

UNIVERSITY OF ZULULAND



**AN ANALYSIS OF ISIZULU LANGUAGE IN THE TELEVISION DRAMA
“ISIBAYA”: AN EDUCATORS’ FUNCTIONAL LINGUISTIC AND SOCIO-
CULTURAL PERSPECTIVES**

By

ZANELE PRISCILLA MSWELI

FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

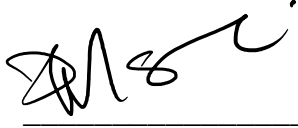
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SUPERVISOR: PROF Z.G. BUTHELEZI

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DECLARATION

I hereby declare that the thesis submitted for the degree of Doctor of Philosophy (PhD), at the University of Zululand, is my own, and all sources quoted have been acknowledged by means of references. I also declare that I have not previously submitted this thesis to any other institution of higher education.

Signature:  _____ Date: 07/12/2022 _____
(Zanele Priscilla Msweli)

DEDICATION

This thesis is dedicated to my late father Hector Maduma, my mother, Busisiwe Maduma, and my son Ziyand'izibusiso Msweli.

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To the almighty God and Creator, for with God, nothing is impossible. I will forever be grateful to the Lord for granting me time to accomplish this thesis.

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ABSTRACT

This study investigated the use of the isiZulu language in the television drama *Isibaya* using a functional linguistic and socio-cultural perspective. The target population of this study was all IsiZulu home language educators in all 11 districts of the KZN province. The accessible population included 15 schools in the King Cetshwayo district close to the researcher. A purposive sampling technique was used to sample participants from the accessible population. The sample was made up of 40 further Education and Training (FET) IsiZulu language educators. A qualitative research methodology and a case study research design were adopted by the study. The data collection instruments used were open-ended questionnaires and 10 extracts from video clips of *Isibaya* Season 7.

The findings from the study revealed that the language used in both polygamous and mononuclear families reveal dominance, power, and gender inequality. Gender inequality and patriarchy are still a characteristic of the Zulu society. The language usage in *Isibaya* portrays women as individuals who are required to obey the orders of men and give birth to children. Furthermore, the language used by the in-laws suggests that society still views women as objects in the form of childbearing machines that do not have value in society. On the other hand, polygamy imposes *hlonipha* (respect) language upon the wives and children. Language of respect (*ukuhlonipha*) encompasses the entire value system of the social life of the Zulu people. The use of the language of respect in *Isibaya* has been a source of enrichment to the isiZulu language. The language of respect, however, is more than merely a tradition; it is a spiritual conviction and an essential ingredient in the life philosophy of the Zulu people. Over the past decade, there have been numerous studies regarding patriarchy in television dramas, future studies need to focus on language use in matriarchy in South African television dramas and how it can impact culture.

Keywords: Language usage, Systemic functional Linguistic, Gender Inequality, Patriarchy, Gender roles.

ACRONYMS

FET= Further Education and Training

SFL= Systemic Functional Linguistics

SCT= Socio-cultural Theory

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CHAPTER 1: INTRODUCTION

1.1 BACKGROUND TO THE STUDY

Newspapers, magazines, books, television, radio, movies, and other forms of communication that may reach vast audiences without requiring human interaction between the people delivering the information and the people receiving it are part of the mass media (Griffin & Calafell; 2011, Oparaugo; 2021; Powers; 2022). As a result, television reaches a huge audience, reaching into homes and other social settings. It is vital to the development of society on all levels, from social to political to economic. A major role played by mass media is to promote social development and education.

Media plays a significant role in influencing viewers' social behaviour and education. Among all mass media channels, television plays a crucial role in promoting language usage and culture in South Africa (Muindi; 2018, Mlaba, Naidoo, Metso, 2022).

Dramas on film and television are well-liked cultural productions with enormous global audiences. Inviting audience participation, they develop and reflect social realities and produce various discourses including fan reactions, critics' comments, and water cooler talks. Additionally, they have intricate characters and plots in narratives that are getting more sophisticated. Billions of consumers worldwide ingest the language used in TV and cinema texts (Bednarek, 2015).

TV has a significant impact on people's lives in the rapidly evolving modern world. People no longer believe that they can survive without television media as a result of how it has affected their life (Bednarek, 2018).

According to the Broadcast Research Council (BRC), soap operas are popular among a variety of different demographics in South Africa. Moreover, they demonstrate that soap opera transcends both racial and gender boundaries. South African Broadcasting Corporation (SABC) statistics reveal that, despite soap operas typically being considered a female genre (Geraghty 1991, 2005), almost equal numbers of men and women watch them (Uys, 2018; Pooe 2020). This shows how the audience for a genre that traditionally targeted to women has grown.

It is beneficial to broadcast soap operas during prime time to increase audience viewing. Therefore, this study will provide a distinctive contribution to soap opera

because its goal is to ascertain whether the language used in *Isibaya* reveal discursive sources of power, dominance, inequality, and bias and to establish if the language used in Television drama *Isibaya* affects isiZulu culture and heritage.

As a result, audiences can network and identify themselves within sociocultural political circles (King'ara 2013: 90). Soap operas help viewers make sense of the world in which they live through stories that reflect it back to them (King'ara 2013:90). As well as illustrating cultural practices, soap operas also question and reflect on how viewers understand their culture (King'ara 2013: 106).

Characters in television drama use language. Language could be defined as one of the important forms of communication which plays an important role in terms of human communication (Scott-Phillips, 2014). In language there is a collection of signs whose meanings have been agreed upon by the people who use them and another by the set of rules that combine the signs into meaningful messages. The signs referred to here are the words or vocabulary whereas the rules that are mentioned here are in terms of grammar. These grammatical rules tend to control the way that the words could be arranged in the form of sentences and this formation of word order or the way that the words could be arranged is referred to as syntax. In relation to language, it could be related in two forms namely, Speech and Writing. (Ranasuriya D, 2015)

The focus of this study is to critically analyze the language usage and culture in the isiZulu television drama called *Isibaya*. *Isibaya* is a well-known South African soap opera which aired on DStv on the Mzansi Magic channel at 20:30 daily, with an omnibus slot on Sunday afternoons. MNet's regional product to the South African market is Mzansi Magic. Mzansi Magic, which can be found on DStv compact channel 161, is known for airing local stories, telenovelas, movies, and reality shows (Gibson, Dyll and Teer-Tomaselli 2019). MultiChoice2 owns DStv, a direct broadcast satellite service available in Sub-Saharan Africa (Gibson, Dyll and Teer-Tomaselli 2019:144; Teer-Tomaselli 2005:558). The channel wants to be Africa's go-to source for entertainment. Since it airs both local and foreign content, it aims to be appealing to all racial and age groups and shows programs primarily in the English language. In Thukela Valley in KwaZulu-Natal the narrative takes place. It describes a family feud between two powerful families, the Ndlovus and the Zungus. *Isibaya* depicts the politics and taxi industry that are present in KwaZulu-Natal townships and rural areas.

Isibaya is a soap opera that only broadcasts in Zulu and has English subtitles. Produced by Teboho Mahlatsi, Angus Gibson, and Desiree Markgraaff of The Bomb Shelter. It is filled with everything unmissable television should have – villains, rivalry, power, money, and impossible love.

1.2 THE PROBLEM STATEMENT

Indigenous languages are much more than cultural phenomena. They also have the potential, like languages elsewhere in the world, to aid the communities that speak to them in development (wa Mberia; 2015, Mclvor; 2020). Soap operas around the world do not, perhaps, have a reputation for linguistic complexity and narrative brilliance, but they have had more influence on the English language (Anitha, 2014). The people that watch soap operas, tend to use the language that is used in soap operas. Soap operas undeniably and unavoidably influence societies culture and language. How television soap opera affects language use is a topic worth thinking about and studying because they are ubiquitous in everyday lives of so many different people, places, and ways (Anitha, 2014).

Isibaya television drama is watched by millions of people in South Africa, so the present study explored the contribution of language used in *Isibaya* to isiZulu language and culture. Very few studies (Nzimande, 2015; Mzoneli-Makhwaza, 2016; Mawoyo, 2019; Nzimande, 2021) on soap operas in African languages have been done. Of those which do exist, the majority are not on language use. Several studies, on South African soap operas have focussed on, masculinities (Nzimande, 2015), female character representation (Mawoyo, 2019), particularly as depicted on South African television (Ratele, 2016: 70). In addition, globally there is a lack of research on language use and culture and soap opera, as scholarship has centred on character portrayal and women (Geraghty, 2005; Ang, 2007).

1.3 AIMS AND OBJECTIVES OF THE STUDY

The aim of this study was to explore the language used in isiZulu television drama *Isibaya* and how that language may affect isiZulu language usage and culture.

The current case study specifically analyses the isiZulu language used in the television drama *Isibaya* that showcase the story of black Zulu people residing in KwaZulu-Natal. This was analysed by Zulu viewers, which generated rich 'insider' data about how Zulu culture is understood and represented, along with insight into how these representations are interpreted.

The objectives of this study are:

- i) To determine whether the language used in *Isibaya* reveal discursive sources of power, dominance, inequality, and bias.
- ii) To establish if the language used in Television drama *Isibaya* affects isiZulu culture and heritage.
- iii) To find out if the language used in *Isibaya* is similar or different to appropriate isiZulu as used by Zulu speaking communities and educators, particularly in KwaZulu-Natal.
- iv) To determine how television drama can be used for advancement or enrichment of indigenous languages.

1.4 RESEARCH QUESTIONS

This study poses the following research questions:

- i) How does the language used in television drama *Isibaya* reveal discursive sources of power, dominance, inequality, and bias?
- ii) What is the impact of the language used in the television drama *Isibaya* affect isiZulu culture and heritage?
- iii) How similar or different is the language used in *Isibaya* to standard/ acceptable isiZulu as used by Zulu speaking communities and educators, particularly in KwaZulu-Natal?
- iv) How can television drama *Isibaya* be used for advancement or enrichment of IsiZulu language?

1.5 SIGNIFICANCE OF THE STUDY

Contestations surrounding the use of isiZulu language in different media prompted the researcher to explore the language used in *Isibaya* soap opera. King'ara (2013) suggests that in soap operas, viewers are questioned and reflected upon their language use and cultural practices. While simultaneously influencing viewers, viewers gain a better understanding of their cultural practices. Currently, soap operas are used to transform the way people think and act in society (Tager, 2010). The researcher observed that in *Isibaya* there are families that practice polygamy, gender inequality and patriarchy. In addition, there are two families that are involved in rivalry in the taxi industry. The value of this study on language use and cultural practice in the media is important because it addresses issues of difference and works towards an understanding of the construction and contestation of contemporary issues such as rivalry, power, patriarchy, gender roles and polygamy. The study is likely to contribute towards advancement of isiZulu language and advocacy towards fighting discursive discourse practices.

This study might therefore make a unique contribution to soap opera scholarship because its objective is to investigate how the isiZulu language used in *Isibaya* reveal discursive power, inequality, and bias.

1.6 A NOTE ON LITERATURE REVIEW AND THEORETICAL FRAMEWORK

Chapter 2 is specifically dedicated to the literature review in this thesis, and it also occurs continuously throughout the thesis. In chapter 2 the literature review focuses on what research has generally said about language, language use, different types of television dramas and Zulu culture.

This study is underpinned by the Systematic functional Linguistics (SFL) developed by Halliday (1960) and his followers in the United Kingdom and later in Australia (O'Donnell, 2017). The SFL approach is used world-wide, especially in language education, and for several purposes like discourse analysis. The SFL, is more interested in how language is utilised in social settings to attain a specific target. The SFL does not tackle the manner of language representation or process in the human brain, but rather the discourses produced in the form of written or oral language and what is contained in the texts that are produced. As a linguistic theory, SFL has a great influence on many aspects.

In SFL, a text is analysed in four ways: Context, Semantics, Lexico-grammar, and Phonology (Halliday, 2008). The language in the television drama *Isibaya* occurs in a context, it relates to several contexts: context of culture and situation. Discourse-semantics has three metafunctions. The study used the following concepts, Interpersonal metafunctions, Briones (2016) interpersonal metafunction refers to the relationship between the writer and reader and how that relationship is constructed. Ideational metafunctions, Briones (2016) refers to ideational metafunctions which people use language to represent the world. It talks about the 'content' of what is said or written. and Textual metafunctions, the textual metafunction is that part of the meaning potential which makes a text into a text, as opposed to a simple string of words or clauses. Lexico-grammar, which includes both grammar and vocabulary will be investigated and phonology, orthography which refers to the sound system, the writing system, and the wording system.

People cannot achieve a communicative purpose if words are not addressing specific cultural or contextual issues. Thus, language is seen as a social means to help

humans convey meaning, but this meaning cannot be achieved if words are conveyed in isolation (Endarto, 2017).

The goal of a person acquiring a language is not merely to produce or know the “correct” linguistic structures, but to get the right meaning across and accomplish certain social purposes with that language. This view is aligned with the notion of SFL.

1.7 METHODOLOGY

This section briefly describes the methodology that was used in this study.

1.7.1 Research paradigm

A paradigm is a way of thinking about the world. It is a set of beliefs that deal with the ultimate or first principles (Gay & Mills, 2016). Creswell (2018) states that research by its very nature is interpretative. It is guided by a set of beliefs and feelings about the world, and it should be understood and studied.

This study is situated within the interpretive paradigm, which can be understood as a study of understanding the nature of human experience (Creswell & Poth, 2016).

This paradigm assumes relativist ontology, a perspective that embraces multiple truths or realities. It contends that the truth is both subjective and circumstantial because reality and meanings are socially constructed or co-created and assigned multiple subjective meanings (Cohen et al, 2018). This paradigm is also rooted in beliefs that are socially constructed. Using an interpretive approach was an attempt to capture the language and culture used in *Isibaya*. This allows for the study to seek an understanding of the language that is used in *Isibaya*.

Interpretivism assumes a subjectivist epistemology. In qualitative research, researchers try to get closer to the participants being studied. The researcher and the research participant interact and influence each other; hence they are co-creators of knowledge (Yanow, 2015).

1.7.2 Research design

This study adopted a descriptive case study research design. The design develops a complete detailed portrayal of some phenomenon which gets the story down for the possible benefit of policymakers, scholars, and other citizens (Yin, 2014). Case studies sometimes emphasizes description and in-depth portrayal which may involve using a single case.

Qualitative research is a comprehensive, naturalistic, and interpretive approach which withdraws on numerous methods of inquiry to the study of social phenomena (Rossman & Rallis, 2017; Marshall & Rossman, 2016). Creswell (2018) identifies exploration, explanation and empowerment or development of theories as the fundamental aims of qualitative research. Qualitative inquiry by nature is a customized process which permits a researcher's personal signature in study design, implementation, and write-up (Cohen *et al*, 2018). Qualitative research locates the study within settings, which provide opportunities for exploring all possible social variables, and set manageable boundaries (Creswell, 2018).

1.7.3 Research Instrument

Methodology in this context refers to specific methods and techniques that will be used to collect data. Data was collected using open-ended questionnaires and video clips from Isibaya episodes season 7. The open-ended questionnaires were used because they differ from other types of questionnaire questions in that they may produce unexpected results, making the research more valuable and original. Questionnaires provide numerous advantages, including increased speed of data collection, low or no cost requirements, and higher levels of objectivity than many alternatives to primary data collection. Open ended questions gather more in-depth from respondents, they are best, since they don't have pre-set answer options and instead let the respondents express themselves in their own words. Ten episodes from Season 7 were selected and analysed according to the research questions using video clips from *Isibaya* YouTube. The selected episodes were selected because they are at the critical juncture of IsiZulu culture and language usage. Open ended questionnaires were

distributed to 50 secondary school educators who were teaching isiZulu home language.

1.7.4 Sampling

In qualitative studies there are many sampling strategies that a researcher may adopt. Sampling is the process of selecting a small number of individuals for a study so that the individuals chosen will be good key informants who will contribute to the researcher's understanding of a given phenomenon (Suri, 2011). Qualitative research samples are generally different, smaller, and less representative compared to samples selected for quantitative research because the two approaches have different aims and needs (Maestripieri, Radin & Spina 2019).

The research questions and objectives of this study warrant a non-probability sample, particularly, a purposive sample. According to Denzin (2018) purposive sampling does not target the population but a particular group within a population. Purposive sampling is appropriate for the study as it is concerned with acquiring in-depth information from in-service isiZulu Language teachers who can give it. It involves identification and selection of participants that are proficient and well informed with a phenomenon of interest (Etikan, Musa & Alkassim, 2016). Open ended questionnaires were distributed to 40 FET IsiZulu home language educators and ten extracts from *Isibaya* season 7 were selected.

The targeted population was isiZulu Secondary (FET phase) educators in KwaZulu-Natal. The accessible population was educators in King Cetshwayo District. The researcher targeted educators because they are the people who teach the learners, who watch the television dramas. This is a problem in schools because the learners use the language when they are speaking and writing, that is being used in the television drama. Educators need to address this problem in class.

1.7.5 Data analysis

The data from the open-ended questionnaires and video clips were coded and analysed by using framework analysis.

The methodology consists of five stages that are designed to be followed sequentially by researchers to analyse qualitative data (Goldsmith 2021). As they complete each stage, researchers will be better prepared to draw conclusions at the end of the study. However, in this study only three stages were followed namely: familiarization, identifying themes and summarising the findings.

Because framework analysis was created specifically for the aim of analyzing qualitative data in applied policy research, it can be the ideal complement to applied qualitative research (Goldsmith, 2021).

In large part because framework analysis was created specifically for the purpose of analyzing qualitative data in applied policy research, framework analysis and applied qualitative research can function extremely well together. The overall objective of framework analysis is to identify, describe, and interpret key patterns within and across cases of and themes within the phenomenon of interest. One possible reason for framework analysis' popularity is its potential for predictability and efficiency (Goldsmith, 2021).

Familiarization

The familiarization stage is the first step in framework analysis. Prior to this step, the researcher will have collected qualitative data from their research participants, usually in the form of transcripts. In this phase, researchers need to familiarize themselves with the data and begin to look for any emerging themes (Mezmir, 2020; Goldsmith 2021).

Before beginning the process of filtering and sorting data, the researcher must become familiar with their variety and diversity of material gathered. Even if the researcher own does not collect the data, it is must to form feeling about key issues and emergent themes in the data by considering the context. Essentially, familiarization involves concentration in the data: listening to tapes, reading transcripts, studying observational notes and so on (Mezmir, 2020). The data familiarization step continues until the researcher feels they have arrived at a reasonable initial understanding of the data, including the breadth of variation within the data (King & Brooks, 2018).

Identifying themes

The researcher writes up the themes and subthemes discovered during the familiarization process in phase two of the framework analysis approach. This stage's purpose is to determine the theme framework. Researchers should comb through transcripts for debate topics, concerns, or themes (Goldsmith; 2021).

Charting and Summarizing

Now that the researcher has identified and indexed the themes, researchers can begin charting and summarizing their findings. During this stage, they will rearrange data into a discernible order, which is the last step necessary before they can interpret the data (Mason et al., 2018).

1.8 ETHICAL CONSIDERATIONS

According to Cohen et al (2018), an in-depth study process makes ethical considerations particularly relevant when conducting a qualitative study. The process of obtaining consent consists of the following: consent should be given freely (voluntary). This means, to participate in a research study, participants need to be adequately informed about the research, comprehend the information, and have a power of freedom of choice to allow them to decide whether to participate or decline.

The Department of Basic Education, where the isiZulu educators worked was approached for consent to conduct the research. Permission to use the educators was granted. Participants were informed of the purpose of the research and asked to participate in the research. Participants were guaranteed confidentiality and anonymity and were told that they would be free to withdraw from the research at any point they wished to, without any negative consequences or loss to themselves. The researcher requested permission (informed consent) to use *Isibaya* video clips from Bomb Shelter Productions. Ethical clearance was sought from the University ethics committee to proceed with the study.

The researcher has read the University's Policy and Procedures on Research Ethics and its Policy and Procedures on Managing and Preventing Acts of Plagiarism and understands their content.

1.9 LIMITATIONS OF THE STUDY

Acknowledging limitations is about appreciating the constraints imposed on the study. The first limitation is the focus FET IsiZulu educators only and not on any other stakeholders. Focusing on educators only might have resulted in obtaining one-sided views on the language usage and how it impacts the Zulu culture. Furthermore, the questionnaire respondents in the study were forty, a larger sample could have given a clear picture of the language used in *Isibaya* and the generalisation of the results. This limitation was due to budgetary constraints. Ten episodes of season five might have been relatively small, and therefore might not have been large enough to be representative of the entire television drama. However, it would have been interesting to include many seasons into the study to allow greater interpretations of the results. Lastly, the lack of previous research studies on the topic.

1.10 STRUCTURE OF THE THESIS

This thesis consists of five chapters, which are arranged in the following manner:

Chapter 1: Introduction and background

This chapter outlines the background of the study. The aim and objectives of the study are carefully explained. Critical questions that the study aimed to answer. A brief description of the thesis structure concludes the chapter.

Chapter 2: Literature Review and Theoretical Framework

This chapter provides a theoretical framework in which this study can be placed and literature on the relevant previous studies that have been conducted in this regard. It also reviews the relevant literature that contextualises the study. By reviewing studies on language, language use, isiZulu language, drama, television drama and culture.

Chapter 3: Research Methodology and Design

This chapter discusses comprehensively description of the methodology that was employed in the study. The approach used is qualitative, interpretivism paradigm and case study research design. Ethical issues, sampling and data collection techniques

are discussed in this chapter. The instruments used in data collection and data analysis methods are also presented in this chapter.

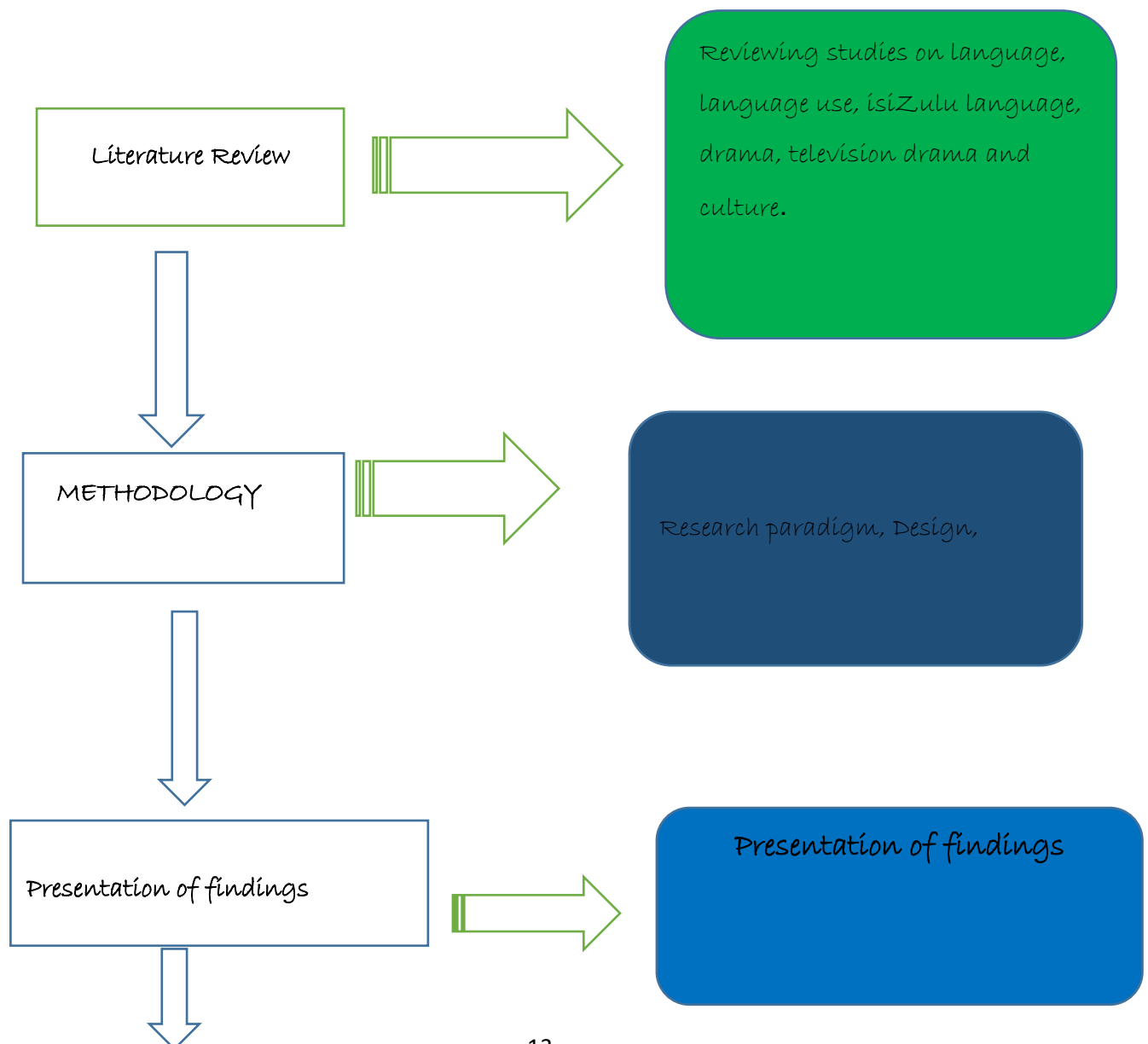
Chapter 4: Presentation of findings

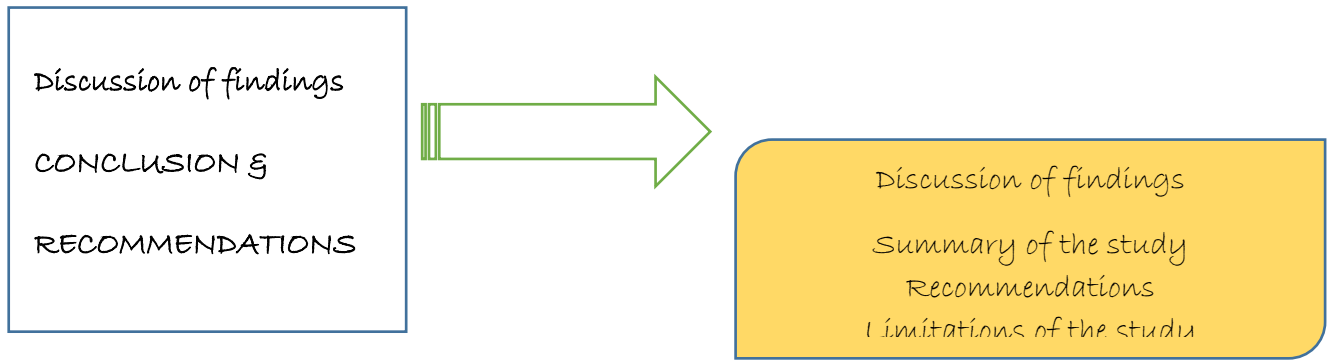
In this chapter, data are presented from the questionnaire and extracts from Isibaya episodes.

Chapter 5: Discussion of findings, Recommendations and Conclusion

This chapter presents a discussion of findings, implications of the study, limitations, future research, and conclusion.

The outline of this study from Chapter 2 to the end can be envisaged as follows:





1.11 CONCLUSION

In this chapter, the researcher provided an overview and the outline of the study. The chapter traced the history of television drama. Topics pertaining to the problem statement, research questions, aims and objectives.

In the following chapter (chapter 2), the theoretical framework used in the study and literature review are discussed.

CHAPTER 2

THEORETICAL FRAMEWORK AND LITERATURE REVIEW

2.1 Introduction

The purpose of this chapter is to discuss the theoretical foundations which have informed this study. As mentioned in Chapter one, the Systemic Functional Linguistics (SFL) (Llinares & McCabe, 2020; Endarto, 2017; Halliday & Matthiessen 2013) was important for understanding social interactions in this study. By drawing on multiple theories from different disciplines the researcher employed the SFL and Socio-cultural as a theoretical framework to gain critical skills in analyzing the language usage in the television drama *Isibaya*. This chapter also discusses the literature review of language usage in television dramas. Reviewing this literature enabled the researcher to develop a clear understanding of the research topic, to analyze what has been investigated already, and to identify gaps the researcher can fill with the current study.

2.2 Theoretical Framework

The notions of a theoretical framework have been explained differently by different scholars. Imenda (2014) refers to a theoretical framework as the theory that a researcher chooses to guide him/her in his/her research. Thus, a theoretical framework is the application of a theory, or a set of concepts drawn from one and the same theory, to explain an event, or shed some light on a particular phenomenon or research problem.

Theoretical frameworks are “theories [that] give researchers different ‘lenses’ through which to look at complicated problems and social issues, focusing their attention on different aspects of the data and providing a framework within which to conduct their analysis” (Connelly, 2014).

Therefore, a theoretical framework is a structure that holds and supports the theory of a research study. It is used by the researcher how to examine specific aspects of his/her research. A theory is a supposition, or a set of ideas used to explain intricate concepts or phenomena. It is a set of principles used to account for a situation or justify a particular course of action (Imenda, 2014).

A theoretical framework may provide utility in qualitative analyses. Theoretical frameworks describe concepts and relationships in each phenomenon, effectively providing a map for qualitative exploration (Lynch *et al.*, 2020). Such frameworks may have been built inductively from previous research or based on existing theories or literature (Lynch *et al.*, 2020).

A theoretical framework is useful in situations where there is an abundance of data to be explored, by helping to direct attention to a particular phenomenon of interest (Lynch *et al.*, 2020). On the one hand, a framework may provide a sense of the story as it emerges out of the analyses, leading down paths of inquiry that may otherwise be missed (Connelly, 2014). In this manner, a question regarding the phenomenon becomes a gateway to the investigation, the theoretical framework suggests an orientation, and rigorous data analysis yields findings (Lynch *et al.*, 2020).

If used appropriately, theoretical frameworks can enrich and enhance research (Ngulube, 2018), and they help researchers to reflect on their work and develop a “more critical sensitivity towards the activity of social research” (Ngulube, 2018). Researchers are prompted by theory to consider the justification for their research, and their responsibilities and obligations in research. In other words, theory compels researchers to reflect on their role in knowledge production and its value to their field. Concepts and theories are the conceptual tools that provide direction and meaning to a research enterprise and help to identify its implications. Furthermore, the way in which data is collected and interpreted depends on the researcher’s theoretical perspective.

In essence, the theoretical framework is the soul of every research project. It determines how a given researcher formulates his/ her research problem – and how s/he goes about investigating the problem, and what meaning s/ he attaches to the data accruing from such an investigation.

2.2.1 Theoretical Framework underpinning this study: Systemic Functional Linguistics

2.2.1.1 Background

The theoretical framework that underpins this study is Systemic Functional Linguistic.

Systemic functional linguistics (SFL) is a theory of language developed by Michael Halliday (1978) that focuses on the semiotics or “meaning potential” of language situated within social and cultural contexts. Language, through this lens, is not a system of static rules but, rather, a “set of resources for making meaning” (Martin, 2016). From this perspective, language—whether oral, written or multimodal—is viewed as the choices that speakers and writers make to communicate a message. Halliday (1993) explains that these choices are informed by situational contexts, which include the content of the message (field), the relationship between the speaker/writer and the audience (tenor), and the organization of the text (mode). These intersecting factors, known collectively as the linguistic register, shape how speakers and writers leverage language to construct meaningful messages. Applied to K-12 schooling, an SFL perspective recognizes that academic success depends, in part, on the extent to which students can master institutionalized semiotic formations across disciplinary areas.

Halliday’s (1961) article, ‘Categories of the theory of grammar’, is generally described as the founding paper of what evolved as Systemic Functional Linguistics. According to SFL, functions, and semantics are at the heart of human language and communication. It focuses on the use of language in context. This theory is aligned with the view that the goal of a person acquiring a language is not merely to produce or know the correct linguistic structures/forms, but to get the right meaning across and accomplish certain social purposes with that language. According to Systemic Functional Linguistics, language is inherently functional, and it focuses on how language is used to facilitate communication and representation in society.

In Systemic Functional Linguistics, language is considered primarily functional. The structure or form of language is important only to serve the function. