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**A CRITICAL DISCOURSE ANALYSIS OF FEMINIST GENDERED LANGUAGE AND MEDIA
REPRESENTATION IN *THE PUNCH* AND *BLUEPRINT* NEWSPAPERS**

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Abstract

This paper critically examines how gendered power dynamics and media representation emerge in *The Punch* and *Blueprint* publications. The paper investigates how language choices, narrative structures and editorial methods promote or challenge patriarchal ideas in Nigerian print media. It is anchored on Fairclough's Critical Discourse Analysis (CDA) technique. Using a qualitative methodology, the paper purposefully selected ten (10) articles from 2021 to 2025. The articles were analysed using Fairclough's three-dimensional model (description, interpretation and explanation) to discover implicit power dynamics, gender framing and ideological positioning. The findings demonstrate that both publications frequently employ stereotypical linguistic choices, favour male institutional authority and frame gender concerns through depoliticised statistical or rhetorical lenses that marginalise female action. Gender inequality is entrenched through editing decisions and sourcing procedures that reinforce hegemonic masculinity and marginalise women. The paper reveals that media discourse is a site of ideological contestation, with gendered power relations normalised rather than neutral. It concludes that purposeful editorial reforms, inclusive sourcing criteria and gender-sensitive journalistic training are critical for addressing unjust representations.

Keywords: Discourse, Gender, Power, Media, Inequality.

Introduction

Media firms are powerful socialising forces that normalise cultural values, legitimise established power structures and shape public opinion. Print journalism is an important tool in Nigeria for structuring economic research, expanding political discourse and developing cultural narratives. But at the heart of the Nigerian media, discussion is a significant and long-standing issue: gender imbalance in media representation persists despite constitutional pledges of equality and the increasing feminist movement. The main issue is the subtle, widespread use of gendered vocabulary that continuously marginalises women, rather than a lack of women. Women are disproportionately shown via basic lenses of victimisation, domesticity, or emotional frailty and are typically excluded from expert sourcing and are under-represented in leadership narratives. Because of this language marginalisation, there is an obvious clash between Nigeria's progressive gender legislation and the regressive realities of its print media, which is a discursive process that actively sustains patriarchal hegemony rather than an inadvertent blunder.

This paper investigates these inconsistencies by conducting a Critical Discourse Analysis (CDA) of feminist gendered vocabulary and media depiction in two of Nigeria's most well-known daily newspapers, *The Punch* and *Blueprint*. Three major questions serve as the research's compass: (1) How do *The Punch* and *Blueprint* employ gendered language in their reporting to shape, constrain, or challenge feminist identities and media representation? (2) How do underlying ideological presumptions and patriarchal power relations influence media sourcing, framing, and editing judgements about women? (3) How much do these publications reinforce, negotiate, or challenge patriarchal supremacy in Nigeria's present sociopolitical discourse?

By addressing these difficulties, this paper fills a major vacuum in the literature on Nigerian media studies, which has traditionally prioritised quantitative content analysis above critical language research. Counting the number of female appearances does not capture how language is weaponised to maintain gender hierarchies. As a result, this paper provides a powerful feminist critique of Nigeria's print media landscape in response to pressing calls for discourse-based, context-sensitive research that demonstrates how seemingly neutral media language actively normalises and perpetuates socioeconomic and gender differences.

Literature Review

Empirical research on gender and the media show that women are consistently excluded from news creation and framing. Women are disproportionately portrayed through relational, domestic, or victimising lenses, accounting for less than 25% of quoted sources in hard news worldwide (Global Media Monitoring Project, 2020; Van Zoonen, 1994). Religious conservatism, postcolonial patriarchal structures and

institutionalised male dominance in newsrooms all reflect and exacerbate these disparities in the African context.

Although gender discrepancies in broadcast and digital media have been extensively studied in Nigerian media academy, empirical research on print journalism remains woefully deficient. The majority of current assessments of well-known Nigerian dailies, such as *The Punch and Blueprint*, are either on quantitative content analysis or solely on political and ethnic framing. These findings conceal the complicated ways in which gendered language acts at the lexical, syntactic and editorial levels. This reveals a fundamental gap in the literature: there is a striking lack of empirical research on how normal journalistic techniques such as subject prioritisation, headline

development and sourcing hierarchies function as covert mechanisms of ideological reproduction. Current study does not investigate how language is weaponised to maintain patriarchal hegemony in print media. This paper directly addresses this gap by using Critical Discourse Analysis (CDA) to a specific corpus spanning the years 2021-2025. The paper reveals the linguistic mechanics of media representation that standard quantitative approaches neglect by focusing on this important period of rising gender activism, election cycles and policy concerns about women's representation.

