately express (Aketteson, 2018).

2.7 Relevance of the Theories to the Study

The literature reviewed on advertising and hyper-masculinity indicated that the gender-based portrayals in advertisements are keenly influenced by the socio-cultural dynamics of the context within which the advert is produced and screened. Connell‟s theory of masculinity, therefore, helped the researcher in analysing and answering the research question on how masculinity is constructed in television advertisements of alcoholic beverages in Ghana. On the other hand, the Hyper-Masculinity Index (HMI) provided the basis for analysing and answering the research question on the

components of hyper-masculinity that exist in advertisements of local alcohol brands in Ghana.

2.8 Summary

In reviewing of the literature, it was evident that advertisers do not only sell products, they also present specific values, attitudes and beliefs about men and women. Advertisers use the power of television to reinforce stereotypical gender notions in societies. A number of reasons have accounted for this. One of them is the propensity to use advertising to legitimise and influence social reality in a way that seems natural and unnoticed. The study also discussed Connell‟s theory of masculinity and Hyper-Masculinity Inventory (HMI) to highlight the portrayals of masculinity in television advertisements of alcoholic beverages in Ghana.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter outlines the methods and procedures used in the collection and analysis of data for this study.

3.1 Research Approach

This study adopts the qualitative research approach. The qualitative research approach as argued by Hancock (2016) describes social phenomena as they occur naturally without the artificiality that sometimes characterizes experimental or survey research. In the same way, Wimmer and Dominick (2015) also opine that qualitative research is conducted without any attempt to manipulate or influence the phenomena under study since the researcher is primarily concerned with the opinions, experiences and feelings of individuals relevant to the study. To add to it, Lindlof and Taylor (2011) acknowledge that qualitative research is concerned with analysing the situated form, content and lived experiences of social actors in words without subjecting them to mathematical or formal transformations.

In line with the above arguments, this study was conducted in the natural context of the sampled television advertisements of alcoholic beverages in Ghana without any attempt to manipulate or influence the content of the advertisements under study. The study also analysed the content of the advertisements in words without subjecting it to any statistical or mathematical interpretations in the attempt to make predictions, test causal relationships, and/or generalize results to wider populations.

3.2 Research Design

According to Creswell (2014) a research design is the strategy, plan and structure that characterize a research study. Yin (2014) also describes research design as the logical link to the data to be collected and the answers to be given to the research questions. Yin (2014) adds that the research design involves setting the conditions for collecting and analysing data relevant to the phenomenon of interest.

Qualitative content analysis was employed as the research design for the study on the basis that it provides the strategy, plan and structure that characterizes this study as opined by Creswell (2014). The study also adopted qualitative content analysis because it served as the logical link that connects the data to be collected and the conclusions to be drawn to the research questions as indicated by Yin (2014).

3.2.1 Qualitative content analysis

Qualitative content analysis is one of the research techniques for analysing visual texts (Hsieh & Shannon, 2005). Qualitative content analysis allows the researcher to understand social reality in a subjective yet scientific way by examining the meanings and patterns that may be manifest or latent in a text (Zhang & Wildemuth, 2005). Qualitative content analysis also involves collecting suitable data and selecting the unit of analysis. The unit of analysis is the basic unit of text to be classified during content analysis (Hsieh & Shannon, 2005; Zhang & Wildemuth, 2005).

This study adopted qualitative content analysis because it allowed the researcher to duly appreciate the meanings and patterns embedded in the local alcohol brands advertisements in Ghana. Each scene in the local alcohol advertisements constituted a unit of analysis for this study. The interpretations drawn from the advertisements were as a result of actively moving back and forth through the scenes and decluttering the

data into core patterns and meanings. The study also adopted in-depth descriptions of the embedded meanings from the selected local alcohol advertisements as spelled out by Hsieh and Shannon (2005), as well as Zhang and Wildemuth (2005).

3.3 Sampling Technique

Qualitative research requires a different sampling technique from the randomly selected and probabilistic sampling often employed by quantitative researchers (Daymon & Holloway, 2011). According to Daymon and Holloway (2011), unlike quantitative studies, the underlying principle in qualitative research is gaining rich and in-depth information. Thus, it guides the sampling strategies to be employed by qualitative researchers.

Lindlof and Taylor (2010) also note that no qualitative researcher can capture every event as it unfolds, thus the purposeful selection of data sites for a particular study. Lindlof and Taylor (2010) further acknowledge that the right choice of a sampling strategy enables researchers to make a systematic contact with communicative phenomena with a minimum of wasted effort. In line with the above prepositions by Lindlof and Taylor (2010) on the need for a purposeful selection of data sites for a qualitative research, this study adopted purposive sampling as the sampling technique for this research work. Purposive sampling was adopted for this study due to inability to capture every portrayal of hyper-masculinity in local alcohol brands advertisements in Ghana. Hence, the local alcohol advertisements were purposively selected to gain rich and in-depth understanding of how these advertisements depicted men and the concept of hyper-masculinity, among others.

3.4 Sample Size

According to qualitative researchers like Daymon and Holloway (2011), qualitative research is a small-scale study. In other words, because qualitative researchers are interested in deep exploration in order to provide rich, detailed and holistic descriptions of the phenomenon understudy. Therefore, small samples are recommended (Daymon & Holloway, 2011).

Lindlof and Taylor (2010) also note that there are no rigid rules or guidelines for sample size in qualitative research. They add that generally qualitative sampling consists of small sampling units studied in depth. In that same line, Ritchie, Lewis and Elam (2013) also argue that it is better to retain depth in data collection rather than breadth in terms of sample size. In the view of Porter et al. (2015), a large sample size is rooted in quantitative research where there is a need to generalize. They maintain that in qualitative research, a large sample may actually harm it, as the research is likely to lack the depth and richness of a smaller sample. Thus, they advice that small sample size in qualitative research allow the researcher to capture participants" specific responses and individual interpretations; an aspect which is often lost when large sample sizes are used (Porter, et al., 2015).

This study in line with the above-mentioned arguments, selected twelve local alcoholic advertisements in Ghana to provide rich, detailed and holistic descriptions of how local alcoholic beverages in Ghana portray hyper-masculinity. The twelve local alcoholic advertisements were selected for this study on the basis that they constitute the top twelve most awarded locally produced alcoholic beverage brands by the Chartered Institute of Marketing in Ghana (CIMG) and the Ghana Beverage Awards (GBA) between the years 2014 to 2020.

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3.5 Sampled Television Advertisements of Alcoholic Beverages in Ghana

AD1 - Adonko Bitters https://youtu.be/kurb-uUDPAQ

A man is standing (wearing white long sleeves shirt, a black flying tie, a black cowboy hat with some grey stripes, a black trouser, and a white pair of shoes, holding a transparent disposable cup to his mouth, with what appears to be Adonko bitters in the cup) and around him are twelve ladies (wearing a white singlet with a cloth wrapped around her waist, she wears a "natural" braided hair, with a broad smile on her face) holding a bottle of Adonko Bitters and a transparent plastic cup that appears to be half-filled with Adonko bitters. Behind the man and the lady are about 11 other ladies, each of them holding a bottle of Adonko bitters.

The advert begins with a background song in a male voice (the man appears to be miming the male voice in the song) *"me twa bi a na m'agyina me nan so; m'atwa bi nti mennyɛ meho ɛduro; me nom biaa na m'agyina pintin; ma nya ahoɔden nti mensuro hwee"*, (I am able to stand on my feet when I drink some; I have drunk some so I don"t patronize any medication) the ladies begin to dance to the song. The man takes a sip (camera focuses on the cup and the feet of the man) of Adonko bitters from the cup; he makes some quick moves with his feet (rhyming with the words in the song – I stand on my feet) and adjusts his cowboy hat. The lady beside him makes a gesture towards the man"s feet, probably because he shuffled his feet specifically towards the location of his zip, and she wears a broad smile. The man turns back towards the ice chest behind him and bends as if he was picking something from the ice chest. The lady also bends and holds the cover of the ice chest and smiles at the man. Then we see the man on a swing being swung by two

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ladies. Later in another scene, we see the lady on the swing (Adonko – twi name for a swing) being swung by the male.

Kasapreko Airforce Bitters https://youtu.be/2uvwioyU0iU

A narrator begins with a prophecy of the return of a proverbial eagle. Warriors are spotted by the stream in the woods gathering firewood and clad in animal skin with their leader being a white foreigner fluent in Twi. He spots the proverbial eagle flying overhead in the sky and alerts the warriors who watch in amazement as the eagle whom their ancestors spoke about to bring them happiness, transforms into Kasapreko Airforce Bitters upon crashing down unto the land and sending the warriors into a collapsed unconscious state.

Their white foreign leader recovers first and crawls steadily towards the bottle and the other warriors regain consciousness and curiously watch on as their leader grabs the bottle and triumphantly announces "Kasapreko Airforce Bitters" while lifting up the bottle like a trophy before all and sundry. His declaration incites a victory war chant/cry, "hei hei hei, Double the Action Action Action Action" in welcoming their sexual booster.

It attracts the attention of their excited spouses also clad in spotted animal skin and they ran out of their huts in the village to join their partners at the outskirts of the village to party hard together with each warrior clinging to his spouse, dancing to the tune of a customized Alomo Bitters song by an artiste called Stay Jay and drinking the beverage poured out for them by their spouses in a calabash as that which will give them utmost sexual satisfaction and a deeper bonding in the relationships has arrived. The white Foreign leader spots his beautiful princess, they approach each other, he sips the beverage from a calabash as served by his spouse and they make sexually

connoting eye contact, rolling of eyes and naughty grins at each other and join the others in dancing.

Kasapreko Alomo Bitters (No co-Equal) https://youtu.be/bXkJocZhR5U

A curvy waitress clad in a tight shape-revealing blue jeans shorts atop a yellow shirt and holding a tray of Kasapreko Alomo Bitters, bypasses a man drinking an unbranded alcoholic beverage at a bar. The man who is wearing spectacles, blue jeans, a wine t-shirt and a tracksuit turns to admire the buttocks of the waitress. A well-endowed dark-skinned lady in an African print dress also enters the bar and grabs the attention the man who tries to make advances at her.

He is rudely turned down because he is not drinking Alomo Bitters and therefore is not man enough as expressed by her statement, *"Bɛrema ne nea ɔnom alomo bitters…"*. The ladies comment, "I‟ve got some nice gentleman sitting over there. *Wotumi hunu sɛ ɔyɛ bɛrema a ɔbutumi ne wo ɛdidi na w'asan nso ne wo adidi biom*…", in reference to another man at the bar drinking Alomo bitters, suggests that he is more sexually competent because he is drinking Alomo Bitters which enables him gain an appetite for both food and sex.

She approaches the man drinking Alomo bitters and they vibe together to the peril of the other guy who is in utter dismay and immediately orders for Alomo Bitters. The man who wins over the lady laughably stares into the cameras and proclaims, *'Yɛ sɛi mu'*. Kasapreko Alomo Bitters - Authentic African herbal bitters, no co-equal".

Kasapreko Alomo Bitters (Football) https://www.youtube.com/ watch?v=rwh KfsZdADE

A man dressed in a blue shirt and orange trousers with a radio pinned close to his ear with his left hand and unbranded alcoholic beverage in his other hand looks troubled while listening to a football game in which his team has just missed a goal. His friends seated under the shade of a tree at a taxi rank are playing draft board game and one among them dressed in a white Fugu with a brown hat and a Ghana scarf around his neck points fingers, laughs and mocks him saying, *"Wo team no deɛ agu dada, wo koraa mmaa mpɛ wo, ɛna wo ankasa nso wonsan nnom nsa papa biaa"* which means his team is a failure, he"s despised by women and doesn"t take in quality alcoholic beverages.

