

UNIVERSITY OF THE WESTERN CAPE



Department of Linguistics

MA Thesis

Linguistics Programme (Full thesis)

A large, faint watermark of a classical building with columns and a pediment, serving as a background for the title text.

**FIGURING POST-APARTHEID SA WOMEN: BRUTAL
FRUIT ONLINE ADVERTISING IN A GLOCALIZED
WORLD**

UNIVERSITY of the
WESTERN CAPE

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**A thesis submitted in fulfilment of the requirements for the degree of Magister Artium
in the Department of Linguistics, University of the Western Cape**

November 2018

DECLARATION

I declare that *Figuring Post-apartheid SA Women: Brutal Fruit Online Advertising in a Globalized World* is my own work. I know that plagiarism is wrong. Plagiarism is to use another's work and pretend it is one's own. Each significant contribution to, and quotation in this essay that I have taken from the works of other people has been attributed and cited. I have not allowed, and will not allow, anyone to copy my work with the intention of passing it off as his or her own work.

Signed: CRix

Cindy-lee Rix

November 2018



ACKNOWLEDGEMENTS

This thesis is dedicated to my grandfather, Christian Rix, whose vision for, and belief in me was far greater than my own and whose motivation played a pivotal role in reaching this point in my academic career.

I would also like to thank God for giving me the strength to complete my thesis and for lighting my path whenever I felt like I was stuck in complete darkness.

To my mentor, supervisor and motivator, Professor Felix Banda, who has always wanted the best for me and pushed me to reach new heights. I am honoured and extremely proud to have not only been supervised by an academic of such stature, but also been supervised by an exceptional human being.

To my family, thank you for allowing me the time to detach myself from many situations and events because my focus needed to be elsewhere. I appreciate that even though you did not always understand what I was doing- you allowed me to follow my dreams anyway. Thank you for your constant love and support, I am eternally grateful.

To the trio who have been my greatest supporters, who constantly motivated me to persevere when I felt weary and close to giving up. Who sat with me in silence and understood everything I could not say but simply accepted me when academia became especially exhausting. Thank you for understanding when I could not always be present in your lives and give you the time you deserved- but for loving me anyway. I am truly grateful and thankful to have the 3 of you and I would never have been able to reach my goals if you had not spent numerous nights trying to help me overcome my struggles. Heiner, Lisa and Michaela, I am exceptionally blessed because God chose to place each one of you on my path.

The National Research Foundation (NRF) is acknowledged for their financial contribution towards this research. The NRF does not necessarily condone or agree with the opinions expressed in this thesis.

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ABSTRACT

In a developing country like South Africa plagued by historical racial scars, attitudes pertaining to race, ethnicity and language, can be described as considerably problematic. Images used for advertising (ads) and the media form part of the foundation through which audience's structure ideas about the normality and fluidity of race and ethnicity. Physical appearance is especially important in the media and influences the minds of many young people, especially young women and contributes to the way they feel about themselves. This magnitude of influence reinforces the importance of analyzing these images and assessing the implications it has on the South African society. Through a systemic functional multimodal discourse analysis (SF-MDA), this thesis explores the way in which earlier (2004) and more recent ads (2015) by Brutal Fruit have characterized and (re)characterised the 'ideal' South African woman. Particular attention is placed on the concept of racialized bodies- skin colour, hair, clothing and body types of the models employed during both periods when the ads were published. The language(s) used in the ads are analysed which creates a platform for engaging in issues related to transformation and inclusivity in society, as it is performed in the ads. The literature focuses on the revolution of South African society, group representation, race and the female body. The findings suggest that alcohol adverts largely use semiotics that reinforce antifeminist rhetoric. However, in more recent ads there is an attempt to compensate for the roles that have become available to women in the public sphere. Women are shown to have more agency in that they are depicted in leading roles and the narratives created about them relate that they are now in charge of their own sexuality. The positive depiction of alcohol especially in relation to masculinity affects the number of people who consume it. Alcohol consumption is linked to masculinity and power, however, in society women are still expected to remain feminine. This is especially relevant for women who aim to challenge dominant stereotypes about their position in society- and the use of alcohol is an avenue that is used to achieve this. However, women consume 'pink drinks' and not beer because ciders are still considered to be feminine by society, which is why many men refuse to consume it. Finally, a true representation of real women in society needs to become more popular in the media and a fresh approach to advertising alcohol especially to women needs to be re-evaluated because these ads could be positive for women instead of reiterating the usual derogatory stereotypes that society holds about women who do not conform to dominant patriarchal conventions.

Keywords:

Ethnicity

Identity

Transformation

Physical Appearance

Brutal Fruit

Characterization

Alcohol

SF-MDA



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CHAPTER ONE: INTRODUCTION

“The female body is a cultural artefact defined and redefined over time in response to broad cultural and historical transformations” – Hesse-Biber, Howling, Leavy and Lovejoy (2004: 49)

The quote above provides a glimpse into the way in which the female body has been portrayed as a contested site of struggle throughout history. Here, the female body is described as a mannequin, constantly being transformed by others according to the latest trends- be it clothing and make up, or race and gender. Women of all races, but especially women of colour, have been bombarded with various notions of ideal beauty standards during various periods throughout history- standards that often excluded them. It creates the idea that women must change constantly and adapt to new images of beauty and assume the ‘latest’ roles that have been assigned to them. The advertising industry and new forms of media perpetuate these ideals in order to generate revenue and also acts as a representative of the cultural and historical changes taking place locally and globally. Thus, as the world transforms- so does media imagery and advertising, and consequently societal ideals about race, gender, ethnicity, and social norms.

In this late-modern age of unrestricted flows of information and people from all over the globe (Appadurai, 1996), it is not uncommon for indigenous people and places to resemble the West- and vice versa. However, the ideologies that arise from this interaction which is often represented as uneven and favouring the West, creates certain questions about African people and whether they are rejecting their ‘African’ identities or if it is simply a negotiation between the local and the global world. The representation of women has not enjoyed the freedoms of these ‘unrestricted flows’ because throughout various periods, what has remained constant is the manner in which women have been perceived, represented, and expected to behave. From the Renaissance period, Age of Enlightenment and 19th Century- women were either depicted as virtuous and chaste or seductive and deceptive (Saylor Academy, 2014). This has had a direct effect on advertising trends throughout the various eras, thus in the 21st century with fewer boundaries for broadcasting- ads are capable of portraying unlimited and diverse images of women. However, this notion becomes problematic when examining the published images of women and whether they are indeed diverse in terms of race, body type, language, ethnicity- or if there is a singular dominant representation of women, faithfully being portrayed in the media.

1.1 'Coming to America' in Africa

The African continent has always been greatly influenced by American movements in terms of fashion, music, hair and idealizations of the 'perfect' female body. American pop culture has determined the types of material South African audiences were presented with (only because South Africa has allowed it). For many years there was a trend where companies opted to employ international celebrities to advertise local brands. Brutal Fruit is no exception to this phenomenon as international celebrities were used to endorse its products over the years. However, in their most recent ads, the brand has opted to use local personalities as brand ambassadors instead. This is significant because advertising does not occur in isolation to society, this shift in who was employed in ads provides insight into the political, historical and social change that occurred within South Africa.

In America the covers of magazines usually parade white women on their pages, billboards and other media imagery also contain images of white faces and bodies. In Bell Hooks' 1984 book "Aint I a woman", she argued that slavery influenced the stereotyping of white women, as pure, virginal, and goddess-like- while black women were not even recognised as human beings. Black women were habitually depicted as instinctively "promiscuous", even predatory. This depiction of black women is implied by the name "Jezebel"- a name that many women who do not necessarily follow the dominant ideologies about their place within society have been subjected to (Williams 2001: 1). According to Satchell (2008) the Hebrew bible states that Jezebel was a Phoenician princess- who was also a killer and prostitute, which further supports the derogatory perception about women of colour.

The damaging history of America has led to white faces with long eyelashes, golden locks, and toned bodies being displayed all over the media. Similarly, because South Africa follows in the footsteps of the 'Great Nation', these types of images will also be found in mainstream South African publications and ads. White characteristics were and remain the epitome of beauty in both America and South Africa- which is problematic because it would be assumed that since the countries are actually two separate continents- there would be a considerable difference between ideas about what is, and who is beautiful. This is a clear indication of the extent that first world countries influence the third world. The cultural context of South Africa varies significantly in comparison to that of America, yet the conventional poster girl for both, aspires to be exactly the same- white, flawless, luscious and plastic.

This is reflected in even the most learned sections of society as a 2013 survey held at the University of Cape Town and published in the varsity's newspaper found that students believed the white race to be superior and beautiful, while their black counterparts were considered completely unattractive (Mtyala, 2013). Unfortunately, South Africa has not only borrowed elements from the US and reconstructed it- South African media has been colonised and indoctrinated to believe that 'The West is Best'. This is clear in the popular 1988 movie 'Coming to America'- where the country is portrayed as the epitome of greatness. The plot of the movie shows an African prince who wants for nothing, has status, money and the respect of his people, however he needs to find a woman to settle down with. The prince finds it a troublesome task because all the women in the vast cities, enormous homelands and massive villages of his home country, do not measure up to the majestic American women he has yearned to meet all his life. He could not find "an intelligent, independent-minded woman he can both love and respect" in his home country and apparently the only place he found a woman possessing all of those qualities- was in the Great Nation (Garchia, 2013: 1). This example is a summary of what has been happening in South African media and why it is exceptionally significant that local celebrities- especially non-white celebrities are being cast to advertise local and international products.

The portrayal of the realities of South Africans as well as the representations in advertisements, draws on the concept of 'media intertextualities' by Hiramoto and Park (2012), detailing how society influences the decisions made in terms of the content published. It also suggests that there is a reciprocal relationship between the media and society, as political, racial and social discourses and agendas are distributed to the public through various modes. Media intertextualities is a concept that will be used throughout this paper as the focus is on the way in which culture, context, and society influences the scenarios depicted in the media and how the media consumes these realities.

1.2 Apartheidized Media

Before the year 1994, South African television (media) was generally 'white'- filled with images of white beauty, white homes and white morals. In order to understand why this occurred, light needs to be shed on the apartheid regime and the laws which were enforced by the National Party (NP). One of the most prominent laws was that of segregation, which meant that people who were non-white or appeared to have non-white features, were labelled

as such and sent to the area that was deemed most appropriate for them. This was the most important principle of the Group Areas Act of 1950 (Kgatla, 2013). This act ensured that areas reserved for white people were affluent and consisted of the best amenities in terms of healthcare, education and employment. People of colour who originally occupied vast sections of cultivated land but that was deemed appropriate for white use only were forcefully removed- and if they resisted were thrown into prison or worse, slaughtered (Lay 2014). The area set aside for mixed races or for the individuals who did not resemble either whiteness or blackness completely, were forced into slums that can still be seen at present- in what is known as the ‘Cape Flats’. The people who were considered black were sectioned off a different piece of land than the group mentioned earlier; however, they suffered under the same harsh conditions. According to the Bantu Education Act of 1953, people of colour were not allowed to receive the same standard of education as their white counterparts, which meant that they could not be employed in management positions, thus having to serve as support staff to their white employers who would obviously be their superiors. It is important to note that before the implementation of the Group Areas Act, many of the non-white individuals had their own means of generating money, farms and thriving businesses. They were respected in their communities, considered influential and were even leaders in the church and other organizations.

This segregation seeped into the media as well because media houses were owned by white people, thus the newspapers, television channels, radio stations, books- any system that could potentially emit information to the masses- painted a favourable picture of white people and the apartheid regime. An example of this is the 1976 Soweto uprising, as Bird and Garda (1997) state “whilst all deaths related to the uprising were clearly unfortunate, what was focused on was the death of 2 white people (out of 8 who had died) who were named and whose lives and work were extensively reported on in a number of newspapers, whilst the greater number of black people killed were relegated to (usually) nameless numbers. This demonstrates the unequal treatment of white “victims” compared to black “statistics”, reducing people of colour to an “unidentifiable mass” (3). While there was obvious prejudicial press coverage, the Helen Suzman Foundation (2009) maintains that the English language-based press provided a more genuine description of the events that had taken place and also focussed on the realities of working on farms and prison conditions in South Africa; whereas its Afrikaans counterparts attempted to conceal these stories altogether or provide ‘viable’ reasons for the heinous acts of inhumanity- consequently further increasing tensions

between English and Afrikaans speaking white groups. The aforementioned is noteworthy because as much as the apartheid regime was about white supremacy, there was division between the white race based on linguistics- it was multifaceted and included religion, language, politics, and so forth.

There was a parallel relationship between the treatment and experiences of non-white South Africans and the way in which the media was run- especially in terms of who was represented. During apartheid white groups were the only individuals considered worthy of being in the press. Other races only received exposure when it suited the apartheid regime and were not portrayed in a positive light and were therefore generally only in the news when the media was reporting on the non-whites' secret meetings to overthrow the government. The media propagated a divide which flaunted only one race as superior. The minds of both white and non-white have been brainwashed to believe the fabrications formed by the apartheid regime- leaving internal and superficial scars. These wounds are visible in the number of individuals using skin lightening and other technological techniques to lighten their non-white complexions- essentially mutilating themselves as the ultimate sacrifice to be 'beautiful'. To be white meant to have the best that life had to offer, and it also meant that if a black individual had a lighter skin tone- he or she would be able to access certain parts of that particular lifestyle.

Magazines and print media have been known to use image altering tools to 'improve' the quality of their images. This means that models who have stretch marks and blemishes no longer have this issue once their pictures have been altered by Photoshop and other technological methods. Women with curves are made a bit smaller to fit into the frame of what is considered attractive and 'healthy'. The discourse on race and body politics in South Africa is unlimited and continues to be problematic at present. Cortese (2008) affirms that the ideal images presented to the public are not attainable by the average women or even the models employed in those pictures. Technology has made it possible to alter images dramatically, making it unrealistic and unachievable. It has promoted the illusion of 'ideal beauty', that it is attainable- leaving all women appearing seemingly sub-standard. However, even though this is a global problem, women of colour, South African women- were the principle group of women excluded from advertising's version of ideal beauty. A prime example of the way in which technological tools are used to 'enhance' the beauty of its models and dominant ideologies can be viewed in the edited picture of actress, Gabby Sidibe on the cover of Elle magazine.



Figure 1.1: The magazine cover of the controversial ad by Elle magazine where they are accused of lightening Gabby Sidibe's skin.

1.3 Brutal Fruit: An Overview

The Brutal Fruit brand was established in 2002 under the South African Breweries label. South African Breweries (SAB) was founded in 1895, then known as Castle Breweries, by Charles Glass, the man famous for creating Castle Lager. According to World of Beer (2012), the mid-17th century allowed for many opportunities in the beer market because there was a great demand for it and this prompted Dutch governor, Jan van Riebeeck, to establish a brewery at the fort in Cape Town- famously known as the Castle. In the same year that the governor created the brewery, Peter Visagie brewed the first beer from water that he found in the Liesbeeck River. The Cape soon became renowned for brewing and remains notorious for its legendary and award-winning beers and wines. The beer business was flourishing and attracted an even larger market; however, this was not long lived. In the year 1955, the South African government introduced heavy taxation on beer products which caused many consumers to switch to purchasing spirits rather than beer. Small breweries suffered under the tax laws, but SAB was able to capitalize on this and managed to purchase its two main competitors, namely Ohlsson's and Chandler Union Breweries. After SAB acquired these companies, they were able to reduce costs and increase profitability. By the year 1998, SAB

commanded an approximate 98% of the South African beer market, while also being considered one of the lowest cost producers of beer in the world.

The Brutal Fruit brand stemmed from this legacy of quality and affordability, which meant that consumers did not require the extravagant brand activations usually used to promote new products. This heritage could be the reason for the brand opting to only use one medium of advertising- at the time 2004-2015, their products were only promoted online through their website and social media platforms. One of their first campaigns according to Bizcommunity (2006) suggests that the online print ads featured in this paper were used as a means to position Brutal Fruit as the brand that would help fulfil the fantasies of its main target market- women aged 18 to 27. A great deal of Brutal Fruit's marketing is invested in the concept of fantasy because in 2006 Brutal Fruit launched a 3-month campaign on their website where users had to register, and women were required to submit their fantasies- in excess of 1500 fantasies were submitted. A lavish party was held after the competition concluded and four fantasies were chosen and fulfilled.

The party consisted of four different rooms, namely, the beach room, the decadence room, the pimp room and the secret room. Half-naked men were serving cocktails and the winners received an opportunity to socialize with many of South Africa's media personalities and celebrities such as HHP, Bad Boy T and so forth. In light of this, the brand is consequently attempting to appeal to the young and vibrant- and in the same way striving to style Brutal Fruit as a youthful, exciting, sensual brand, that has no room for the dull or mediocre. In contrast, the brand also promises to transform the individuals who consider themselves to be a bit reserved and dreary.

It has been established that Brutal Fruit is a South African brand, however, it is styled according to American standards. This will only become apparent once the selected ads are analysed. The question as to who South African women are and what they look like will be brought to the foreground as the women used in the ads essentially do not represent the substance of who South African women are- their hair, skin colour, bodies and so forth. The advertising strategy employed by the brand is also structured in an American manner where 'Hollywood', celebrities and the glamorous life are dangled in front of its young people. The formidable power held by the first world country could be attributed to globalization- which is described as "the growing interdependence of societies across the world, with the spread of the same culture, consumer goods and economic interests across the globe" (Browne 2008:

36). While the spread of globalization seems to be positive- it has also resulted in the almost dejection of national identities and local culture because there seems to be one specific nationality which reigns supreme. All others are depicted as inferior, only coveting and aspiring to have the American lifestyle. This is directly linked to the concept of consumption and branding which will be discussed in consequent chapters. This is considered because even though an alcoholic beverage is being advertised, the aim is that individuals literally need to buy into what the cider can offer them (and lead them to), therefore diminishing the importance of ‘South Africaness’.

1.4 Statement of the problem

The research problem relates to the role that the media plays in the construction of women’s roles and identity within society. Specifically, relating to the production of ideas about the South African female phenotype and its place within the global realm. The construction is influenced by and includes the brand and the way in which these particular compositions or images of women are reconstructed for branding purposes. According to Cortese (2008) ads are incredibly influential as it is not limited to selling products but also endorses “moral values and cultural images, such as concepts of success, love, and sexuality” (13). Thus, it is essential to understand why women are fashioned in a certain manner by the Brutal Fruit brand. It is also important to understand what the public considers important, what they place emphasis on when viewing an ad and whether they recognise a reflection of the ‘reality’ of South African society. The Brutal Fruit brand is multifaceted, thus diverse identities are exemplified within the post-apartheid ads. Questions surrounding the local and global blurring of individuality and unity as a country become apparent. This further extends to the highly debated and contested notion that Africans have lost their ‘Africanness’ and allows for study into the new ‘African’ in ‘modern’ South Africa. This study aims to provide insight into the underlying motivations behind the narrative that Brutal Fruit has chosen- especially since it hails from a racially, politically and socially unstable South Africa.

The main research aims of this paper are to delve into the ways in which the media represents and characterizes women from South Africa in the ads by Brutal Fruit. It will examine the influence that the media has on ideas about women in general, while also focussing on the potential shifts that have occurred over the years in relation to contemporary ideas about women, race, beauty and the actual representation of women. Furthermore, the approaches

used by Brutal Fruit will be investigated in order to understand the reason behind depicting a multi-cultural group of people or women within the same space, doing similar activities and essentially being fashioned in the same way. It is also imperative to focus on the elements of localization and globalization that are found within the ads to understand the reconstruction of the African women who possesses local attributes yet performs a transnational identity. An investigation of the semiotic materials used to achieve this goal will be explored and how those materials shape what South Africa is depicted as. Lastly, the concept of African, specifically what it means to be a South African woman within contemporary post-apartheid South Africa will be examined in order to demonstrate the changes that have taken place in relation to the characterization of the broader African and South African identities.

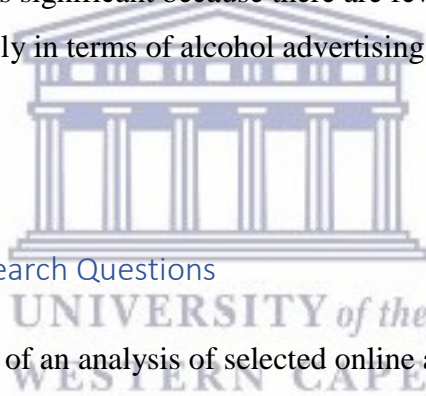
1.5 Purpose of the Study

The purpose of this study is to explore the characteristics assigned to women in the ads by Brutal Fruit. It is to highlight the aesthetics used to represent South African women- and its relevance in relation to dominant ideologies about race, gender, beauty and ethnicity. It also aims to investigate the visual and linguistic signs used in the construction or re-establishment of Brutal Fruit's brand identity, consequently, emphasizing the effect that it has on the manner in which the women in the ads have been characterized. A major objective is to problematize the central belief systems about what it means to be an African (ethnicity), the assumed physical attributes they 'should' possess and issues about place of birth.

This study is significant as it will add to the body of knowledge about the contemporary issues of race, gender and body-image struggles that women in post-apartheid South Africa encounter. The in-depth analysis of the physical features of the 'new' South African woman as constructed in the ads- will aid in deconstructing rigid ideas about definite and specific notions of their supposed traits. The analysis not only of the women but also their environment, which will provide insight into where South Africa is positioned as a country and especially if it has made progress in that regard since the reign of apartheid.

Richins (1991) argues that ads do not promote reality but rather romanticised fantasies of life. This means that ads are rooted in reality but tend to be structured or related to the public in a light-hearted manner. Thus, the ways in which the media perpetuates ideas about the flawless, toned and 'healthy' South African woman will also be explored. While the aforementioned is the main focus, it is important to recognise that South Africa is ranked in the top 20 of

nations who consume the most alcohol. This was established in 2016 by the World Health Organization (WHO) who researched 194 countries, tracking alcohol consumption per capita. In terms of drunk driving, South Africa has been highlighted as the worst country in the world, where alcohol consumption is responsible for as much as 58% of deaths on South African roads. Seggie (2012) echoes the claims that South Africa suffers from alcoholism and that its people guzzle more than 5 billion litres of alcohol. South African women in particular are considered problematic because they are said to have the biggest appetite for alcohol on the continent- with reports that over 40% of SA women are binge drinkers (BusinessTech,2011). According to Skade (2014) pregnant women in the country were deliberately consuming alcohol to cause damage to their unborn babies in an attempt to gain access to a disability grant instead of an ordinary child support grant. This research is therefore important because it focuses on the association between women, who are the target of Brutal Fruit ads and issues with alcohol consumption, beauty standards and race in the context of South Africa. This is significant because there are few studies that have chosen this route of investigation, especially in terms of alcohol advertising, branding and discourses on beauty, ethnicity and identity.



1.6 Objectives and Research Questions

1.6.1 Objectives

This paper consists of an analysis of selected online advertisements by the Brutal Fruit brand in order investigate the ways in which visual and textual signs are used in conjunction with one another to create the perfect human body; additionally, examining how this ideal perpetuates ideas surrounding race, hair and ‘Africaness’.

1. To examine how South African women are represented by the Brutal Fruit brand.
2. To investigate the physical characteristics of the women used in the ads and its relevance in the South African context.
3. To explore what visual and linguistic resources are utilized to portray the ‘ideal’ African woman.

4. To explore how the arrangement of visual and linguistic semiotics in terms of branding purposes, contribute to the perpetuation of dominant discourses about beauty, success and identity.

1.6.2 Research Questions

1. How are South African women being represented by the South African brand 'Brutal Fruit'?
2. What are the characteristics of the women who are employed as semiotic material in the ads?
3. What visual and linguistic resources are being used to depict the 'ideal' African woman?
4. What discourses about beauty, success and identity are being perpetuated in relation to the multiple semiotics used for branding purposes?

1.7 Rationale and Scope

Advertisements can be viewed as elements taken from society and (re)produced for a specific purpose. Following the same frame of thought, Cortese (2008:13) views advertisements as "manipulated representations of recognizable or institutional scenes from "real life." This definition puts forward the idea that ads are not simply imaginative but that it stems from and is immersed in society. This means that the depictions found on television screens and billboards are particularly relevant to understanding what is happening in society in terms of larger social and political issues. These issues often relate to hair, race, skin colour, class and so forth- informs society of their specific position in the world, the way in which they are perceived and the way that they are represented by 'others'.

Political agendas form a considerable part of society and structures the way in which society thinks about dominant political issues. The city of Cape Town is a clear example of this phenomena, as political parties put up posters on lamp posts in certain areas and not others- essentially aligning themselves with the community and the community with them (whether voluntarily or not). The ANC (African National Congress) usually targets townships within Cape Town- their dominant yellow colour can be seen for many kilometres, especially closer to election periods. DA (Democratic Alliance) posters are generally found in 'coloured' locations and more affluent communities- thus conveying a certain message to the community as well as others who do not reside there. This serves to prove that ads and other

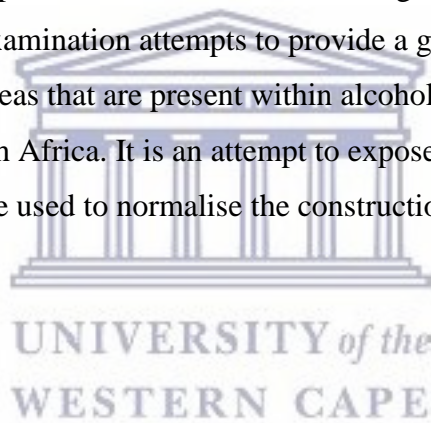
media are strategic and should not simply be considered an arbitrary creative artform- it has many political and social undertones that can easily go unnoticed because most of the focus is placed on the fantasy of the product being advertised.

Advertisements by Brutal Fruit have been chosen because the brand has aligned itself with young women and is a post-apartheid South African establishment. There are not many ads involving alcohol that are targeted at women and the few that have been created, focus largely on image, racial constructions, body politics and class. The idea is that Brutal Fruit will provide insight into some of the issues facing young female South Africans, as well as the country. The study will also highlight issues of alcoholism, body-shaming and bullying stemming from racism and appearance. There are still many instances of racial tension and violence within the country, which influences ideas around rightful citizenship, who is beautiful, which features are attractive, who should be represented (especially in the media or public spaces) and whose culture is more dominant within the 'new' South Africa.

Scholars in the Southern hemisphere have contributed significantly to the knowledge and ideologies about race, body politics and the representation of women in the media. Research by Patowry (2014), focuses on the context of India and the way in which women are represented in the media- specifically showing how women continue to be portrayed as housewives- submissive, subordinate and inferior. Kilbourne (2000) focuses specifically on the representation of women in the media and argues that women are not portrayed as equals to men, but rather an illusion is created to portray women as capable of performing the same activities as their male counterparts. Zeleza (2005) explores the term 'African' in relation to its definition by Hegel (1956) who is accused of racializing the term because of his western-centric stand point. Following Zeleza (2005), Simons and Charles (2017) focuses on the negative connotations associated with all things African. Their focus is on the paradigm of indigenous languages and official status within African countries. Hipolito-Delagdo (2010) explores the concept of internalized racism and how historical processes have affected people from Africa and their attitudes about themselves. Following this, Hunter (2002) states that dark skin or supposed African features generally have a negative connotation within the media. Pariona (2017) and Cassata (2017) explore issues of race as biological and dispute it- as recent studies have found humans to be genetically very similar. Patterson (1982) explores hair as a political discourse and argues that during the North American slave trade, hair became the symbol of slavery. Mercer (1987) speaks to Patterson (1982) and notes that as a signifier, hair is only second to skin colour. While Hawkey (2010) focuses on the South

African context of apartheid and how important hair became in securing social and political immunity. Here, the famous case of Sandra Laing is also detailed to show the unfair, inhumane and illogical systems implemented by the apartheid regime. Iwegbu (2012) explores skin as a signifier and notes that it is the first thing people notice. Hundal (2010) contextualizes skin colour in India and skin lightening processes. This is parallel to the issues in relation to skin lightening in South Africa. Taylor (2012) speaks to the dangers of skin lightening and in spite of it- the industry remains a multibillion-dollar industry.