Theoretical Framework

The foundation of this paper is Norman Fairclough's (2013) Critical Discourse Analysis (CDA), a robust, multi-layered paradigm for investigating the intricate relationships between language, power and ideology. CDA contends that discourse is a primary source of ideological conflict, rejecting the notion that language is a neutral medium of communication. According to Wodak and Meyer (2015), seemingly innocuous language choices effectively embed power dynamics and normalise social hierarchies. Fairclough's paradigm is thus particularly appropriate for gender

research, as it provides the analytical rigour needed to uncover how patriarchal ideals are silently reproduced and established in text.

This paper employs Fairclough's Three-Dimensional Model of Discourse (1) Description (The Textual Dimension). This dimension focuses on the text's formal linguistic features, including a complete textual study of vocabulary, syntax, coherence and narrative organization. (2) Interpretation (The Discursive Practice Dimension) examines the creation, diffusion and consumption of texts. The interpretation focuses mostly on journalistic skills. It investigates how target audience expectations, editing guidelines and institutional procedures influence discourse creation and reception. (3) The Social Practice Dimension. This element connects discursive acts to broader institutional, social and ideological contexts. This analysis demonstrates how the earlier levels' textual and journalistic patterns perpetuate, challenge, or repeat macro-level patriarchal beliefs. It demonstrates how speech is used as a weapon for social control and

ideological reproduction by situating specific media texts within the larger context of systemic gender inequality.

Fairclough's (2013) three-dimensional model is particularly relevant to this study for several reasons including the following: (i) It prevents the study from becoming merely a descriptive linguistic exercise by providing a comprehensive, multi-layered explanation of how gender prejudice works. (ii) The framework provides the research with the specific analytical tools required to "denaturalise" media texts. (iii) The study ensures that the analysis is both structurally sound and explicitly attentive to the nuances of gendered oppression, making it a useful tool for evaluating and ultimately opposing unfair media depictions.

Methodology

This paper employs a qualitative design based on critical discourse analysis. The corpus consists of ten chosen articles and editorials from *The Punch and Blueprint* publications, five from each, published between 2021 and 2025. Texts particularly address gender roles, women's political representation, or sociocultural prejudice in order to fit the selection criteria. Fairclough's three-dimensional model was utilised for data extraction. During the description step, texts were coded for the analysis of vocabulary choices, grammatical structures and narrative placement. Discursive

practices such as framing strategies, sourcing patterns and intertextual references were examined during the interpretation phase.

The explanation phase investigated how media discourse reinforces hegemonic masculinity and institutionalises gender imbalance, linking these patterns to broader sociocultural ideas. Reflexive placement, theoretical triangulation and iterative coding were employed to maintain analytical rigour. The paper promotes theoretical transferability through transparent methodology and contextual depth, despite the fact that qualitative CDA does not strive at statistical generalisation.

Data Presentation and Analysis

The data were presented and qualitatively analysed through the lenses of the Critical Discourse Analysis (CDA) framework. Every excerpt from the selected articles of both *Blue Print* and *The Punch* newspapers was analysed in respect to the linguistic devices used. The analysis focuses on how language choices reflect gender disparities and shape meaning.

Datum 1, Blue Print (20th June, 2025)

"As women renew call for Special Seats Bill..."

Text (Description): The lexical choice of the active verb phrase "renew call" positions women as the actors initiating the action. However, the grammatical structure omits the agents who are resisting or delaying

the bill. The brevity of the headline lacks contextualizing clauses, stripping the statement of syntactic complexity.

Discursive Practice (Interpretation): As a news headline, this text is produced and consumed within the genre of political reporting. It relies on intertextuality, drawing upon a history of previous, unfulfilled calls for the bill. The media frames this activism as a recurring, cyclical feature of the

news landscape rather than an urgent, breaking legislative crisis, shaping how the audience consumes the issue as routine rather than critical.