He is advised to abandon the alcoholic beverage he is drinking for Alomo Bitters because women like men who drink Alomo bitters. *"Alomo bitters yɛ nsa bi a sɛ esi w'anim na sɛ wo re twa bi a na sɛ mmaa no hu wo a, omo twe bɛn wo rough rough"*. The man takes in the advice of his friend, requests that his friend tops the quarter-filled glass up with Alomo Bitters, he sips and confesses that the drink is full of natural herbs.

A well-endowed dark-skinned lady passing by is pictured making advances at the man drinking Alomo bitters in a sexually suggestive way to the amazement of the man. The lady catwalks from a distance and stops right where the men are seated to say a prolonged high-pitched „Hi" with a smooth vocal tone, a broad smile and slutty eye contact only to the man drinking the Alomo Bitters. The surprised and unsuspecting man also responds with a prolonged high-pitched „Hello". He immediately grabs the

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bottle of Alomo Bitters to the surprise and amusement of his friend and follows after the lady. His friend laughs at what just occurred, encourages him to „look sharp" and stares into the camera saying, "Kasapreko Alomo Bitters, no co-equal".

Kasapreko Alomo Bitters Forgerrit https://youtu.be/c2K0bn91rcY

A taxi reels into the compound of a house with two casually dressed lady friends seated on the porch of their rooms. Kojo Papa adorned in an Angelina shirt steps out with his suitcase depicting a return from travelling and he is met with a rousing welcome from the two lady friends who rush to embrace him and call out his wife who is indoors.

His wife runs out and he embraces, lifts her up and whirls her around in excitement. The wife is now seen preparing his husband"s favorite *"ɛbunebunu"* soup and the husband sees it and acknowledges. She retorts that she knows what he likes. The next scene reveals Kojo Papa opening up a bottle of Alomo Bitters and sharing a glass with the wife and it spirals into an intimate conversation between him and Sister Afia- his wife.

She informs him that Alomo Bitters is the preferred brand in town currently and that will be the only beverage they would be taking. *"ɛnyɛ Alomo a, fogerrit"*, says Sister Afia to the husband which means if it isn"t Alomo Bitters, forget any other alcohol brand. He sips and admits that the same original taste he knew the beverage for hadn"t changed a bit. When the man admits that he missed his favorite *"ɛbunebunu"* and Alomo bitters, the woman retorts with, *"ɛno nkoaa?"* Which means „is that the only thing you miss?".

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She says this in a sexually suggestive way, running her hand through Kojo Papa‟s hair and drawing closer to him while exuding body mannerisms that call for sex. Kojo Papa also looks intimately into her eyes and draws closer to her when they are rudely interrupted with an *"Eii, Kojo Papa"* exclamation by the two lady friends who apparently were eaves-dropping on their conversation. A male voice over speaks, *"Kasapreko Alomo Bitters – Authentically African"* and a female voice over responds, *"Saa Pɛpɛɛpɛ",* meaning *"exactly so".*

Joy Twedie Ginger https://youtu.be/yngq5eKmkZE

The scene opens with several women in their prime dressed in smart casual outfits sitting in a bar with two of them particularly admiring two muscular men dressed in an orange Joy Twedi3 Ginger branded sleeveless t-shirts sipping on Joy Twedie Ginger. The dark-skinned lady tells her friend, *"hwɛ sɛ nea mɛmrima no apoma twɛdeɛ wo Joy Twedeɛ Ginger ne ho no"* which translates, "see how those men have displayed their biceps and triceps beside the beverage". They grab the attention of the muscular guys as the fairer lady tells her dark-skinned friend, "eh, sister ma me volume" which means she should increase the volume of the Joy Twedie Ginger themed song playing in the background.

The dark-skinned friend picks up the remote to the woofer sound system and increases the volume. All the ladies in the bar dance and sing along to the song about the product with sexual attitudes, gestures and facial expressions which draws the attention of the two men who notice the two ladies and the couple wave at each other amidst romantic giggles, blushing and body mannerisms that communicate attractiveness to the opposite sex. A male voice over artist utters out, *"Joy Twedie*

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Ginger, Herbs, Ginger, Alcohol, ɛkɔ yie rough", while an animation of the drink in various packaging roll on the screen.

All present in the bar come together wearing their orange Joy Twedie Ginger branded t-shirts and join the voice over to say, *"ɛkɔ yie rough"* which means *"It's very good and satisfactory"*. The voice over ends by giving a caution of the beverage not being suitable for pregnant & lactating mothers and persons below 18 years of age.

Kalahari Bitters https://youtu.be/Uh4EFDKrAqs

The advert unfolds with a background song of James Brown"s This Is a Man"s Man"s world. A narrator takes over illustrating with different scenes what success means to different people. A man wearing a striped light purple and white long sleeve shirt with dark shades is seen counting GHS 50 notes while beaming with smiles and being sandwiched by two casually dressed ladies in a bar with a bottle of Kalahari bitters in front of them. The ladies caress him and throw sexual glances at him with his arms around their necks.

One lady feeds him with a strawberry from the glass of Kalahari in front of them while in sync with the narration which says, "What makes you a man? Is it the money you have, the luxury, the cars?", as the other lady shows him his car keys. The next scene reveals a family man in turquoise blue long sleeve shirt dishing out GHS 10 notes to his daughter in their kitchen in the presence of his son who is adorned in a green t-shirt and wife dressed up in a maternity dress. The daughter clad in a sleeveless purple top happily embraces the providing father and they sit and applaud their son who is displaying his intelligence to them with an opened book in front of

them. It communicates the narration which says, "Or is it how family oriented and dedicated you are?"

The next scene reveals 7 casually dressed men in T-shirts and shorts against one well-built man dressed in a black t-shirt and blue jeans engaged in a tug of war at the beach with a referee being a lady dressed in a casual sleeveless blue top and pink leggings. 2 other ladies are spotted behind cheering them on. The well-built man single handedly defeats all 7 men in the tug of war and he is seen afterwards flexing his muscles to 2 ladies seated beside him and enjoying Kalahari Bitters as well as 2 other men conversing with 2 ladies each at the beach side. It complements the narration which states," Now what makes you a man? Is it your capacity to do the normal, strive for average or do the extraordinary?" Each of these scenes are shown again with the people sharing a glass of Kalahari bitters while the narrator reaffirms," Rise to the occasion, Drink Kalahari bitters, another quality product from Kasapreko".

Joy Dadi Bitters More Joy, More Power https://youtu.be/acIas5KK-Sg

A bare-chested man adorned in orange trousers with his red t-shirt hanging across his shoulders gets into an argument with his fair-colored plus size busty wife wearing a black dress that reveals her cleavage whiles pounding fufu. The argument which started from the tiredness of the man degenerates into his incompetence in bed. The man is chased out of his matrimonial home by his wife after he angrily retorted, *"M'abrɛ, menwɔ fufuo biaa biom"* which means *"I'm tired, I can't pound the Fufu again".* At a draft game with three other casually dressed friends, the man is despised by his opponent even when he was winning the game. The opponent retorts that all he is good for is playing games and that he should get Joy Dadi Bitters and invest some of his energy in his duties to his wife as he knows that his wife chased

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him out of the house over poor performance in bed. Another player takes over and recommends in the Hausa language that his friend gets Joy Daddy Bitters and end the humiliation of his wife chasing him around with a pounding stick.

He accepts the advice of his friend and replies in him in Hausa that he will take Joy Dadi bitters for powers to perform better. The advert ends on a joyful note with husband and wife peacefully co-existing and eating a meal of Jollof Rice and chicken together. The husband takes a last sip of his Joy Dadi bitters and the wife informs him that she‟s bought some when she last went to town and the husband tells her to go bring it.

The wife comes out and presents a new packaging of the product to the husband. The man testifies of how Joy Dadi bitters has saved his marriage by saying, *"Joy Dadi bitters, wei yɛ five stars, aboa ye busua yie"* which means Joy Dadi bitters has helped the family very well and it‟s ranked as five stars. The wife retorts, " *Y'awareɛ asɔ"* meaning our marriage is blossoming. The man lands a kiss on the wife‟s cheeks amidst smiles from his wife.

SM Bitters https://youtu.be/TGflaFyHn14

The scene opens with a background theme song for SM Bitters by Shatta Wale which runs through the entire advert and a shot of several bottles of SM Bitters on tables at a bar with Kweku dressed in a formal blue short-sleeved shirt approaching and exchanging pleasantries with his two casually dressed male friends already seated at one table while Adwoa on the other hand, is gisting her two female friends also casually dressed about the benefits of SM Bitters to his relationship with Kwaku on another table. Kwaku testifies to his friends, *"sesiaa deɛ Adwoa se ɔte me so aa*

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na w'asɔre" meaning Adwoa is well pleased with me. Adwoa also confirms to her friends who are seated right behind the guys, *"Kwaku deɛ me te ne so a na ma sɔre",* meaning "as for Kwaku, I"m well pleased with him".

She declares this with body mannerisms that connote a sexually satisfied spouse. Her friends join in a chorus, *"Eii Adwoa nono"* to which she replies, *"SM Bitters nti oo",* which means it"s just because of SM Bitters. Kwaku tells his friends that his wife now holds him in high esteem. He explains that because he found SM Bitters which is infused with natural herbs, it keeps him invigorated and his wife has stopped her bickering as represented by the statement *"W'agyai ne paah paah".* In another conversation with her friend, Kwaku"s partner, Adwoa also alludes to the efficacy of SM Bitters to her female friends seated right behind her partner"s table and how it has helped Kwaku to live up to his promise. *"Odi ne bɔhyɛ so",* which translates as *"he fulfills his promise"* is communicated by Adwoa with a sexually suggesting hand sign of a clutched fist with an affirming facial expression of how satisfied she is with Kwaku at night. Her friends hail her with a high-five hand greeting and laughter. Adwoa emphasies how she now gets satisfied on bed at night and how she herself drinks the product too as it"s made of natural herbs. Kwaku with his friends on the other hand, quickly dive into the contents of the bottle and they attest to the potency of the beverage by making a fist bump with each other while confessing, *"Adwuma no ɛsi",* meaning "the job is done".

Kpookeke Atadwe and Ginger https://youtu.be/BFLXRijdWlM

Seven fishermen on a canoe at sea rake in a filled net of Kpookeke Atadwe Ginger instead of their regular fish. A muscular man casts his net and pulls a net full of the

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beverage and exclaims, *"Eii abaadze ni, KpooKeke?"* Fish Mongers awaiting their delivery at shore are surprised to find bottles of Kpookeke instead of fish. Other fisher folks at shore help pull in the canoe to safety and the Fish mongers and folks there gather around the boat to receive their fish only to be informed by the muscular fisherman that all the fishes in the sea have turned into Kpookeke.

Other fisher folks join in the scramble for their bottles and some set sail to fish from the Kpoo keke Atadwe Ginger infested sea. The muscular fisherman questions 3 other fishermen launching a canoe into the sea that where are they off to and one of them replies, "*hwɛ yɛ kɔpɛ Kpookeke no bi"* which means we are going to fish for some of the Kpookeke.

 The next scene reveals the bare-chested muscular fisherman wearing just shorts and holding a bottle of Kpoo Keke in each hand while dancing to the Kpookeke theme song playing in the background and in front of one of the canoes with men standing on it. The next scene sees our muscular fisherman showing to the camera, a bottle of Kpookeke Atadwe Ginger while surrounded by the fisher folks also showing their Kpookeke bottles to the camera behind him as they all exclaim, *"Kpookeke, woso me"* meaning *"Kpookeke, shake me"*

3.6 Data Collection Method

Qualitative researchers typically rely on four methods for gathering data: observational methods, group discussions, in-depth interviewing and analysing documents and material culture (Marshall & Rossman, 2006; Spencer & Snape, 2003). Even though other secondary and specialized methods of data sources supplement these four primary methods, they nonetheless, remain the core of

qualitative inquiry (Marshall & Rossman, 2006). For the purposes of this study, the researcher adopted analysis of electronic documentary evidence as the data collection method.

3.6.1 Document analysis

According to Bowen (2009), a document can take various forms like advertisements, attendance registers and minutes of meetings; manuals; background papers; books and brochures; diaries and journals; letters and memoranda; maps and charts; newspaper among others. Bowen (2009) also asserts that documents do not only contain words. A document can also contain photographs and motion images that have been recorded without a researcher's intervention. In the case of this research, the researcher analysed selected electronic documentary evidence in the form of twelve alcoholic television advertisements in Ghana.

In conducting an analysis of electronic documentary evidence, Daymon and Holloway (2011) aver that document analysis is an analytical research method that allows the researcher to carefully examine data in order to elicit meaning, gain understanding and develop empirical knowledge. The analytical procedure in document analysis entails finding, selecting, appraising and synthesizing the data contained in the document into themes or categories (Daymon & Holloway, 2011). Analysing documents is a useful method because of its unobtrusive and non-reactive nature of documents. This makes the documents naturalistic and also possesses a built-in level of authenticity (O'Leavy, 2014). This study therefore adopted document analysis as the analytical procedure because it assisted the researcher to make sense of and produce rich descriptions from the meanings obtained from the sampled alcoholic television advertisements in Ghana as espoused by Daymon and Holloway (2011).

Also, in line with the observation by O'Leavy (2014), concerning the unobtrusive and non-reactive nature of the selected alcoholic television advertisements in Ghana, it makes the documents suitable under study which possess a naturally built-in level of authenticity.

3.7 Method of Data Analysis

Data analysis is the process of labeling and breaking down raw data and reconstituting them into themes (Lindlof & Taylor, 2010). The data analysis process that draws out themes from a cluster of data is referred to as thematic analysis (Braun & Clark, 2013). This study also employed thematic analysis in order to draw themes from the data collected as posited by Lindlof and Taylor (2010) and Braun and Clark (2013).

Thematic analysis, however, according to Braun and Clark (2013) is a method for identifying, analysing and reporting patterns or themes within data. Thematic analysis minimally organizes and describes your data set in rich detail (O'Leary, 2014). In this study, the data collected were analysed with the aim of identifying and reporting the trends and patterns that run through the data as indicated by Braun and Clark (2013). The study initiated the data analysis process by watching the selected alcoholic television advertisements in Ghana back and forth in order to gain an appreciation of the messages embedded in television advertisements of alcoholic beverages in Ghana.

To answer RQ1, which sought to ask how masculinity is constructed in television advertisements of alcoholic beverages in Ghana, the analysis commenced with assembling all the data from the scenes. The data was then analysed inductively; building upon themes obtained from each scene to themes that traverse across all the scenes. It involved coding and category construction (Bowen, 2009; Creswell, 2014; O'Leary, 2014).

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The researcher also ensured that excerpts from the advertisements were used to support the detailed descriptions of the research question. The descriptive part of the first research question was however grouped into the following themes: Amatory, Camaraderie, Aggression and Heroism. This is in conformity with O‟Leary (2014) who asserts that in analysing data, the researcher needs to minimally organize the data gathered.

The data collected for RQ2 were also grouped into themes. The following themes were developed for RQ2: calloused sex attitudes toward women; violence as manly; and danger as exciting. Like the RQ1, during the interpretative process for RQ2, the researcher looked out for issues that were raised in the data with respect to the research questions and how these issues related to one another; meanings were then drawn with the aid of the theories underpinning this study. Excerpts from the television advertisements were also used to support the analysis and discussions.

3.8 Ethical Issues

Ethics address questions of morality and morality is about good and bad; right and wrong (Jennings, 2003). Halai (2006) opines that a sound research study is an ethical endeavor. Thus, a research work is expected to demonstrate objectivity and sensitivity in the selection and analysis of data (Bowen, 2009). In research studies, the ethical principles: respect for participants and informed consent are the foundational principles from which all other ethical considerations rests (Vanclay, Baines & Taylor, 2013). In the light of the assertion by Vanclay, Baines and Taylor (2013), Creswell (2014) also asserts that deception occurs when the researcher does not disclose the purpose of the study to the participants. Vanclay, Baines & Taylor (2013) also note that a research study must fully disclose all the methods and analytical

procedures used for the study to enable replication of the research by another researcher.

In view of these ethical principles outlined above, this research project first and foremost, was conducted in a fair and objective manner without any attempt to manipulate the data collected. Secondly, study did not require the involvement of participants since it only involved the researcher analysing all the scenes in the selected television advertisements of alcoholic beverages in Ghana. Therefore, there was no need to either seek the consent of any participants or disclose the purpose of the study to the participants. Thirdly, this research work fully outlines all the various steps, ways and means through which the data collection was done and applied. It chronicles in full, the methods and procedures used in the collection and analysis of the data on how masculinity is constructed in television advertisements of alcoholic beverages in Ghana, as well as highlight the components of hyper-masculinity in the adverts. Similarly, it discusses the principles and assumptions that underpin the methods and procedures and particularly, the rationale behind their selection.

3.9 Trustworthiness of Data

According to Anney (2014) the criteria for trustworthiness in qualitative research is different from what it connotes in quantitative research. Thus, trustworthiness in qualitative research is geared towards determining the accuracy and truthfulness in research findings. Hence, Anney (2014) suggests that researchers should rather consider dependability (in preference to reliability), credibility (in preference to internal validity), transferability (in preference to external validity) and confirmability (in preference to objectivity) as trustworthiness criteria for qualitative investigation as propounded by Lincoln and Guba (2000). According to Lincoln and Guba (2000)

credibility in qualitative investigation is one of most important factors in establishing trustworthiness in a research work. Creswell (2014) outlines eight validation techniques in ensuring validity in a qualitative research. The processes include: triangulation, using member-checking to determine accuracy on the part of participants, using rich and thick descriptions, presenting negative case analysis, spending prolonged time at the research field, using peer debriefing, using external auditors and bracketing of biases. Creswell (2014) further states that qualitative researchers should adopt at least two of these techniques in their studies. This study applied three of these strategies. First, the researcher bracketed himself from his personal biases by distancing himself from previously held assumptions or prejudices, and basing interpretations solely on immediate insight into the phenomena as recommended by Bertelsen (2005). Additionally, this research study adopted rich and in-depth interpretations to describe the scenes in the advertisements in order to paint a vivid and thorough picture of how the advertisements portrayed men and the concept of hyper-masculinity.

3.10 Summary

This chapter outlined the various research processes, as well as the method of data analysis. The researcher adopted a qualitative content analysis to investigate how masculinity is constructed in television advertisements of alcoholic beverages in Ghana, among others. Using document analysis, the researcher collected data from all the scenes in twelve selected alcoholic advertisements. All the research methods and procedures used in the collection and analysis of the data were also outlined in this study. Finally, the entire chapter was subjected to the following outline: research approach; research design; sampling techniques; data collection methods and procedures; ethical issues and credibility of the study.

CHAPTER FOUR

FINDINGS AND ANALYSIS

4.0 Introduction

This chapter outlines the findings from data collected from twelve television advertisements on alcoholic beverages in Ghana as shown in Table 1. The data obtained from the filmic texts: voice-overs, images, soundtracks and body movements, of the characters in the adverts were categorised and analysed into themes using Connell‟s theory of masculinity and Hyper-Masculinity Inventory (HMI) as well as the related literature.

4.1 RQ1. How is Masculinity Constructed in Television Advertisements of Alcoholic Beverages in Ghana?

This research question sought to examine the themes that run through how masculinity is constructed in television advertisements of alcoholic beverages in Ghana. A coding of twelve purposively sampled television advertisements of alcoholic beverages, totaling an aggregate of 120 scenes revealed these themes: *Amatory, Camaraderie*, *Aggression and Heroism.*

Advertising for consumer goods and services offers its own lessons on gender, often overtly presenting interpretation on how to achieve „ideal‟ masculinity or femininity (Gill, 2017). Television advertisements, like other channels of media, are constructions built from media producers‟ use of social knowledge, the changing ideas and values within society, including definitions of gender (Eckert & McConnell-Ginet, 2013). The meanings of television advertisements ultimately come from their interaction with the audience member‟s social position (Kervin, 1990 as cited in Beasley, 2018). Focusing on advertising and its social and economic contexts can

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therefore indicate how gender is being constructed at any specific time (Kervin, 1990

as cited in Beasley, 2018.

Table 1: Sampled television advertisements of alcoholic beverages

ADVERTS	ALPHANUMERIC CODES
Adonko Bitters	AD1
Kasapreko Airforce Bitters	AD2
Kasapreko Alomo Bitters (No Quo-Equal)	AD3
Kasapreko Alomo Bitters (Football)	AD4
Kasapreko Alomo Bitters (Forgerrit)	AD5
Joy Twedie Ginger	AD6
Kalahari Bitters	AD7
Joy Dadi Bitters (More Joy, More Power)	AD8
SM Bitters	AD9
Kpookeke Atadwe and Ginger	AD10
Darling Lemon Bitters	AD11
Club Beer Make We Go	AD12

Table 2: Frequency distribution of how masculinity is constructed in the adverts

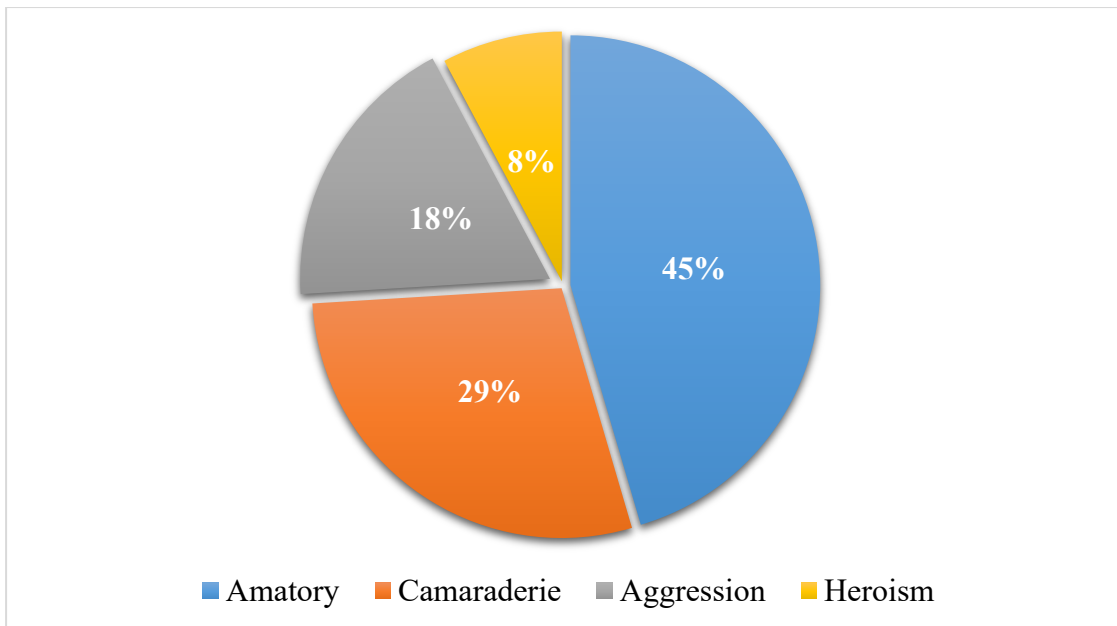| THEMES	AD 1	AD 2	AD 3	AD 4	AD 5	AD 6	AD 7	AD 8	AD 9	AD 10	AD 11	AD 12	TOTAL
Amatory	6	3	3	3	3	3	3	5	4	2	-	-	35
Camaraderie	-	4	2	3	-	3	2	2	2	1	1	3	22
Aggression	-	3	-	-	-	1	2	2	-	2	2	2	14
Heroism	-	3	-	-	-	-	-	-	-	-	3	-	6

Figure 1: **Cumulative percentage distribution of how masculinity is constructed in twelve television advertisements**

4.1.1 Amatory

The theme of amatory signifies expressions of sexual love or expressions tending to arouse sexual love or desire (Budd, 2018). Scenes in the television advertisements that portrayed romance, sex or sensuality were coded under the theme of amatory. According to Budd (2018), sex and romance are tacit expressions of amatory that advertisers use to attract sales since consumers are hardwired to notice sexually relevant information. Thus, television advertisements with sexual contents often get noticed and are easily endorsed.

The results of the data obtained, as shown in Table 2 reveal that ten out of the twelve television advertisements sampled for this study exhibited scenes of sensuality. This accounts for why the theme of amatory ranks first on the list of cumulative percentage distribution with 45% in Figure 1. The finding reveals that in the Ghanaian context (though same could be said for other parts of the world), sexual vigour and resilience

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are regarded as desirable attributes of men as espoused by Akotia and Anum (2015). It observed that the advertisers recurrently constructed masculinity along the lines of sexual vitality. For instance, in the Adonko Bitters advert (AD1), sexual innuendos are depicted right from the first scene. In the first place, the advert projects a man flirting with 12 women. In a particular scene as shown in Figure 2, the man is on a swing and surrounded by the women, each of them holding a bottle of Adonko bitters. The women happily dance around the man while he continuously licks his lips and flirts in the direction of the women. Seltzer (2015) analysed such non-verbal cue of tongue protrusion and asserts that the body language of sticking one"s tongue out as well as licking the lips (as portrayed in the Adonko Bitters advert) can be fascinating because of how variable its connotations can be. Depending on context and placement, tongue protrusion can imply almost anything. However, the licking of lips in the direction of a woman is deemed sexually explicit in almost all contexts (Seltzer, 2015). Thus, the representation of a man on a swing, surrounded by women while licking the lips seeks to demonstrate an expression of arousal of sexual desire.

Furthermore, the man on a swing in the AD1 has deeper meanings other than its literal meaning. In the plot of a story, the actions of a character, words or events are imbued with certain meanings that are different from their face value meanings (Acrongy, 2017). Whereas the choice of depicting a man on a swing may be synonymous to the word „*adonko,"* the Twi translation for a swing, the innuendo of a man oscillating back and forth in the company of women can be akin to a man „thrusting" into a woman during sexual intercourse.
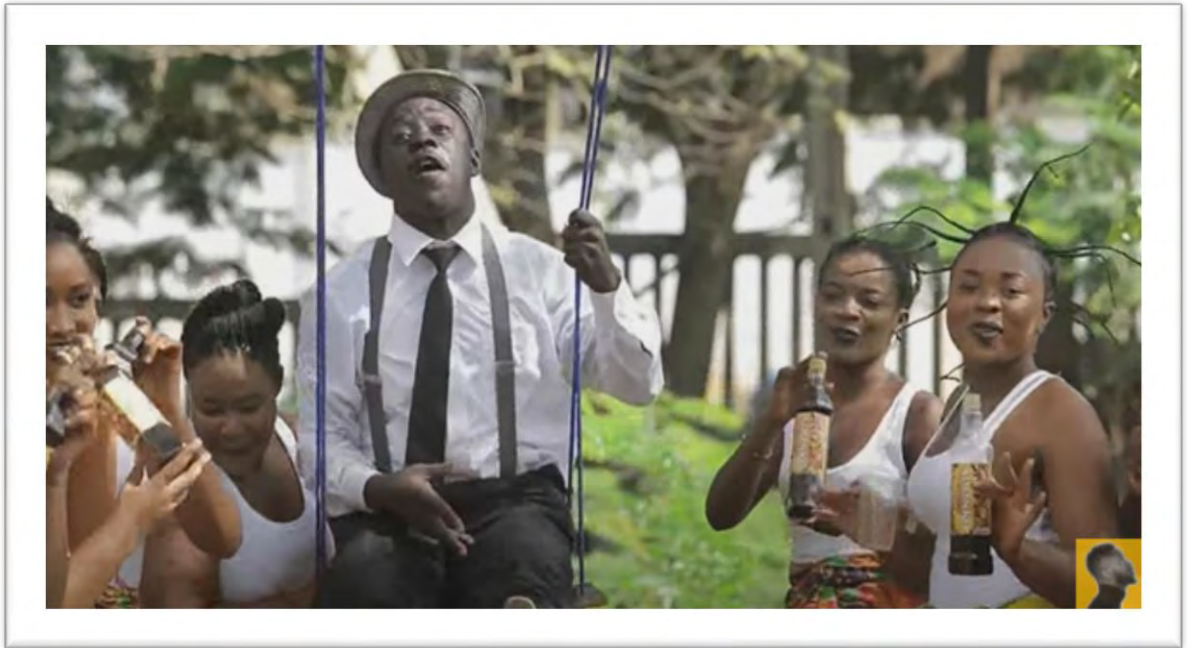
Figure 2: A man on swing or 'adonko' flirting with women

(Source: Adonko Bitters advert - AD1)

Likewise, the soundtrack of Adonko Bitters is a male"s voice. The song begins with:

> *me twa bi a na m'ɛgyina me nan so; m'atwa bi nti mennyɛ meho ɛduro; me nom biaa na m'ɛgyina pintin; m'ɛnya ahoɔden nti mensuro hwee...*

This translates as,

> *I am able to stand on my feet when I drink some; I have drunk some so I don"t patronize any medication…*

Diabah (2015) in her examination of sexual potency within the Ghanaian context, emphasised that Ghanaian men are required to "stand on their feet," a figure of speech used in reference to male sexual potency. It can therefore be established that the use of the phrase *"stand on my feet"* in the lyrics of the Adonko Bitters" soundtrack, against the backdrop of a man pictured making explicit gestations to 12 women is a figure of speech intentionally used to reiterate male sexual prowess in the advert.

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A similar construction of masculinity in the light of sensuality is evident in the Kasapreko Alomo Bitters Forgerrit advert (AD5). In the advert, a man addressed as Kojo Papa is represented as the centre of attraction for three women. The advert starts with Kojo Papa returning from a trip. Upon his arrival, he is met by a frenetic reception from three women who live in the same house. Although he appears to be closer to Sister Afia one of the women in the house, the other two women are seen eaves-dropping on an erotic conversation between Kojo Papa and Sister Afia. In the conversation, Kojo Papa admits to Sister Afia that he misses his favorite *"ɛbunɛbunu"* (a local soup in Ghana) and Kasapreko Alomo Bitters. Sister Afia on the other hand, retorts by running her hand on the back of Kojo Papa"s head affectionately (as shown in Figure 3) and inquire *"Ɛno nkoaa?"* which means *"is that the only thing you miss?"*

Figure 3: Kojo Papa and Sister Afia in an erotic conversation

(Source: Kasapreko Alomo bitters advert - AD5)

Although the meanings attached to certain non-verbal cues are determined by culture and context (Seltzer, 2015), the use of non-verbal cues in sexually suggestive ways like running your hand through your partner"s hair or pushing your body very close to your partner"s body in an affectionate manner are cross-cultural non-verbal

communications, reserved for people who are in sexual relationships (Acher, 2015). The common message in the Kasapreko Alomo bitters Forgerrit advert (AD5) is the products" ability to facilitate love connection between couples. However, it does so by arousing sexual pleasure in portraying Kojo Papa, the central character in the advert as a figure of sex appeal.

Applying the theme of amatory to Connell"s theory of masculinity, it is evident that masculinity is socially constructed and language acts as an effective vehicle in conveying masculine constructions (Glaser, 2014). In television advertisements, language takes the form of images, dialogues, written texts, soundtracks and body movements. In both Adonko Bitters and Kasapreko Alomo Bitters (Forgerrit) adverts, images, dialogues, soundtracks and body movements were used in defining the theme of amatory. For example, the use of body movements, such as Sister Afia running her hand on the back of Kojo Papa"s head in the Kasapreko Alomo Bitters advert or a man licking his lips in the Adonko Bitters advert reveal how the aforementioned adverts constructed masculinity overtly around sexual vitality.

Fundamental to Connell"s theory of masculinity is the idea that masculinities are often bound together by their domination of women (Wedgwood, 2009). Thus, masculinity can only be understood in relation to femininity (Wedgwood, 2009). In the Adonko Bitters advert, one may argue that it is a plus for the media since more women are represented. However, it is also genuine to question the type of representation that occurs considering the body movement by each gender in the advert. A critical analysis of the advert suggests that the women are represented in the advert to connote them as weaker sex and that, it takes twelve women to match up to the sex drive and strength of a man. The representation of one man to twelve could be interpreted as

male supremacy and the domination of women in patriarchal societies. A number of studies have affirmed the supremacy of men and domination of women in the Ghanaian society (Adinkra, 2014; Owusu, 2014). In the view of Adinkra (2014), women are considered weak in strength as compared to men, women are vulnerable as compared to men, and women are dependent, hence need to be supported by men. Since advertisements are constructions built from social knowledge and values within society, the producers of Adonko Bitters and Kasapreko Alomo Bitters Forgerrit adverts represented masculinity in line with male supremacy and domination of women in the Ghanaian society.

4.1.2 Camaraderie

Camaraderie means a state of companionship and belonging arising from common interests and goals (Hall & Kappel, 2018). In determining the theme of camaraderie, scenes that demonstrated an assembly of men and friendship among men were taken into consideration. These indicators helped the researcher to appreciate how the television constructed masculinity along the lines of comradeship among men. As shown in Figure 1, the theme of camaraderie ranked second with 29% on the list of cumulative percentage distribution of how masculinity is constructed. Camaraderie was an inherent theme, featuring in almost all the ten television advertisements sampled for the study. An investigation of this result reveals that like in many other societies, Ghanaian men are culturally socialized to find a sense of cooperation and belonging among themselves (Owusu, 2014). It is therefore not uncommon to see men in the Ghanaian society congregate in their numbers under trees to play draughts or at drinking spots to share stories of their experiences (Assimeng, 2007). Accordingly, since advertisers sell products and services by wrapping them around the socio-cultural background of their target audience (Manohar, 2019), communality was an

integral theme in how adverts like the Joy Dadi Bitters (More Joy, More Power) and the SM Bitters constructed masculinity.

In the Joy Dadi Bitters More Joy, More Power advert (AD8), a group of men are pictured playing the game of draught. Whiles they were at it, they could also be heard mocking each other. One of the players in expressing his displeasure after losing the game asked his challenger to direct his energy into satisfying his wife in bed. In his remarks, he noted that:

> *…Wobɛyɛ edwuma a, yɛ ɛdwuma no wɔ inside. Last no na woyere de wɔma di w'akyi. Ɔse wo ntumi nbɔ ɛdwuma wɔ dan mu… Pɛ Joy Dadi Bitters nom, na wei ɛnboa wo…*

This translates as:

> *…Direct your energy towards satisfying your wife in the bedroom. The last time, your wife was even chasing you with a pestle all because you can't satisfy her in bed. Drink Joy Dadi Bitters, playing draught will not help you…*

The expression *"direct your energy towards satisfying your wife in the bedroom"* connotes sexual weakness, an attribute Onua and Ghunney (2014) affirm as slanderous in the Ghanaian context. Although the use of invectives in dialogues such as the expression *"direct your energy towards satisfying your wife in the bedroom"* are demeaning, Owusu-Ansah (2019) in his work on *Application of Combinatorial Techniques To The Ghanaian Board Game* puts forward the argument that the game of draughts is often characterized by players exchanging "reproachful remarks as a form of hilarity and diversionary tactics in disorienting opponents" (p.5). Owusu-Ansah (2019) reiterates that Ghanaian board games like the draught do not only serve as point of assembly and community cohesion for men, but it also provides an avenue for peer to peer review and support. Ghanaian male conversations around board

games are inclined to be rougher than those of females, with more derogatory name calling and harsh teasing. They are also mainly centred on conversations on career, politics and relationships; offering pieces of advice all of the same time (Owusu-Ansah, 2019).