This research is unique in relation to previous studies because it incorporates various instruments in order to analyse the ways in which ads perpetuate dominant ideologies about racial classification, issues relating to women and gender, as well as beauty. The theory to be used for this study is social semiotics as society will be analysed through its lens- consequently multimodality, intertextuality, resemiotization and semiotic remediation will also be employed as the concepts are crucial for understanding the impact that ads have on society and vice versa. This examination attempts to provide a glimpse into the construction of the dominant images and ideas that are present within alcohol and other advertisements geared toward women in South Africa. It is an attempt to expose the invisible or often overlooked approaches that are used to normalise the construction of women in Brutal Fruit ads.



1.8 Chapter Outline

Chapter One: This chapter discusses the characterization of women within society throughout different eras and how those ideas have been perpetuated within the media. It also highlights the connection between the western and southern spheres and emphasizes the immense similarities between the two. It explores the influence that the media and specific brands have on discourses about women and the way in which women are portrayed and fashioned in South African media. The techniques used by brands and the media are introduced in this chapter and also comprises of the statement of the problem, specific objectives and research questions.

Chapter Two: This section comprises of the literature review. It explores research that has been completed in relation to South Africa, South African women and socio-political issues in relation to race and hair. It also places emphasis on historical factors and its influence on the phenomena occurring in South Africa- one such factor being the apartheid regime. It includes chronological detailing of women's role in alcohol advertising specifically in the United States of America and South Africa. It is then followed by exploring literature and identifying the positions held by women in contemporary South Africa, while also exploring if any transformation has taken place since the earlier ads produced in both America and South Africa. The literature review is imperative as it will structure the type of information that will develop from this study. It includes the data or research carried out by other theorists in the field of sociolinguistics, as well humanities in its entirety.

Chapter Three: This segment is a continuation of the previous literature review section; however, its focus is on the 'African' phenotype and the characteristics associated with being African or South African. It explores both local and international literature in relation to the origins of the term 'African' and problematizes these definitions. It investigates issues of hair and skin colour in relation to colonization. The attitudes held by South Africans about their own people are also explored, especially in relation to apartheid and its doctrines. The concept of internalised racism is introduced as well as skin lightening practices on the African continent. This chapter will provide an historical contextualization of the selected ads and provide insight into the specific choices for employing South African women who

possess certain features. Correspondingly, offering an explanation for the distinctive way in which these women have been fashioned.

Chapter Four: This chapter includes the theoretical and analytical framework. It provides an account of theories used for this study with focus being placed on Social Constructionism. The assertion that multimodal texts are a social construction is advocated for in this section, while concepts such as multimodality, framing, salience, text, intertextuality, as well as Kress and Van Leeuwen's (1996) 'Grammar of Visual Design' will be defined and investigated. The analytical framework will also be highlighted here and Systemic Functional-Multimodal Discourse Analysis (SF-MDA) will be introduced as a means for analysing the selected ads.

Chapter Five: This chapter outlines the process of gathering information for this study and the requirements employed for the selection of the specific ads. It also focuses on the chosen method which is qualitative in nature. A combination of text-based multimodal analysis, as well as systemic-functional multimodal analysis will be used as noted previously. The selected ads were sourced from March 2015 to March 2016. The print ads were created by Shape Shifters advertising agency and released online in September 2004. It formed part of Brutal Fruit's "Forbidden Fruit" campaign. The video ad was released on December 3rd, 2015- directly by the brand on its YouTube account and is known as, 'The Brutal Fruit Party Switch' ad. This section concludes by outlining the ethical considerations of this study in relation to online publishing or digital marketing.

Chapter Six: This section is the departing point of the text-based multimodal analysis of the online print ads by Brutal Fruit. It explores remediation practices within the ad as well as the intertextual connections. This is followed by an in-depth analysis of the written language that is attached to the respective pictures, while also performing an analysis of the visual images. Specific focus is placed on the media's representation of South African women's reality, especially because this study is placed within the social constructionism paradigm.

Chapter Seven: This chapter is a continuation of the previous section and follows a similar format. However, it only deals with the video ad by Brutal Fruit and will be examined according to the SF-MDA. This section has a wider range of focus and deals with the socio-political struggles of hair and skin in South Africa and by South African women- in relation to historically situated movements such as colonialism and apartheid. It concentrates on the way in which South African society is constructed and re-presented in the media, and how concepts such as remediation aid in recreating the dominant ideals located within society. The technological tools and techniques used to create an imagined space where the breaks of societal divisions are blurred or made to appear invisible are also explored.

Chapter Eight: This section contains the final concluding remarks in terms of the findings of the final two chapters and provides a summary of the study in relation to the research aims set at the commencement of the study and how they have been met. An outline of the limitations of the study will also be provided as well potential research suggestions for extending this study in future.



CHAPTER TWO: WOMEN IN ALCOHOL ADVERTISING: U.S to S.A

2.0 Introduction

This chapter forms part of the first of two chapters of literature which deals with the construction and roles of women in alcohol ads in both the United States and South Africa. The comparison is made due to the former having considerable influence on third world countries like South Africa. The chapter will be divided into two sections: i) Alcohol ads and women before 2000, ii) The independence of South African women through alcohol.

2.1 Alcohol ads and women before 2000

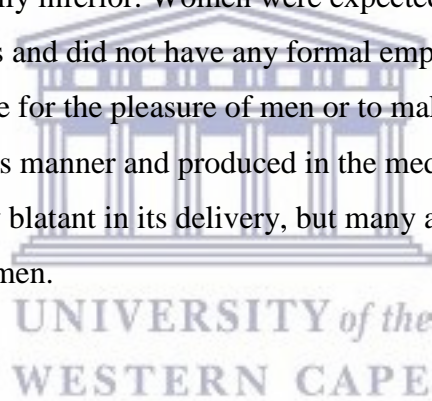
Alcohol ads are driven by sexism, meaning that women who consume alcohol are to be stoned because it is completely unfeminine and unnatural- the type of behaviour reserved only for devilish and promiscuous creatures. This statement is harsh but accurate when referencing alcohol ads published before the 21st Century. Women's presence in alcohol advertising was solely for decorative purposes- objects to be consumed with no choice in the matter- exactly like alcohol. Some of the themes of the earliest alcohol ads featured affluent white males engaged in recreational activities such as golf, while women were captured as mindless bystanders, suburban housewives, or promiscuous women to be consumed along with alcohol after the men have finished their activities. Champagne de la Jarretière (*Champagne of the Garter*), an ad from a French champagne company in 1900 imitates these characteristics as it displays a woman with a glass of champagne in her hand, sitting in what appears to be a restaurant with her bust and legs exposed- while a man is kneeling in front of her, pulling down her garter. Friedman (1977) argues that a garter was specifically worn by brides to be taken off by their husbands at the end of the wedding party and also symbolised the 'deflowering' of the bride. During the middle ages it was believed that a brides wedding dress would bring good luck and the belief often left the wedding dress in shreds because all women wanted a piece of it. The garter was therefore made from the same material used for the wedding dress and luck was subsequently passed onto the woman who caught the piece of material.

This is significant especially because of the specific era in which the ad was produced. For a woman to be married was one of the utmost achievements and while the woman in the

specific ad is assumed not to have been married- it signifies that she is thus available to any male courter. The French text on the ad challenges men to ‘conquer’ the hearts of women and the only way to do so is by compelling women to drink the champagne. The ad also promises that the ‘garter’ will be his once the champagne has been consumed and that the result will remain the same each time he buys a bottle of champagne. Following this, women are presented as a prize to be won and in order for men to qualify, they need to give women this specific garter champagne. This message has dangerous implications because of the idea that by principle, men need to persuade women to drink alcohol- to assist males in their pursuit of a relationship with a woman. In essence this provides the idea that alcohol makes it easier for men to acquire whatever it is they want from a woman- perpetuating the notion of an ‘easy’ woman. Castillo (1998) writes about the stereotype of an easy women, especially in the context of Mexican literature. An easy woman is an individual who is sexually liberated, however, this same liberation is equated to prostitution. Thus, during the period, unmarried women were considered a reasonable target for exploitation and condemnation. It also perpetuates the impression that when men buy women drinks (or anything else)- women are then bound to men and agree to an unspoken contract. It is the dominant notion that men expect something in return from women (mainly sexual favours) and that it is socially acceptable that she should ‘pay’ for his ‘gallantry’. This is a form of, and linked to the concept of transactional sex, which according to Hunter (2002) is a form of prostitution, where gifts are exchanged for sex. This includes obligations that are not necessarily prearranged, but where the motivation is to benefit materially from engaging in sex or performing sexual favours. During the period when the ad was produced- social status was especially important and unfortunately women and men would resort to drastic measures in order to fulfil a specific objective. Advertisements mimic reality and thus the historical and social context in which ads are produced are essential to understanding the factors that contribute to the depth of the messages displayed in it. It also relays an important message about the consequences it has for its audience, who are subsequently the people affected by the social components at play.

In the 1910’s and 1920’s women continued to be represented as flirtatious and docile. While the 1930’s and 40’s saw more women being used in alcohol ads than ever before, however, they were not shown to be drinking any alcohol. During the period women have consistently been portrayed as objects in advertisements. Most of these kinds of ads were geared toward

men, usually portraying women at a disadvantage such as portraying them as submissive beings to fulfil mans every desire. The ad by ‘Schlitz’ is a prime example of the stereotypes and gender roles that these ads perpetuate and the impact that it has on the way in which women and men are expected to behave. Schlitz is a brand of beer and while there are women who enjoy the beverage, they are not the intended audience. Ads aid in promoting socio-political agendas, especially in relation to gendered roles. When viewing the ad by Schlitz (figure 2.1) it shows a woman wearing an apron who appears to be crying in the kitchen because she has wrecked dinner. She is comforted by her husband who is wearing a typical business suit, who responds to the situation by saying, “Don’t worry darling, you didn’t burn the beer!”. This is reminiscent of 19th Century values (one could even argue that it has been around since the beginning of time) where men were in the public sphere, employed, in charge of household finances and considered to be protectors. Men were considered to be the ones women needed to rely on when they felt that something was wrong, which reiterates the idea that women are emotionally inferior. Women were expected to be submissive, stay in the home, oversee domestic duties and did not have any formal employment. Everything that women did was supposed to be for the pleasure of men or to make their lives easier. Many older ads were patterned in this manner and produced in the media. These types of ads or messages were not necessarily blatant in its delivery, but many ads continue to depict women as subservient and inferior to men.

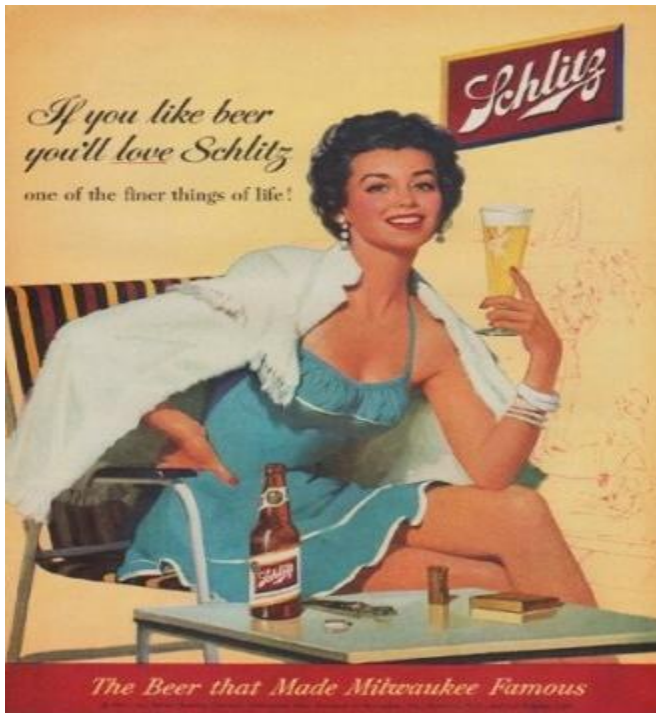




Ad by Schlitz, depicting the stereotypical masculine, businessman and domestic, homemaking wife that dominated the period.

Figure 2.1: Typical image of the domestic wife and businessman husband that dominated the era

In the book, 'Can't Buy My Love: How Advertising Changes the Way We Think and Feel' by Jean Kilbourne- the author advocates that there is absolute truth in the relationship between the constructions in promotional material and the gender stereotypes found within society. The topic of 'heavy' or excessive drinking is an activity that is supposedly reserved for men and is considered a masculine trait, while females who consume the same amount of alcohol are considered unfeminine and that kind of behaviour is frowned upon by both men and women. On the other end of the spectrum, Kilbourne (2000) states that producers of ads "can imply that drinking will give a woman some of men's power and privilege without detracting from her femininity" (175). This demonstrates the reciprocal relationship between society and advertisements- where guidelines are taken directly from the public and they determine what is acceptable, as ads "often portray women as sexual and untamed but not too wild" (172). The public by default then limits or has some control over the content that is published by the creators of ads and the boundaries are subsequently adjusted as society transforms. By the 1950's alcohol advertising became much more risqué with homemakers and supporting wives being replaced by women wearing more revealing clothing. They were portrayed as more provocative and were in direct contact with sparkling bottles, glasses, wine and beer. Women became the centrepieces of these advertisements and drove sales; however, the ads were still not targeted at them.



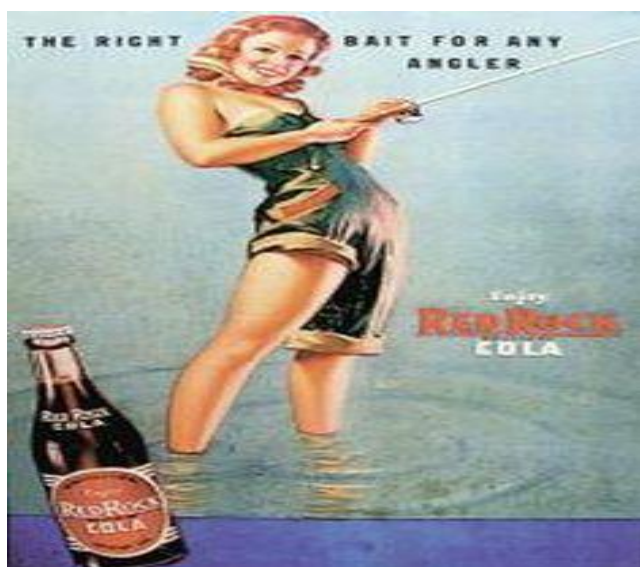
1954 ad by Schlitz, which is styled completely different to the previous ad in (figure 2.1)

The woman in this ad has a different attitude and is portrayed as the main character, however, she is only marketing the beer- and not to women, but men.

Figure 2.2: women are becoming more prominent in alcohol ads

20th Century alcohol ads saw even more women being introduced to the alcohol advertising genre and alcohol ads at the time created the illusion that alcohol was essential to living a fun-filled and exciting life, which also meant a risky, confident and athletic life. Even though this was alcohol's promise- there were few ads actually depicting women engaging in physical activities or sports. The ads that included women depicted them as simply acting, often only performing a role that they were not actively involved in. The ad by *Vintage Red Rock Cola* is an example of the way in which women were portrayed as mannequins. In the specific ad a woman is captured wearing a blue overall that has been rolled up revealing most of her legs and thighs. Her shoulders are also bare, and she has a fishing rod in her hand simply smiling at the camera. Typically, fishermen would wear overalls when fishing because it does not usually require any adjusting and is loose enough for them to effortlessly use their entire bodies when needed. The woman pictured wearing this specific type of clothing is an obvious connotation to the usual image of a fisherman doing his job.

The women's 'overall' is not made to be functional and does not look like the generic overall that fisherman wear, especially when they are involved in the physical act of angling. Women were made to appear flirtatious and roguish, while wearing 'masculine' clothing, but the adaptation to the clothing strengthens the impression that it is only a performance. There were many women who wanted to break the mould and roles that were assigned to them because they wanted to occupy the positions that men held in society. Many men were strongly opposed to this and went to great lengths to prevent this from happening, therefore, this specific ad can also be considered to be mocking the plight of many of the women at the time.



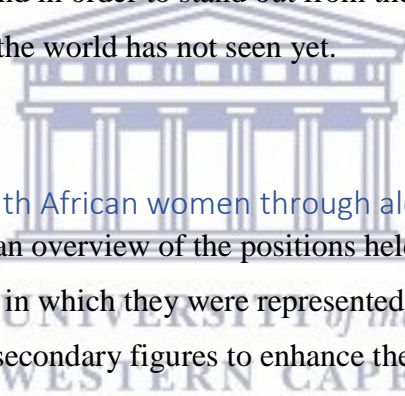
Red Rock Cola

"The right bait for any angler"

Figure 2.3: *Objectified Woman*

The ad by Red Rock Cola (a non-alcoholic beverage) but still significant, is rather daring in terms of its messages and relevant to the historical depiction of women. In this ad women are sexualised and portrayed as something to be consumed (by men). The woman in the image is symbolised as the 'bait' for the 'angler'. Miesen (2004) defines bait as food that is generally placed on a hook in order to get the attention of fish and lure them to the fishermen. Bait is usually insects or worms and considerably smaller in size to that of the fish. The dualistic imagery of men being the fish and women as the bait then presents a narrative where the latter are considered to be inferior beings, only dangling in front of men. However, the other imagery that also appears is that of women as dangerous and seductive, where the worm literally lures the fish to its death- which reiterates the stereotypical 'Jezebel'.

The dominant patriarchal context of the era allowed for these images to be produced. It also illustrates the extent to which this ideology infiltrated society- because these messages were not present on an ad that was aimed at adults, but this idea was communicated to young girls and boys when viewing the specific Cola ad. The consequence of these types of images and messages results in another generation where the same kind of standards are valued. Ideals that leave women at a disadvantage in ads and in society. The dominant representations found in ads will only change when society does, however, ads also have a certain responsibility toward its audience, because it reaches many groups and can positively affect, change and challenge dominant ideas. Ads and reality have a reciprocal relationship and sometimes changing the usual narrative that audiences have been presented with for generations, will result in the ad being controversial. This would result in the ad actually being viewed by more people, even if it is only out of curiosity or to critique its stance. If all ads are sharing the same messages then it will reinforce dominant ideas, however, ads also have a huge marketing aspect and in order to stand out from the rest of the crowd, the ads need to present something that the world has not seen yet.



2.2 The independence of South African women through alcohol

The previous section provided an overview of the positions held by women in alcohol ads throughout history and the way in which they were represented. It has been established that they were mainly portrayed as secondary figures to enhance the main characters (men), and usually their only purpose was to be of service to men. They were portrayed as the doting and dutiful housewife, or as a sensual vixen trying to explore her sexuality with any man who was willing to undertake the journey with her. The ads often included women, however, they were not the target market which meant that their interests were never taken into consideration.

In contemporary South Africa, ads that promote alcohol have been produced to target women- these usually include drinks such as ciders, spirits, or 'pink drinks'. Beverages such as *Strawberry Lips*, *Smirnoff*, and obviously Brutal Fruit is also one of the brands creating promotional material targeted at women which signals that there has been some type of shift within society and its 'rules' for women. South African society usually had rigid rules for women- these stems from the many traditional cultures that exist within the country. For example- in the isiXhosa culture women are considered inferior and the primary care-givers

of children. They are expected to prepare special meals for funerals and weddings and are excluded from *lobola* negotiations. According to Posel (2011) *Lobola* is the customary procedure for marriage, where the potential groom's uncles and elders visit the bride's family home to ask permission from the bride's family. Even though she is the one who will be getting married, she is completely excluded from the process and an amount (previously in the form of cows) but more recently in the form of money- is negotiated between her family and the grooms'. Once a decision has been reached, factoring in things such as her virginity, education, skin colour, and so forth- an amount will be paid to her family and she will then be expected to marry into the groom's family. This tradition continues to happen in the isiXhosa culture even though the rules have become less strict.

Africa and South Africa were colonised, and Christianity became a large factor in the belief systems of its people because of Christian missionaries who were teachers at schools. The religion is based on patriarchal principles where the 'rules' for women reveal their inferiority in society, and in certain sections of the Bible- it reveals that women are expected to be submissive to their husbands and to serve him. The American Bible Society (1992) extracted from the Good News Bible states, "Wives, submit to your own husbands, as to the Lord. For the husband is the head of the wife even as Christ is the head of the church, his body, and is himself its Saviour. Now as the church submits to Christ, so also wives should submit in everything to their husbands. Husbands love your wives, as Christ loved the church and gave himself up for her, that he might sanctify her, having cleansed her by the washing of water with the word" (Ephesians 5:22-33). This verse shows the way in which the rules of Christianity put women at a disadvantage, while aligning men with God. The word 'submit', as defined by Wellman (2015), is to accept or yield "under the authority or power of someone else and is usually deemed mandatory or obligatory" (1). Women are thus expected to abide by the rules that their husbands have set- meaning that their husbands are considered authoritative, superior and are the decision makers of the families. In Eritrea, specifically the Tigrinya culture, women are also considered inferior and arranged marriages were also common with some marriages being fixed even before the girl child is born. The daughter plays no part in the decision making and is expected to honour her parents by respecting their choice of husband for her. Eye contact with their husbands are frowned upon and so is referring to their husbands by their first names- instead they will call him by his eldest brother's name. They are also not allowed to give their husband orders, which means that

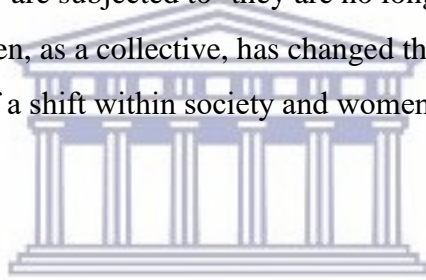
instead of asking, “Will you close the door?”, they would say, “Let the door be closed”. Therefore, the African continent comes from a patriarchal past and thus, many households continue to resemble the characteristics associated with male dominance.

African literature is also one medium that emphasizes the practice of patriarchy on the continent. In the novel, *Nervous Conditions* by Tsitsi Dangarembga- patriarchy and its injustice toward women is made unmistakably obvious. It is a bildungsroman set in Zimbabwe during 1965 and 1970 and tells a story of a young village girl who strives to have an education but is denied at nearly every attempt. When she told her mother of her dreams, her mother’s response was simply, “this business of womanhood is a heavy burden” (16). Here, her mother attempts to prepare her for disappointment because her mother knows what society thinks about women and education. She receives a harsher response from her father, who asks her, “Can you cook books and feed them to your husband? Stay at home with your mother. Learn to cook and clean. Grow vegetables” (14). Her father’s attitude toward her plight is aligned with that of patriarchy as he believes a women’s place is in the home, doing domestic duties and being of service to her husband when she does marry. Tambu, the main character in the novel realizes the prejudice and cries, “the needs and sensibilities of women in my family were not considered a priority or even legitimate... I felt the injustice of my situation every time I thought about it” (12). Unfortunately, the young girl had to accept her fate and she knew the only means of fulfilling her dream of becoming educated was to leave her village- and so she did.

In 21st Century South Africa, there is still inconsistency in terms of the way in which men and women are treated in society. However, there has been a shift in the gender roles assigned to men and women and South Africa has transformed to be more accommodating to women. There is a surge in feminist groups and movements in the country, particularly created to combat violence against women. This is directly related to the many kidnapping and murders of women and children, especially in the Western Cape. The murder of Karabo Mokoena by her then boyfriend- sparked the fire that resulted in the #MenAreTrash plight on social media. The hashtag was shared on many popular social media platforms such as Twitter, Facebook, and Instagram- where women shared their experiences of being intimidated, abused, and essentially suffering because of men. There were men who also supported the trend and

wanted to create awareness about violence against women and some even stated that they recognise their role and admit that they are part of the problem. In an article by News24 (2017) a man writes, “As things are, I fear for the daughters I am raising, I don’t want them to grow in a sick society. I fear for all of the other women out there. Change starts with me. Change starts with admitting that we have a problem” (1). Violence against women or abuse is a problematic concept in South Africa because it is considered a domestic issue that happens between close partners, married couples and families- and problems between these people are usually meant to remain private and to be solved within the home.

Unfortunately for perpetrators, women are no longer silent because they recognise that there is support for them- albeit on social media. They no longer have to suffer in silence because at the click of a button they can broadcast what is happening to the world and also provide evidence of the abuse that they are subjected to- they are no longer submissive. This does not mean that South African women, as a collective, has changed their mindset or behaviour, however, it is the beginning of a shift within society and women’s position and power within it.



Women are no longer confined to private spaces and doing menial jobs, working in factories or as housekeepers. Attwell (2013) states that the employment landscape has changed dramatically as it is no longer the norm for women to enter into a career path that is traditionally suitable for a mother or nurturer, such as a teacher or nurse. Women are very active in the financial field, as a study conducted by the University of Johannesburg revealed that it had more female than male graduates in its chartered accounting field. While women in the IT, sciences and medical fields almost match the number of males registered for the course.

The issue of absent fathers in South Africa has left single mothers to fend for themselves and their children- providing women with a sense of independence and power. Statistics South Africa conducted a survey in 2014 and discovered that 1.1 million births were legally registered in 2013 but only 36% had information listed about the father. Statistics by the World Bank revealed that female headed households were 41.9% in 1998. In the region of the

Western Cape 31% of women are the breadwinners of their families and the head of the household. In the Eastern Cape district of Mbashe alone, 30% of households had wives who were the breadwinners and heads of the family. This alteration in the roles that women play, especially in terms of raising children, being actively involved in the public sphere, securing higher earning jobs and respect within the community- means that even though men are still in the majority- women are deliberately gaining power and dismissing supposed stereotypical gender roles.

The perceptions and stereotypes about women are gradually becoming unstable- allowing for more leniency and opportunities in relation to activities usually associated with men. One such activity being the consumption of alcohol, and the Social Issues Research Centre (2017) outlines that “drinking, in every culture, is a rule-governed activity, hedged about with prescriptions and norms concerning who may drink how much of what, when, where, with whom, in what manner and with what effects” (1). In South Africa, alcohol is directly linked to culture such as the isiXhosa culture where African sorghum beer, also known as *Umqombothi* is consumed by the men of the culture, usually at special occasions and traditional ceremonies. Earlier, the tradition of lobola was discussed and in this ritual-expensive spirits are also brought to the females’ home as a gift or offering (to be consumed by men). The ceremony is only performed by men, thus by virtue the alcohol is only to be consumed by them and excludes women from the practice completely. Mager (2010) in her book ‘Beer, Sociability and Masculinity in South Africa’ also provides insight into the way in which alcohol was used to create a connection and form relationships with others. It became a valuable object for change and in bridging the gap between races during apartheid, as multi-racial drinking became a norm. Generally, alcohol was consumed by men and reserved for special occasions, traditional ceremonies, sports days and even for unwinding after work.

The roles occupied by women have opened the alcohol market up to them as their new roles have been accepted by men. According to Boseley (2016) women “who have succeeded in obtaining jobs that were once the preserve of men have joined – or found it necessary to become part of – the after-work drinking culture” (1). This shows that men have recognised that women are capable of performing in the same fields as them and are now allowing women to enter into other areas usually occupied by males.

The Office for National Statistics Figures (2011) found that women who were employed in management positions and other professional jobs drank more than the average woman and even drank during the week. This change has been occurring in other countries, especially countries that are ruled in terms of tradition. In India for instance, traditional taboos about women drinking in public and in the company of men are being abandoned as they become economically independent (Smith 2013). Alcohol consumed by women represent the sector with the biggest growth at over 8 million dollars and is projected to grow by 25% by 2017. Kindy and Keating (2016) argue that heavy drinking for women has been normalised and is attributing this to alcohol advertising and social media, as the platforms supposedly embrace women's liberation. Advertising and socio-political movements have always aligned because the two inform one another, thus it would not be fair to blame advertising completely for the amount of alcohol that women are consuming. There is an obvious link between the two, however, I believe it is reciprocal- where women are becoming more liberal and assertive- and alcohol advertisers are seeing the potential gap in the market to align themselves with these groups to increase sales. The less self-confident woman may be influenced by the ads that they see or perhaps the women, freedom, and lifestyle portrayed in the ads- hoping that if they consume alcohol, their life will also 'improve' in the same way. This is essentially the objective of alcohol advertising, as ads intend to entice its audience to buy into the fantasy that has been created and usually the only means to access the dream is to consume the advertised alcoholic beverage.

2.3 Summary

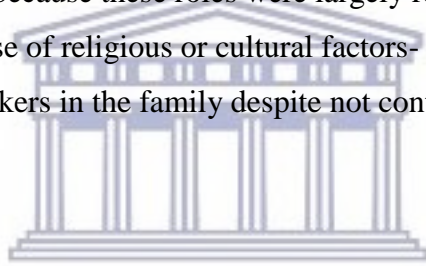
Advertisements are a reflection of society and the issues that stem from it. It is not a replication and should not be considered as such at any point because societal issues and the media have more of a reciprocal relationship where one influences the other and vice versa. The very first alcohol ads featured women, however, women were not portrayed as active participants but as secondary objects. Following the ideals of the various eras- which primarily possessed patriarchal ideals- displayed women as housewives, mothers, or inferior to men on all accounts. They were represented as being pure and virginal- as well as submissive to their husbands. As the years progressed, the ads became more daring and risqué, showing women wearing shorter or less clothing, posing in compromising positions, and continuing to serve men in ads.

The women in the ads were generally white women which shows the influence of societal views on the types of individuals that are employed as material objects in ads. People of colour were considered inferior, unattractive and uneducated- while their white counterparts were considered to be the epitome of beauty, grace and intelligence. The supposed gender roles that were expected and the norm in society- were reinforced within the ads. The ad by Schlitz was a prime example of this ideology where it depicts a white housewife as emotional all because she burnt her businessman husband's dinner (which seemed to be the only thing of importance in her life). Her husband disregards her sobbing, rather focussing on his beer that she evidently did not burn. This analogy is one that perpetuates the belief that women are irrational beings and that men are the opposite- so their duty is to 'save' their wives from their self-harming behaviour.

Many ads were still targeted at men while women remained on as secondary objects. There are many factors that contribute to the division between women and alcohol advertising that is directed at them, as well as the customs, traditions, practices, and norms that stem from society and culture. Certain cultures or religions dictate women's place within society, like Lobola in the isiXhosa culture and certain texts in the Christian bible depict the roles that women are expected to play as only being useful to men. Alcohol in itself was only to be consumed by men in relation to the isiXhosa culture- women were expected to prepare it but were not allowed to consume it. Men are considered the head of the household, meaning they are essentially the decision makers within the family and that women and children should consult him and obey his judgements. This is not only evident in culture and religion, but even other sources, such as African literature which also makes reference to women and young girls who are undervalued, girls who are confined to the domestic space and whose ambition is frowned upon. Girls are expected to master the duties of a wife that will benefit her husband and future family- while education is not even an option.

In the 21st Century alcohol ads have found a market for women. This is ground-breaking because women and alcohol were always considered two separate entities. Women who consumed alcohol were considered cheap, loose, and undesirable- only to be used by men because they were not to be respected, as they apparently had no self-respect. However, as

stated previously, ads and society have a reciprocal relationship and somewhat mirror one another. In recent years there has been a shift in society and its regulatory 'laws' for women. There are companies that produce alcohol specifically for women, such as ciders or so called 'pink drinks'. This makes it seem as if it is more acceptable for women to consume alcohol and in South Africa there are ads promoting these brands such as Brutal Fruit. Alcohol and women are no longer exclusive entities and even in countries that have more rigid rules in terms of the restrictions for women, such as India- are now slowly being broken down as women are being allowed to drink alcohol. More importantly, they are being allowed to consume alcohol in public spaces and in the presence of men. This in itself is a tremendous shift in terms of women's liberation, freedom and choice. Gender roles for men and women continue to remain unequal, however, there has also been a shift in the places that women occupy. Women are no longer housewives or doing menial jobs and within South Africa, women are the heads of many households and often the only individual earning money for the family. This is significant because these roles were largely reserved for males and while this has occurred- often because of religious or cultural factors- the men in the households continue to be the decision makers in the family despite not contributing emotionally, psychologically or financially.



The production of alcohol specifically for consumption by women is an incredible victory for women's liberation. Alcohol was never meant for women and automatically excluded them from the spaces that men occupied. Furthermore, it also created a space between the two sexes- showing that one is more powerful and elitist than the other. Women and their bodies have been policed throughout history and the fact that they have now infiltrated the exclusive world of men- means that women are becoming progressive. The link between women and alcohol and the mere fact that the media has seen a market for it- shows the extent to which the supposed gendered roles has shifted. Men and women remain unequal as there are different brands of alcohol for both, where women are 'supposed' to consume drinks with a lower alcohol percentage- still reinforcing the notion that men are superior. When women disregard this rule they are labelled negatively, therefore, perceptions of women have shifted but only to a certain extent where men can still feel safe in their masculinity and superiority.

CHAPTER THREE: THE AFRICAN PHENOTYPE

3.0 Introduction

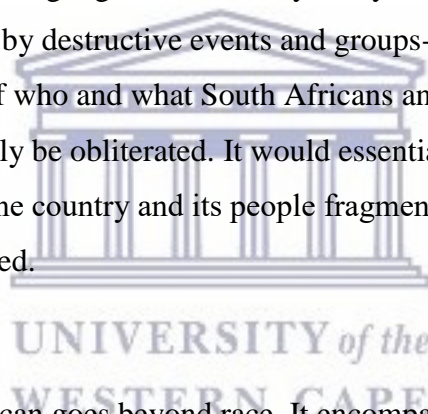
This section focuses on theorising the term ‘African’ and the consequences it has on the individuals self-identifying as such. It also focuses on the physical characteristics associated with the term, as well as the skin and hair politics present within the advertising industry. The chapter will conclude by problematising the concept of beauty with specific focus on the apartheid regime. It will be divided into 3 sections, i) Who and What is African, ii) The political war of skin and hair, iii) Beauty’s obsession with whiteness.

3.1 Who and What is African?

Africa as a continent has gone through many historical changes and will continue to do so, however, even though it may be easy to simply state that it has been affected by these changes- people were responsible for and were deeply shaken by the changes that occurred. Many of the socio-political, cultural, historical and linguistic changes that had and continue to transpire have resulted in the concept of Africa becoming extremely complex and overflowing with conflict. Zeleza (2005) argues that some of the very first definitions of ‘African’ had already included race, even though there were other elements to this definition- race remains the most scarring factor in contemporary South Africa. Hegel (1956: 91) is one of the individuals who racialised Africa because of the way in which he represented its people and the continent itself. Hegel and his associates portrayed Africa as ‘the land of childhood’ who were exceptionally backward in comparison to their ‘educated’ society. Africans were supposedly unable to make decisions by themselves, therefore, they needed to be taught how to think. The continent was also described as the ‘black’ continent, for which many of the time, were basing difference on biology. The novel, ‘Heart of Darkness’ by Joseph Conrad (1902) further perpetuated this notion and created a considerable distance between cultured society and the ‘other’. There was also significant emphasis on Africa as natural and uncivilized, as Hegel (1956: 91) states “the Negro exhibits the natural man in his completely wild and untamed state”. Africans functioned as the absolute ‘other’ to Europeans since it was assumed that Westerners were cultured, intelligent, sophisticated and civilized- and because of this ideology, believed that Africans were like animals who needed to be taught culture on their terms and educated in order to suppress their primordial urges. The

principles of the apartheid regime, examined earlier, is considered to be a replication of the ethos of these early proponents.

South Africa is plagued by the ambiguity of what African means and what it should look like. With the commencement of the 21st century, “Africa was perhaps more “African” than it had ever been in its history, i.e., more interconnected through licit and illicit flows of commodities, capital, ideas, and people, not to mention multilateral conflicts and ecological and health panics, and more conscious of its collective identity in the global panorama and hierarchy of regional identities” (Zaleza 2005: 18); conflict remains. It can be summarized as the African identity crisis of the 21st century, especially in relation to the recent student protests that ensued at South African universities. There are two main arguments in terms of race, colonization and rights- that Africans/South Africans should disregard all things ‘foreign’ or ‘alien’. This prompted the destruction of colonial markers such as statues in and around South Africa. The opposing argument made by many is that even though South Africa has been plagued and invaded by destructive events and groups- they have essentially enhanced and became a part of who and what South Africans and South Africa is at present- hence this history cannot simply be obliterated. It would essentially be destroying South Africa’s identity and leaving the country and its people fragmented because races, cultures and traditions have been meshed.



To be African or the term African goes beyond race. It encompasses issues such as land rights and authority. To use race or ‘blackness’ as a qualifier of ‘Africaness’ is imprudent and foolish. Many individuals who self-identify as African, would be shipped off to some other country where they supposedly belong, just as the African slaves were shipped off. The African has existed through historical turmoil and to simply base all of their traits on ‘blackness’ is an imperialist definition. A definition that has no place in contemporary Africa or South Africa. What is ‘blackness’ exactly? According to Cambridge dictionary (2017) it is “the quality of being very dark or an area of darkness” (1). Here, a simple definition from a dictionary is used to show that most people, who are not social scientists, will not take into consideration the socio-historical and political factors that contributed to the said ‘African’. According to Orr (1915) the reference to blackness in the bible was always negative and is associated with darkness, gloom, horror, fear and especially sin. All of these associations have been forced onto people of colour throughout the ages and have been used against black

people- namely, apartheid. If being an African means that an individual would need to be dark-skinned, then which degree of blackness would be chosen as the correct shade of African? What would happen to the individuals who are too light-skinned to be black? The argument here is that basing almost anything on race is ridiculous and will always leave someone at a disadvantage. It is a destructive system that's invalidity has been proven throughout the ages- and using this system at present would be no better than apartheid.

3.2 Internalised Racism: Hair and skin

Africa as a continent has experienced many changes and the most significant transformation has happened within families and what families look like. When Africa was colonised (several times), each onset of colonization brought with it 'foreigners' who infiltrated local families as children of mixed heritage was born. Some children were born due to inhumane circumstances- their mothers were forced to endure rape and violence (especially during the slave trade). Slavery is not a distant concept in a history book, it was the reality for many South Africans as the Dutch and consequently the British started the slave trade in 1652. Cape Town was severely affected because of its coastal location- which meant that it was easy to export and import individuals onto the large ships. This is significant because "many South Africans are descendants of slaves brought to the Cape Colony from 1653 until 1822" (SAHO 2011: 1). All of Africa's colonisers have essentially become a part of Africa- a part of its people, its heritage, its language and customs. Cameroon which was colonised by France and England- lists French and English as its first official languages, which is ironic because Simons and Charles (2017) argue that there are 275 indigenous languages (that did not reach official status). This example is only a glimpse of what has been transpiring in African countries and depicts the attitudes held in relation to things stemming from Africa- and the very different ones held about foreign elements. In Cameroon, French and English are considered superior to many of the indigenous languages that are dominantly spoken by people in Cameroon. It is not only the government who propagates this system- but the individuals as well because they associate the languages with the poor, uneducated and lower class.

The same phenomenon is observable in terms of feelings toward skin colour and hair especially in South Africa. There appears to be a clear distinction between what is considered

to be beautiful features and what is not. This can largely be linked to a concept known as ‘internalized racism’. Hipolito-Delgado (2010) defines it as the internalization of racially prejudiced attitudes toward people who come from the same ethnic group that is being discriminated against. The scenario created here would mean that perhaps a person of Hispanic descent and heritage- discriminating against other Hispanics simply based on their appearance, education or social status. It has been argued that internalized racism stems from colonialism, from the attitudes and beliefs that the ‘other’ had about a certain ethnic group. It is related to the way in which these societies were treated, especially during the era of slavery- where non-white individuals were mistreated and viewed as sub-human (Russell, Wilson, and Hall, 1992; Byrd and Tharps, 2001). Hunter (2002) states that dark skin and what is known as “typical black features” has been negatively connotated in the media since its establishment. The eminent features include race, hair, body type and so forth- black features that are generally to be ugly. Pariona (2017) states that the term race is used to describe the physical characteristics of an individual and includes skin pigmentation, hair, eye colour and bone structure. As much as these features have been attributed to ‘race’, it is discredited by modern scientists who believe that race is essentially a myth. A statement released in 1950 by the United Nations Educational, Scientific and Cultural Organization (UNESCO) echoed the notion that race is a myth, only created to divide and categorise, as there is little genetic variation between humans. Leonard (2017) states that humans, “relative to other species, are genetically all very similar. However, in contrast, in terms of our phenotype, meaning how we look externally- height, weight, hair colour, eye colour- we are a very diverse species” (1). Therefore, the longstanding idea that race is biological is incorrect, yet the damage has already been executed because the ideals of the past continue to be etched into many people’s minds.

Mercer (1990) states that as a signifier, hair is second only to skin colour. Orlando Patterson (1982) in ‘Slavery and Social Death: A Comparative Study’, analyses power and enslavement and the historical significance that hair held in terms of being a marker of slavery. He argues that during the slave period in North America and the Caribbean, it was hair and not skin colour that was a more powerful signifier of servitude. In addition, Patterson (1982) argues that, “hair type rapidly became the real symbolic badge of slavery, although like many powerful symbols it was disguised, in this case by the linguistic device using the term ‘black’, which nominally threw the emphasis to colour” (61). This is rather relevant to South

Africa and the practices of the apartheid regime because race was supposedly biological, however, it became noticeably difficult to distinguish between the different races when the regime needed to separate the 'good' from the 'bad'. During the reign of apartheid, the 'pencil test' was designed as a method of evaluating the texture of an individual's hair. The test was employed to establish racial identity- whether an individual had Afro-textured hair or not. The procedure of the pencil test was to push a pencil through the hair effortlessly. The sleeker the individual's hair meant that the pencil would slide through easily, however, if the person had afro-textured roots- the pencil would not glide or would become stuck, meaning that the person had failed the test. This also meaning that the individual would be disqualified from the 'white competition' and thrown out to labour with the 'inferior' non-white group.

In many cases, families were ripped apart as members belonging to the same family were classified as different races and were forced to live in very different parts of the country, under extremely different circumstances. Hawkey (2010) describes an infamous event in 1966, where Sandra Laing- a girl born to two white parents was forced to take the pencil test because her skin colour was slightly darker. She failed the test, was expelled from her all-white school and reclassified from 'white' to 'coloured'. Her father petitioned that he proves she was theirs regardless of her skin colour and hair type and underwent a blood type paternity test. He passed the test, nonetheless, authorities refused to amend the racial class they assigned to Sandra. This simply shows that individuals are primarily more similar than different, illustrating the damaging consequences it had on all people and the destruction it continues to spread even after apartheid has been abolished.

In mainstream media, women with sleek and straight hair are generally cast and the selected ads will present a similar image. However, what is uniquely African is braids or cornrows- but this type of hair usually does not receive exposure in the media- perhaps because of the way in which it was perceived in the past. According to Kim (2013) braids as they are known as today, originated from ancient African cornrows, which dates back to 3500 BCE. The varying styles and complexity held specific significance for ancient Africans and often identified kinship, ethnicity and even religion. There is a question of cultural appropriation throughout history concerning braids or cornrows as white or non-African individuals wear these styles, yet African people were ridiculed for the same hairstyle. Recently Kylie Jenner started a social media 'war' when she posted a picture of herself wearing cornrows. Many

people argued that she was using her celebrity status to draw attention to her hair, which mimics African culture- yet she is not using her position to speak out against the inequalities or racist violence taking place in America at present. Can it also be considered cultural appropriation when other women wear weaves made of Indian and Peruvian hair? This has significance in that it constructs an image of the ideal African woman or characteristics that she should possess. Providing an impression of what the ad and media consider 'African', and whether the women in the ads are an accurate representation of the women found within society.

3.3 Skin Lightening Practices

The difference in skin colour is always apparent when interacting with others and often happens unconsciously. Iwegbu (2012) argues that "it is true that a person's colour is the very first thing people notice" (143). This means that before any interaction even takes place, a sense of difference is already created. A very dangerous distance is formed between people- especially considering the history of turmoil stemming from skin colour. The attitudes related to dark and light skinned individuals and the unequal treatment received on the basis of this- had led many people searching for avenues to alter their appearance. Skin lightening is one such avenue that many have found to satisfy their need to appear lighter or in actuality- whiter. According to Charles (2014) skin lightening refers to "people's use of homemade, cosmetic, or dermatological products over time to remove the melanin from the skin. This process which is also known as skin whitening, skin lightening, and skin toning can be done formally by a dermatologist or informally by non-doctors" (3).

There are many reasons behind the popular skin lightening practices and most of the blame can be attributed to culture, historical forces and attitudes. The caste system in India is an example of how culture has influenced skin lightening practices. Hundal (2010) states that dark-skinned Hindus usually belong to the lower caste and are told that because of their skin colour no man will want to marry them. Light-skinned Hindus are well respected and appearing lighter in India is partly seen as a symbol of affluence because it means that the individual was not forced to work on the plantations to earn a living. Many Asian and African countries have some of the same issues which have led to the 'need' for people to lighten their skin- in order to feel valued and treated humanely. There are many dangers associated

with skin lightening such as mercury toxicity and skin cancer, and Taylor (2012) reports that irritability, headaches, difficulty concentrating, forgetfulness, memory loss, numbness, tingling in the hands, feet or around the lips, insomnia, depression and weight loss are some of the symptoms of mercury toxicity. Even though there are so many side effects associated with skin lightening, whitening and bleaching (all of which are combined to have the same meaning in this context) the skin lightening industry continues to thrive. A report released in 2017 by Global Industry Analysts has projected that the industry is expected to triple its sales to \$31.2 billion by 2024 if men and mostly women continue to strive for whiteness.

3.4 Glocalization

According to Richard and Robertson (2004) glocalization is constructed by using the terms: 'local', 'global', 'localization' and 'globalization'. Therefore, in order to fully understand what it means and the impact it has on society- the constructs need to be closely examined. Globalization is a highly contested concept; however, it can be summarized as indicated by Blommaert (2006) who argues that it is a process that results in the meeting and interweaving of activities in terms of politics, ideas, people, technology and so forth. Globalization was always thought of as the West globalising the South, infiltrating the South with their western notions. However, this has been contested by Yaghmaian (2013) who argues that globalization is not the same as colonization where movement was linear. In contemporary times, the south and east are exporting parts of themselves to the West, especially China. China has become a powerful country that has also become an integral part of many others, from the United States to South Africa. "China Town" franchises can be found and seen thriving as part of the economy and culture of the 'other'. The interface between the local and the global becomes intertwined through the process of hybridization- where hybridity refers to, "a cross between two separate races or cultures" (Lusty 2007:77). Thus, hybridization functions as a bridge between the local and the global, where "the global is brought in conjunction with the local, and the local is modified to accommodate the global" (Kumaravadivelu, 2008:5).

In terms of businesses or sales, glocalization provides global organizations or companies with the ability to customise their products in order to suit the local market- also allowing for the local market to adapt its merchandise for global consumption (Foglio and Stanevicius, 2007). Local consumption of a product or service essentially dictates the way in which that product is marketed because the audience is different to the global market. Locally, individuals do not

necessarily conform to the same ideals as audiences in Europe- which means that even though the product was not developed locally- it requires tailoring in accordance with the culture it wants to infiltrate. According to Pollifroni (2006) glocalization is considered a negotiated process as the local consumers are studied in order to explore their preferences- where these preferences are then transferred to the marketing strategies of the global product. This is similar to the novel concept of ‘translocality’, it has its origins in globalization, spatiality, and localization. Ma (2002) states that translocality “can be considered as the local absorption of spatial practices from faraway sites” (132). It is a type of localization of global culture or global products. Furthermore, it takes into consideration how the local/global dynamic operates. This means that locals will interact and be influenced by what is occurring globally, however, instead of simply adopting- locals use global happenings or products to construct their local culture. This is especially important in youth sub-cultures as information and influences are mainly produced and consumed by the youth. The spaces in which the global becomes the local is important because certain spaces, such as sacred or traditional spaces are not typically associated with this process. The South African Hip Hop industry is one space where translocality is visible. South African artists such as DJ Speedsta and female Hip Hop artists, Moozlie released a track titled ‘Don’t Panic’, where Moozlie raps in Afrikaans, Zulu, African American Vernacular, English and Kaaps- all the while her style or flow of rapping can be associated with American Hip Hop artist, Nicki Minaj. In the music video, Moozlie wears the traditional Zulu beaded skirt and head beads and incorporates influences from other places as aforementioned- to recreate her culture. It is not a localization of American Hip Hop, but a local to local system that has influences from elsewhere.

3.5 The spaces of Brutal Fruit

In critical discourse, the concept of space has been portrayed as dead and fixed (Foucault, 1967; Soja, 1989). However, in recent years, theorists have completely changed their position on the concept and its immobility. Space is now considered to be highly mobile and fluid. It is a social construct that is as fixed and flexible as the individuals occupying it- allows it to be. Space “anchors and fosters solidarity, oppression, liberation or disintegration” (Ma, 2002: 132). Space does not only refer to the physical and material but takes into consideration all spaces- as the various spaces allow for different ways of communicating. It provides insight into the implicit, providing a circumstantial framework for understanding what is not explicitly communicated. There are reasons for using one mode or communication and not

another- similarly, certain spaces are deemed more appropriate than others to reach a certain goal. Ads used to be distributed via flyers or even letters, and the conventional print and television forms, but according to Rogers and Allbritton (1995) companies have changed their strategies in terms of trying to reach their consumers and have turned to online spaces where they can interact with their customers. The social and virtual spaces are becoming essential in terms of advertising especially in countries like South Africa. According to Pakhati (2013) the Cabinet of South Africa approved a draft bill that would ban alcohol advertising through the conventional mediums like print and television media because it was deemed dangerous and increased reckless behaviour. In this instance, the spaces that were reserved for these ads are not available any longer and if they are, the ads have to conform to certain standards that might weaken the brand's identity.

The concept of Space is important because both ads used for analysis were found in the online sphere and not on television or in newspapers. According to Barber (2007), in 19th and 20th Century Africa, the disciplines of time and space were imported by missionaries, employers and town planners, and imposed onto African people by Europeans. This resulted in a change in the social and public sphere such as the introduction of schools and churches, and separation by social class and race. Formal schools may have been introduced to Africa by missionaries. However, it would be inaccurate to argue that the disciplines of time and space were imported by missionaries. It is important to note that Africans always had their own perceived notion of time and space- it simply was not measured in the same way that modern time is. Ki-zerbo (1990) argues that certain African families and cultures used to measure time by births or other significant events and used oral and later written methods, to convey their perception of time.

Time and space have always been interconnected and in contemporary times the idea of space has taken on many forms, especially because of technological advances. Pratt (2000) has argued that, there are categories for various spaces, namely, social spaces, physical spaces, and virtual spaces. According to Pratt (2000) a physical space refers to a material place where people can interact with one another through face to face interaction. The social and virtual spaces are linked because the virtual space can be described as interaction that occurs within the online sphere, or communication that is produced in cyberspace. Additionally, the social

space forms part of social media and the communication or interaction that occurs between various audiences. In these spaces, the restriction of time is almost non-existent as information flows between various users of social media at the same time. Messages can be sent and received in less than a minute and other information can be published onto large public platforms such as YouTube- which has no limitations in relation to the number of individuals viewing content. This is noteworthy because the ads were found in an online space and provision for the aforementioned type of communication was not made- meaning comments or interaction between participants on the Brutal Fruit website was not an option. The brand published the ad on another public platform which means that discussions about the ad can still take place on these other forms of social media and within physical spaces.

3.6 Branding

A product that is new to the market needs to be promoted in order to attract new clientele, whereas established brands need marketing so as to maintain the clients that they already have. Companies execute this via a technique known as ‘corporate branding’, using the aforementioned concepts. According to Mafofo and Wittenberg (2014) corporate branding is related to the manner in which companies position themselves by creating enticing identities for the products that they produce. The brand managers of those companies then proceed to use various texts and resources in order to create a brand that appeals to a specific group for whom the product was created for. This leads to creating ideas and values in the form of an identity that the public is able to associate certain ideas and values with. Corporate branding is essentially about creating a desirable image for the general public, external to the brand. However, Gilly and Wolfinbarger (1998) argue that corporate branding has an internal dimension as well because the messages or ideas about a brand, are also received by employees and others building the brand; thus, the concept has an impact on internal features as well. This is echoed by Burghausen (2000) who believes that the corporate brand represents the interface between the external and internal spaces of a corporation, thus linking the two in an interdependent manner. Therefore, the brand is a collective property belonging to both employees who act internally as well as external consumers.

In terms of advertising, brands always have a certain objective when they publish ads. However, in as much as ads depict certain ideologies in society or represent reality- brands

will distort the supposed realities as far as possible in order to reach their particular objective. Brands do not have a responsibility toward a certain group because their ultimate goal is to generate sales, thus their ads do not always show loyalty to perhaps its country of origin. For instance, if a brand was created in Nigeria but the label identifies itself as being more international, the ads produced by a brand like this, will not necessarily depict anything related to any Nigerian culture. Therefore, the goal influences the way the ads are fashioned, and the brand's own ambitions usually surpass those of the general public. However, the reciprocal relationship that has been mentioned throughout this paper resurfaces again. Brands are limited by their target audience and any promotional material that is published by the brand, needs to adhere to these limitations in order to preserve the relationship the brand has with its established audience. The way in which brands reach their audience is to focus on popular subject matter that affects their target market- which will be present within society. Therefore, the intertwined relationship between the two entities is significant, meaning that there will always be traces of society in ads and ads in society.

3.7 Online and Social Media Marketing

The promotion of alcohol is highly restricted worldwide (Butler, 2009), and traditional media such as newspapers and television also restrict these types of ads which means that alcohol brands are forced to find alternative and efficient approaches to market their product; hence, the gravitation toward online platforms and social media. Social Media refers to “computer-mediated technologies that facilitate the creation and sharing of information, ideas, career interests and other forms of expression via virtual communities and networks” (Ali, 2017: 1). Individuals who use social media contribute to the way in which content is received by users who follow them where the reaction to a product is almost instantaneously, and users create sub-topics within the online space- which promote the various qualities of the brand. In South Africa a ban has been placed on alcohol advertising on TV, thus brands have been forced to resort to exploiting ‘the diverse new media and other promotional opportunities increasingly favoured by young people’ (McCreanor et al., 2005: 582). According to Ng (2014), the post-90's generation possesses a unique set of values, buying inclinations and media preferences. Lau (2012), states that many individuals in this age group are avid online social media users and are rather active on the internet as well. Guo and Saxton (2013) found that social media is an effective tool for engaging with customers and building ‘real’ relationships with them. This feature occurs because users are able to communicate directly with the brand, promoting

a more interpersonal relationship- one that is lacking in relation to newspaper or TV ads. Kim and Ko (2012) suggests that social media marketing can increase the purchase intention of potential customers especially if they spend more time interacting with other users on the brands website. When brands promote stronger relationships with their customers, by using their products, and prompt users to interact with one another; it leads to stronger brand loyalty (Katarina, Hoffmann, Coste-Maniere and Stankeviciute, 2013; Laroche, Habibi, and Richard, 2013; Thomas and Peters, 2011). In this way brands make their products appear more valuable, improving their brand image and by promoting dialogue- also fostering awareness of the product or service.

3.8 Summary

The term 'African' has been surrounded by conflict throughout history. The term has been linked to race, where being 'black' was the main characteristic used to identify an individual as African. The Eurocentric views and othering of Western scholars have left many researchers conflicted and has had immense influence on people who self-identify as African. This has led to the so-called 21st century identity crisis where many people do not feel that they belong to a particular group because they do not possess 'typical black features'. To be an African person goes beyond race, and it is ludicrous to use 'blackness' as a signifier because there is no single prototype of what an African person should be, the cultures they should follow, traditions they should practice and so forth.

The African continent has been colonized many times, by many different countries- consequently introducing foreign elements to local people. Colonizers created a space between them and the local people- where colonizers were considered the elite, superior, civilized and educated. The onset of slavery perpetuated the same ideas which placed local people in the same category as animals. Africans were essentially considered to be sub-human and needed to be 'saved' by the white colonizers. African people were shipped off to foreign lands in order to work for white men- where they were abused and forced to live and work in appalling conditions. The most recent regime was that of apartheid where white individuals lived a life of privilege and continued to treat people of colour as non-entities. People of colour had their land taken away from them and were forcefully removed from their homes. The Cape Flats was created for these people- a place that is now gang ridden and

drug infested. Individuals were also ousted to townships where the living conditions mirror that of the Cape Flats. According to Dolley (2017), the Western Cape is the murder centre of South Africa, “where the most killings have been recorded and it’s also home to South Africa’s longstanding murder capital- Nyanga” (1). The areas assigned to people of colour remain the most dangerous ones, where the most rape, domestic violence and murder cases are reported.

The processes of colonization, slavery and apartheid, has left many Africans and South Africans fragmented, especially in relation to physical features because skin colour and hair texture were signifiers of slavery. This created a sense of internalised racism- where even African people began to hate themselves and their features because it harboured pain throughout various periods. African people thus valued whiteness or being light skinned and they also held sleek, long hair with esteem because it symbolised a type of superiority. African countries generally believe in the ‘West is best’ motto and this is clear in their language policies. The African continent has an immeasurable variety of language and rich dialects; however, few indigenous languages were actually chosen as official languages on the continent. On the other end of the spectrum there are countries such as Cameroon, who have two foreign languages as official languages- namely, English and French.



Mainstream media perpetuates the ideals mentioned previously. The media also tends to place emphasis on trends happening in First World countries and flooding the world with images that are more focussed on Europe and America. Media also perpetuates the ideal image of women to be a flawless white woman, with sleek hair, high cheek bones, straight pointed nose and toned body. Many women, but especially African women are excluded from this ideal image of beauty and thus resort to drastic measures such as skin lightening. Celebrities are publicly speaking about their skin lightening journeys and South African celebrities such as Mshoza and Khanyi Mbau have defended their choices and were even praised on social media, however, it was not always met with positive responses. The ‘Nivea’ brand has also recently released an ad for their skin lightening body lotion- which proves that there is a growing market for these products even though it is harmful to the body. It also illustrates the dominant attitudes certain women have in regard to skin colour- where skin and hair continues to be a type of social capital. The selected ads by Brutal Fruit will be analysed

in relation to the dominant ideologies mentioned here, consequently revealing the type of brand that it aspires to be. Also revealing the attitudes held in relation to beauty and what the ideal beauty standard is in South Africa, as ads provide insight into societal values.



CHAPTER 4: THEORETICAL FRAMEWORK

4.0 Introduction

This section discusses the theoretical constructs which are used for analysing print and online advertisements by Brutal Fruit. Ads and its representation are a medium of communication- a form of media. According to Fairclough (1985), media is instrumental in the types of discourses that are constructed by society in terms of knowledge and understanding, attitudes, principles, and even social and cultural identity. Cortese (2008) follows this thought process and considers it a formidable instrument of social communication where the “cultural heritage and cultural ideologies of domination” are perpetuated and immersed within society (2). This is especially important to note as the representations in the adverts are absorbed by the public- providing them with information that will shape their attitudes toward the consumption of the brand and the individuals in the ad. The social and political constructs associated with women and alcohol especially in South Africa, can be dangerous in terms of the way in which women are treated, as it is not simply considered an isolated depiction but is immensely influenced by the social and political sphere.

The analyses of the print-based and video advertisements by Brutal Fruit are placed within the framework of social constructionism, representations, Social Representation Theory, and Systemic Functional-Multimodal Discourse Analysis. A combination such as this is essential and necessary because it is impossible for a single method or theory to account for the various representations and complexities found within an ad, or any text. Cheek (2004) also contends that no clear structure has been provided for the way in which discourse analysis should be conducted, therefore varying combinations and theories are employed when examining texts.

4.1 Social Constructionism

Social constructionism is rooted in postmodernism with some of its earliest work produced by Berger and Luckman (1966) in their book, “Social construction of reality”. Social Constructionism questioned and contested the dominant social theories that came before it and provided researchers with an alternate means of examining or exploring subjects. In Gergen’s (1973, 1985) ground-breaking works he opposed earlier empirical theories by stating that all knowledge, regardless of discipline- are socially and culturally constituted. This means that less focus should be placed on the individual, and that in order to genuinely investigate a certain subject- study techniques of a more comprehensive nature should be

employed. An individual's community, culture, historical, political, and social factors found within the space of the individual. Hibberd (2005) presents a concise description of the theory:

social constructionism emphasises the historicity, the context dependence, and the socio-linguistically constituted character of all matters involving human activity. The psychological process of human beings are... essentially social and are acquired through public practice of conversation.
(5)

Hibberd (2005) thus emphasizes the social and cultural aspects that essentially make up the individual- and it would be illogical to alienate or disregard the complex elements that form identity and structures behaviour.

4.1.1 Representation

Hall (1997) explains that representation is the construction and utilization of meaning between a cultural group or community- taking the form of language, pictures and signs to signify various things. It is also described as signifying a practice that is carried out by an individual or group; also, the description or portrayal of someone or something. A whole variety of practices and texts that constitute discourse including culture and language systems are forms of representation (Woodward, 2002: 100). Following these definitions, a representation stems from a real-world event or action and is the art of mimicking that particular act. It also means that it is necessary for these portrayals to be contextualised in order for it to be understood- and details such as culture, ethnic group, historical experiences and social order are crucial for in-depth comprehension. Representation "is a crucial aspect of production and exchange of meaning between members of a culture" (Hall 1997: 15). Shared meanings of signs and language are formed because of the context that they have been and are used in (du Gay, 1997: 24). These definitions are significant because they contend that the meanings for various representations are created and shaped by society, the cultural group using it and the way in which that particular culture has regulated it.

4.2 Multimodal Texts: Social Construction

4.2.1 Multimodality

When interacting with visual representations such as ads, the concept of multimodality becomes rather relevant because it emphasizes the need to delve into factors relating to various sign systems. In other words, this is used instead of simply attempting to create meaning by examining language-in-use, because often visual representations do not include written or spoken language as it is not required. According to Kress and Van Leeuwen (1996) multimodality refers to the variety of semiotic resources of several types that transpire, interact and are organized in the work of textual meaning making. A text becomes multimodal when it uses two or more modes to communicate meaning; therefore, any sign that shows a link with another in terms of meaning making is referred to as a multimodal text. Technology and the internet are two of the main avenues that are attracting attention to the complex multiple systems of signs that people produce- a production that can be witnessed daily especially on social media.

Social Media refers to “computer-mediated technologies that facilitate the creation and sharing of information, ideas, career interests and other forms of expression via virtual communities and networks” (Ali, 2017: 1). Media can also be considered a form of material culture as it refers to the objects, resources and spaces that people use to define their culture. These spaces can be anywhere from homes to factories, but what is important is that it helps to define its members’ behaviours and perceptions (Buchli, 2004). In the interest of this paper, the media (advertisements) were created to promote a brand and its product- with the aim of creating maximum exposure and sales. It is important to understand why particular spaces were used to advertise certain products because each space has its own norms, boundaries and rules that were created by the community who uses the space.

Halliday (1978) proposed a social semiotic theory in which he argues that in verbal interactions there are many semiotic options at our disposal which have an effect on meaning-making. The semantic system of language replicates the social function of the utterance, which suggests that language exists differently within various places because of the individuals or community it needs to serve. This would mean that all modes (written and spoken language, gestures, pictures), have been altered according to context and that participants make decisions about the way in which they communicate based on the aforementioned. However, when there is no correlation between the visual and verbal sign or

context- communication breaks down and there is in fact no meaning and it is considered a nonsensical text or sign.

In South Africa there are many languages- meaning that there can be many opportunities for meaning making or complete confusion. This has led to a need for multimodal texts, in various languages or using accompanying images in order for communication to be effective. The language used in all ads by Brutal Fruit is English only and this is to be expected because of Halliday's (1978) theory which states that language is not simply spoken but that the users of any language make decisions based on the context. The earlier example of Cameroon becomes relevant here once more because English is also held in high esteem in South Africa. In many African countries European languages are framed as superior as many young people aspire to speak the language as fluently as possible so as to add a sense of prestige to their identity. English is deceptively associated with intelligence, prominence and superiority; however, the status of a language is completely socially constructed, and its most basic function is to aid in communicating messages as accurately as possible. Ideologies about languages are historically situated and can only be demystified if societies, especially non-European societies, begin to take pride in their own languages irrespective of it having official status or not because they have the power to change beliefs about their mother-tongue.

In terms of the demographic of Brutal Fruit's target audience and the image that the brand aspires to have- English would be the most strategic and functional choice in terms of language. Halliday (1978), outlines that there are three (3) metafunctions of meaning making: in texts- ideational, interpersonal and textual. The ideational metafunction relates to the function of creating representations. Interpersonal metafunction refers to the way in which language provides a platform for communication between speakers and listeners and writers and readers. The textual metafunction focuses on the way in which different texts merge in order to form specific texts such as advertisements and so forth. This is essential as each mode of communication intertwines with and influences the other. Occasionally, there are modes that provide the same meaning, often they complement or are a repetition of one another. While two or more modes may represent completely different or contradictory meanings (Kress 1988; Lemke 1998), this interaction shows that in order to create meaning it is sometimes best to employ more than one mode even if the two are contradictory.

Drawing from this, Kress and Van Leeuwen (2006) broaden Halliday's metafunctions to serve images and have changed the terms where 'ideational' refers to 'representational', 'interpersonal' to 'interactive', and 'textual' to 'compositional' (Jewitt and Oyama, 2001:141). Halliday (1978) considered images to be real-world representations, while Kress and Van Leeuwen (2006) view images as a recognizable text regardless of it possessing a complementary text or not. They provide a framework for understanding and interpreting particular communicative events, as well as insight into how various modes collaborate to form these events. Furthermore, Kress and Van Leeuwen (2006) focus on the way in which texts form collective meaning and that both language and verbal components are responsible for the creation of interpretations of experiences within society, as well as the types of social interactions that take place.

4.2.2 The 'Grammar of Visual Design'

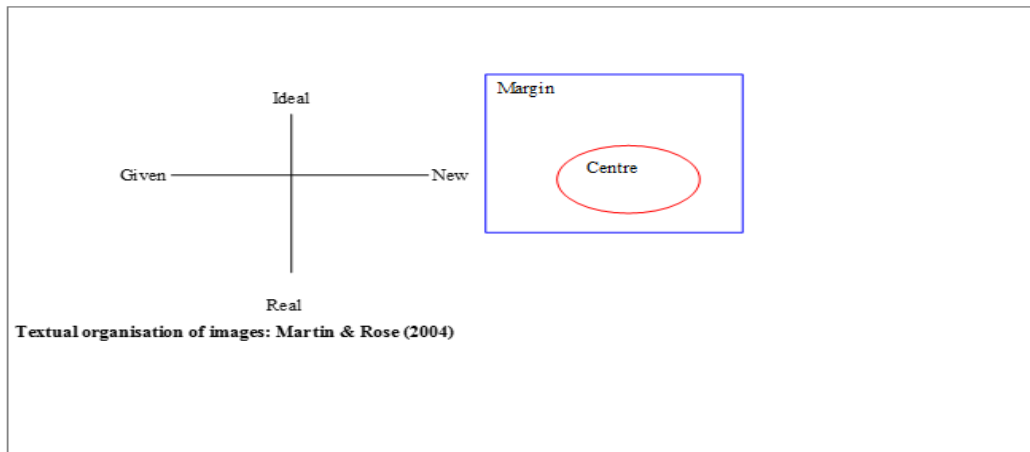
The advertisements to be analysed are multimodal, where multimodal refers to two or more modes being present within one text. The pictures consist of a combination of written text and visual images, while the video is essentially visual in nature. This section concentrates on the way in which written language, images and colour join forces to create meaning.

Multimodality places emphasis on all other modes and demonstrates that messages and meanings can be conveyed to society without the simple language-in-use approach and that sometimes- written text can be omitted completely without hindering the meaning of a text.

There are two forms of textual systems for images according to Kress and van Leeuwen (1996/2006) namely, 'polarised' and 'centred'. Polarization can take place along the horizontal and/or vertical axes. For images that have been polarised horizontally, the left-hand side is labelled as 'Given' while the right is known as 'New'. The 'given' refers to information or representations that are accepted as known. An example of this is the 'Coca-Cola' logo, a sign that the public has prior knowledge about. The 'new' refers to information that is not yet known and that the public are unfamiliar with. Kress and van Leeuwen (1996/2006) suggest that images that are vertically separated are referred to as 'Ideal' and 'Real'. The 'ideal' is the upper section of the text and represents the dream or aspiration of the message, product or service. The 'real' includes verifiable information such as contact details, websites and is situated at the bottom of a text. Alternatively, the Centre (nucleus of

information) and Margin (dependent on nucleus) may be the focal point and images will be organised around it (Martin and Rose 2004).

Representation of compositional axes



4.2.3 Framing and Saliency

The concept of framing is becoming crucial in the interpretation of texts. Goffman (1974) relates that framing can attach or detach elements of a text as the concept forms part of the compositional meaning. The concept of saliency relates to the components that are the most prominent, this is usually accomplished through the use of colour, bold font, large images and so forth. Framing and saliency have a close relationship in which framing provides saliency to contexts. Therefore, the placement of an image- its beginning and ending- is fundamental in terms of the meaning it will hold for its intended audience. Saliency aids its 'readers' in processing large amounts of information by creating a 'reading path' from the most salient (important) to least salient elements. Kress (1997/2003) describes a difference between reading written text and visual images. He stated that with written signs (words) should follow the "logic of speech", which involves time and sequence. This is different from "the logic of the image, which involves the presentation of space and simultaneity" (Kress, 2003). There is a distinct difference between showing and telling a story- telling typically follows a chronological sequence of events, whereas the objects on a picture that catches the individual's attention first will be where their 'reading' begins. This is closely related to framing as it can also refer to "the process through which individuals or groups make sense of their external environment" (Boettcher, 2004:332). Following this, Schuefele (2000)

advocates that framing influences society's thought process about certain issues but that it appeals to interpretive schemas that allude to information that is yet to come.

4.2.4 Text and Intertextuality

Text can be defined as an assemblage of signs, which according to Thwaites, Lloyd and Warwick (1994) can materialise as words, sounds, scent, body language, and images. By way of explanation, text relates to real world objects that are created by humans via various modes- "the communicative or semiotic resources that people (intentionally) use to make meaning" (Bock, 2014: 69). By focussing on the social nature of text, the relationship between participants, communities and the interface of cultures will become visible. Intertextuality is different in that the production and interpretation of a given text is dependent upon the audience's prior knowledge of other texts. The term intertextuality is closely related to text, which according to Kristeva (1980), refers to a text borrowing from another in order to create or rather recreate an idea. It can also be described as the complex relationship between various literary forms and shared ideas among authors of various works, and how each of these are dependent on one another to function and express meaning (Hiramoto and Park, 2010).

Intertextuality is a reminder that texts exist in relation to others and that texts are framed by others. A movie franchise for example, is part of a series and is framed by the genre of action, etc. Much the same, contexts are created by texts in which more recent texts may be interpreted. It also has a social function as it allows for a positive emotive response when audience members are able to identify texts from other contexts. Intertextuality hints to an idea yet is ambiguous in nature which sparks the interest of the audience, effectively meaning that "if viewers spend more time pondering the meaning of an advert, if they make more of an investment in interpreting it, then perhaps they will be more likely to recall the product name" (Goldman, 1992: 171).

4.2.5 Resemiotization and Semiotic Remediation

The concepts of resemiotization and semiotic remediation may seem similar in terms of their definitions. However, Iedema (2010) creates a distinct difference by defining resemiotization as a concept that affords for meaning-making practices across various semiotic modes. This means that there are many opportunities for meaning making as it encompasses several

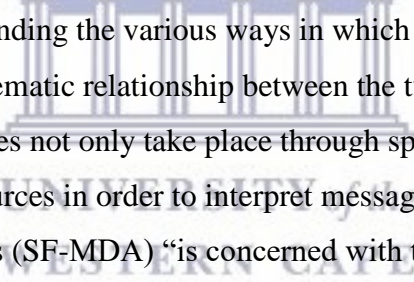
semiotic modes. Semiotic remediation, as defined by Prior and Hengst (2010) relates to ideas or performances that are re-used, re-presented and re-purposed. Additionally, Bolter and Grusin (1999) propose that when semiotic resources are repurposed or reprocessed from their original state that they were known for or used for, this process is referred to as semiotic remediation. Furthermore, Iedema (2010) argues that, “semiotic remediation privileges the multiple and complex flows through which meanings are mediated and project one another” (139). When this concept is used in ads, it usually sparks curiosity or immediate attention because the object or idea that is being re-purposed does not fit into the specific frame that people usually associate it with. Ads form part of the media- the plural form of medium, which Laughey (2007) states, is the channel that information is sent out into society, usually on a large-scale basis also known as mass media. For instance, in Africa, South Africa, women would wear beads for specific occasions (e.g. weddings) for adornments. Men and women witchdoctors would wear beads as semiotic reminders of their craft; more like modern doctors adorn themselves with badges or name tags with ‘Dr’ or stethoscopes around their necks. However, beads have become a form of expression of more general African cultural values and are also repurposed as fashion statements or jewellery (Bolter and Grusin 1999). Thus, beads were traditionally meant to be worn in particular settings, especially when performing certain rituals; however, in contemporary times this ‘rule’ has been altered.

This is associated with the sacred-profane dichotomy as introduced by Durkheim (1915) who believed that there is a central universal rule for all religions, in that all religious symbols, beliefs and practices were sacred and were forbidden from mundane activities. Evans-Pritchard (1965) who was one of his many critics argued that there is fluidity between what is considered sacred and profane, especially in societies found on the African continent. He presented an example from the Azande of central Africa who erected shrines in the middle of their homes for ancestor worship or ritual offerings, yet on other occasions it was simply a convenient place for resting their spears. For modern Christians, the symbol of the cross has become a fashion accessory as it has been promoted as jewellery and not only worn within particular settings. The supposed sacred symbols have been repurposed to suit the needs of modern individuals who want to maintain a connection with their beliefs, yet also want to exist in and embrace an inclusive world. Therefore, semiotic remediation refers to the various ways in which meaning can be communicated. Consequently, resemiotization is more focussed on the shift of meaning resulting from remediation practices.

4.3 Systemic Functional-Multimodal Discourse Analysis

This paper draws on the systemic functional approach to multimodal discourse analysis as there is particular focus on social semiotics. Following Halliday's (1978) work on social semiotic theory, where semiotics is regarded as more than just the study of signs- and instead viewed as "the study of sign systems". Halliday's primary focus was on language; however, the system extends to other forms of communication and considers communication to be multimodal. Social semiotic theory accommodates and can be used to understand semiotic structures other than language:

when I say 'social-semiotic', in the first instance, I am simply referring to the definition of a social system, or a culture, as a system of meanings. But I also intend a more specific interpretation of the word 'social', to indicate that we are concerned particularly with the relationships between language and social structure, considering the social structure as one aspect of the social system. (Halliday and Hasan, 1989, p. 4; cf. Eco, 1979, pp. 26-8)



Context is essential in understanding the various ways in which texts are organised, thus it is important to recognise the systematic relationship between the two. It is impossible to ignore the fact that communication does not only take place through speech, but that humans make use of a range of semiotic resources in order to interpret messages. Systemic Functional-Multimodal Discourse Analysis (SF-MDA) "is concerned with the theory and practice of analysing meaning arising from the use of multiple semiotic resources in discourses which range from written, printed and electronic texts to material lived-in reality" (O' Halloran 2008: 1). The SF-MDA approach developed in this paper explores the significance of the use of language and meaning, and explores the meaning arising through the use of language, photography and other visual imagery. Kress and Hodge (1979) maintain that discourse cannot exist without shared public meanings and that it is essential that there is an unbreakable link between societal structures and linguistics. Kress and Van Leeuwen (2001) contend that when linguistic (words) and visual (pictures) resources are used in conjunction with one another, there is less room for misinterpreting the message that the producers of media have intended for its audience. However, this notion can be contested because individuals have their own way of interpreting messages in terms of their background knowledge and lived experiences- regardless of the ads intended message. Following this ideology, SF-MDA is employed as the selected texts are multimodal in nature and provide a

platform to explain the reciprocal and mutualistic relationship between written text and how multimodal resources interact to provide a particular representation.

4.4 Summary

When taking the aforementioned into consideration, it becomes apparent that the various modes- “communicative or semiotic resources that people (intentionally) use to make meaning” (Bock 2014: 69) have like language systems, been moulded in their social use to ‘voice’ different messages. Halliday’s language theory therefore extends to other modes of communication and we can establish that semiotic modes and their combinations have been constructed as a system that allows for several options for making symbols- in the same way that letters or words are used to create meaning. We also assume that communication is strategic and informed, thus the modes chosen were carefully selected to express a specific meaning within a particular setting. The chosen semiotic modes used to create meaning, therefore displays the interest of the sign-maker (Halliday, 1985; Kress, 1997). Images and messages on all ads, typically provide its viewers with fantasies that can only become a reality if they consume alcohol. Advertisements are informative and are able to provide details such as where, when and how to obtain ‘help’ to the alternate world usually through written language but also through the use of images. The texts are already foregrounding their audience as only a learned individual will be able to interpret the messages and intertextual references used within the ads by Brutal Fruit. In a country like South Africa where language and cultures are diverse, ads that only contain the English language exclude many individuals, especially because of the kind of English that is used. In that instance, the ad may seem to have not reached its goal, however, the people who are not able to understand- are not Brutal Fruit’s target market- deeming them irrelevant for the ads purpose.

Multimodal texts allow for multiple messages to be placed within the same text as words and pictures often repeat information in order for a certain section to be more prominent. The way in which multimodal texts are interpreted, are historically situated as readers’ interpretation of the message is influenced by the communities they live in, their cultural group and their own beliefs about a certain topic like women and alcohol. Multimodality is important in that it allows for multiple interpretations and considers the powerful stimulus of using modes that are not solely focussed on language. It attempts to show the interplay between various modes and its importance in moulding the reception of communication. It affords “an account of the explicit and implicit knowledge and practices around a resource, consisting of the elements

and rules underlying a culture-specific form of visual communication” (Kress and Van Leeuwen, 2006:3). Essentially, this aids in the understanding of the relationship between various modes and how they collaborate to construct meaning within the ads by Brutal Fruit.



CHAPTER FIVE: RESEARCH DESIGN AND METHODOLOGY

5.0 Introduction

This thesis examines the ideologies and attitudes that are found in alcohol advertisements by Brutal Fruit in 2004 and 2015. It explores how these ideologies and attitudes influence the type of images as well as the narratives that are portrayed in advertisements by the brand. Furthermore, the way in which the narratives shown in advertisements reinforce societal standards of beauty and gender roles, are also explored. All of the secondary data used for this thesis was sourced and collected from 2015 to 2018.

This chapter expands on the way in which the study was executed, as well as the research methodologies used. The methodology used was qualitative in nature and consisted of a combination of text-based and (systemic-functional) multimodal discourse analysis. This study comprised many social elements that needed to be understood and examined in the specific socio-historical contexts in which it functioned. The most appropriate means of studying the advertisements in this fashion was to fuse the two streams of MDA because it enhances the ability to understand the opinions and views revealed in the adverts.

5.1 Research Design

5.1.1 Qualitative Method

Qualitative research is “concerned with human beings: interpersonal relationships, personal values, meanings, beliefs, thoughts and feelings. The qualitative researcher attempts to attain rich, real, deep, and valid data and from a rational standpoint, the approach is inductive” (Leedy 1993:143). The features of qualitative research complement this thesis because one of the aims is to understand why certain ideologies or beliefs have been used within the ads and the meaning it holds for society.

Bennett and Woollacott (1988) argue that in order to interpret the meaning of any text it has to be studied in relation to the socio-historical and cultural conditions in which it was created. This study includes complex notions that are historically situated and other notions or beliefs that have been created by society. It is imperative that the socio-historical and cultural aspects be considered as it enhances or censors vital aspects of the text. The qualitative approach in media research can become problematic as argued by Milkie (1999). This is because cultural meanings are not fixed and can vary because of influences from the social, historical and

other groups contexts. This means that the audience filters this information by using the frameworks they have been accustomed to and not necessarily interpreting the information in isolation. This opinion is shared by McQuail (2000) who argues that, “all media messages are polysemic– open to dominant, oppositional and negotiated meanings– subject to varying interpretations” (492). This means that the messages that form part of advertising material can be interpreted differently by different individuals because of their own beliefs and backgrounds. If an individual’s background has limited their exposure to certain ideas, he or she may not be able to make sense of the advertisers intended message. Therefore, it is imperative that the dominant messages and depictions found within the advertisements by Brutal Fruit be outlined in the social, cultural and historical contexts in which they were formed. The ads cannot be examined without considering the context that ads stem from, as it is essential for accurate meaning-making.

5.1.2 Secondary Resources

This study uses secondary sources as a reference which means that it draws from research that has already been extensively covered within the field of social sciences. Secondary research takes into consideration the data that has been collected by primary researchers and reviews it, accordingly, making sure that the data is not biased and expanding on research in relation to current trends and events that are happening in the present-day context. It aids in identifying the gaps within a particular research field and also provides suggestions for narrowing those spaces. Secondary data is also economical and saves time because the foundation of the research has already been established. The ads analysed in this thesis, which forms the basis of this study have been published online by Brutal Fruit, which is why it is categorised as secondary. In the social sciences field it is common for qualitative research to be employed when studying people. Primary research is usually conducted using interviews or focus groups, however, as this study does not consist of those methods, but rather text-based analysis- the use of secondary data is acceptable.

5.2 Data Collection

Two print ads and a YouTube ad published online by Brutal Fruit were collected and used for this thesis. As stated, this paper uses secondary data thus all studies, research papers, media and all other resources will primarily be gathered from trusted sources. The Google search engine was used to explore the range of alcohol ads about women or for women- specifically because there was not a wide selection of these types of ads on radio and TV.

The initial search for ads was rather broad and the main keywords used to find ads were 'alcohol', 'women', 'stereotypes', and 'representation'. This resulted in an array of ads from all over the world, various languages, large and smaller brands, in the form of videos, images, newspaper articles and especially banned video ads. The initial search results were too broad, thus there was a need to narrow down the search. After spending weeks browsing and watching videos- a decision was made to focus on South African alcohol ads. The reason for this was that in browsing through ads from South Africa in comparison to other countries round the world- there were even fewer ads targeting women. There were restrictions to this search which made it easier to perform a more precise search, factors such as the timeframe, language limitations and audience or consumer. The ads were also required to be relatively recently produced (after the year 2002) in order for an historical comparison between the ideologies formed in earlier and more current ads.

Initially, 10 images and 5 videos were selected for further research- and the company that kept resurfacing was South African Breweries (SAB). Further investigation into the SAB brand led to its website where all of the alcoholic beverages that are produced by them were on display. Some promotional material such as videos, were available, but these were mainly linked to beer which was targeted at men. SAB's ciders section led to the Brutal Fruit brand, where limited information about the brand was available. Product information such as the amount of alcohol, sugar and so forth was the only other information provided on SAB's website. This meant that a general internet search for the Brutal Fruit brand was needed- which led to the discovery of the 'Forbidden Fruit' series by the company. There were four different ads which formed the series- only two were chosen for analysis. This decision was made due to the nature of the ads- there was not much variation between the unselected ads and the chosen ones. The selected ads portray women of different races, and also due to time constraints, it was logical to only use two. As these ads were one of Brutal Fruit's first, it was important to find a more recent ad. The search process followed the same method as used previously and led to Brutal Fruit's online #ChooseYourParty campaign. The two ads were grouped together and glossed over for similarities or overlapping themes- as is typical for ads originating from the same brand. The main tools for analysis were then chosen, namely media intertextualities, semiotic remediation, multimodality and so forth. In order to maintain fluidity between the ads they will be analysed in relation to their respective campaigns and the results will subsequently be compared and further analysed. Systemic functional

multimodal discourse analysis as well as text-based multimodal analysis will also be used because of the nature of the ads.

5.3 Data Analysis

5.3.1 MDA

Multimodal discourse analysis is based on a method which focuses on how meaning is constructed and formulated through the use of multiple modes of communication instead of simply focussing a single strand of exchange such as language. Baldry and Thibault (2006) propose that multimodal discourse analysis is essential for studying events such as ads because they acknowledge that “different semiotic modalities make different meanings in different ways according to the different media of expression they use” (8). The authors’ methods also emphasize the various dimensions that are present in terms of meaning making when several modes are employed. The ads to be analysed are multi-dimensional and portray several aspects pertaining to culture and context-sensitive incidences, thus Baldry and Thibault’s (2006) distinction between the concepts of *context of culture* and *context of situation* are imperative to understanding the distinction between modes and the relevance pertaining to why some or all modes were applied to specific visual and linguistic signs. As the context changes so does the modes employed. The modes or combination thereof are usually determined by the spaces that the ads or media will be used in, the message being communicated and the potential target market of that message. Multimodal discourse analysis extends this idea by focussing on the meaning arising from the use of more than one mode and the significance of historical events.

5.3.2 Text-based MDA

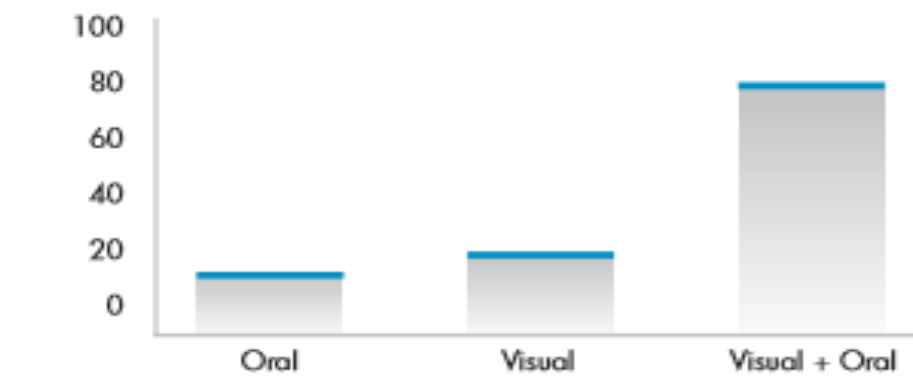
Text-based multimodal discourse analysis will also be used as a data analysis approach as it would deem to be the most successful for analysing written data in combination with its verbal counterparts. Gee (2005) argues that, discourse can be defined in 3 different ways, as language that is occurring beyond the level of a sentence, the use of language in accordance with social practice, and language as a system of thought. Discourse analysis aims to study and analyse the use of discourse in at least one of the various ways, however, it is common that all of them can be utilised at once. Discourse analysis not only takes into consideration

what is being said or written but also reflects on all factors that are surrounding the text such as the immediate environment, the author and generally the social and historical contexts.

5.4 Multimodal Texts to Increase Comprehension and Memory

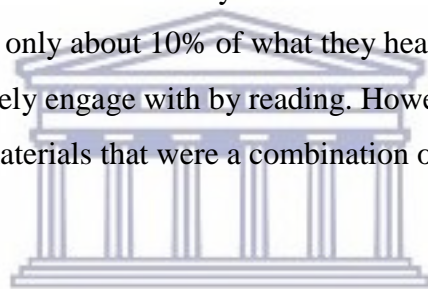
Multimodal texts include visual, written, and spoken language. Dewan (2015), states that pictures are easier to recognise and process than words and are also easier to remember. Images have a dual-coding nature which means that information enters the brain and is stored in two different places- one section is for visual and the other for verbal. This means that instead of having one means of accessing memories- the memory is stored in more than one place, increasing the possibility of remembering the information. This is essentially what Allan Pavio's (1986) Dual Coding Theory argues- that human cognition has become specialised in assessing language and non-verbal communication. The author also states that the brain's sensory systems are activated by language and non-verbal communication- but that images are more effective in increasing the odds of remembering either the language used, or the images associated with it. Harp and Meyer (1997) state that there are certain types of verbal and non-verbal communication that is more easily recognisable and memorable than others. Research has revealed that when comparing decorative images with informative ones- the decorative pictures are not as memorable or noteworthy. Reed (2012) also argues that language or words are also not created equally and that concrete words are easier to recall than abstract ones. The dual-coding theory is thus essential in understanding the impact that advertisements, such as the ones by Brutal Fruit has on its audience. Brands need ads to be remembered and to spark interest and the theory states the combination of verbal and visual codes improves recollection. This also has a reciprocal relationship with the types of ads that are created- because the main aim of ads is to be significant enough to make an impression on its viewers.

Oral and Visual Information: Percentage Retained



Source: Jerome Bruner, as cited by Paul Martin Lester (2006) in “*Syntactic Theory of Visual Communication*”.

Psychologist, Bruner from New York University has conducted studies and concluded that individuals roughly remember only about 10% of what they hear and at least 20% of written communication that they actively engage with by reading. However, an astounding 80% of individuals remembered the materials that were a combination of oral and written communication.



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5.5 Ethical Considerations

The data to be used in this study was not collected from active participants, for example via interviews, questions and so forth. Brutal Fruit’s ads are the primary source and all other sources are cited accordingly.

The ethics surrounding research is increasingly becoming an essential concern because of the great possibility that the research can be affected negatively, as well as others involved in it. Undertaking a research topic without the complete consent of the participants may result in the findings being questioned and could mean that the research is not valid at all. Ethics is vital in this thesis as to avoid infringing on the rights and freedom of the brands being analysed. However, because the ads were found on the internet and it was produced for viewing by the public- it was not necessary to inform the company that the ads will be used for analysis in this paper. Furthermore, the opinions of external participants were not employed in this study and the results will generally only be shared with a selected audience such as supervisors, examiners, moderators and other academics. According to Harris (2013)

in terms of copyright laws on *Google*, the images and photographs published in the public domain do not require special permission. The ads form part of the public domain and can be described as free content or “free cultural content”, which means that the materials found in public spaces can be analysed, distributed and so forth. Additionally, the contact between the general public and the data shared in this paper is limited.

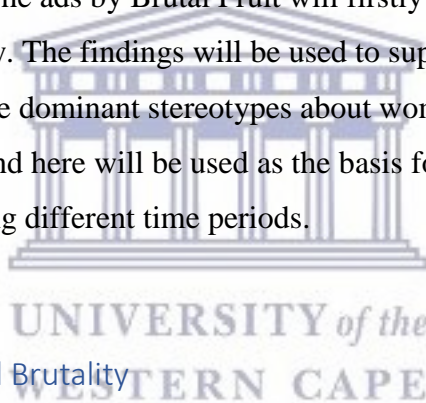
5.6 Summary

The objectives of this study have influenced the investigative methods required to analyse the selected ads. Qualitative methods were deemed the most appropriate because its attention is focussed on human beings, the complex relationships that people share, their culture, beliefs, values and so forth. It also allows for examination from a socio-historical standpoint which is important for this study as it forms part of the social constructionism paradigm. In relation to the data collected- selected ads chosen for analysis are secondary resources as they were initially published in the public domain. Ads by the Brutal Fruit brand will be analysed using the systemic functional multimodal discourse analysis and text-based multimodal analysis methods. SF-MDA relates to the meaning resulting from using multiple semiotic modes in discourses (O’ Halloran, 2008). The selected ads are multimodal and employing SF-MDA will assist in understanding the relationship between the various modes employed in the ad and in addition also expose the social representations that are present within the ad. Text-based MDA will also be used as a tool for analysis because its specific focus is on language or discourse and also the social environment in which the discourse is being constructed and used. The use of multiple modes in a text is argued to have a positive influence or effect on comprehension and memory. The dual coding theory introduced by Pavio (1986) argues that when a combination of modes such as pictures and written texts are used the brain stores the information in two separate parts of the brain which increases the chances of recalling the text. The selected multimodal ads were obtained using the Google search engine, thus it was collected in the public domain, meaning that it was not necessary to obtain permission from the Brutal Fruit brand before undertaking this study.

CHAPTER SIX: DISSECTING THE ESSENCE OF BRUTAL FRUIT

6.0 Introduction

This section is dedicated to the analysis of the selected online ads which includes two online print ads and one video ad by the Brutal Fruit brand. The analysis will be divided into two chapters- where the second will be analysing the video ad by the brand. The selected ads in this section will be analysed using the concepts reviewed such as intertextuality, media intertextualities, semiotic remediation and the study of visual design as proposed by Kress and Van Leeuwen (2006). The aim of the analysis is to discover Brutal Fruit's stance on women, specifically South African women. The ads will be dissected in order to examine whether the chosen ads resemble or reflect the dominant ideas about women in previous eras. The main argument made in this section is that the approaches used in alcohol ads to represent women- are generally negative and maintain dominant stereotypes about women by sexualising the female body. The ads by Brutal Fruit will firstly be analysed using the concepts mentioned previously. The findings will be used to support or dispute the earlier claim that alcohol ads reinforce dominant stereotypes about women by portraying them in a negative light. The results found here will be used as the basis for comparing the ads produced by Brutal Fruit during different time periods.



6.1 The meeting of Fruit and Brutality

Branding is an important factor in establishing a brand and its identity- especially when the brand is relatively new to the market. The American Marketing Association (2007) defines brand as “a name, term, design, symbol, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from competitors” (1). The Brutal Fruit name forms part of the brand and aims to distinguish it from other liquor brands. The name is unique because it does not allude to the specific product- the connection between the name and the product is arbitrary. This is one technique of creating interest around a brand because people usually pay more attention to things that appear to be new or different. There seems to be no connection between the ‘Brutal Fruit’ brand name and the its semantic meaning. Oxford Dictionaries (2017) defines the word ‘Brutal’ as “savagely violent”, “unpleasant or harsh”, and “direct and without attempting to disguise unpleasantness” (1). This is significant because these are all adjectives describing a living organism like people or animals. In exploring Brutal Fruit’s brand identity from previous ads-

the idea of fantasy continues to reappear. The potential link between ‘brutal’ and the individuals who consume the product is that these qualities will be passed onto them. The individual will become “direct and without attempting to disguise unpleasantness”. However, this does not seem feasible as a brand would not knowingly promote violence as alcohol already has a reputation of being one of the factors contributing to violent behaviour in people who drink. Brutal Fruit appears to promote the qualities of confidence, boldness, daredevilry- and being completely unapologetic for having these traits because it is considered favourable. Therefore, Brutal Fruit is selling the idea that its product can transform ordinary people into extraordinary beings. When individuals consume this specific drink, they will not be tame and domesticated- they will be strong and fierce. These qualities are usually associated with men and masculinity, which Banda (2010) states is associated with assertiveness, strength and power. In patriarchal societies- where there are strict rules for the roles that men and women should adopt (based on biological sex) these qualities in a woman would usually be met with disapproval. However, in current South Africa where the percentage of female headed households are increasing, there seems to be a market for the confident, impulsive and determined woman; a market that Brutal Fruit has identified and is attempting to infiltrate.

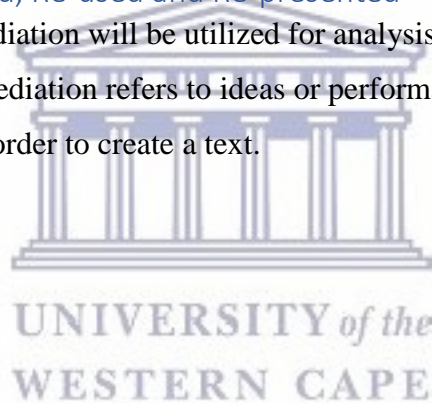
The word ‘fruit’ is defined as “the sweet and fleshy product of a tree or other plant that contains seed and can be eaten as food”, however, it can also relate to “the result or reward of work or activity” (Oxford Dictionaries, 2017: 1). The two descriptions align with the product as the ciders are made in fruit flavours such as mango, goji berry and kiwi. These fruits can be “eaten as food” but are consumed as an alcoholic beverage in this instance. In the context of the actual drinking of Brutal Fruit- usually drinking alcohol is reserved for weekends or moderately after work. Thus, Brutal Fruit is the “result” of working hard, denoting that the cider is a “reward” after a long day at work. This also relates to the idiom that states that “you will enjoy the fruit of your labour”, and it stems from a bible verse in the book of Psalms 128:2, “You shall eat the fruit of the labour of your hands; you shall be blessed, and it shall be well with you”. This means that when an individual works hard, she will be rewarded with ‘fruit’, in this case- Brutal Fruit. It also relates directly to being fruitful, that denotes a sense of success- thus individuals who consume Brutal Fruit will be successful or at least stand out amongst their peers who are consuming any of the other brands of ciders.

When reconciling ‘brutal’ and ‘fruit’, there appears to be a contrast between stereotypical qualities assigned to males and females. The characteristics associated with ‘brutal’ are

boldness, strength and power, while 'fruit' is sweet and usually soft, which emphasises the feminine qualities associated with the drink. Brutal Fruit has marketed themselves as the cider for the modern woman, who is not afraid of the criticism that she may receive from the rest of society when she displays masculine traits. She is "unapologetic" for her behaviour and works hard so that she can enjoy the "fruits of (her) labour"- when she consumes Brutal Fruit. She does not conform to the longstanding dominant views of the way in which a woman should behave- by being timid and domesticated. She may have masculine qualities; however, she remains feminine by being sweet and sensual. Therefore, Brutal Fruit is branding their identity as modern, vigorous, confident, unapologetic, yet still feminine. It is attempting to use the shift in society to market their brand as the potential niche that is needed to bridge the imbalanced space between the roles occupied by males and females.

6.2 Brutal Fruit: Re-purposed, Re-used and Re-presented

The concept of semiotic remediation will be utilized for analysis of the ads by the Brutal Fruit brand. To recap, semiotic remediation refers to ideas or performances that are re-used, re-presented and re-purposed in order to create a text.



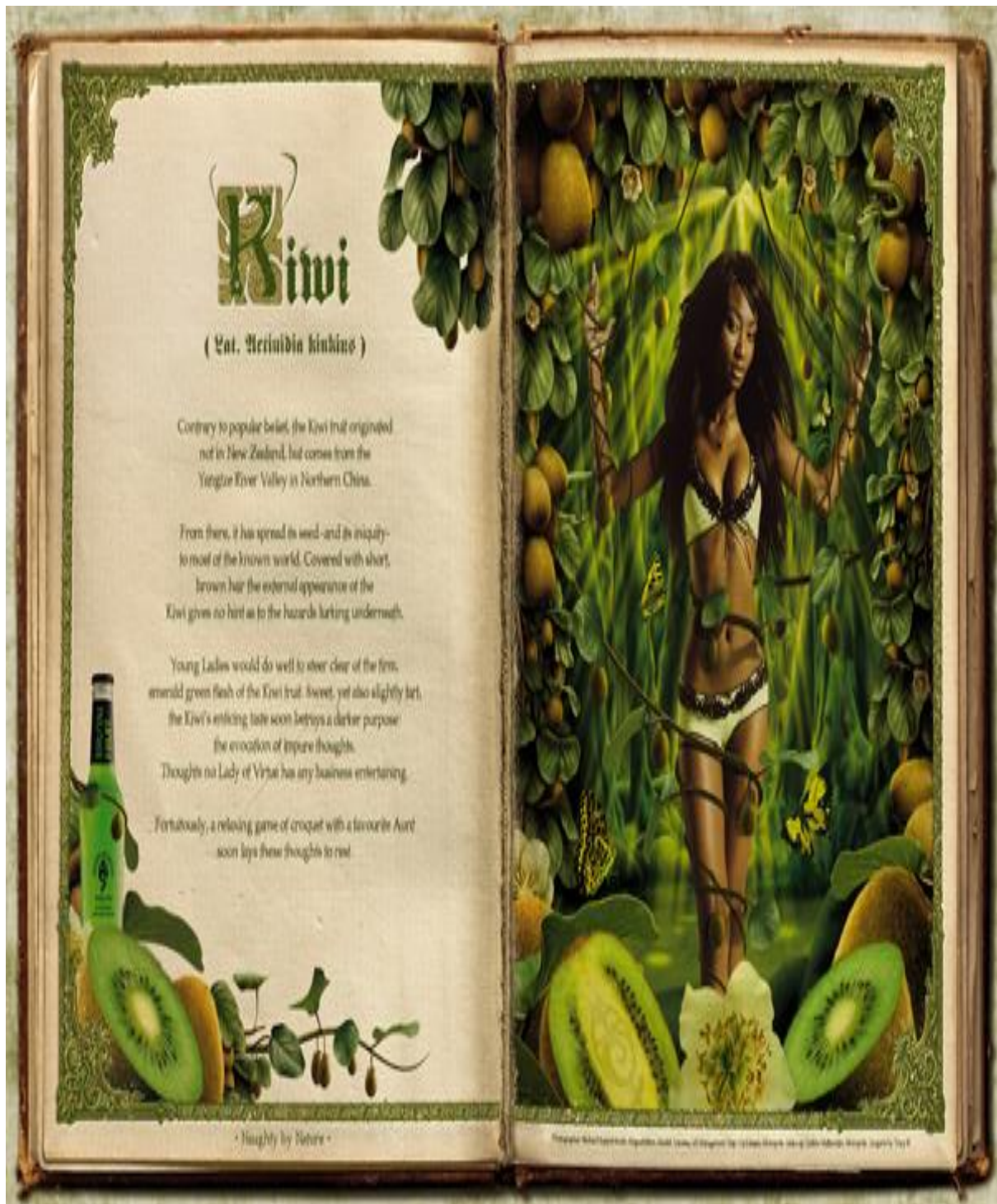


Figure 6.1: Kiwi ad by Brutal Fruit (2004)



Figure 6.2: Strawberry ad by Brutal Fruit (2004)

In Figure 6.1, the bottle of Brutal fruit is represented as being a part of and growing from the same vine that the kiwi was cultivated from. Similarly, the bottle of Brutal fruit in Figure 6.2 is pictured as if it is rooted within the strawberry vine. The combination of the fruit and alcohol was constructed in this manner, in order to emphasize the name of the brand as well as showing that the actual fruit is now in the form of liquid. It is also somewhat deceptive because the qualities of the kiwi and strawberry are being attributed to alcohol, yet the fruit only makes up a small percentage of the actual beverage. The element of fruit is thoroughly exploited even though it is not the principal component that makes up the actual cider. In terms of advertising or appeal- the fruit is probably the most attractive element that makes up the drink and that is why it was used so explicitly. The emphasis placed on the fruit has an effect on the image of the cider as it appears to be harmless, much like fruit juice but obviously vodka was mixed with the juice in order to produce the cider.

Both of the ads appear to be pages found in a book- an ancient, historical book and this is unique because alcohol is not usually associated with this kind of medium, however, because of the broader objective of the ad, the use of the old book does add to the overall meaning. Books that have torn and yellow stained pages are associated with being old and especially in movies, these types of books are used by wise men and women in a quest to find certain answers because it contains valuable and superior knowledge. Brutal Fruit has re-used this image to their advantage in order to associate the same qualities with their brand. The brand and all of the content or information provided in the picture are therefore also considered to be superior and factual, as these books usually provide undisputed ancient facts. The bottle of Brutal Fruit has also been remediated in such a way that it takes on the appearance of a potion in both ads- a potion that fosters the promotion of change in women. The brand promises that the change will promote confidence, power and brazenness. This remediation does not function on its own because without the other elements such as the images of the two women and the text (which addresses the differences between the stereotypical dreary woman and the fun, seductive woman), the link between Brutal Fruit and the potion would not have been valid. The women on each of the ads have also been remediated because following the association to the potion- the way in which they have been fashioned, implies that they may be some sort of mystical beings. The women in the ads have taken on the roles of goddesses or magical creatures who live and exist only in nature. The main objective for representing the women in this manner is to communicate to 'ordinary' women that in order to obtain the

qualities observable in the ad, they need to consume Brutal Fruit. In this instance, the ad is igniting the potential for women to be extraordinary with minimum effort.

The kiwi themed ad features a kiwi that has been split in half and possesses the trademark of Brutal Fruit is significant because it is placed directly on the ‘flesh’ of the kiwi and not on its outer layer. Additionally, in the strawberry themed ad the Brutal Fruit trademark is also etched on a strawberry. The strawberry in particular, has not been split open- it would be unnecessary since its flesh is already on the outside and exposed. These fruits have been personified to resemble women which is noteworthy because it has been remediated in such a way that the trademark is a symbol of a tattoo on the ‘flesh’ of the women. This can be linked to slaves and the mark that their masters gave them. These branded marks meant that people were not free but rather owned by others who had more power and resources. It is also linked to what is known as the ‘tramp stamp’ which is a tattoo found on the lower back of women. According to Edwards (2013), a woman is automatically branded as being promiscuous because of the tattoos position. It is also noteworthy that it was of importance for Brutal Fruit to make sure that the brand’s logo be etched onto the ‘skin’ of the fruit (women) and not only worn as a badge. This aligns with sexist views about women’s bodies- the notion that women who wear revealing clothing or leave their skin exposed automatically become public property and men can brand them as promiscuous or sluts. This results in women being emotionally, physically, and sexually assaulted, while the aggressors believe that their actions are justified because women’s bodies are always allegedly supposed to be covered. Workman and Orr (1996) argue that the public uses a women’s choice of clothing to determine whether she has played an active role in her harassment or assault. The female body is thus portrayed as public property simply because of the type of clothing or tattoo a woman has. The branded image has been remediated in a style that shows that a woman’s body is not her own and that society, or in this case Brutal Fruit, is the ‘women’s’ master.

This is a true representation of the reality of society as women are commodities that mainly men, have the opportunity of dominating, looking at, probing and ultimately owning. This notion is gravely dangerous to any society but especially South African society, as the consequences are recorded daily. According to Jadedzwini (2018) as stated by the World Health Organization (2018) South Africa has an immense crisis with women dying at the hands of their immediate partners and people that they know personally. It was recorded that South Africa’s femicide rate is actually 5 times higher than the global rate and it does not seem as if this number will decrease as more women are found killed daily.

The women shown in ads are usually considered to be role models by younger women (especially teenagers) even though the ad is not necessarily directed at them. Young girls are still exposed to these images because of social media, thus they are consuming the proposed version of the epitome of beauty- creating a new generation of women with body issues. The models appear to be demonstrating the qualities needed to be successful, popular and wealthy in the media (consequently in life) because these are the dominant images of accomplishment exhibited in the media. The images used in the Brutal Fruit ads form part of what is known as the thin-ideal media, which according to Dittmer and Howard (2002) refers to pictures found in the media that contain very thin female leads and emphasizes the notion that it is desirable to be thin despite it being potentially hazardous to individual health. This is important because it emphasizes the real potential that ads have in enforcing positive or negative change within society. It also demonstrates the direct relationship between society and the views expressed in ads. It shows that society has as much of an effect on the themes focussed on in ads, as well as the influences that ads have on people and their behaviour.

6.3 Intertextual references in the Brutal Fruit ads

The next tool to be used for analysis is intertextuality, which refers to the way in which texts draw on previous texts in order to make meaning (Kristeva, 1980). Figure 6.1 features a dark-skinned, tall, slender, African woman, with long black hair posing in the middle of what seems to be a whimsical world of kiwi fruit. The picture of the woman is an intertextual link to the jungle which is considered to be an exotic place. This is further emphasized by the overwhelming shade of green that a large section of the image is comprised of. The woman appears to be part of the vines herself because vines only grow over objects that have been in the specific area where it grows for an extended period of time. This can be linked to the concept of Africa as natural because of the jungle and the belief that Africans are the first people to inhabit earth- making them one with nature. This idea is further emphasised by the swamp which she seems to be standing in, as well as the array of leaves around her and the free-flowing way in which they have grown together and been intertwined.

The woman is also portrayed as a prisoner of the jungle because the vines appear to be holding her arms and legs captive. However, there is a contrast between the intertextual link of a prisoner and the image that she is portraying because she is grinning seductively. This is significant because it extends the intertextual reference since the branches resemble ropes which are usually associated with a certain kind of sexual desire or fetish, especially felt by

masochistic individuals. Furthermore, this image is depicting the woman as rebellious and someone who does not necessarily care about the consequences of her actions- reinforcing one of Brutal Fruit's main principles. The position of the sun's rays and the woman's hands are indicative of an invitation as if to mean that people are welcome. It looks as if she has opened the blinds or curtains usually found at a window- inviting people into her 'home'. The background and outline of the book itself is also an intertextual reference to a physical book, but more specifically an old or ancient book that typically contains secrets or some sort of magical information. Its yellow aged paper also signifies that the book or page was read over the period of many years which generally means that it contains very valuable information. It is significant that a black woman was used for the ad because black models are usually in the minority in terms of exposure in the media. However, because of the illusion that the ad wants to create, the model was specifically chosen so that she can emulate the image of an African, mystical female from the jungle. Her blackness itself, in combination with the way the book has been aged, can be related to the idea of black magic. According to Chireau (2006) black magic involves the supposed summoning of evil spirits in order to fulfil certain wicked desires. In regard to the ad, Brutal Fruit would then be the potion needed by weak individuals who usually seek out 'witches' to perform black magic rituals for them. The qualities associated with Brutal Fruit are all about the image of an individual and according to Gordon Melton (2001) black magic was traditionally used for evil and selfish purposes.

The concept of being African or 'Africanness' is important here because Adibe (2004) argues that simply being born in Africa is not sufficient to warrant an individual as African- the individual has to emanate the African culture and be true to their roots without being superficial. The woman appears to be African, yet the media has styled her in such a way that she has long, straight hair by means of a weave and not her own natural hair. To possess long and sleek hair is a favourable characteristic stemming from the North. While ethnically African hair has many negative connotations associated with it, like being primitive and unattractive. To be slender and tall is also a favourable quality that the media continually parades in front of women and the ad is no exception because the model is portrayed as not possessing any extra bodily fat or excessive curves. She is wearing a bathing suit which covers her genitals but nothing else. In certain circles in society, in order for women to seem attractive they are expected to show as much flesh as possible. This is mainly feasible in relation to the way in which certain men in combination with patriarchal values- think about women's bodies - where they see only bodies and not a person. As mentioned earlier, this

reinforces the abuse many women are subjected to and women are also programmed into believing that showing off their bodies is flattering.

The exaggerated attention that women receive when they are half naked often boosts their confidence because of the 'positive' reinforcement that comments (usually) from men, about their bodies, provide them with. This creates a dangerous cycle where women believe that in order to feel beautiful their bodies need to be exposed. It perpetuates this kind of behaviour because the exaggerated attention that they are receiving activates the region of the brain called the striatum, which according to Sugwana, Tanaka, Okazaki, Watanabe and Sadato (2012), acts as a social reward and prompts the same feelings as when receiving money. In the social media age this is especially significant as Todd (2017) notes, in the world of social media the more skin that is shown the more likes the picture will receive. The likes reinforce the idea that the individual is beautiful and attractive, thus they will continue to post pictures that are revealing in order to feel beautiful. The ad and elements used to portray the woman is rather sexualised and stresses fantasy. The way it has been fashioned is communicating to women that if they want to exude sex appeal or want to live extravagant and adventurous lives- they need to resemble and dress like the women in the ads. It reinforces the notion that there is only one model of beauty which makes it difficult for ordinary women to reach that image. It results in women taking drastic measures and spending thousands of Rands in order to look like the women represented in the media. Even though Brutal Fruit is a South African brand, the representation and ideals portrayed in the Kiwi ad are completely disrespecting the image of the country and its people. The brand appears to be non-African and draws on negative perceptions of the continent. It does not create any sense of pride in terms of celebrating African women or African culture because the majority of women in South Africa do not look like the women in the ads.

Kiwi

Contrary to popular belief the kiwi fruit originated

1

Not in New Zealand, but comes from the

2

Yangtze River Valley in Northern China.

3

from there, it has spread its seed- and its iniquity-

4

To most of the known world. Covered with short,

5

brown hair the external appearance of the

6

Kiwi gives no hint to hazards lurking underneath.

7

Young ladies would do well to steer clear of the firm,

8

Emerald green flesh of the Kiwi. Sweet, yet slightly tart,

9

The Kiwi's enticing taste soon betrays a darker purpose

10

The invocation of impure thoughts.

11

Thoughts no lady of virtue has any business entertaining.

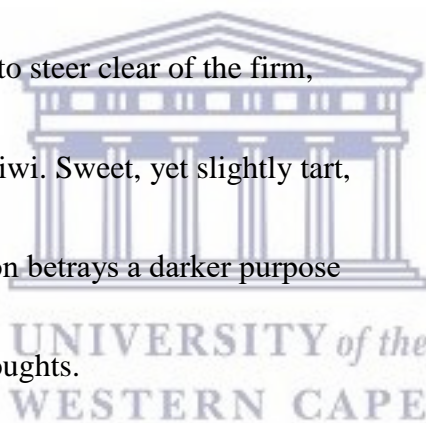
12

Fortunately, a relaxing game of croquet with a favourite Aunt

13

Soon lays these thoughts to rest

14



6.4 The narrative of the kiwi

The introduction to the kiwi ad is shown as exoticising the fruit. This view is extended as the kiwi is said to originate from an exotic destination- the ‘Yangtze River Valley in Northern China’ (line 3). The location of the valley is further emphasizing this idea of exoticism because nearly anything that is not European, is considered exotic. The comparison between the exotic and the ‘other’ is intertextually linked and contrasted with the ‘known world’ (line 5) which is related to the United States of America (USA). According to Davidson (1997) the USA used to be referred to as the ‘new world’, consequently the “known world”. It is already creating a certain distance between the two countries in the image and subsequently foregrounding the power dynamics that will surface later. The word ‘seed’ in line 4 is linked to the semantic meaning of what a fruit is but it is also related to reproduction and has a sexual connotation. ‘Seed’ can also refer to the old use of semen because it is derived directly from the latin word *sēmen* which means seed- and following line 3, making it seem as if the particular seed has penetrated the ‘known world’. Its ‘iniquity’ (line 4) being spread is also noteworthy because it shows that it is different and is essentially being othered. Wickedness, immorality and evil are usually associated with the ‘other’, the exotic, or the African and the idea that it is being spread means that it did not exist in that space before. The description and othering of the kiwi can also be related to migrants moving to other countries (first world countries) and the connotations that are attached to them because they are actively spreading. Migrants and refugees are believed to be poor, rural, sexually immoral and criminals who spreads disease. There have been many media reports about diseases being spread by ‘foreigners’, and according to Kern (2017) there is a direct link between the rise in disease and immigrants. Kern (2017) stereotypically claims that The Infectious Disease Epidemiology Annual Report – (published in July 2017) provides information on the status of more than 50 infectious diseases in Germany during 2016. This is the apparent result and consequence for Germany’s public health sector because of the massive influx of immigrants in late 2015. Therefore, the Kiwi spreading both its ‘seed’ and ‘iniquity’ can be related to reproduction, disease, immorality and promiscuity.

The kiwi has been personified as woman throughout the first half of the text and has been acting as the voice of the woman in the picture. However, the description of the kiwi transgresses against the reality of the image as it is described as having ‘short, brown hair’ (lines 5-6), while the woman has long, brown hair even though it is not her own. The literal description of an actual kiwi is short-haired, but in addition, it can be extended to the

stereotypical appearance of the woman when she is not wearing the hair piece. The kiwi itself is not “hazardous”; however, because the kiwi is personified as the woman, she may be considered dangerous. The kiwi (woman) is described as giving ‘no hint to the hazards lurking beneath’ it (line 7). This is a significant sentence because it links back to the image of migrants and the stereotype of them being dangerous and disease ridden. The stereotype of women being wicked also reappears here and it stems from the bible story about Adam and Eve. According to Witcombe (2000) the West’s construction of the social relationship between men and women have been a result of Adam and Eve’s specific story. It is believed that Eve was tempted by the devil and took his bribe- which resulted in her and Adam being ousted from the Garden of Eden to a barren land where they had to fend for themselves. In terms of the reoccurring idea of disease, it can be related to rodents, more specifically rats- which supposedly caused the Black Plague that descended over Europe in the 14th Century. However, Simon (2015) argues that new research has illustrated that gerbils were actually the cause of the Bubonic Plague and deaths of thousands of people. In relation to the river mentioned in the description- even though it is found in China there is a clear distinction made between the ‘them’ and the ‘us’. It means that everything that is not part of the ‘known world’ is usually categorized as being ‘black’ or other. In relation to Africa, it has always been thought of as a dangerous place with treacherous people. In Joseph Conrad’s novel, “Heart of Darkness”, Africa is portrayed as dark and inhumane because he describes the continent as being “so helpless and so dark, so impenetrable to human thought, so pitiless to human weakness” (Conrad 1899: 2180).

The word ‘firm’ in line 8 is an adjective to describe the kiwi but is also used to describe the woman’s body because she encompasses the qualities of the kiwi. Using the words ‘emerald green flesh’ (line 9) in relation to the kiwi, is extending the metaphor used previously. The ‘flesh’ is referring to the woman’s body and the shade of her bathing suit is a similar shade to that of the kiwi, enhancing the link between the women and the kiwi. Addressing ‘young ladies’ (line 8) creates a contrast between the reserved woman and the supposedly immoral woman portrayed in the image. The warning issued by the words ‘steer clear’ in line 8 implies that the woman is sinful and will influence the moral women if they are not careful. It is also linked to Brutal Fruit and the potential influence the drink has on the behaviour of its consumers. However, in this regard the connotation is not negative as the product promises to transform women into remarkable and exciting people. The word ‘sweet’ (line 9) can be reference to the exterior appearance of the woman but more so her demeanour and the taste of

the kiwi. Specifically using the word ‘tart’ in line 9 is noteworthy because it again highlights the woman’s uninhibited nature and furthermore linking this description to the ‘known world’. Cambridge Dictionaries (2015) describes ‘tart’ as an American slang word which refers to a woman who intentionally wears revealing clothing to attract sexual attention. The ‘enticing taste’ (line 10) of the woman supposedly lures innocent, naïve men to her jungle, where she then ‘betrays’ (line 10) them, as she has ulterior motives. The image portrayed above could be an intertextual reference to one of the stories in the novel, ‘The Odyssey’. The story features sea nymphs known as the Sirens who lure passing sailors to their island by enchanting the men with their voices and when the men reach the shore, they are condemned to stay on the island forever.

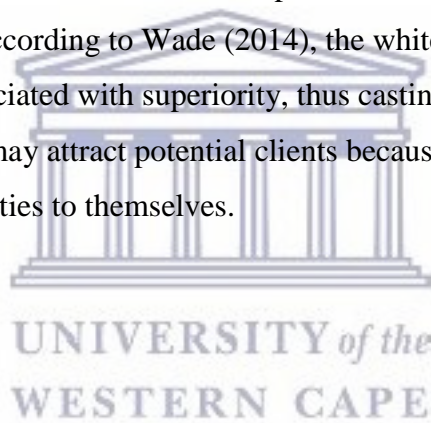
The woman in the ad is portrayed as being somewhat wicked because of the word ‘invocation’ which means that she could probably conjure up a spell for her “dark purpose” and create “impure thoughts” (lines 10-11) in the mind of innocent woman. This is in effect a promise made by Brutal Fruit, that by drinking their beverage, the fantastical can happen and that the qualities of the woman in the ad could be ascribed to them if only they would consume the cider. The woman in the ad is portrayed as mystical and hypnotising, while the supposed moral and righteous woman is portrayed as drab and uninteresting. These characteristics are attributed to the ordinary woman because she plays ‘croquet’ with her ‘aunt’ (line 13) and does not entertain impure thoughts, as noted in line 14, because she “soon lays those thoughts to rest” (line 14). A contrast is being created between the model and the description of the other woman in order to show that there is a mismatch between the two and to paint one as more favourable than the other. Furthermore, to sell the concept, the image of the model is depicted as being better than and contrasted with the ordinary, drab and dreary women as described above.

6.5 Strawberry Fields

Figure 6.2 features a Caucasian, blonde haired, slender woman in a field of strawberries, just as in Figure 6.1. She is captured as being imprisoned by nature. However, her body language, facial expression and temperament show that she is unbothered. The position of her arms as well as her posture is representative of her surrendering. Furthermore, her narrowed eyes that are almost closed and her slightly pursed mouth- also portrays an image of pleasure. This is related to the idea of her rebelliousness- where even though she is a ‘prisoner’, she will not be

defeated. This relates to the concept of insurgence which is especially prevalent in the previous kiwi ad.

The woman appears to be in a field of strawberries with the sun setting behind her- an intertextual link to a common stereotype that immoral women come out at night and that dull women are the ones who go to bed early. The birds that are positioned at the top half of her body are significant because birds are known to fly away from humans, but the birds in the image are flying toward her. Thus, the image could be linking her to nature, as being one with nature, further extending the intertextual link of rebelliousness. It is the notion that nature does not conform to any human, it follows its own conventions and will adapt as far as it can in order to survive. This woman is wearing black lace underwear which has a sexual connotation and can be linked to fantasy. Ritchie (2012) explains that wearing black lace appeals to the fantasy of the mysterious stranger. This image is again an attempt by the media to produce an image of the ideal woman even more perfect than the woman in Figure 6.1, as this is a Caucasian woman. According to Wade (2014), the white race continues to be the standard of beauty and is associated with superiority, thus casting a white woman with glossy straight hair and a slim body may attract potential clients because they see Brutal Fruit as a means of ascribing those qualities to themselves.



Strawberry

The imperfect strawberry is the first fruit

1

to ripen in spring.

2

Which should serve as a warning to young girls who wish to

3

remain Chaste. The strawberry exhibits no restraint and cannot

4

wait to share its fleshy bounty with the world

5

It even dares to bear its seeds outside its skin

6

(no other fruit does this)

7

In a vulgar mockery of Nature's modesty. Take heed you who

8

value your Honour, and resolve not to partake of the

9

crimson flesh of the strawberry.

10

Remember, busy minds control idle hands.

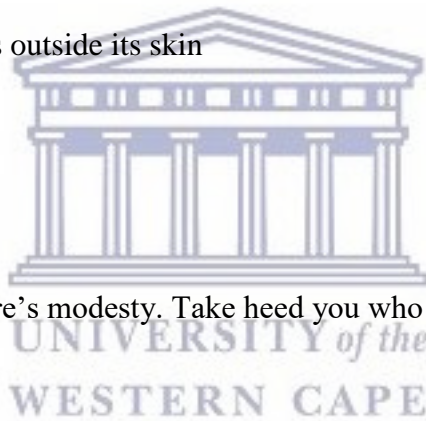
11

Turn therefore to learning, for it greatly benefits a young Lady

12

to learn more of Entomology.

13



6.6 The Narrative of the Strawberry

The strawberry is described as ‘imperfect’ (line 1) which highlights its flaws. This could be the brand’s attempt to connect with their audience- essentially because they need to find common ground with their addressees. The strawberry’s flaws are emphasized and contrasted with the perfect model in the ad as a means of bridging the gap between ordinary women and the ideal. Many women would feel insecure on seeing the model because they do not look like her but because of the skilful word usage- the ad appears to be associating itself with the general female population. Chojnacki, Grant, Maguire and Regan (2013) argue that women in Brutal Fruit’s target age group suffer from psychological issues such as low self-esteem which is attributed to the influence of models used in female magazine ads and the media at large.

The woman’s body is an important marker as the word “ripen” is employed (line 2). “Ripen” is directly linked to the strawberry and its developmental process, however, it is also a metaphor which refers to the sexual readiness of women. In contrast to “ripen” is the word “chaste” (line 4), which is employed to show the distinction between the image of a virtuous woman and a ‘ripened’ woman with ‘no restraint’. The metaphor of ripe can also be linked to its other uses, such as being mature, seasoned, full-grown and developed- and these characteristics are all assigned to the model. The woman in the ad has already been described as sinful but this is extended to paint her in an even worse light as she is described as not wanting to remain in one place. This is again highlighting the connection with migrants as was visible in the previous ad.

The next section of the ad declares that the woman “cannot wait’ to share her “fleshy bounty with the world’ (lines 4-5). The ad makes use of the pronoun ‘its’ instead of ‘her’ and this is significant because the strawberry is an obvious object, but it is also referring to the woman as one- since the strawberry is personified as the woman. The theme of the rebellious woman reappears because similar to the strawberry, she also “dares to wear” her “seeds” (skin) “on the outside” (line 6). The woman is daring because she is wearing very little clothing- an action that can have dire consequences in terms of emotional, physical and sexual abuse (especially in South Africa). The statement that “no other fruit does this” (line 7) stresses the extent of the woman’s rareness and revolt. It expresses the idea that this woman is revolutionary and as a result related to a warrior who paves her own way.

The woman is described as vulgarly mocking “Nature’s modesty” (line 8), once more forming a distinction between the two imagery of women by opposing the words “vulgarly”

and “modesty”. Women’s bodies are policed by society; therefore, they are expected to cover their bodies and portray an image of conservativity if they want even a hint of respect. In line 8, nature functions as a noun, this means that nature represents a higher power- perhaps modest, conformist women or society. However, in reality, nature itself is not as modest as the author is constructing it to be. In the book, ‘Mother nature is trying to kill you: A lively tour through the dark side of the natural world’ by biologist Dan Riskin, he exclaims that “nature is so immoral, vulgar, and downright wicked we can’t possibly use Nature’s behaviours to set rules for ourselves” (37-38). Following this are the words ‘honour’ and ‘heed’ (line 8-9), which were commonly used in the time of Caesar. These words are generally satirical because after the death of Shakespeare’s *Julius Caesar*, both Brutus and Marc Anthony who were Caesar’s soldiers used the word ‘honour’ to their advantage. Marc Anthony was a traitor yet used Brutus’ true honourable nature against him and made Brutus seem as if he was insincere so as to gain the support of the Roman people. The words, ‘resolve not to partake’ (line 9) can be linked to the Bible because in Daniel 1:8, Daniel was described as resolving not to partake of the king’s food because if he did he would defile himself. The aforementioned is an attempt to extend the metaphor of the good versus the bad, both within the passage and within the two women described here. It also relates to the individuals who drink the cider, that if they ‘partake’ of it, they will essentially be losing their innocence. Stereotypically, women who drink alcohol are not considered to be innocent and reiterates the notion of immorality.

Additionally, there are two other ideas that are also being created- one of purity and the other of cannibalism. The strawberry is personified, and it is said that women should not ‘partake of the crimson flesh of the strawberry’ and the word ‘crimson’ here could be emphasizing danger as red usually does. Bourn (2011) argues that the colour red can represent passion, danger, assertiveness, sexuality, and so forth. The aforementioned sentence could also have a sexual connotation because women could be warned of not becoming sexually involved with another woman. The first real ‘warning’ about the consumption of alcohol and the effect it can have on woman is highlighted here. According to Beckman and Ackerman (1995) women believed that after they had consumed alcohol they were more sexually aroused than before they consumed alcohol. In line 11, ‘busy minds’ refers to intelligent or hard-working women, because supposedly when women are not busy thinking- their brains and hands are “idle”- resulting in mischievous behaviour. The narrative has a sarcastic undertone as it states, “for it greatly benefits a young Lady to learn more of entomology” (lines 12-13) and

this sarcasm is especially apparent because of the use of the word “greatly”. It possesses fragments of the attitudes in relation to women during previous periods- where women were explicitly thought of as the weaker sex because they were supposedly dense. It is significant that women are to learn of entomology which refers to the scientific study of insects. Women are given this option instead of studying the human anatomy because they are still considered inferior and should stick to examining insects (which in many cultures are not considered important), instead of human beings. According to Westermarck (1904) during earlier periods, women were also expected to only be in the domestic sphere and occupy themselves with housework. Therefore, it would be important that they learn about insects because in terms of gardening or house work- insects would be a part of their typical environment. Insects are not considered to be very important to the general public, which also suggests that women are only equipped to do menial, unimportant work. It is also mocking the perceivably intelligent women because instead of drinking the Brutal Fruit, they would rather study where the fruit comes from, as well as the insects who live there and so forth. The two narratives of the Kiwi and Strawberry both have a symbolic connection to nymphs and can be linked to Shakespeare’s “*A Midsummer Night’s Dream*” because of the portrayal of the forest and the beautiful women found in the ads. In the play the action happens in the forest and the nymphs are portrayed as being so beautiful that the god Apollo could not contain himself.

Both of the ads reinforce ideas about fantasy, seduction and adventure. Brutal Fruit has invested much into promoting the notion that the cider is able to transform ordinary women and assist them in escaping the monotony of everyday life. The cider is portrayed as the drink for the modern woman who does not conform to conservative societal values- a woman who is bold and confident. It also associates itself with the hard-working woman, with the drink being a reward for working so hard. The messages in the ad create many binaries and often contradict its own ideas in order to evoke emotion or action. There is a rather dominant contrast between two women- the models in the ads (as well as their physical features) and average (real life) women.

6.7 The Study of Visual Design

The final tool for analysis is the study of visual design as proposed by Kress and Van Leeuwen (2006) which consists of the 3 interrelated systems that influence the composition of multimodal texts. These are namely, the informational value, salience and framing found within a text, furthermore, there are also the 3 sets of positional value that stem from the aforementioned.

Figure 6.1 and 6.2 both appear to follow the format of a conventional ad in terms of its informational value. According to Kress and Van Leeuwen (1996) the left section of an ad is related to the information that is known, while the right is meant to provide the reader with new information. The top section of an ad is referred to as the 'ideal', which usually represents the aspiration or objective. Whereas, the bottom section of the ad is reserved for factual information. Figure 6.1 follows the convention because the word "Kiwi" followed by its Latin name forms part of the first section of the ad and this is linked to the factual, known and new aspects in regard to informational value. The explanation about the origin of the kiwi and dispelling the myth is also a fact, which may or may not be new information depending on the schema of the audience. The descriptive language used to describe the kiwi and in effect the woman, can also be considered new information because these ideas or opinions are not known by the reader. Figure 6.1 has similar features as Figure 6.2 because it also places the word 'Strawberry' at the top of the ad with its Latin spelling which is factual information. Therefore, both the narrative about the kiwi and the narrative about the strawberry is new information. While the ads have followed some of the conventions as outlined by Kress and Van Leeuwen, it only performs these functions to an extent possibly because of the platform that the ads were promoted on.

There are similarities to other stories or themes that were published before and therefore featured in the online print ads by Brutal Fruit and these have been outlined in the previous sections relating to intertextuality and semiotic remediation; however, the ads' plots are essentially new. The slogan for the brand is "Naughty by Nature" and this is featured at the bottom left of both ads, which is also new information because nature is not necessarily related to being mischievous, however, within the context it means that the alcohol has a particular effect on women that causes them to lose their inhibitions, and if the audience does not have background knowledge about the ads it might be difficult for the audience to understand the reference.

The right section of ads is usually reserved for information that is already known by the audience, which should also depict the promise made by the brand and features a picture of what the ultimate outcome should resemble. The 'ideal' is therefore positioned on the right of the ads in the form of the models. The women in both Figure 6.1 and 6.2 are not over weight, they have long hair, are beautiful and mysterious- all of the characteristics that make them the ideal candidates for the Brutal Fruit brand, what it stands for and what it wants to project. In society, as explained above, individuals with these traits are favoured while anyone who does

not possess these qualities, are usually ridiculed and criticized. Women who are not slender, who are not as adventurous and care-free, would feel motivated to purchase Brutal Fruit as an attempt to infiltrate the 'perfect' world that the women in the ads live in.

The final two features of the system of visual analysis relates to the concepts of salience, which considers the most striking, attractive and boldest elements of an ad- as well as framing, which connects or separates signs that share or differ in meaning. In relation to Figure 6.1, the most striking element is the woman in the jungle because she is surrounded by a deep emerald green colour that quickly distinguishes itself from the faded tan colour to the left of the ad. The frame has separated the two sections because they differ in content. The woman's body is also prominent because her skin tone is the only other solid colour to the right of the ad. The clothes that she is wearing, is also eye-catching since her body is the primary attraction. Framing has helped to form this connection because clothes are usually associated with the human body and the clothing is also the lightest colour on the right compared to all the other colours in the setting. The kiwis to the bottom of the right of the ad are prominent because they are large and not the usual size of kiwis; and after seeing the colour around the woman- attention is shifted to the similarly green colour found on the kiwi. This is immediately followed by the other large kiwifruit to the left of the ad where the bottle of Brutal Fruit is portrayed as stemming from the vine. This forms part of framing the ad because the kiwifruit to the left connects to the kiwis on the right as they are the same product. However, even though it is represented as actual kiwifruit, this connection is then extended by the Kiwi flavoured bottle of Brutal Fruit. This is descriptive of the ingredients used or taste of the cider which is made clear because of the bottles position within the frame.

The most salient feature on Figure 6.2 is the intense red colour of the strawberry and the horizon behind the model. The model herself is also prominent because she is the only individual on the ad, and her skin tone is also significant because it is a different shade to any other object, particularly because she is attached to the large boulder or rock. All the aforementioned features are connected by a frame because each element compliments the next in order to make meaning of the situation. If the woman was a different race and attached to a rock in the middle of a forest, the entire ad could have had a different connotation and could even be linked to slavery. However, because all of the factors present in this ad, the outcome is different and reaches its objective. The woman's body continues to be a striking feature, and this is followed by the detail that she is wearing underwear in a space where it is not usually expected. Framing has allowed for the strawberries featured on

the right to be linked to the large strawberry featured on the left, as was done in the kiwifruit ad. This is conveying the same message as in Figure 6.1- that the actual fruit is now in the form of liquid and that it is not harmful. The large fonts of 'k' and 's' featured on each ad respectively is also a salient feature because of its size and the patterns surrounding it, which sets it apart from the rest of the words.

6.8 Summary

The strawberry and kiwifruit ads followed the conventions as outlined by Kress and Van Leeuwen, however, it only performed this action to an extent. In the analysis of the ads, 'real', 'given', and 'new' information was often placed in the same location. The lines that divide these sections in typical print ads are not as rigidly distinct in the ads because many of the sections have been meshed together. This can be a result of the space that the ads were published in and its intended audience. The online space allows for more variety and creativity- which means that there is a higher chance of ads not resembling the typical model found in magazines. Additionally, the online space is inundated with ads and in order for an ad to be striking; it needs to present something out of the ordinary to its audience. An ad taking the form of an ancient book with half naked women gracing its pages is distinctive-reaching Brutal Fruit's objective and separating it from its competitors.

There are dominant ideas that are present throughout both of the ads, such as rebellion, revolution, confidence, boldness, promiscuity and so forth. The notion of the rebellious, non-conformist woman is one of the most recurring notions and in this regard, the Brutal Fruit brand has aligned itself with the modern, independent woman who is bold enough to oppose the restrictions that have been placed on her body by society. Brutal Fruit advocates for the free-thinking women but also uses this to their advantage to reinforce dominant ideas about the policing of women's bodies. This is achieved by perpetuating 19th Century values that saw women as one of two ways, as either virtuous and chaste or seductive and deceptive. The contrast that is created between the two women is continuously exploited in order to promote and sell the product. The conservative woman is described as dull and uninteresting and Brutal Fruit promises to transform their lives and to make it exciting. Brutal Fruit offers them an outlet from their monotonous lives to a space where they can possess the characteristics of the models. They are persuaded into believing that the cider is a 'quick fix' for their social life or other issues since they work tirelessly and are otherwise occupied with stereotypical

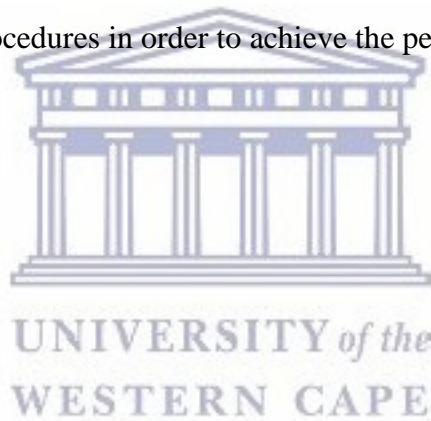
responsibilities- such as befriending much older, retired, lonely women who play simple games like croquet.

Brutal Fruit describes the ‘dull’ women as uninspiring yet praises their alleged modesty and they are contrasted with adventurous and bold women such as the models. Brutal Fruit disguises its harsh criticism of these women by referring to the fruit instead of explicitly discussing the women that are advertised. The women are masked as fruit in the instances when they are criticised and an example of this is present in the kiwi ad (line 7) as it relates that the “Kiwi gives no hint as to the hazards lurking underneath”. The kiwi is personified as the woman and she is accused of being dangerous and wicked. Even though she appears to look harmless- the ad is implying that she in fact has ulterior motives lurking beneath her calm disposition. By accusing the kiwi of this behaviour, the ad does not appear to explicitly accuse women of it and, thus the ad has reduced its harsh and offensive nature. The confident women that Brutal Fruit ‘praises’ in some sections is portrayed as promiscuous, wicked and deceptive in other instances. These women are represented as immoral and as bad influencers, and their boldness is used against them in the sense that they are perceived as disrupting the peace and breaking the rules that they should be abiding by.

The immoral women described in the ad are mainly linked to darkness and especially in the kiwi ad- the darkness is linked to black magic. Brutal Fruit is described as a potion that can transform women but at the same time is also linked to sinful women. In relation to the brand’s intertextual links to Africa or Africaness- it generally has negative descriptions. Africa is described through a Eurocentric lens where it is shown to be treacherous and uninhabitable. The ad appears to be taking the same stance as Joseph Conrad (1899), who believed that the West was the epitome of sophistication while Africa and its people exhibited animalistic behaviour. A sharp contrast is created between Africa and the ‘known world’, which perpetuates the notion that Africa and its people are dangerous. There is also a strong metaphor created in the ad that features the black women, one that relates to migrants and the spread of disease and other stereotypical ills that they are supposedly responsible for. Kudzai (2015) believes that “women who are socially marked as “other” in terms of gender, class, space, identity and nationality navigate an environment in which social worth and belonging is constantly defined by physical appearance and the environment in which the body is physically located” (1). Physical appearance is important in the selected ads because it perpetuates ideal beauty standards and has been central in the events that dominated history. Colonialism, slavery, and apartheid were all based on principles that separated people by the

physical traits they possessed and had an immeasurable effect on the way women think about beauty at present. Hawkey (2010) focussed on the context of South Africa and declared that hair was especially important in securing social and political immunity. Iwegbu (2012) argues that skin colour is also a prominent element that divides people because it is claimed to be the first thing that is noticed about an individual.

The brand is attempting to reach different types of women and to exploit each of their insecurities in order to encourage them to buy their cider. Brutal Fruit is a South African brand, yet it largely represents Eurocentric views. The brand praises women who dare to show their skin and who are reclaiming their bodies yet shame them for being exposed and not dressing modestly. Their target is young women and while the brand is supposedly encouraging modern women to work hard and breakdown boundaries- it continues to sway in between the two extremes, consequently pinning women against one another. Brutal Fruit is perpetuating the unattainable ideal beauty standards that have resulted in many women opting for extreme and dangerous procedures in order to achieve the perfect body.



CHAPTER SEVEN: #ChooseYourParty

7.0 Introduction

The video ad by Brutal Fruit made its debut in 2015- 11 years after the ads that were analysed previously. In this video South African personalities were used to represent South African women- which appears to be a more accurate portrayal of women from the country. The celebrities possess curves and are well known South African television and radio personalities. However, the issue that remains is whether they are representative of what it means to be African. Throughout various eras and before the abolishment of apartheid, it was rare to find people of colour in the media. Non-white people were not always represented in a positive light on the rare occasion that they were actually featured in the media. In contemporary South Africa people of colour enjoy more exposure and positive narratives written about them in broadcasting. However, the dominant stigma in relation to race has remained and is visible in ads that are produced locally.

7.1 Pigmentation in the media

History has favoured white and light-skinned people- the result of racist movements such as colonialism, slavery and apartheid, where people of colour and especially dark-skinned people were shunned and ridiculed because of their appearance. Therefore, it is to be expected that broadcasters prefer to use individuals who fit the normalised version of beauty. The celebrities employed in the video are not dark-skinned; Minnie Dlamini, Boity Thulo, Nadia Nakai and especially Masechaba Lekalake are all light skinned. Arguably, Brutal Fruit has purposely selected these individuals because they appeal to the idea that lighter skinned individuals are more beautiful than their dark-skinned counterparts. An urban slang term to define light-skinned black females is, 'yellow bone'. Urban Dictionary (2017) describes the concept as "the lightest type of light skinned black female" (1). The concept is popular among young urban adults and teens and is even used to describe mixed-race individuals. It suggests that not only are these individuals believed to be exceptionally beautiful, but that their beauty is specifically derived from the fact that they have light skin.

The influence of colonization and especially apartheid in the South African context has created the illusion that Caucasians are more attractive and appealing in contrast to non-white individuals. It has led to the popularity of skin-lightening- which is an attempt to reach a

certain level of whiteness, consequently, a 'guaranteed' technique for increasing one's attractiveness. One of the most controversial black artists to become a slave to this process is Michael Jackson and Hip-Hop artist, 'lil' Kim. DeMello (2012) explains that Michael Jackson was born with a brown skin tone and as the years progressed, the *Thriller* singer's skin became considerably lighter. Jackson was diagnosed with vitiligo, a skin disorder which causes the skin to form white patches and accredited his 'whiteness' to the disorder. However, critics believe he bleached his skin especially because the shape of his face and nose also changed substantially, allegedly due to cosmetic surgery. South African Kwaito artist, Mshoza has also openly spoken about her skin-lightening journey as well as media personality, Khanyi Mbau. Recently Mbau received backlash because of a photo she posted on Twitter where her followers ridiculed her for her new 'pink' skin. The skin lightening technique she uses has left her with skin that favours the colour pink. Her new skin tone is dramatically altered from the way it appeared when she first made her debut on South African TV screens. The personality seems to be unfazed by the criticism because she posted another picture on Facebook with the caption, "You can be whatever you want to be". This caption follows a before and after picture of her skin lightening journey. One of Mbau's followers defended the personality's pink skin by commenting that people are jealous of the star because she "has gone from being a yellow bone to a pink bone while they are still black bones!" (The Citizen, 2017: 1). This implies that to be white or light skinned is the ultimate goal and that people who question this decision or mock this process, are envious because they cannot afford to undergo this procedure. It also perpetuates the idea that it is impossible for non-white or dark-skinned people to consider themselves attractive or beautiful. It is a generalization that all women of colour aspire to be the lightest versions of themselves, and if possible, a white woman.



Khanyi Mbau on Twitter.
She received major backlash from the
Twitter community about her new
'pink' skin.

Figure 7.1: Khanyi Mbau's controversial bleached 'pink' skin



Figure 7.2: The dramatic transformation of Mbau's skin lightening practices
The image published on Mbau's Facebook page where she appears to be completely unapologetic about her skin bleaching journey. The caption, "*You can be whatever you want to be*", is emphasizing her unrepentant decision to satiate her desire.

7.2 The interweaving of locks

A lock in its verb form is defined as an object that is able to “restrict access to the full functionality or data of ... especially by requiring a user to verify their identification with a passcode or other form of authentication” (Oxford Dictionaries, 2017: 1). The term lock can also refer to a lock of hair, which is an individual’s hair that has usually been cut and often held as a memory or used in a certain ritual. Locks of hair have had symbolic meaning throughout history, have been used in religious ceremonies and has many superstitious theories linked to it. Logacho (2009) explains that a common belief is that the hair from a baby’s first haircut should be kept because it holds good luck. It was also believed that when an individual gets hold of another person’s hair, the individual has power of that person. Hair was and remains of great importance in many cultures and societies which makes it a highly problematic concept. The semantic meaning of a lock relates that it is able to “restrict access to the full functionality...”, and in the same way a lock of hair can also be considered a gateway into a new space or is able to function as a restrictor. During the slave era, hair texture as well as skin colour was of great importance because those two factors determined whether an individual would become a slave or not. A lock also requires a “passcode” and in this sense hair texture was also a passcode during the era of apartheid, especially in terms of the pencil test. An individual needed the ‘correct’ hair texture in order to pass the pencil test and if a pencil did not pass through the hair without getting stuck- the individual would suffer dire consequences. Families were divided if one member appeared to have white characteristics, while the rest of the family appeared to be people of colour. Locks also “verify identification” and as mentioned previously- this is exactly what happened during the slave period and apartheid. Hair was a form of identification and resulted in the division and classification of people according to the hair they were born with. In order to unlock certain luxuries or lifestyles- “authentication” is required. The idea of a pure race is emphasized here; it is not enough to be a light-skinned person- the individual needs to be “authentically” white.

Most of the individuals in the ad are not displaying their natural hair; many of them have added enhancements or have covered it completely by means of a wig or weave. One of the only three women showing their natural hair is the female DJ, Miss Cosmo who is pictured wearing braids. Masechaba and Boity both model a similar hairstyle- their hair is cut really short- and while Masechaba has opted to transform her hair from black to blonde- Boity has left her hair colour natural.



Figure 7.3: DJ Miss Cosmo pictured wearing braids.



Figure 7.4: Masechaba (left) and Boity (right) are the only other females showing their natural hair.

The aspiration to obtain ‘whiteness’, that was mentioned earlier- is apparent in the choices that Masechaba has made. She specifically chose to damage her natural hair in order for it to become blonde. Blonde hair is a trait that is usually found in Caucasians and while it may be found in others- the genetic trait is more dominant in Caucasians. All of the other women are wearing long sleek weaves and their hair is worn down and they have also not opted to wear hair that closely resembles their natural hair texture or anything that resembles it. They have made dramatic changes to their hair, especially Hip-Hop artist, Nadia Nakai. She has chosen to wear a long light blue and black sleek wig which she accentuates during the ad by

whipping her hair side to side in full view of the camera. At exactly 01:00 minute the camera zooms into the face, but especially the eyelashes of a woman, right before it focuses on Nadia Nakai. By placing emphasis on the woman's eyelashes- it creates a frame leading to the image of Nakai's hair. The significance of the types of hair that the models have chosen is directly linked to what is considered beautiful. Sleek and straight tresses are considered to be the epitome of healthy hair while naturally coarse, short hair is viewed as ugly and inferior. A study conducted by the Perception Institute (2006) found that many individuals regardless of ethnicity, whether they are male or female- hold some prejudice toward black women solely based on their natural hair. This is evidence of the damage that colonialism has had on all people. Globalization and global trends also play an important role in what is considered current and fashionable; however, many African women have completely altered their natural appearance. It is possible to follow trends without disregarding the elements that separate Africans from the rest of the world.

The balance between the local and the global can be seen in the YouTube ad as the DJ is one of the few to remain 'natural', while the rest of the women are wearing wigs, weaves and eyelash extensions. Her hair is uniquely African and has not changed throughout the ad. While Boity, who also wore a natural hairstyle opted to change it and ended up wearing a black wavy wig. Nakai also changed her hair in the video- from wearing a long light blue and black wig to wearing a red curled wig while performing. Redheaded females have enjoyed both positive and negative stereotypes throughout their existence and during medieval times they were considered to be powerful and were even linked to magic. Douglas (1996) explains in his book, *The Redhead Encyclopaedia*, that "nobody who has known a redhead can say that redheads are tame. Even shy redheads have a burning spark of adventure inside them" (1). This description of a redheaded woman portrays her as wild and adventurous- two qualities that 'decent' woman should not possess. Red hair makes a statement and because it is Nakai wearing the red hair, it only reinforces the power she holds. A quote by Mark Twain relates that, "while the rest of the species is descended from apes, redheads are descended from cats". Allen (2015) describes cats as independent and dominant while Pitlane Magazine (2017) notes that cats were also linked to bad omens and the devil. Therefore, these characteristics are assigned to women who have red hair because they are either feared or revered. In the context of the entertainment industry it is especially important to remain relevant, fresh and dominant. If having red hair aids in reaching this goal, entertainers are certain to use it to their advantage. Local and global representations appear to meet in the ad

because there are certain elements that can be associated with the 'natural' African but also features qualities that are favoured globally. However, an issue that arises is whether the two worlds share equal representation? Is it also considered cultural appropriation when women in the ad are wearing weaves made of Indian and Peruvian hair? This has significance in that it constructs an image of the ideal African woman or characteristics that she should possess and provides an impression of what the ad and media consider 'African'. African elements do not enjoy the same exposure and promotion as objects stemming from America and Europe. Therefore, even though Brutal Fruit is a South African brand- it is disloyal to its origins and does not empower South African people.

In relation to the braids worn by Miss Cosmo, Kim (2013) explains that braids as they are known in contemporary 21st Century, originated from ancient African cornrows which date back to 3500 BCE. The varying styles and complexity held specific significance for ancient Africans and often identified kinship, ethnicity and even religion. There is a question of cultural appropriation throughout history concerning braids or cornrows, as white or non-African individuals wear these styles, yet African people were ridiculed for having the same hairstyles. As mentioned previously, recently Kylie Jenner, a controversial reality star from 'Keeping up with the Kardashians', created a social media 'war' when she posted a picture of herself wearing cornrows. Many people on social media claimed that she was using her celebrity status to draw attention to her hair which mimics African culture- yet she is not using her position to speak out against the inequalities or racist violence taking place in America at present. In the ad the same type of dynamic is being presented but the brand was strategic enough to use a black woman wearing braids because they know their audience, however, within the ad her braids are one of the few 'African' pieces being represented. The brand is ignoring the women who are truly found within society- while maintaining the values that continue to damage South African women's' view of themselves because ordinary women do not look like the models.

The 'natural-ness' of the African women is not present in this video, and out of all of the women in the ad, the DJ, Miss Cosmo, is the only woman pictured not wearing extensions, a weave or colouring her hair. She has braids and is wearing traditional African beads around her wrist. As mentioned earlier, beads hold special meaning for people from Africa and the fact that she is wearing hers within this specific space is extraordinary. The other women in the ad specifically chose to alter their appearance and disregard the many natural or braided

hairstyles that African people are famous for. Miss Cosmo is not conforming to the demands of the world, yet she is still able to negotiate her place within the realm of the media and popular culture. Even though she did not have the adornments all the other women had- she did not look inferior. This shows that it is possible to portray more than one version of 'beauty' without Americanizing Africa.

7.3 The Politicised body

This thesis started by quoting Hesse-Biber et al (2004: 49 which declared that, "the female body is a cultural artefact defined and redefined over time in response to broad cultural and historical transformations". This description of the body remains relevant and true when analysing the ads by Brutal Fruit and the dominant ideologies that continuously persist. Many of the issues women have about their appearance stems from the "broad cultural and historical transformation(s)" that have taken place. Throughout this paper, colonialism, slavery and apartheid were highlighted as the most dominant forces that attacked women's appreciation of the self- where the most affected group were women of colour. In the recent ad by Brutal Fruit voluptuous bodies were on display, which is completely different to the models used in the first ad. Bakutyte (2014) states that attitudes about women with larger bodies has generally been negative throughout the ages except in certain cultures where skinny women were considered to be poor, undernourished and belonging to an inferior class. According to BBC News (2006) in some African cultures being overweight is a sign of luxury and wealth. In certain areas of Mauritania and Nigeria, girls and brides-to-be are force-fed in order to fatten them up so that they can appear more attractive.

Brutal Fruit has changed its direction in the video ad by appearing more inclusive; however, this sudden change in the types of individuals used in their ads can be related to the shift in American pop culture. Reality Star, Kim Kardashian and self-proclaimed "Queen of Hip Hop", Nicki Minaj, have popularised having curves, a large chest area, bottom area and even a tiny waist. Both media moguls have been seen advocating waist trainers and weaves and both personalities have immeasurable influence on women. According to Stern (2015) plastic surgeons have been inundated with requests for rear end implants and lifts since these celebrities have commercialised their assets. Even though Brutal Fruit appears to be more inclusive of the various body types that women have- they are creating a new standard for beauty and beautiful bodies. They are supporting the new standard that was set by the rest of

the industry. Even though the women in the ad have curves, larger breasts, wider hips and a much larger buttocks area than has ever been portrayed in any of the brands ads- they continue to produce a construction that is not all-embracing. None of the women in the ad are considered to be plump, fat or obese- because those body types are still perceived as unattractive, and criticism in relation to the aforementioned body types are often disguised by the topic of health. Ata and Thompson (2010) found that larger individuals are supposedly not cast because it would encourage people to be unhealthy, yet it is a fact that appearance is very important in the media. On the other end of the spectrum, it could also be said that women who are skinny should not be cast because they promote unhealthy habits such as starving oneself to attain a certain body type. The women in the ads are skinny, slender and lean- their fat distribution is in all the favourable places. They have long toned legs, large breasts, flat stomachs, large backsides and cinched waists. The aforementioned description is the new standard in popular culture and has resulted in the trend of body-altering where butt implants is one of the most sought-after procedures. When using the celebrities as examples- Boity is known for her large behind and cinched waist, while Nakai is also known for her toned long legs as well as her rear end. Both of these women are not fat and do not have any excessive fat around any other area of their bodies. Boity is a big supporter of exercise and weight loss and has shared her weight loss journey publicly through social media as well as her many fitness interviews. Barrett (2016) even dedicated an entire article to Boity's routine in Woman's Health Magazine, where the author titled the piece, "Want a booty like Boity? Steal the diet secrets she swears by". This demonstrates that Boity's appearance or at least one of her features- is the standard that other women should aspire to have. Therefore, Brutal Fruit is not doing ground-breaking work in terms of body-consciousness and being inclusive- they are simply following what is now popular in the rest of the industry.

The trend in relation to larger features is ironic because of the West's history with African women. When South Africa's Sarah Bartman (who possessed these curves naturally) was seen by the world- she was ridiculed and de-humanised. This is problematic since the same Victorian women who mocked Sarah Bartman, were wearing corsets in order to accentuate their hips and buttocks- unaware of the irony of that very practice. African women possess these curves naturally, but it only became appealing and attractive when America and the West showed that it was. It was only when these features became attractive in the West when Africans truly began to love and view their curves as beautiful. It reiterates what Ribane (2006) has said, "white-supremacy values did lasting damage to black pride and self-image"

(2). On the contrary, Africans should have been the people to popularise this trend, however, the blame does not lie solely with society. Major brands such as Brutal Fruit, has a reciprocal relationship with society, yet continues to follow American movements and do not present what is naturally found within South Africa. Elements such as the new trends in Hip Hop, the surge in new South African designers, eco-fashion made by millennials, art, technological advancements and so forth are not being adequately represented in the media. Africa and South Africa is able to compete with leading international artists because there is enough content produced by especially young people in the country. However, brands undermine the quality and capabilities of local artists and thus they do not receive as much exposure as international artists do. This is the social media era and local manufacturers have to promote themselves, however, other South African houses will benefit more and reach an even wider audience if they collaborate with one another. If South Africa continues in its obsession with international brands and trends then there will never be sufficient change in the country, and its own people will never be truly celebrated.

7.4 Garnishing the body

African countries have been inundated with examples of what not to be. Western individuals and groups have constantly depicted themselves as better than Africa and its inhabitants. When Africans disregarded these messages and attempted to hold onto their own traditions and culture, it had dire consequences for them. These consequences have left many Africans brainwashed- indoctrinated into believing that in order to demonstrate success they need to disregard their African traditions and embody the customs of the West. In relation to clothing- Africa has a long tradition of pattern making as well as dress making. These patterns used to be sought after because of its uniqueness and was exceptionally important to the various tribes it belonged to. However, many African people do not wear or promote this type of clothing anymore because the respect that these materials received has diminished significantly. This can be attributed to the exportation of African print materials and its mass reproduction. The authenticity and distinctiveness of these patterns has been detached from it because it can be found in stores where people cannot even pronounce the names of the materials and patterns. The influx of western models of fashion has promoted the idea that traditional African print is inferior especially because western models are associated with wealth. In terms of business, it is deemed professional conduct to wear a suit and tie to work and many companies even enforce strict dress-code regulations. This means that African people are forced to only wear their traditional clothing in specific settings and reinforces the

idea that western standards are better than their own. On a continent like Africa the topic of wealth is extremely important because many African countries are poverty stricken. It is especially in these areas where the effect of western models is felt the most as these people will grow up believing that there is no tangible value in their traditions and culture. This is completely inaccurate, however, because families' livelihoods depend on the way they dress; they are forced to embrace western standards. A common phrase in relation to employment and dress code is to "dress for success", which means that in order to be successful in acquiring a job or simply to be successful at life, one needs to follow the appropriate channels in order to be victorious. It also means that when an individual does not follow the rules for dressing appropriately to an interview or potential job opportunity- he or she is already at a disadvantage and will be less successful. The emphasis is on appearance instead of qualifications or ability and is perpetuating the completely overbearing emphasis on appearance that is ever present in the media and society as a whole.

Figure 7.5: 'Professional' dress code required at many companies





Figure 7.6: African print as professional

Figure 7.5 shows the prototype of 'dressing for success' and the attire is deemed appropriate and professional for business settings. Many companies have strict policies about dress code and employees can be dismissed if they do not adhere to the rules. The style of clothing as shown in figure 7.6 is deemed inappropriate and unprofessional because it is made of printed fabric, however, this is subjective because many individuals might consider it professional. The personalities employed in the first ad, are represented by objects not from Africa and even the other brands promoted in the ad are international ones. The limited number of men present in the video ad; are seen wearing international brands such as Adidas sneakers. One of the men is also wearing a Louis Vuitton backpack and Brutal Fruit emphasizes its endorsement of these brands by specifically zooming into the image of the sneaker as the ad is played. Instead of marketing established western brands, Brutal Fruit could have partnered with local designers and thrust local merchandise into the world of pop culture which would

be beneficial for all parties involved. The female celebrities and all of the other women in the ad are wearing short, revealing and skin-tight clothing. Mini-skirts, crop tops, short shorts (also known as 'booty' shorts), bodycon dresses and bandage dresses- all of which snugly clings to the curves of their bodies. Masechaba is subtly styled to embody the concept of masochism or fetish clothing- which Arnold (2001) explains is clothing related to S&M which includes spikes, corsets, suspenders and clothing made of PVC or rubber. Masechaba is styled wearing a black dress with multiple gold chains positioned all over her dress and the same design is continued on her ear- as a gold cuff earring with spikes on it is emphasized in the video.

The dominant colours in the litchi-ginkgo ad are black and white while the Switch party features many silver and gold accents. However, the most dominant colours are again black and white. This is representative of the two dominant views associated with women throughout the ages- one being that they are portrayed as virtuous and chaste and the other as seductive and deceptive. This is expanded by the two Asian-looking women on the motorbike – where one is seen wearing white and the other wearing black. A motorbike in the setting of a nightclub is rather unusual and the fact these women are only sitting on it is reminiscent of ads about women in previous eras. The ad shown earlier by Red Rock Cola also shows a woman only appearing to do an activity usually associated with men. The women in this ad are only sitting on the back of the motorbike and are not physically riding it or in control of it. It is emphasizing that women are now able to access activities usually associated with men- but are not able to perform them. The motorbike is also an element of fetishism or fantasy and is known as Mechonophilia which is when an individual is sexually attracted to or aroused by machines such a motor cycles and motor vehicles, etc (Thompson, 2000). The theory of the seductive woman is expanded further by the image of Minnie Dlamini flicking her finger at the camera as to show her suggestively inviting the viewer into her space. Many of the women are seen wearing lace and according to Bardey (2001) it is considered sexually appealing because it is usually used to make lingerie. High heels and stilettos are also considered sensual and a study conducted by Gueguen (2015) found that women and men found individuals more attractive when they wore heels. The study suggests that this is attributed to gait and that women move differently when wearing heels as their hip movement is more prominent. Men find this attractive because women appear more feminine because the distance between the way in which men and women walk is emphasized which assists in making men feel more masculine as well.

The Mango-goji part has been inspired by and styled with many tropical accents which can probably be attributed to the origins of the fruit. The dominant colours used in this section of the ad are black and tangerine. The tropical elements are extended to the clothing worn by the women as well as their clothing has flowers printed on them and they are also shown wearing floral and lace bustiers. Even though the ad is styled as exotic because of its tropical influences- the women continue to be sexualised as they are wearing bustiers, which is essentially a bra that has been designed to be worn on the outside. The sexual connotations of lace in relation to weddings and its uses in producing underwear has already been established and further emphasizes the sexualizing of women's bodies. Near the end of the video a woman wearing a see-through skirt made of only net, is shown grinding up against one of the featured men. This woman is the only one to have such close interaction with any of the men. She is also the only individual to dance with a man in this manner which stresses the rarity of her behaviour. This image is perpetuating the idea that women who wear less clothing are more promiscuous and are supposedly insinuating that they want sex from the person they are interacting with. This thought process is dangerous because it could lead to sexual violence- as men could assume that women want to partake in sexual acts. Women are thus accused of provoking men and that is one of many reasons society uses to justify the abuse of women. Nadia Nakai is pictured wearing a mustard dress with black roses printed onto them- the only meaningful because it is linked to the idiom relating to the 'rose amongst the thorns', which she is a representative of because she is a dominant female presence in the male-dominated Hip Hop industry. Brutal Fruit has failed to promote its country of origin and its rich textile history and has rather opted to be a slave to western conventions and images of success.

In relation to translocal practices- there are very few examples to be found in any of the ads by Brutal Fruit. The skateboard that was featured in the club is not a very big part of South African popular culture. It is more aligned with American popular culture where skateboarding is a big championship sport and individuals such as James Hardy are celebrated because of their skateboarding skills. The design painted under the skateboard is that of an Apache Indian- which can symbolise the exotic, but it is not celebrating South African culture. The brands represented in the ads such as Louis Vuitton are once more not a South African brand. Brutal Fruit is attempting to localise activities that are popular in the West and of what is taking place internationally but has framed it awkwardly because there are few South Africans who are drawn to the exhibited objects. The specific celebrities used were chosen according to the particular audience or market that the Brutal Fruit brand is

attempting to target. Generally, individuals who do not follow social media or keep abreast with the latest trends will most likely not be able to identify the celebrities in the video. However, the target market of young adults who are also the largest users of social media- will in all probability be able to recognise these celebrities and be interested in the stories that they voice.

The ad also shows the meeting or interaction between various cultures. Most of the individuals featured are black while the rest of the participants are white, mixed race (coloured) and individuals of Asian descent- all occupying the same space. This intermingling is rather different to values held by the apartheid regime because it illustrates black women in leading roles, peace between people of different races, and that all of them are able to function effectively within one space. However, it has to be noted that the number of black women far outweighs the number of white or mixed-race individuals; and that none of these women are on par or superior in status to the black celebrities. Only black female celebrities were used for this ad and even the way that Masechaba and Boity are dressed and behave, are different to the other women. Masechaba specifically wore red bottom Louis Vuitton heels while the other women in the ad did not wear branded heels, which sets her apart from the rest of the women in terms of class. The other women drank their Brutal Fruit out of the can while Boity and Masechaba had theirs poured in glasses. They were also interacting only with one another and confined to their own space within the larger space of the room. The clothing worn and the way in which the individuals in the ad are fashioned seem to be leaning toward American standards even though they continue to perform their South African identities. This is particularly interesting because global trends are being produced in the local sphere. The ad itself also looks like a typical American music video, consisting of young women who are wearing extremely little clothing, socializing with one another, having a party and drinking alcohol in an upscale nightclub. It appears that American trends are being meshed with local identities in order to form glocal ones, however, it appears that local trends and identities are being smothered and are not enjoying the same exposure as international ones.

7.5 21st Century women: as captured by Brutal Fruit

7.5.1 Roles and Positions

The roles of women have changed throughout the ages and in the previous ad by Brutal Fruit the models were portrayed as static and submissive because of the genre of the ad- which was stationary. However, in the current ad women are seen as having agency- even more so because it is the women who hold the leading roles such as the female DJ. The profession is usually occupied by mainly males, but DJ Zinhle is portrayed as a symbol of transformation. A woman who is commanding and in charge of everyone in the room as they move to the music she plays. It also portrays Nadia Nakai as a leader, one who is a front-runner in the Hip-Hop industry which is another avenue that is male-dominated. This is emphasized as the focus of the camera is directly on her and indicating that she is the principal person in that specific space. The celebrities employed represent and occupy many different roles within the entertainment industry and at different levels. The celebrities will not appeal to all women but rather each of their qualities and roles will resonate with a certain type of woman. Masechaba has a more serious role within the industry as she was engaged in edutainment as part of her talk show. Therefore, she might appeal to the more mature, intellectual and conservative woman. Boity can be classified as being more influential to the younger ‘social media’ generation because she hosted many popular road shows, parties and was a presenter on a contemporary music TV show called Club 808. Therefore, she was always in the centre of the entertainment world and in addition to this she exposed her private life to the public via social media. Her relationship with Cassper Nyovest was very publicised, which meant her many young followers were exposed to the extravagant life she lives and would likely aspire to be like her. In essence all of the women who find the celebrities and lifestyles portrayed in the ad appealing- would be pressured to purchase Brutal Fruit as a means to obtain the fantasy that has been presented to them.

7.5.2 Lady Liberty and Subjectivity

Women’s empowerment, revolution and rebellion have been constant themes throughout the Brutal Fruit ads. However, the aforementioned concepts were always contrasted with the objectification of women and the negative stereotypes attached to them. In the ad, two women who appear to be of Asian descent is seen sitting on a motorcycle in the club, which is significant because there are connotations to both. A motorbike is usually associated with

males and infers masculine traits- while stereotypes about Asian women are related to their role in massage parlours. Asian massage parlours are stereotyped as sexual settings where men can have a massage and complete it with what is known as a 'happy ending'. Abad-Santos (2013) defines the term as "masturbation services", because it begins as a typical massage, but the masseuse needs to perform sexual acts on the male body for the massage to be complete. The qualities of a motorbike are assigned to the women sitting on it which is strength and boldness. As mentioned previously, there is a popular fantasy relating to women and motorcycles which is linked to fetishism, making these women even more appealing to certain men. In another scene the two women mentioned here are also shown to be arm-wrestling. The women look the same and appear to be identical twins which can relate to fighting with oneself. The typical image usually used in children's fiction depicts the devil as whispering a bad idea into someone's ear while an angel tries to keep the individual on the virtuous path. It is linked to the parable about two wolves- where one wolf represents kindness and love while the other represents greed and hatred. The point of the parable is to communicate that each individual has these two wolves inside themselves but that the wolf who prevails is the one that is fed. A man is used as the referee when the women are wrestling- why? Are they fighting for his attention or to impress him? Or is that right simply bestowed upon him because he is a male? The answers to these questions are debatable but what is significant is the fact that he gets to be the enforcer of the rules which means that in that situation he has more power than both of the women combined. Subtle patriarchal principles continue to resurface especially when women and men interact with one another. A typical stare-down as is typically performed in action movies involving cowboys is also performed by the two women.

In another scene two women are pinned against one another in the middle of a cheering crowd and appear to be fighting each other with swords but instead of using actual swords they are using lights to signify the swords. The image created by their defensive actions is that of martial arts usually found in movies. Their actions are rather exaggerated which shows that they are only putting on a performance. Swordsmanship was popular during the medieval period and was chiefly reserved for men. Sword-fighting or fencing was generally performed for an audience and the swordsman had status at the time because of their specific skills when fighting. This depiction of the women in the ad could be positive, however, it could also symbolise that they are only used as entertainment.

The ad by Red Rock Cola, the two women sitting on the motorbike, as well as this image of the two women only performing the action is significant. Females have been considered to be the weaker sex throughout history and even in 2015- this idea was still being supported by the media. Women are portrayed as being inferior to men because they do not have the stamina and strength that supposedly inherently present in men. Women are portrayed as not being able to partake in the same activities as men even though they now have access to the same environments and activities as their male counterparts. In contrast to this archaic perception the video shows the dramatic breaking of a disco ball that falls from the ceiling. The disco ball is something that is not part of popular culture at present but was a prominent feature in nightclubs in the 1960's, 70's and 80's. The Brutal Fruit parties are also taking place in a nightclub but the context and music being played is completely different. The nightclubs were referred to as disco's and discotheques and the music mainly consisted of punk and pop rock. The breaking of the disco ball is a symbol of the transformation that has taken place since the 1960's. Women were rather oppressed during that period and black women even more so. The breaking of the ball can symbolize a new era and also the revolution of women and their roles. It was also the foundation of the Women's Liberation Movement which "was a collective struggle for equality that was most active during the late 1960s and 1970s. It sought to free women from oppression and male supremacy" (Napikoski, 2017: 1). The breaking of the ball, is hailing in a new era where women enjoy more rights and possess more power- exactly like the leading women in the ads.

The ad is depicting men as occupying the roles that were originally assigned to women. They are being portrayed as static and voiceless. A fire performer is usually found at a circus, yet he is now performing at a club for the entertainment of women. He does not enjoy status because in many kingdoms, circus performers were poor individuals who performed for royal families- therefore women could be placed in the same category as monarchs. At the Switch party a man painted in gold is seen sitting very still, like a mime and only starts making very slow movements once he sees Masechaba. He appears to be like an ornament or android that is only awakened or activated by a particular code- which in this instance is Masechaba.

Women are represented as magnetic and powerful because after the figure sees Masechaba, he is able to move and even stand up and walk through the crowd to get closer to her. While women are assuming these roles- the ad shifts and takes this power away from them. Males continue to be portrayed as rulers and leaders as is visible in the opening scene of the video. The man is styled to look like a safari hunter by wearing khaki coloured clothing and a large

sun hat with a bag on his back. He is depicted as slowly moving toward the crowd of animals that he is about to capture. Women are represented as prey and his arm movements look as if he is roping the women in like the typical image of a cowboy. While women enjoy some positive depictions- at the end of the first two parties the camera moves through the crowd focussing on women's backsides.

At the Switch party a young woman wearing a robot costume is break dancing in the middle of the dancefloor- this is in contrast to a group of 3 girls who were dancing in the middle of the club at the other two parties. Robots or extra-terrestrials signify the future because companies are constantly attempting to increase the knowledge that robots have in order to aid artificial intelligence. The woman is seen performing a genre that is not usually associated with women but that is more male-dominated. Historically, women have generally been depicted as fragile and weak which automatically means that they would not be able to break dance because their bodies would not be able to maintain the stamina and strength needed for the intricate moves. This woman is shattering this belief because she is break dancing and is unapologetic about her talent and abilities. This is evident because she is framed as the principal person in that particular shot and no one else is challenging her- not even any of the guys featured in the ad. This formidable image is contrasted with a woman lying in a bath with a man leaning in towards her. She appears to be drunk and her eyes are very narrow- practically closed. The bath is an intertextual reference to the typical scenario involving a drunk person- leaning over a toilet bowl when they have had too much to drink and become sick. Her actions- lying in a bath in the middle of a nightclub also signify that she may be intoxicated and not thinking logically. In this instance alcohol can be seen as a doorway to freedom, however, because she appears to be drunk she is violating the rules set out for her by society. As mentioned previously her inebriation is often used as a justification for abuse or undeclared consent. Her being drunk is perceived as a sign of consent by certain individuals and even if a woman reports abuse, she is ridiculed because 'she asked for it'. The image of the women then shifts to a picture of a sitting duck- which is significant because she could essentially be considered a 'sitting duck'- where the term is described by Klufft (1990) as a person who is progressively more vulnerable to be victimised especially because of past trauma.

Another woman is shown licking a mannequin suggestively, acting out and being rebellious in a public space. She is acting sexually in a public space where she appears to be carefree and unconcerned about the rules that was set for her by society. Brutal Fruit could be

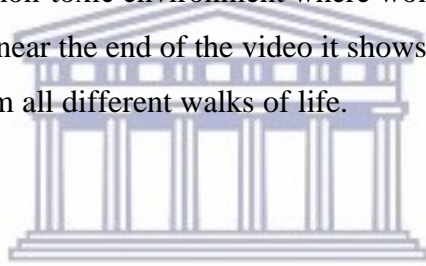
responsible for her behaviour and acting out in this way but that would imply that she is actually doing something wrong- and according to whose standards is she acting out of character? A patriarchal society expects women not to behave in this manner, that she should act like a lady at all times which means to be composed and conservative. The woman seems to be enjoying herself and her freedom to act in any way she pleases. This speaks to the empowerment of women and their liberation, but Brutal Fruit still leaves a space for women like this to be criticised- as is evident in all of their ads. Nakai and DJ Cosmo demand the attention of the audience in their respective roles and are in control of the entire club. In this instance, women are at the helm which is very momentous. The leading example of women being portrayed as making significant strides in their emancipation, while still being objectified, is the case of Nadia Nakai. Even though she is depicted as a powerful, influential, confident headliner- she continues to be sexualised by the clothing she wears. She is wearing a short mini-dress while performing and while doing this the camera slows down and zooms in to capture the way in which her backside shakes as she moves. She is depicted as powerful but is still reduced to only her body or sexuality. This award-winning female rapper is still subjected to her body and portrayed as public property even though she is a successful woman who has infiltrated the male dominated Hip Hop industry. The message Brutal Fruit could be attempting to communicate is that women can be both powerful and sexy and that they are able to enjoy the best of both worlds if they choose to do so, however, the sad reality of a woman being reduced to just her body still remains



7.5.3 Aligned to survive

In this ad there appears to be a premise of unity where women are encouraging and supportive of one another. There is a group of 3 women who are dancing in the first and second sections of the ad and have continuously been cheered on and supported by the rest of the crowd. While Nakai was performing DJ Cosmo was shown dancing to it, and when the DJ was playing her set- Nakai was also shown supporting it. This is noteworthy because both industries are difficult for women to gain access to and because of competition it can be assumed that women would try to hold onto their own spot and only think about themselves. However, in this instance both women are supportive of each other. In reference to the earlier ad by Brutal Fruit- when both Nakai and Cosmo perform they “infect” the entire club and “spread” their energy with the rest of the club. The atmosphere or mood is infectious, and everyone is included on the journey. In this sense the qualities that the women are dispersing

is valuable and women are painted in a positive light. At the beginning of the video Boity and Masechaba were standing in their own little circle separated from the rest of the crowd. In another scene they were pictured standing in the DJ booth with Miss Cosmo which is even further away from the crowd. This is signifying exclusivity and rank- because the three women are all celebrities while the rest of the women are not. It appears that the personalities are aligned with the brand but are not completely aligned with the rest of the 'ordinary' women present at the party. This is notable because Brutal Fruit is associating itself with these celebrities, which means that the drink itself is exclusive. Therefore, individuals who consume the Brutal Fruit brand already stand out from the crowd and are consequently not associated with mediocrity. Near the end of the Switch party, Masechaba, Boity and Nakai are sharing the same space as the rest of the crowd and even dancing with the rest of the women. This is significant because 'regular' women have now become a part of their world like an initiation that the women completed when they attended the other two parties. Brutal Fruit is attempting to create a non-toxic environment where women feel supported by other women. Because this scene is near the end of the video it shows that Brutal Fruit has essentially unified women from all different walks of life.



7.6 Summary

The ad that was analysed here was published 11 years after the ad listed in the previous chapter. The types of women employed in the current ad, appears to be completely different to that of the previous ad. South African celebrities and media personalities were used in this ad which is significant because before the abolishment of apartheid it was rare to find a person of colour in the media whereas the 2015 ad depicts an entire group. The standard for beauty was derived from white people or Caucasian features. The damaging effects of the dominant historical events of colonialism, slavery and apartheid are still visible at present. These three events especially influence non-white people's opinion of themselves and influence the practices they perform. Because of the damage caused, non-white people became obsessed with obtaining whiteness and associated beauty with being white. A person of colour who is light-skinned is referred to as a yellow bone yet there is no negative connotation to this term in society because it means that the individual's beauty is directly derived from the fact that they are light-skinned. This fixation with whiteness had led to skin lightening practices and one of the most famous people associated with it is Michael Jackson because he died with white skin, a sharp nose and thin lips- all of which he was not born

with. Female Hip-Hop artist 'Lil' Kim is also now unrecognizable in relation to her former appearance, while South African Kwaito star Mshoza, as well as media personality, Khanyi Mbau are renowned for unashamedly lightening their skin. Celebrities across the world are lightening their skin and becoming slaves in the pursuit of whiteness, while the entertainment industry is perpetuating the idea that dark-skinned individuals are less beautiful and less attractive. Only light-skinned celebrities were employed in the video such as Nadia Nakai, Boity Thulo and especially Masechaba who would most likely be referred to as a yellow bone since she has the lightest skin tone.

During colonialism, slavery and apartheid, hair was an obstacle or an obstruction because it prevented individuals from being treated as human beings. Ethnic hair was a signifier in the time of slavery and a symbol of black genes during apartheid. The pencil test was used to identify an individual's roots- literally and based on the result- the individual would go on to live a comfortable life or be forced to live like a slave. These consequences caused a great deal of damage to the psyche of people of colour; therefore, it is understandable that many people would want to escape the signifiers that were the cause of their predecessors' humiliation. However, it is highly possible that people of colour have internalised the beliefs that white enforcers have constantly drilled into their minds, and now believe that their own hair is not beautiful. Almost all of the women in the ad are wearing long sleek weaves because the idea is that hair that looks like that is better and is associated with white characteristics. The women are not displaying their own hair and have even gone as far as altering the hair on their face, such as their eyelashes. In terms of natural hairstyles such as braids and cornrows which have been credited to African people, are not being represented by the people because they are not pictured with these styles. However, when Kylie Jenner posted a picture of herself having cornrows she was met with a lot of criticism and was even accused of cultural appropriation. If Kylie wearing cornrows is cultural appropriation, then are people of colour who are trying to look like her not also committing cultural appropriation? The DJ, Miss Cosmo is the only individual wearing braids, yet she does not look like she does not belong in the same space as the other women who are wearing weaves. Miss Cosmo still has a relevant, powerful and commanding presence even without all of the Western elements. Boity was showing her natural hair in the beginning of the ad yet ended up changing into a wig, and Masechaba was also showing her natural hair yet opted to colour it blonde- a very common practice and characteristic associated with Caucasians.

In the previous ad by Brutal Fruit, the models used were rather skinny and resembled international runway models; while the current ad appears to be more inclusive by including women who are curvier. However, the ads degree of inclusivity is debatable as it has been influenced by trends in American popular culture where the likes of Nicki Minaj and Kim Kardashian have been hailed the new standard of beauty. The new standard to obtain is a large rear end, large breasts, small waist, flat stomach and toned legs. In the ad Boity was employed because one of her assets that she is known for is her large rear end, while Nakai is known for her long-toned legs. This new obsession with larger assets is ironic especially because of the treatment of South Africa's very own Sarah Bartman. She had the natural qualities and characteristics that many women are paying large sums of money to attain, yet she was ridiculed for it. South African media could have celebrated its women's curves yet waited for America to start the trend before the media followed suit. South African broadcasting is not allowing for the promotion of its local artists even though Africa has a rich heritage in terms of pattern making. These qualities are not promoted in mainstream media which means that local content is still considered as inferior. Brutal Fruit opted to feature well known international brands such as Adidas and Louis Vuitton instead of showcasing the works of local artists. Africa's distinctiveness appears not to be considered as valuable or marketable especially in relation to first world countries. People living in third world countries are forced to embrace western culture in order to obtain success because they are forced to disregard their traditional clothing so that it can be traded in for black suits and white shirts in order to be considered professional enough to be employed. The ads featured many celebrities and others wearing skin-tight short dresses, lace, spikes and transparent skirts, which have all been outlined to have sexual connotations attached to them. The dominant colours of black and white; assists Brutal Fruit in creating an atmosphere where the good verses bad scenario constantly reappears.

The women in the video ad by Brutal Fruit appear to have agency especially because they have leading roles- which is completely different to the depiction in Figure 6.1 and 6.2. The brand has attempted to use celebrities from different backgrounds and levels in the entertainment industry in order to reach a wider audience. Masechaba will appeal to the more serious, world conscious women because of her talk show and other works. Whereas, Boity would appeal to the younger, social media obsessed, spirited individual who enjoys exploring the celebrity lifestyle. While women are represented as liberal in some scenes- they are still objectified in others. A prime example of this is Nadia Nakai, who is a dominant, influential

trendsetter- yet is objectified even as she reaches new heights and infiltrates the Hip Hop industry. The camera shows all of these qualities, yet at the end still focuses on depicting her rear end as being the most important feature of hers. Women are pictured on motorbikes and shown to be arm-wrestling, however, their actions are portrayed as playful and more of a performance while signalling that they can only act out the roles that real men actually occupy in the real world.

Women are portrayed as supportive and encouraging of one another in the ad and close to the end of the video all of the women are portrayed as being on the same social class. Brutal Fruit is shown as being a unifying factor for celebrities and 'ordinary' women. Brutal Fruit is the object that has bridged the gap between the famous and non-famous and has resulted in everyone being on equal ground. By meshing all the different media personalities, the brand is attempting to reach a wider audience and also showing that Brutal Fruit can help women to become like celebrities. This is communicated by showing that if ordinary women consume Brutal Fruit they will be in the same category as the celebs, subsequently increasing their social stance. Therefore, the brand is associated with class, adventure, fun, work and play. Women who consume Brutal Fruit are consuming a luxury brand which sets them apart from others because they are in the same league as celebrities. A sense of exclusivity is created because popular celebrities endorse the consumption of the supposedly more superior brand.

CHAPTER EIGHT: DEDUCTION AND CONCLUSION

8.0 Introduction

This paper explored the construction of post-apartheid South African women as depicted in advertisements by the Brutal Fruit brand. It focussed on the construction of ideal beauty in terms of body type, hair and skin colour- while also concentrating on the roles that women are occupying within each of the advertising campaigns by the brand. It investigated the influence of the use of multiple modes in perpetuating dominant discourses stemming from historical events. The argument is that discourses found in advertisements are socially and culturally constituted and that there is a reciprocal relationship between the phenomena occurring in society and the content found in ads. This chapter provides an account of the research questions that were formulated at the beginning of the study and some of its conclusions. It also highlights the limitations of the study and provides suggestions for future research.

8.1 Research Exploration

The research questions set in relation to the 3 ads by Brutal Fruit pertain to the way in which women are represented by the Brutal Fruit brand. It also set out to investigate the physical characteristics of the women used in the ads and the significance of choosing certain features within the broader South African context. This study aimed to explore which visual and linguistic resources were used to portray the 'ideal' African women. The final research question investigated the arrangement of visual and linguistic semiotics in relation to branding, and how these signs contribute to the perpetuation of dominant discourses about beauty, success and identity. It was found that there is a negative and highly sexualised representation of women in the analysed ads but also that African women suffered the most under these representations. The brand does not celebrate its own African identity. Therefore, 'Africanness' diminishes and where it is present, is distorted into something undesirable.

The Brutal Fruit brand is guilty of maintaining the values and conventions associated with women during the Renaissance period and especially the medieval era. During these periods women were perceived as either moral and God-fearing or immoral and sinful. The images of the women in the 2004 print ads by Brutal Fruit are generally styled and tailored to portray the latter representation of immorality and sin; while the linguistic description in the narrative sections of both ads are creating a contrast between the virtuous and moral women who are

cautioned against associating with women who possess the qualities of the models. In these ads women are pinned against one another because adventurous and free-spirited women are portrayed as disorderly, promiscuous and hoping to influence morally upright women. The dominant messages in these ads contribute to gender discrimination because women are expected to adhere to the standards set by society. When women do not conform to the expected version of themselves then they are ridiculed- yet even when they attempt to conform they are still met with criticism. The discrimination is not only directed at women in general, but women of colour or 'ethnic' women are especially targeted.

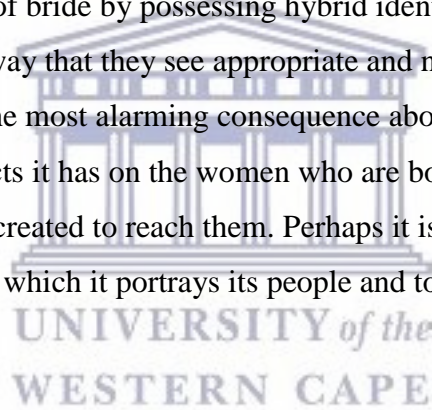
The ad makes use of many intertextual references such as the jungle, swamps, the image of an alleged prisoner, masochistic women- and all of this is found in what is portrayed to be an ancient, historical book. This imagery creates an ambiance of mystery and of a mystically unusual world where these ideas are considered not to be as freely suggestive as in periods gone by. It was also found that the pressure that is put on ordinary women within society is a massive factor in the creation of the Brutal Fruit ads. Women were used to market these ads and more specifically their bodies were used as vessels to get the brands message across to its audience. The women featured in the ad, did not look like ordinary women; they were models, hired specifically because of their appearance. They also possessed all of the favourable characteristics that society expects to see women in ads; especially the qualities that men are said to expect women to have, such as long hair. Where the woman of colour did not have naturally long and sleek hair meant that she was even going to purchase a wig in order to live up to this expectation. Additionally, women are also thought of as being created for men and their enjoyment which is why the woman in Figure 6.2 is portrayed as surrendering. However, she still needs to achieve the appearance of a seductress which is why her facial expression is connotative of sexual pleasure. A black woman is featured in the ad, which was rare in the South African context, yet she is still styled in a typical Americanized fashion. Society expects women to be appealing and fun but in doing so they criticise women who appear to behave like so-called prudes. The model in Figure 6.1 is wearing a bathing suit while the model in Figure 6.2 is pictured wearing underwear, both of which is deemed to be sexually appealing and fun according to the brand identity that is trying to be created. However, when women conform to this convention they continue to be criticized as was visible in the continuous contrast between the two categories of women generated in the narrative of both ads. Women's bodies are objectified throughout the ads and by personifying the fruit- the brand could critique, condemn and criticise the actions of the women in the ads.

The symbolisms used in the ads were explicit, yet it was produced in a subtle manner and therefore the brand did not receive backlash for their comments about women and their bodies. The women in the earlier ads by the brand are represented as nymphs, which mean that because they are said to be extremely powerful- whoever they come into contact with (the individual or ordinary humans) cannot be held responsible for their actions. This is a constant theme throughout the ads that ensures that women are given slightly positive characteristics- yet those very traits are used to depict them as wicked and deceiving.

The women employed in the earlier campaign by Brutal Fruit are skinny with long legs, long sleek hair, chiselled facial features, sharp noses and no extra body fat. They were not curvaceous in the least- and their breast, hips and buttocks were small. This contrasts with the 2015 ad- where the women featured had fuller figures and features. Media personalities who are renowned for their assets were employed- such as Boity Thulo who is notorious for having a large rear end and posting pictures of it on social media. This ad featured women wearing a bit more clothing, however, all of it was revealing and body hugging which is essentially continuing the theme found in the first ad by Brutal Fruit. Women's bodies are constantly being emphasized and objectified and the image of the standardised ideal has also changed. The first ads celebrated being skinny while the 2015 ad created a new benchmark. Therefore, women's bodies are expected to change according to the dominant practices and ideologies that are present within an era. They are constantly being pressured to obtain an ideal that is completely unattainable by any women because the models featured in the ads do not even look as perfect as they appear. Technological tools are enhancing the features they already have and programmes such as photoshop have also erased all flaws that might have been captured. Cellulite and skin imperfections are obliterated by the click of a button which means that the images shown to the public are not real. The brand is creating the illusion of inclusion because they are not featuring natural women, they are not featuring bigger women, and they are not featuring women of all skin tones and races. They have showcased airbrushed women wearing many layers of make-up, false eyelashes, weaves and hair extensions. They have included curvier women but if a woman has a big stomach- she does not qualify. The brand has only chosen to employ light-skinned individuals, perpetuating dominant ideologies about race and whiteness- that to be white and to have white features is still the idealised standard for beauty.

Brutal Fruit has branded itself as being a luxurious and exclusive brand that is consumed by celebrities- thus the individuals who purchase any of its products are associating themselves

with the celebrity lifestyle of luxury and exclusivity. The brand has styled the ads to be as international as possible and very few African influences are present within any of the ads produced by Brutal Fruit. Distinguished international brands were featured in the video which is automatically associated with success because of the status of the name brand. Only individuals who are wealthy can afford the original products from a brand such as Louis Vuitton. The brand continues to align itself with principles formed during colonialism, the slave era and apartheid. Natural African features are not celebrated, but the curves that are formed by the African body are good enough to be featured in Brutal Fruits ads. Women have been depicted as having more agency and freedom yet are criticised for being rebellious and not following the rules set for 'decent' woman. The target of these ads are young women who are often already suffering from body image issues and these ads reinforce the idea that they are not good enough for society. The success of the brand could also have contributed to the shift in the negative stereotypes about women and their position in society, as well as allowing them to feel a sense of pride by possessing hybrid identities and having the freedom to conduct themselves in the way that they see appropriate and not the identity restrictions society imposes onto them. The most alarming consequence about these alcohol ads and ads in general is the negative effects it has on the women who are bombarded with these images, since these ads are especially created to reach them. Perhaps it is time for South African media to transform the way in which it portrays its people and to embrace the luxury of being 'othered'.



8.2 Limitations of the Study

This study has several limitations which are related to its size. Only 3 advertisements were chosen for analysis which means that the results that were yielded only focus on a portion of the promotional material produced by Brutal Fruit. In the year 2016, the brand produced more videos on *YouTube* and *Facebook*, however, because of the length of the videos, time restraints and type of research paper or thesis this is- the ads could not be included. It is possible that a larger sample would produce more considerable results. There was very little information about the brand itself except for the advertisements which meant that many inferences had to be made.

8.3 Potential Expansion of Research

The results depict a deep sense of struggle with accepting the appearance of natural South African features. The way in which women are portrayed and styled by Brutal Fruit values international brands and objects more than ones produced locally. Because these ads portray or represent women- women's opinions or observations of the ads could be used to provide feedback on the way in which they feel about being represented in this manner and if they believe there is a fair representation in the media. Focus groups could be useful in obtaining the opinions of the brands target market and examining whether these types of ads are effective. The Brutal Fruit brand has developed its marketing strategies in 2018 and has produced new advertisements which frame women differently to any of its previous ads possibly because the ads are on aired on television. This is important because of the restrictions that South African media law has placed on alcohol advertising on mainstream platforms. It would be interesting to examine the dynamics at play in their most recent ads in comparison to the ones examined in this thesis. 2018 has seen a rise in feminist groups and the #MeToo movement has changed and shaped the social environment that men and women find themselves in. Advertisements often mirror reality and alcohol ads throughout history have generally depicted and symbolised the realities of women in relation to men and the power dynamics that were present. The shift in social status and the unstable roles that men and women occupy especially in South Africa should be examined as to understand the various dynamics present in the country at present.

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APPENDIX

https://www.youtube.com/watch?v=OesGJFFWy6k&has_verified=1



The Brutal Fruit Party Switch!.mp4



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