Social Practice (Explanation): This discourse reflects and reproduces the patriarchal hegemony within Nigerian legislative institutions. By normalizing the delay and framing the demand as a repetitive cycle, the media discourse sustains the status quo. It marginalizes feminist demands,

framing them as a sectional interest rather than a fundamental democratic imperative, thereby preserving the male-dominated framework of legislative authority.

Datum 2, Blue Print (20th June, 2025)

"Nigeria ranks a disheartening 178 out of 182 countries in the Inter-Parliamentary Union's (IPU) global standings for women in national parliaments".

Text (Description): The evaluative adjective "disheartening" injects moral and emotional modality into an otherwise statistical claim. The numerical precision of "178 out of 182" serves as a stark lexical quantifier, emphasizing the extremity of the ranking through exactitude.

Discursive Practice (Interpretation): The text relies heavily on intertextuality by citing the IPU, a globally recognized authority. The media consumes and reproduces this external institutional discourse to validate its reporting. The production of this news relies on the interdiscursivity of political reporting and global statistical metrics, positioning the audience to view local gender inequality through the lens of international benchmarking.

Social Practice (Explanation): This reflects a neoliberal, globalized social practice where local gender inequality is measured and managed via Western-centric global standards. By reducing

complex, localized structural exclusions (such as party gatekeeping and gendered electoral violence) to a numerical deficit, the discourse depoliticizes the issue. It maintains the hegemonic global development discourse while offering little space for local, transformative political action or the recognition of indigenous female leadership models.

Datum 3, Blueprint (13th June, 2025)

"Women occupy only 19 of the total 469 seats in the National Assembly, translating to a mere 4.05% of legislative representation."

Text (Description): The evaluative adverbs and adjectives "only" and "mere" provide moral judgment on the statistics. In terms of transitivity, the verb "occupy" is used intransitively; it describes a state without identifying the agents or systemic forces that excluded women from the remaining seats. The phrase "translating to" utilizes technical, mathematical vocabulary.

Discursive Practice (Interpretation): The media's production of this text relies on the interdiscursivity of political reporting and statistical discourse. The audience is positioned to consume complex social injustices as quantifiable, objective data. This reflects what Fairclough terms the technologisation of discourse, where language is increasingly shaped by technical and analytical frameworks.

Social Practice (Explanation): By framing the issue through a technological and statistical lens, the structural and historical context of patriarchal exclusion is stripped away. The social practice of political inequality is reframed as a technical numerical issue. This serves hegemonic interests by allowing political institutions to express concern over the "numbers" without being held

accountable for the underlying power relations, systemic gatekeeping, and structural inequalities that cause the exclusion.

Datum 4, Blueprint (13th June, 2025)

"We cannot say we are practicing democracy when we don't have inclusion."

Text (Description): The inclusive pronoun "we" functions as a form of synthetic personalization, creating a collective, national identity. The deontic modal verb "cannot" expresses strong obligation and normative judgment. The abstract nouns "democracy" and "inclusion" dominate the lexical field, elevating the statement to a moral principle.

Discursive Practice (Interpretation): The media produces this quote as a moralizing intervention, drawing on the dominant political interdiscourse of democracy and human rights. The audience consumes this as a progressive, emancipatory stance. However, the text lacks specific institutional references, blending political critique with generalized moral pronouncement.

Social Practice (Explanation): While seemingly challenging the status quo, the discourse risks becoming what Fairclough refers to as the commodification of discourse or "discursive tokenism." It reflects a social practice where emancipatory rhetoric is absorbed into the media economy. By lacking specific institutional critique or demands for structural reform, it maintains patriarchal hegemony, allowing elites to project a symbolic commitment to inclusivity without enacting material changes to the power structures.

Datum 5, Blueprint (24th Jan., 2025)

"Cultural, societal biases often question women's capabilities in leadership – Hyellagiziya"

Text (Description): The text employs personification and metaphorical transitivity by making the abstract noun phrase "Cultural, societal biases" the actor performing the material/verbal process of "question[ing]." This grammatical choice obscures the human agents who actually hold and enforce these biases.

Discursive Practice (Interpretation): Produced as an expert opinion (attributed to Hyellagiziya), the text draws on sociological and cultural interdiscourses. The media distributes this framing to the public, positioning the audience to accept "culture" and "society" as the primary, unquestionable explanatory frameworks for gender disparity.

Social Practice (Explanation): By attributing inequality to abstract, diffuse entities like "culture," the discourse naturalizes patriarchy. In Faircloughian terms, it obscures the specific social practices and institutional agents (political parties, religious leaders, state actors) that actively uphold patriarchal norms and profit from women's marginalization. This reproduces cultural essentialism, framing patriarchy as an unchangeable, inherent aspect of Nigerian society rather than a historically formed structure that can be politically challenged and transformed.

Datum 6, The Punch (15th Mar., 2021)

"The character of Nigerian politics is very hostile towards women."

Text (Description): The relational (copular) process "is very hostile" uses the intensifier "very" and the emotive adjective "hostile" to create a strong evaluative stance. The prepositional phrase "towards women" positions women as the circumstantial target of this hostility. The abstract subject "The character of Nigerian politics" reifies a complex system into a singular entity.

Discursive Practice (Interpretation): The media frames the political environment through a lens of danger and toxicity, blending political analysis with psychological and emotive interdiscourses. The audience is positioned to view politics as an inherently masculine, dangerous sphere, consuming the narrative that the environment itself is the primary barrier.

Social Practice (Explanation): This reflects and reproduces the hegemonic gendered division of political space. By reifying "the character of Nigerian politics" as an essentialized, unchangeable entity, the discourse naturalizes misogyny. It obscures the specific social practices, conscious political decisions, and laws that lead to exclusion. Furthermore, by positioning women purely as the target of systemic aggression, it frames them as passive victims, thereby erasing their agency, strategic navigation, and resistance within the broader social practice.

Datum 7, The Punch (15th Mar., 2021)

"Women have little or no resources, no money or material wealth to compete with their male counterparts."

Text (Description): The hedged quantifiers "little or no" and "no money or material wealth" emphasize absolute deprivation. The stative, possessive verb "have" frames economic disadvantage as a fixed attribute. The infinitive phrase "to compete with" introduces market-oriented vocabulary, while the possessive "their male counterparts" establishes men as the standard reference point.

Discursive Practice (Interpretation): The text draws heavily on economic and neoliberal interdiscourses. The media produces a narrative of scarcity and market competition, which the

audience consumes as a naturalized, objective explanation for women's political underrepresentation.

Social Practice (Explanation): This reflects a neoliberal social practice that normalizes market-style competition in the political arena. By using the stative verb "have," the discourse frames economic disadvantage as an innate deficiency of women rather than the result of historical expropriation, patriarchal inheritance laws, and unequal social practices. It naturalizes male advantage and positions men as the standard political subjects, thereby reproducing the hegemonic patriarchal economic order.

Datum 8, The Punch (15th Mar., 2021)

"The murky waters of politics which involve thuggery, night meetings at private places, hotels etc, the blackmails, the electioneering judicial process and rigging have left women with little or no interest in active politicking."

Text (Description): The conceptual metaphor "murky waters" frames politics as an environmental hazard. A long list of negative nominalizations and nouns ("thuggery, blackmails... rigging") creates a lexical field of criminality. The causative verb phrase "have left women with" positions women as the passive affected party. The hedged quantifier "little or no interest" psychologizes their withdrawal.

Discursive Practice (Interpretation): The media produces a sensationalized, moralizing narrative about political corruption, drawing on the interdiscourses of criminality and environmental hazard. The audience is positioned to consume women's political withdrawal not as a structural exclusion, but as a rational, psychological response to a toxic environment.

Social Practice (Explanation): This discourse naturalizes women's exclusion by framing it as an inevitable outcome of a corrupt political culture. The extensive use of nominalizations (e.g., "electioneering judicial process") obscures the human agency of the political elites who actively rig elections and use thuggery. Furthermore, by defining "active politicking" in masculinized, public-facing terms, the discourse marginalizes women's alternative, community-based political labor, thereby reproducing the hegemonic definition of what constitutes legitimate political participation.

Datum 9, The Punch (15th Mar., 2021)

"Nearly 2/3 of the world's illiterate adults are women."

Text (Description): The hedged quantifier "Nearly 2/3" uses statistical authority to substantiate the claim. The relational (copular) process "are women" places "women" in the predicative position, framing them as the marked category against an implicit male standard. The passive presentation of the statistic lacks any agents or causal verbs.

Discursive Practice (Interpretation): The text relies on the intertextual authority of global development metrics. The media consumes and reproduces international statistical discourse to frame gender issues. The audience is positioned to accept the statistic as an objective, scientific truth, consuming the issue through a homogenized, global lens.

Social Practice (Explanation): This reflects the hegemonic global development social practice, which frames gender inequality as a "human capital" or statistical deficit rather than a result of institutional violence and patriarchal policies. By presenting women as a homogenized, deviant group in a binary paradigm, it naturalizes female inferiority. The passive grammatical structure

obscures the specific historical and social practices (underfunded public education, economic hardship, cultural gatekeeping) that actively cause and sustain gendered illiteracy.

Datum 10, The Punch (15th Mar., 2021)

"Child marriage, teenage pregnancy and child labour soar instead."

Text (Description): The text features a triadic listing of nominalizations ("Child marriage, teenage pregnancy and child labour"), which reify complex social processes into static categories. The dynamic material verb "soar" uses a metaphor of uncontrolled vertical rise. The adverb "instead" implies a ruptured expectation. Crucially, the clause lacks an identifiable subject or agent performing the action.

Discursive Practice (Interpretation): The media produces a dramatic, crisis-oriented narrative, drawing on the interdiscourses of global social pathology and development failure. The audience consumes this as a natural, inexorable trend, which evokes moral panic but obscures the specific mechanisms of the crisis.

Social Practice (Explanation): This reflects a social practice where gendered suffering is dramatized, but systemic culpability is concealed. The nominalizations silence the agency and voices of the girls and young women who face these circumstances. By lacking an identifiable agent and historical specificity, the discourse depoliticizes causality. It sustains hegemonic development narratives that portray the Global South as inherently backward, obscuring the deliberate policy failures, global economic disparities, and patriarchal social practices that actively cause and maintain these crises.

Findings

Analysis of the ten selected excerpts reveals four dominant linguistic mechanisms through which *The Punch* and *Blueprint* construct, naturalize and depoliticize gendered power relations in Nigerian socio-political

reporting. Both newspapers frequently obfuscate accountability by reducing political processes and institutional actors to generic terms. The *Punch* characterises patriarchy as "the character of Nigerian politics [that] is very hostile towards women" (March 15, 2021, Datum 6), while *Blueprint* blames exclusion on "cultural, societal biases [that] often question women's capabilities" (January 24, 2025, Datum 5). In both scenarios, genuine players such as political parties, electoral commissions, and media gatekeepers are replaced by abstract nominalizations such as "biases" and "character," which function as grammatical agents. In a similar vein, *The Punch* removes human purpose from structural corruption by formalising systemic manipulation as the bureaucratic phrase "electioneering judicial process" (March 15, 2021, Datum 8). This language strategy is congruent with Van Dijk's (2009) thesis of semantic suppression, which states that powerful organisations avoid criticism by concealing agency behind depersonalised lexical patterns.

Hedged quantifiers and numerical framing are employed to identify inequality while reducing its political significance. According to *Blueprint*, Nigeria ranks "dishearteningly 178 out of 182" (June 20, 2025, Datum 2), with "women occupying only 19 of the total 469 seats... translating to a mere 4.05%" (June 13, 2025, Datum 3). The stative verb "occupy" and the conversion phrase "translating to" reframe structural exclusion as a neutral arithmetic consequence, whereas the limiting evaluative adjectives "only" and "mere" express moral concern. The *Punch* acknowledges this tendency by stating that "women have little or no resources... to compete" (March 15, 2021, Datum 7) and that "nearly 2/3 of the world's illiterate adults are women" (March 15, 2021, Datum 9). Hedged quantifiers, such as "nearly," "little," and "no," maintain plausible deniability while producing rhetorical precision. According to Fairclough's (2013) idea of discourse technologisation, these linguistic choices reduce gender apartheid to a manageable statistical insufficiency by stripping historical and institutional violence of its causal depth.

Emotionally charged adjectives and environmental metaphors convey moral urgency while depoliticising causality. *The Punch* presents political exclusion using the conceptual metaphor "murky waters of politics" (March 15, 2021, Datum 8), portraying sexism as an opaque, naturalised hazard rather than a contestable institutional architecture. The intensifier "very" and the evaluative copula "is very hostile" (Datum 6) solidify misogyny as an unchangeable systemic characteristic. Similarly, the dynamic verb "soar" coupled with the adverb "instead" in "child marriage, teenage pregnancy, and child labour soar instead" (March 15, 2021, Datum 10) metaphorises societal crises as an uncontrollable vertical trajectory, lacking any grammatical subject responsible for the phenomena. These lexical tools highlight gendered suffering while rigorously removing policy failure, patriarchal norm enforcement and economic exploitation from the causal chain.

The use of pronouns and linguistic structures positions women as relational, docile, or economically weak in compared to male norms. By avoiding institutional specificity, *Blueprint*'s collective "we cannot say we are practicing democracy when we don't have inclusion" (June 13, 2025, Datum 4) uses inclusive deixis to distribute accountability across an abstract national body. *The Punch*'s stative construction, "women have little or no resources... to compete with their male counterparts" (March 15, 2021, Datum 7), embeds a

neoliberal meritocratic logic that frames political participation as market-style competition and positions men as the normative baseline "their male counterparts". By excluding strategic retreats, community-based mobilisation, and historical resistance, the causative statement "have left women with little or no interest in active politicking" (Datum 8) portrays women as passive victims of political toxicity. These language tendencies reinforce a binary gender paradigm in which male dominance is verbally normalised while female autonomy is structurally restricted.

Discussions

The linguistic results demonstrate that The Punch and Blueprint deliberately reproduce gender inequality through rigorous discourse engineering rather than simply reporting on it. The micro-level textual features identified by Fairclough's (2013) three-dimensional CDA model are clear manifestations of meso-level journalistic practices (editorial sourcing, headline fabrication, and crisis framing) that are embedded in macro-level patriarchal ideology.

Ideological displacement is indicated by the continued employment of abstract nominalisation and agent suppression (Datum 5, 6, 8), in which diffuse cultural influences replace tangible institutional actors as the source of blame. This linguistic technique protects elite power institutions from scrutiny by depicting exclusion as unavoidable or culturally intrinsic. The combination of statistical quantification and evaluative hedging (Data 2, 3, 7, 9) acts as a depoliticising mechanism: numbers offer the perception of objectivity, but the absence of causal syntax and historical context reduces structural violence to technical grieving. According to Lazar (2007), such framing includes feminist criticism within safe, non-disruptive narratives that promote symbolic concern rather than policy accountability.

The continued use of abstract nominalisation and agent suppression (Datum 5, 6, 8), in which diffuse cultural influences replace particular institutional actors as the source of blame, is symptomatic of ideological relocation (Van Dijk, 2009). This linguistic technique defends elite power systems by framing exclusion as unavoidable or culturally ingrained. Combining statistical quantification and evaluative hedging creates a depoliticising mechanism (Data 2, 3, 7, 9). While numbers appear objective, the absence of causal syntax and historical context reduces structural violence to technical grieving. According to Lazar (2007), this framing includes feminist criticism into narratives that are comfortable, non-disruptive and promote symbolic concern over policy accountability. Sounding language that preserves institutional disparities while implying moral concord. Thus, newspapers function as ideological tools for governing gendered power relations through controlled representation, revealing that media discourse in Nigeria rarely confronts patriarchal hegemony, but rather linguistically reinforces it.

Conclusion

This paper showed how four interconnected linguistic mechanisms; nominalization and agent suppression, quantification and hedging, conceptual metaphor and evaluative framing and pronominal diffusion with

neoliberal syntactic structuring. These mechanisms replicate gendered power relations in *The Punch and Blueprint*. Focus on Fairclough's Critical Discourse Analysis, the paper demonstrated that journalistic language is essentially political and encodes patriarchal hierarchies through supposedly impartial reporting standards. The findings confirmed that media representation is an active site of ideological reproduction, with structural exclusion being linguistically controlled, depoliticised and normalised rather than a passive reflection of social reality.

Furthermore, the paper highlighted the necessity for discourse-aware media criticism and adds empirical depth to feminist media scholarship by focusing on the specific language tools used in Nigerian print journalism. It demonstrated that when institutional agency, causal syntax and transformative policy framing are eliminated, even important coverage can exacerbate imbalance. Despite the corpus's limited scope of ten carefully selected passages, its theoretical grounding and analytical rigour ensure transferable insights into the discursive preservation of gendered power relations in African media ecosystems. Finally, the paper demonstrated that intentional language and editorial intervention are required for equitable representation, rather than simply increased visibility.

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