The scenes in the Joy Dadi Bitters More Joy, More Power advert (AD8) representing a group of men playing draught can therefore be interpreted as follows: first, the game of draught was employed as an assembly area for men. It was also used as a way of building a state of companionship and belonging among the men in the advert. Secondly, although the remarks by one of the players requesting his challenger to drink Joy Dadi Bitters to end the humiliation of his wife chasing him around is derisive in nature, it can also be described as a peer to peer recommendation. Thus, even though the facial expression of his challenger denoted that of displeasure (maybe for washing his dirty linen in public), he still went ahead to heed to the advice. At the end, he got the Joy Dadi Bitters and saved his marriage.

Figure 4: A group of men playing the game of draught

(Source: Joy Dadi Bitters More Joy, More Power advertisement – AD8)

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Similarly, in the SM Bitters advert (AD9), a man referred to in the advert as Kweku was pictured in a conversation with his friends at a bar. Kweku tells his friends that his wife, Adwoa now holds him in high esteem. He explains that because he found SM Bitters which keeps him invigorated, his wife has stopped her bickering. In the conversation, Kweku is heard saying to his friends *"...sesei aa deɛ Adwoa se sɛ ɔte me so aa na w'asɔre"* meaning *"Adwoa is well pleased with me now"*. Whilst his friends shower him with praises for his new found vigour and joy in his marriage, Kweku could be seen beaming with smiles at his friends" approval. In these scenes, Kweku was depicted as registering his membership to the „community of men" and asserting his place as being man enough to their approval. Unlike the Joy Dadi Bitters (More Joy, More Power) advert where the game of draught was employed as an assembly area for men, in the SM Bitters advert, the bar was used to represent the point of assembly for men. Likewise, just as one of the draught players in the Joy Dadi Bitters More Joy, More Power advert (AD8) suggested to his challenger to drink Joy Dadi Bitters to save his marriage, so was Kweku heard in the advert attributing his recent found vitality to SM Bitters. He recommended SM Bitters to his friends explicitly and stated:

> *...nananom adaworoma na wakɔfa SM Bitters aba... ɛnnubran ne ahahamma na yaka'bomu na yɛde asomuduro kakra asɔ mu. Menua, na sɛ wonom aa, (gesturing with his fist pumped up) ɛdwuma no esi...*

This translates:

> *SM Bitters, traditionally authentic and made from indigenous herbal recipes. My brother, if you drink it (with his fist pumped up), the work is done...*

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The depiction of Kweku's fist pumped up as a non-verbal gesticulation whilst he talks about the herbal properties of the SM Bitters and that his new found joy in his marriage can be attributed to sexual vitality. For this act, Kweku was not only endorsing the sexual proficiency of SM Bitters, but was also advocating that his friends resort to SM Bitters if they want to save their marriages. This scene proves that when men meet (in this case at a drinking bar), they demonstrate fellowship and solidarity among themselves by sharing their experiences and using same to offer counsel or recommendation to each other. The scene in Figure 10 shows Kweku and his friends fist bumping, a gesture similar in meaning to a handshake or high five. A fist bump is also a symbol of approval or companionship among two people (Seltzer, 2015). After Kweku had told his friends about SM Bitters and how it can introduce a new breath of fresh air into their respective relationships, they decided to fist bump to that, chanting *ɛdwuma no ɛsi* (which means the work is done) together. The scene in Figure 10 further illustrates how the SM Bitters advert (AD9) constructed messages of masculinity by first, depicting a group of men at a drinking bar; and second, by showing a sense of companionship and a bond of friendship among these men.
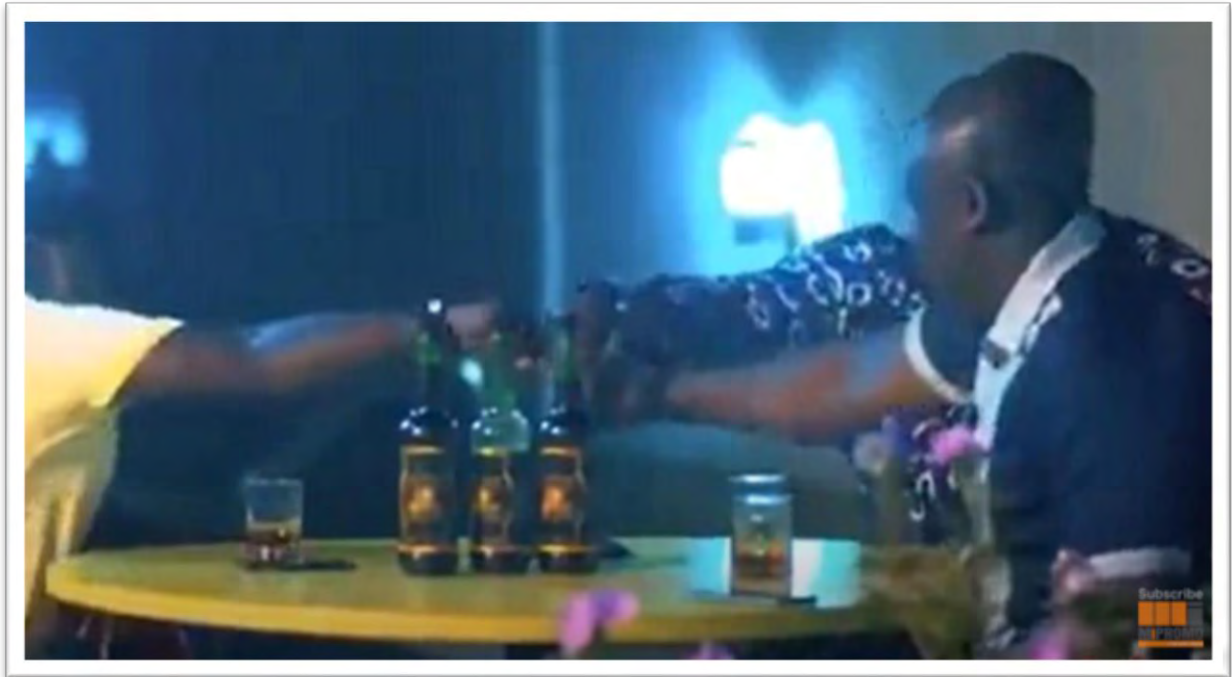
Figure 5 : Kweku and his friends fist bumping to show comradeship and in-group identification

(Source: SM Bitters advertisement – AD9)

Consistent with Connell‟s theory of masculinity, it is evident that the television advertisements are key sources of construction of masculinity in society (Glaser, 2014). Television advertisements, such as the Joy Dadi Bitters More Joy, More Power (AD8) advert and the SM Bitters advert (AD9) are used to maintain basic values and norms by depicting masculine patterns of behaviour within the sociocultural structure of its target market (Larweh, 2018). In the Joy Dadi Bitters More Joy, More Power advert (AD8), for example, the producer of the advert incorporates the game of draught being played by a group of men to underscore the cultural orientation of Ghanaian men – That the Ghanaian man finds his interaction with his male counterparts as an approval of his manliness (Assimeng, 2017). The draught on the other hand, is a typical Ghanaian board game which serves as point of assembly for men in many Ghanaian societies (Owusu-Ansah, 2019). During draught games however, Ghanaian men often use the occasion to negotiate their membership into the

„community of men‟ and assert their place as being man enough by seeking approval of male counterparts through sharing of experiences (Assimeng, 2017; Owusu-Ansah, 2019). Bomas (2015) explains that social values and norms in the advertising content are considered one of the aspects which usually contribute to the success of an advertisement. This is because, the social values and norms help the audience relate with the advertisement and at the same time, promote the products and services (Bomas, 2015). It is however not unusual that the Joy Dadi Bitters (More Joy, More Power) advert exemplified these sociocultural underpinnings of masculinities in Ghanaian societies to market Joy Dadi Bitters to men.

Implicit in Bomas‟ (2015) explanation is the power of the media as an institution to maintain „accepted‟ gender roles within the social structure by conveying to new generations these „accepted‟ gender roles, thereby maintaining their continuity within the social structure. Connell‟s theory of masculinity views Bomas‟ (2015) explanation through the praxis of hegemonic masculinity, which is a representation of society‟s ideals of the male behaviour (Connell, 1995 as cited in Beasley, 2018). Television advertisements are used as tools to legitimise „accepted‟ masculine behaviours. According to Connell (1995) as cited in Beasley (2018), the more media shows these „accepted‟ masculine behaviours, the more they are established on the mind-set of the consuming public that, that is how a male should behave. According to this, hegemonic masculinity is in the most general sense the name of a system, which ensures that masculine values and structures are imposed on the rest of the society, men and women alike through the continual encouragement, exclusion or exemplifications of masculine behaviours in advertising contents (Beasley, 2018).

4.1.3 Aggression

Aggression refers to a range of behaviour that can result in both physical and psychological harm to yourself, others or objects in the environment (McCracken, 2014). As shown in Figure 1, the theme of aggression ranked third with 18% on the list of cumulative percentage distribution of how masculinity is constructed in the twelve television advertisements for this study. This implies that contrary to the themes of amatory and communality which recorded 45% and 29% of masculine representations respectively, the theme of aggression though integral was not as dominant in the data corpus as these two. For the purposes of this study, the theme of aggression encompasses male portrayals in television advertisements, such as the Kasapreko Airforce Bitters advert (AD2), Kalahari Bitters advert (AD7) and the Kpookeke Atadwe and Ginger (AD10) adverts that signified physical strength and brute force as desirable qualities for the male gender.

In the Kasapreko Airforce Bitters advert, men were represented as warriors. The warriors are spotted by a stream in the woods gathering firewood and clad in animal skin. The leader of the warriors spots the proverbial eagle flying overhead in the sky and alerts the other warriors who watch in amazement as the eagle which their ancestors spoke about to bring them happiness, transforms into Kasapreko Airforce Bitters. As a sign of victory, the warriors burst forth into an exuberant chanting of battle songs, *"hei hei hei, double the action, action, action, action!"* With bottles of Kasapreko Airforce Bitters in their hands, they thumped their feet on the ground and bumped their chests against each other in celebration of the fulfilment of prophecy as shown in Figure 6 below.

Figure 6: Men aggresively bumping their chests against each other in a brawl

(Source: Kasapreko Airforce Bitters advertisement - AD2)

In the first place, the advert projects the men as strong, muscular and agile looking warriors (as shown in Figure 6). These aggressive-looking men jump up and touch their chest together with force, chanting battle songs and thumping their feet on the ground. This range of masculine representation demonstrated in the Kasapreko Airforce Bitter advertisement (AD2) give emphasis to Nowosenetz‟s (2017) position in the study "*The Construction of Masculinity and Femininity in Alcohol Advertisements in Men‟s Magazines in South Africa*" that men are often portrayed in alcoholic advertisements as aggressors. Aggression has long been documented as an indispensable component of patriarchal ideals (Butler, 1990; Asare 2013). In the Ghanaian context, Asare (2013) notes that shortly after birth, Ghanaian male children are socialized into recognizing aggression as a desirable quality, while vulnerability, empathy, and sensitivity are deemed to be exclusively „feminine‟ and, thus, inferior. Words commonly used to describe masculinity are competitiveness, daring, toughness, bravery and aggressiveness, and this impacts ways in which Ghanaian male children learn to perceive the world around them (Karklina, 2015). Nevertheless,

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Bassett (2019) interrogates the traditional notion of associating physical strength or brute force with masculinity and asserts that after the industrial revolution era the male ego was bruised because muscles were no longer needed for labour. The brawn that once defined the working-man diminished, and those males that were dependent upon muscles to define their male role were left in crisis since men and women were not divided by occupational industries anymore (Bassett, 2019). To maintain the masculine rugged image, advertisers socially constructed their male-targeted products to facilitate the transition back to the strong man era (Luciano, 2019). Thus, activities that require physical strength and flexing of muscles are often central to masculine representations in male-targeted product promotions (Luciano, 2019). In the Kpokeke Atadwe Ginger advert (AD10), men could be spotted exerting physical strength in pulling fishing net. The advertisement shows the male pulling fishing net to the shore whilst singing and swaying their bodies in harmony to the rhythms of their chanteys. This portrayal is reminiscent of the impassive sturdy looking man shown in the Kalahari Bitters (AD7) advert pulling on a robe in an athletic contest; dragging a group of seven people over the line alone. Examination of these adverts: The Kpokeke Atadwe Ginger advert (AD10) and Kalahari Bitters advert reveal that images in advertisements do more than sell products. They depict not necessarily how men behave, but how men should behave (Nowosenetz, 2017). These depictions serve the social purpose of convincing audiences that this is how men are, or want to be, or should be (Nowosenetz, 2017). In the Kalahari Bitters advert (AD7), for example, the image of a tough looking man (as shown in Figure 12) pulling a group of seven people over in a tag of war contest is evocative of the "man ought to be strong" proposition underlined in the study on cultural influences on advertising and male objectification (Rohlinger, 2012).

Figure 7 : A tough looking man pulling a rope purported to be very heavy

(Source: Kalahari Bitters advertisement -AD7)

Television advertising is a very powerful form of social communication (Ayanwale et al., 2015). It offers the most sustained and most concentrated set of images that creates and define what is considered masculine (Mntambo, 2013). Drawing on Connell"s theory of masculinity in understanding the theme of aggression as an inherent attribute of masculinity in television advertisements, Wedgwood (2009) asserts that one way to analyse the media construction of masculinity is by looking at how the male body is positioned through body specific performances. The Kasapreko Airforce Bitters advert (AD2), for instance, adopts specific body performances, such as flexing of muscles and show of brute force as dominant characteristics of the male gender. Wedgwood (2009) further asserts that the masculine gender model under Connell"s theory of masculinity emphasises strength and aggression. In that context, Wedgwood (2009) alludes that the masculine role is therefore defined through the show of vigour and muscles. Against this backdrop, television advertisements portray

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the male gender as strong and aggressive as seen in the Kasapreko Airforce Bitters advert (AD2).

Although masculinity is associated with strength and aggression (Wedgwood, 2009), not all men have equal strength or demonstrate the same level of strength (Wetherell & Edley, 2016). Wetherell and Edley (2016) further claim that while men are often seen as aggressors and stronger than women, some men are also weaker and less aggressive than other men. This assertion is evident particularly in the Kalahari Bitters advert (AD7), where one man pulls a group of seven people comprising both men and women over a line in a tag of war contest. Thus, the Kalahari Bitters advert (AD7) supports and reinforces some men as having a dominant position over other men; a concept which is highlighted as hegemonic masculinity under Connell‟s theory of masculinity (Wetherell & Edley, 2016). As this concept relates to television advertisements, it suggests that this hegemonic dominance is projected to the audiences in such a way that subordinate groups accept this power simply as the way things are and have always been (Wetherell & Edley, 2016).

4.1.4 Heroism

Another theme that was dominant in the analysed advertisements as far as masculinity is concerned has to do with heroism. The adverts significantly portrayed the male gender as a gender that invariably engages in heroic activities as opposed to the female gender. Franco, Blau and Zimbardo (2011) consider heroism as the apex of human behaviour. The aforementioned scholars also viewed heroism as a prosocial activity that is culturally, historically and situationally determined. Others additionally postulate that heroism somewhat involves physical peril or risky activity, and courageous activities in achieving something for the greater good of a people (Rate,

Clark, Lindsay & Sternberg, 2007). This study therefore draws on these explications of heroism to elucidate activities by characters in the alcoholic beverage advertisements that depict prosocial and physically perilous ventures in achieving something for the greater good of a people.

In their study to investigate how athletes are portrayed as heroes in television advertisements, Goodman, Duke and Sutherland (2002) postulate that male athletes are often depicted as battle-ready heroes than their female counterparts. Also, several studies have established that advertisers of alcoholic beverages embed elements of heroism in audio-visuals to suggest the potency of these drinks and make it appealing to their target audiences or markets which are mostly the men (Dumbili & Williams, 2016; Jones & Donovan, 2001).

According to Dumbili and Williams (2016), male youths are mostly drawn to alcoholic drinks portrayed masculine gender in their adverts as heroes. These scholars stressed that a section of their interviewed participants classified such alcoholic beverages as men‟s drinks or hero drinks. They also mentioned that alcoholic advertisers often tend to portray masculinity in adverts through the use of heroic characters because they believe that heroic contents and messages will resonate with their audiences. These scholarly positions came to light in the analysis of the Airforce Bitters (AD2) and Darling lemon (AD11) television adverts. In the Airforce bitters (AD2) advertisement for instance, the men were portrayed as warriors who hunted for the proverbial eagle, which transforms into the Airforce Bitters. In the advertisement, the voice-over indicated that the expedition to hunt for the proverbial eagle (Airforce bitters) was very pertinent in that, this discovery, was to bring happiness to the people. *„Legend has it that one day the eagle will come from above. Fearless and*

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tenacious, it will spread its mighty wings and soar to greater heights. The eagle will never surrender. It will always fight for what it desires with the power from above and come down to bring happiness to all the people." The warriors in this advert are portrayed as the courageous men who risked their lives to hunt for the proverbial eagle. In the advert, the eagle metamorphoses into Airforce Bitters and eventually brings happiness to the whole community.

Figure 8: A warrior hunts for the proverbial eagle (Airforce Bitters)

(Source: Airforce Bitters advertisement AD-2)

This particular advert shows that after the bitters was discovered, there was a widespread happiness in the town which led to a party. A similar scenario of heroism comes to light in the Darling Lemon advertisement (AD11) where warriors of a clan embark on a treasure hunt and discover „the treasure" (Darling Lemon). The story teller who narrates the tales of exploit draws on the heroic act of the warriors to advice the young people on the importance of not giving up. *"So you see how important it is not to give up? If they had, they wouldn"t have found the treasure, our treasure".*

Figure 9: A warrior discovers the treasure (Darling lemon) and shows it of as his achievement

(Source: Darling Lemon advertisement – AD11)

In these advertisements (AD2 and AD11), masculinity is constructed around the heroic act of hunting for treasures. In AD11, for instance, the Darling Lemon drink refers to the „treasure of the people‟; something they should uphold. It is also noted that when the treasures are brought, the men are celebrated as heroes. These showings reflect the position of scholars that heroism is often considered a prosocial activity which results in happiness and brings relief to people. In an analysis of hero-related advertisement of brands, Sanders and Krieken (2018) maintain that the most well-known character archetypes in audiovisual advertisements has to do with a hero, most often a man who embarks on a journey to find a treasure and faces one more obstacles on that journey, while being assisted by one or more helper (s) to subsequently obtain such treasure. According to Sanders and Krieken (2018) organizations and brands embed heroic storytelling in their audiovisual advertisements based on the presumption that narrative is rooted in both our cultural and biological make up and that heroic stories are more likely to make a brand appealing to its target audience.

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The aforementioned authors also observed that most brands that tell heroic stories weaved the narrative around dominantly masculine account of heroism. In essence, heroism in advertisements significantly asserts masculinity.

The analysis and explication of this theme aligns with Connel"s theory of masculinity in that masculinity is always evident when there is a gender relation to the opposite sex. This implies that for masculinity to be clearly portrayed and seen, there is the need for it to be related to women. This was clearly evident in the plot of the Airforce Bitters, where the men had to go on the adventure and women were doing domestic chores. The return of the men also brought joy to the women who rushed to fraternise and party with them.

4.2 RQ2. What are the Components of Hyper-Masculinity embedded in the Television Advertisements of Alcoholic Beverages in Ghana?

Hyper-masculinity is an extreme type of male gender ideology consisting of four characteristics, namely (a) calloused attitudes towards women, (b) violence as manly, (c) danger as exciting, and (d) toughness as emotional self-control (Zaitchik & Mosher, 1993 as cited in Parth, 2018). This type of masculinity is of interest to this current study because the media has long been documented as a tool in highlighting social values and attitudes that ensure that being a man can be represented as an extreme dominant gender figure in society (Parth, 2018). In analysing the components of hyper-masculinity, this research question sought to establish the themes of hyper-masculinity in the television advertisements shown in Table 1. The following themes were appropriated from Zaitchik and Mosher (1993) as cited in Parth"s (2018) categorization of behaviours of hyper-masculine men in answer to this research question: *calloused sex attitudes toward women, violence as manly and danger as*

exciting. These themes were critically analysed using the Hyper-Masculinity Inventory (HMI) to describe the components of hyper-masculinity and how they are represented in the television advertisements shown in Table 1.

4.2.1 Calloused sex attitudes toward women

The theme of calloused sex attitudes towards women underscores the belief that sexual intercourse or the quality of arousing such interest is a source of male power and female submission (Datta, 2019; Zaitchik & Mosher, 1993 as cited in Parth, 2018). The use of sex as a way of exerting male dominance also occurs when a woman is viewed primarily as a physical object of male sexual desire (Bartky, 2017). Accordingly, in this current study, scenes depicting sexual relations and scenes that equated a woman‟s worth with her body‟s appearance and sexual function, as well as scenes depicting male dominance and women's subservience were classified as calloused sex attitudes toward women.

The Kasapreko Alomo Bitters Football advert (AD4), for example, presents a socio-cultural context for understanding how media texts are used to highlight sexual interaction between men and women as a source of male power. The advert commences with a man listening to a football game on the radio pinned near to his left ear while drinking an unbranded alcoholic beverage. The context of the opening scenes centres on the stereotypical idea that men enjoy football by nature (Shutchet, 2016). Thus, the Kasapreko Alomo Bitters Football advert (AD4) introduces audiences to the belief that the choice of alcoholic beverage by a man goes a long way to influence his choice of football teams, as well as the sexual desire between him and women. This correlation as alluded to above is highlighted by the remarks of another man dressed in a white Fugu with a brown hat and a Ghana scarf around his neck and

seated under the shade of a tree at the taxi rank nearby. He scoffs at the man listening to a football game on the radio by saying,

> "…*wo team no deɛ agu dada, wo koraa mmaa mpɛ wo, ɛna wo ankasa nso wonsan nnom nsa papa biaa…*" which means "*…your team is a failure, you are despised by women, and you also drink good alcoholic beverages…*".

The man in Fugu proceeds to advice the man listening to a football game on the radio to abandon the alcoholic beverage he is drinking for Alomo Bitters because women like men who drink Alomo bitters. In his view,

> *…Alomo bitters yɛ nsa bi a sɛ esi w'anim na sɛ wo re twa bi a na sɛ mmaa no hu wo a, ɔmo twe bɛn wo rough rough…* This translates, *…Women are attracted to men who drink Alomo bitters…*

The man heeds to the advice and requests for a quarter-filled glass of Alomo Bitters. He sips and confesses that the drink is full of natural herbs. A well-endowed dark-skinned lady is pictured making alluring grins at the man drinking Alomo bitters to suggest that she is sexually urging the male character on. The lady walks from a distance and stops right where the men sit to say a sustained high-pitched tone ‚hello" with a beaming smile on the man drinking the Alomo bitters (as shown in Figure 15). The surprised and unsuspecting man also reacts with a prolonged high-pitched *"hello"* sound. Immediately, he picks the bottle of Alomo bitters and follows the lady. Another man in the scene is excited at the scenario and encourages the ‚selected man" to ‚look sharp" – a Ghanaian pidgin term, meaning to proceed or carry on with an action or a mission, and in this context, to go and make a public show of his ‚manliness" in intimacy.
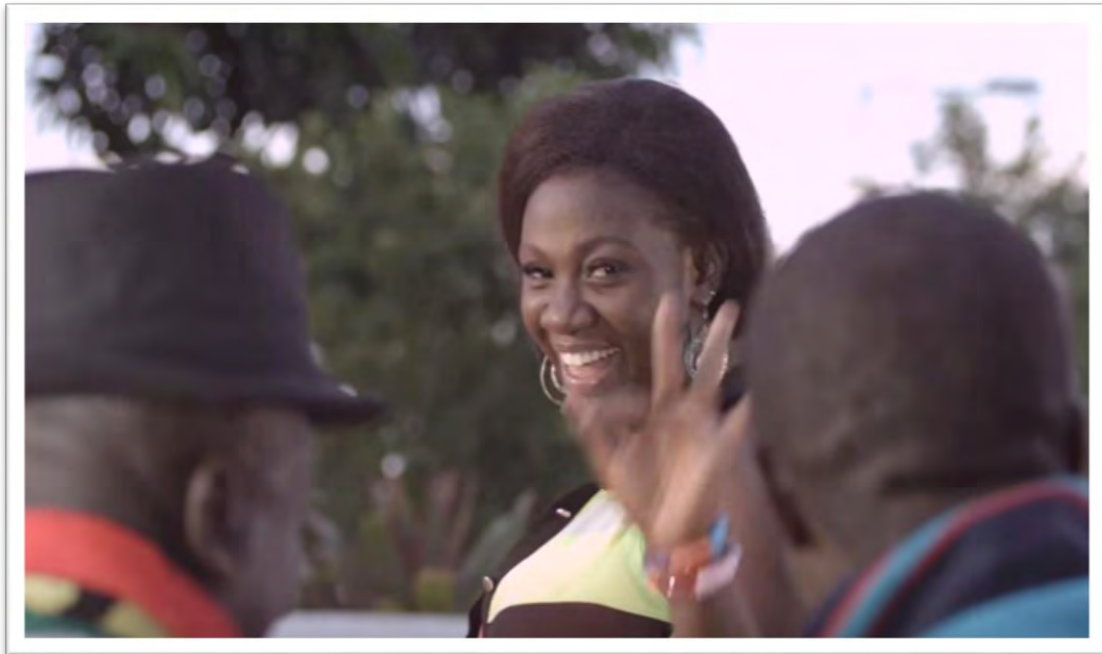
Figure 10: A lady making alluring grins at a man drinking Alomo bitters and purportedly inviting him for intimacy

(Source: Kasapreko Alomo Bitters Football advertisement – AD4)

Another instance of how the advertising media continue to emphasise sexual relations between men and women as a rationale for male dominance is portrayed in the Kasapreko Alomo Bitters No Co-Equal advert (AD3). The advert accentuates the woman's body as a sexual attraction to the man's desire by depicting a curvy waitress dressed in a tight shape-revealing blue denim shorts on top of a yellow shirt and carrying a tray of Kasapreko Alomo bitters. The waitress as she bypasses a man drinking an unbranded alcoholic beverage at a bar, the man turns to admire the buttocks of the waitress. The advert continues to show another curvy dark-skinned lady who enters the same bar wearing an African print dress. She grabs the attention of the same man drinking an unidentified alcoholic beverage. In his attempt to engage her in conversation, he is rudely turned down by the lady because he is not drinking Alomo bitters. She prompted him, however, that *"bɛrema ne nea ɔnom Alomo bitters..."* which translates *"real men drink Alomo bitters..."* Pointing to

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another man at the bar drinking Alomo bitters, she added that, "…*I've got some nice gentleman sitting over there. Wotumi hunu sɛ ɔyɛ bɛrima a ɔbɛtumi ne wo ɛdi na w'asan nso ne wo ɛdidi biom…*" In other words, consumers of Alomo bitters have a strong appetite „for food" and are also able to „please women sexually" as they devour food. To the dismay of the other man, she joins the table of the man drinking Alomo bitters and they giggle at each other provocatively as they indulge in Alomo Bitters as shown in Figure 11.

Figure 11 : A lady flirting with a man drinking Alomo bitters and invitedly showing her assertiveness

(Source: Kasapreko Alomo Bitters No Co-Equal advertisement - AD3)

Both the Kasapreko Alomo Bitters (Football) and the Kasapreko Alomo Bitters (No Co-Equal) adverts reinforce the claim that sexuality is at the core of male domination; it is seen as the primary means by which men dominate women and preserve their dominance over women in society as a whole (Coveney et al., 1984, as cited by Richardson, 2017). In her study on Sexuality and Male Domination, Richardson (2017) explores the relationship between sexuality and gender inequality. According to Richardson (2017), men's dominance over women has an economic and social

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effect on sexual relations; generally speaking, women have less influence over sexual experiences than their male counterparts, and are subject to sexual behaviours that favour men. The term male dominance evolved in the twentieth century as a conceptual label to characterize the unequal power relations between men as a group and women as a group (Datta, 2019). This unequal power relation also affect sexual relationships between men and women; women have less control in sexual encounters than their male partners do, and are subjected to a sexual conduct which favours men (Chen, 2005; Datta, 2019).

However, a critical review of the different examples discussed above showed that men received contradictory messages about their sexual positions in heterosexual relationships in both the Kasapreko Alomo Bitters (Football) and the Kasapreko Alomo Bitters (No Co-Equal) advertisement. Although men are socialized to initiate and direct sexual activities with women (Datta, 2019), women initiated all sexual activities in both adverts. In the case of the Kasapreko Alomo Bitters (No Co-Equal) advertisement, the lady who walked into the bar wearing an African print dress was the one who prompted the man drinking an unspecified alcoholic beverage that the men who drink Alomo bitters had a good appetite for food and were also able to satisfy women sexually. She was also the one who approached the other man in Fugu who was drinking Alomo bitters at the other table. Similarly, in the Kasapreko Alomo Bitters (Football) advertisement, it was the lady who stopped right where the men sat to greet and start making enticing grins at the guy who was drinking Alomo bitters. These representations contradict the hyper-masculine assumption that men initiates and guide sexual activities with women as suggested by Datta (2019). That notwithstanding, the representation of the woman and her body as the sexual appetite of the man in both the Kasapreko Alomo Bitters (Football) and the Kasapreko Alomo

Bitters (No Co-Equal) advertisements underscores the assumption that sexual activity or the standard of such attraction is the determination of male power and female submission. In both commercials, the voluptuousness of the woman‟s body was a focal point. In the Kasapreko Alomo Bitters (No Co-Equal) advertisements, for example, the man at the bar had to turn to admire the waitress‟ buttocks.

4.2.2 Violence as manly

The theme of violence as manly signifies the expression of masculine power and dominance through aggressive and violent believe (Datta, 2019; Zaitchik & Mosher, 1993 as cited in Parth, 2018). In this current study, scenes depicting men in violent acts or displaying physical strength and brute force are interpreted as violence as manly. These representations feature warriors in fist combat to win the Darling Lemon Bitters reward in the Darling Lemon Bitters advert (AD11) as shown in Figure 17. Again, in the Kpookeke Atadwe Ginger advertisement (AD10), two men are seen in a vicious scuffle with one viciously attempting to dominate the other all for a bottle of Kpookeke Atadwe Ginger as shown in Figure 18.

Figure 12: Men in combat in the course of expedition for the 'treasure'.

(Source: Darling Lemon Bitters advertisement – AD11)

Figure 13: Two men in a vicious scuffle over a bottle of Kpookeke Atadwe

(Source: Kpookeke Atadwe Ginger advertisement-AD10)

The association between masculinity and violence was initially identified by Parsons (1984) as cited in Krienert (2013). Parsons advances that masculinity is internalized during puberty. Kimmel (2014) suggests that males are generally more susceptible to

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aggressive behaviour than females. However, it is not startling seeing men represented in acts of aggression or exhibiting physical strength and brute force in the television advertisements referred to above.

Although in most researches, males are seen as perpetrators of violence while females are more likely to be victims of violence (Krienert, 2013; Mills, 2011), the reverse tends to be true in the Joy Dadi Bitters More Joy, More Power advertisement (AD8). In the advertisement, a man gets into a dispute with his wife while pounding fufu. The dispute which began with the man being exhausted degenerates into his incompetence in bed. The man is then chased out of his matrimonial home by his wife with a pestle after he angrily retorted, *"…m'abrɛ, menwɔ fufuo biara biom"* which means *"…I'm tired, I will not pound the Fufu again"* as shown in Figure 19. This representation of a woman chasing a man with a pestle challenges the prevailing position in literature that males are viewed as perpetrators of violence while females are more likely to be victims of violence (Krienert, 2013; Mills, 2011). According to Krienert (2013), men are perceived to have more masculine status if they can show that they can defend themselves, resulting in higher self-esteem among both males and females. However, when females display types of hostility or brutality, they are more likely to be criticized for the behaviour or isolated by the rest of society as a result of their non-compliance with feminine behaviour (Irwin & Chesney-Lind, 2018; Krienert, 2013). Nonetheless, although the advertisement is silent on any sort of criticism of the violent actions of the woman, the man, on the other hand, is ridiculed by his mates, both for his inability to defend himself from his wife and to please his wife sexually.

Figure 14: A man being chased by his wife with a pestle

(Source: Joy Dadi Bitters More Joy, More Power advertisement – AD8)

4.2.3 Danger as exciting

The theme of danger as exciting illustrates the hyper-masculine mentality that survival in dangerous situations is manly (Granpel, 2012). Scenes that pointed to men participating in risky activities and risking their lives in the performance of those tasks were described as danger as exciting in this study. Interrogating the data collected from advertisements, such as the Club Beer Make We Go commercial (AD12), it became apparent that safety in unsafe conditions was presented as manly. In the commercial, Mark, in an effort to meet up with his colleagues to watch a soccer match, gets out of a taxi that seems to have been stopped due to heavy car traffic. He travels across heavy road traffic, exposing himself to dangerous conditions which almost results in a car crash. Ultimately, he defiles the prevalent danger of being hit by a car. His treat was a cold club beer with his colleagues when he made it to his destination. The photos in Figure 15 and Figure 16 show Mark moving through heavy

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road traffic to meet his colleagues and Mark exposing himself to being almost knocked down by a taxi.
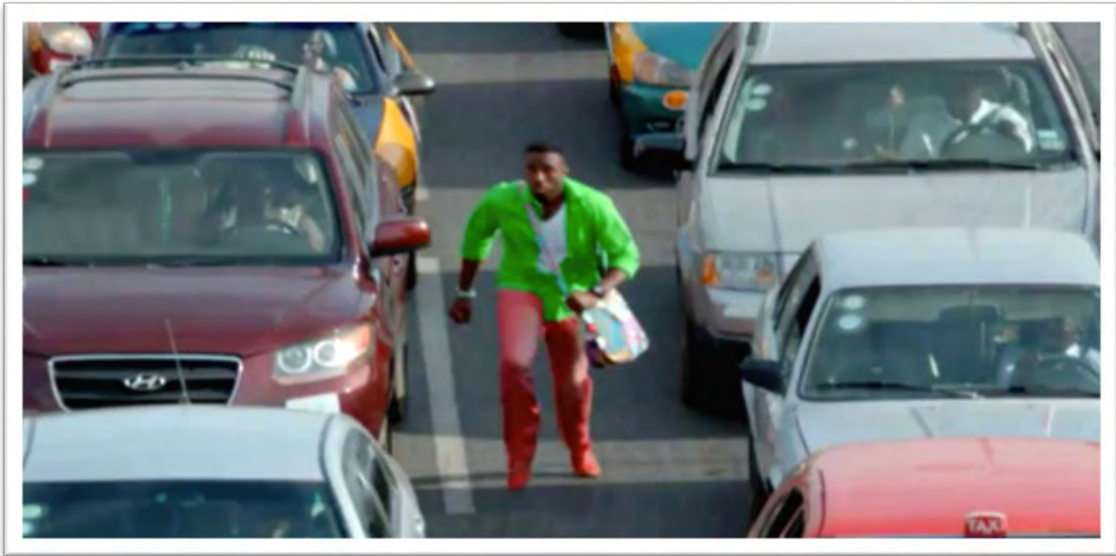

Figure 15: Mark running through thick vehicular traffic

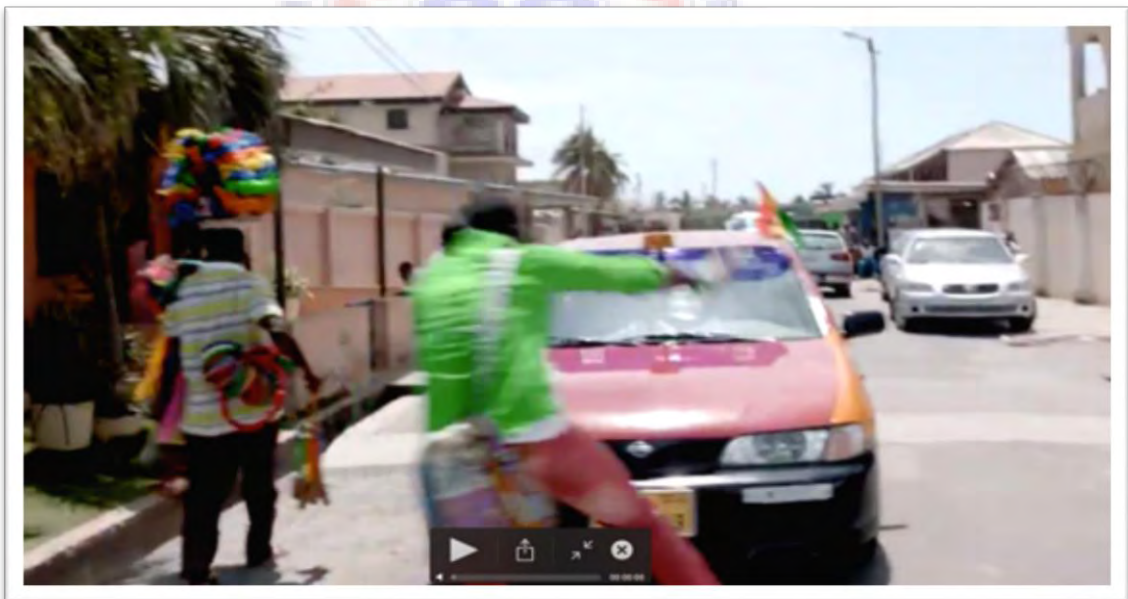*(Source: Club Beer Make We Go advertisement – AD12)*

Figure 16: Mark almost knocked down by a taxi

(Source: Club Beer Make We Go advertisement – AD12)

Many psychologists who research individual risk perception, and criminologists who research criminal fear have found that gender is one of the most significant factors impacting risk and risk distributions (Akotia & Anum, 2015). A consistent

observation from psychology and criminology studies is that men are often concerned with risky behaviours and are more likely to sacrifice their lives and undertake life-threatening duties. The idea that a man is drawn to danger is fueled by the conventional notion of gender that a man should be courageous and not run from danger (Afful-Mensah, 2010). In Ghana, as in many other cultural contexts, men who flee from danger are considered to be women, those who stand in the face of danger are considered to be heroes and 'real' men (Amposah-Bediako, 2013; Akotia & Anum, 2015). The gender norms of societies are usually the foundation of the general conduct of men (Datta, 2019; Diabah & Amfo, 2018). These norms are also called gender roles, which are particular roles that men and women are supposed to assume within society or even within the family (Datta, 2019; Diabah & Amfo, 2018). Men are supposed to be courageous, strong and tough as part of these traditional gender roles. As a consequence, bravery in adverse conditions is usually deemed to be manly (Granpel, 2012).

According to Wong (2017), commitment to hyper-masculine characteristics, such as danger as excitement or protection in risky circumstances has been related to mental health problems especially addiction and substance abuse. Wong (2017) suggests that people who firmly adhered to hyper-masculine assumptions about risk-taking appear to have worse mental wellbeing and less positive perceptions towards therapeutic support. Sex and life expectancy research have also found that men around the world live five years shorter than women (Wallis & Poultin, 2011). According to Wallis and Poultin (2011), one of the key reasons that men have lower life expectancy than women is that men are more vulnerable to risk-taking. A research undertaken by Courtenay (2017) on gender disparities in health and risk-taking showed that 94% of work-related deaths were males. The main explanation is that men gravitate to very

risky professions, such as fishing, mining and farming. Also unemployment is riskier for men, considering their increased risk of abuse, depression and suicide, when they are deprived of their livelihoods. According to Courtenay (2017), males account for 95% of arrests for violent crime and are also seven times as likely to be wounded by gunshots, and nine times as likely to be killed by bullet wounds. While these statistics may partially reflect a stigma toward men, they also reflect how men are traditionally socialized to accept and stand in the face of risk. However, it is important to remember that popular marketing outlets, such as television commercials that perpetuate hyper-masculine perceptions and attitudes potentially place viewers at risk of both mental health problems and reduced life expectancy (Wallis & Poultin, 2011; Wong, 2017).

4.3 Chapter Summary

This chapter dealt with data collected from twelve television advertisements on alcoholic beverages in Ghana. It sought to examine how masculinity and hyper-masculinity were constructed in television advertisements of alcoholic beverages. The voice-overs, images, soundtracks and body movements of the characters in the adverts were categorized into themes and analysed in the light of Cornell‟s Masculinity Theory and the Hyper-Masculinity Inventory (HMI), and the findings discussed extensively in this chapter. Based on the analysis, the first research question revealed that the television adverts on alcoholic beverages in Ghana constructed masculinity around Amatory, Camaraderie, Aggression and Heroism. The data also revealed that amatory was the dominant idea around which advertisers of alcoholic beverages in Ghana constructed masculinity in television adverts. The analysis of the data for the second research question revealed three components of hyper-masculinity in the television adverts of alcoholic beverages in Ghana.

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Calloused sex attitudes toward women, violence as manly and danger as exciting were portrayed in the adverts.

CHAPTER FIVE

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

5.0 Introduction

The entire study is summarized in this chapter. This chapter also captures the conclusions drawn from the study and offers recommendations that would be helpful to the alcohol advertising industry. Additionally, limitations of the study are discussed in this section. This section also provides recommendations for researchers who would have interest in conducting further related inquiry in the area of masculinity and hyper-masculinity in advertising alcoholic beverages.

Dwelling on two research questions, the present study examined how masculinity is constructed in television advertisements of alcoholic beverages in Ghana. The first research question examined how masculinity is constructed in television advertisements, whereas the second research question examined the components of hyper-masculinity embedded in the television advertisements. Qualitative research approach was employed for the study and data were gathered relying on audio-visuals of the selected adverts. The research design was qualitative content analysis.

5.1 Summary of Findings

In light of Cornell's Theory of Masculinity and the Hyper-Masculinity Inventory (HMI), this study examined voice-overs, images, soundtracks and body movements, of the characters in twelve selected adverts of local alcoholic brand and developed relevant themes that accurately reflected the data.

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The study revealed that advertisers of Ghanaian alcoholic beverages dominantly embed elements of masculinity and hyper-masculinity in creating audio-visual contents that are aired on television. The examined adverts largely suggested that advertisement of alcoholic beverages was targeted more at the male gender than their female counterparts.

The study found that masculinity in alcoholic beverage adverts is constructed along the lines of amatory. This suggests that the selected adverts show that men possess sexual vigour and strength and are enthused about sexual intimacy with women, where they can tout or show off their sexual prowess. In this sense, men who did not demonstrate phallic competence were considered not too fit or manly.

The study also revealed that the adverts portrayed men as enthused with comradeship and camaraderie. In this sense, camaraderie is a relevant aspect of masculinity based on the underlying theories vis-à-vis the findings.

In addition, the themes of aggression and heroism were evident in the study. This suggests that men who were consuming these alcoholic beverages were portrayed to be strong, courageous and getting involved in dangerous ventures to ensure the happiness of their society.

Also, the second research question which focused on investigating hyper-masculinity revealed that these adverts portrayed men as having calloused sexual attitude towards women where women are largely objectified to be sex materials. Conclusion could also be drawn from the study that violence is considered as manly and conventional. The second research question also found and discussed the theme of danger as

exciting, which illustrates the hyper-masculine mentality that survival in dangerous situations and engaging in risky endeavours is manly (Granpel, 2012).

5.2 Recommendations

This study has revealed a number of issues which requires some recommendations to be made to enhance the advertisement of alcoholic beverages.

The excessive portrayal of hyper-masculinity could govern insensitive and reckless attitudes among men in society towards women. Based on the findings, these alcoholic adverts to a large extent reinforce societal stereotypes that men are more powerful, daring, have calloused sexual attitudes, could flirt and have numerous sexual partners. The adverts significantly place men above women in many sense.

Advertisers must therefore find alternative ways of communicating and making alcoholic brands more desirable to larger audiences than the overreliance on sexual dominance and violence which are major elements of hyper-masculinity. If this is not checked, stereotypical behaviours among men would continue to play out in society.

Also, the nature of these adverts invariably limits target market. In essence, these adverts are concentrated around men and might not inform the desire in women to patronize them. If advertisers create contents that do give so much preference to a particular gender, the proclivity to purchase such brand would only come from one direction. Therefore, in order to widen their consumer-base and market share, advertisers of alcoholic brands must be more gender sensitive in their advertising.

5.3 Suggestions for Further Studies

The present study focused only on examining elements of masculinity and hyper-masculinity in Ghanaian alcoholic beverages with specific attention on television advertisements. Based on the scope and findings of this study, researchers could further advance the discussion by analysing outdoor adverts like billboards, radio adverts, among others in order to holistically understand the issues. Expanding data sources and analysing other advertising avenues could help researchers in future to understand whether the dynamics are distinctive, and if findings could be more wide-ranging.

Also, future studies could use interviews, focus group discussions, among other methods to understand the perspectives and perceptions of advertisers in creating these contents.

Additionally, future research could do a comparative analysis of local brands in relation to foreign brands in order to advance the discussion and identify similarities or differences in advertising alcoholic brands from different contexts.

5.4 Limitation

As typical with all research works, this study met some limitations. This study is designed to investigate television adverts of some selected Ghanaian alcoholic brands to understand how the concepts of masculinity and hyper-masculinity are embedded in such adverts. The study therefore comprised a small number of adverts from the Ghanaian alcoholic advertising market. In view of this, findings cannot be generalized to every other alcoholic brand in Ghana or elsewhere in Africa neither can these findings be used to understand international alcoholic brands.

Further, there were some constraints pertaining data gathering and the documentation of the videos gathered. Since most of these videos were collected from YouTube, there were technical issues with connectivity and downloading data for analyses. The videos also had to be fact-checked with the marketing departments of the two TV stations to ensure that they were aired on the networks within the period sampled for this study. Nonetheless, this study has credible results which could be used as a basis for further inquiry into the areas of masculinity and hyper-masculinity in relation to advertising alcoholic brands.

5.5 Conclusion

The study provides understanding of how elements of masculinity and hyper-masculinity are embedded in television advertisements of local alcoholic brands in Ghana. The findings of the study indicate that elements of masculinity and hyper-masculinity are dominant features of these adverts. In light of Cornell‟s Masculinity Theory and the Hyper-Masculinity Inventory (HMI), this study scrutinized voice-overs, images, soundtracks and body movements of the characters in the selected adverts and developed relevant themes that discussed the data collected in the study. This study attempts to contribute to knowledge and research on masculinity in general. The study serves as a particular contribution to literature on advertising, especially in respect of alcoholic advertisement on television.

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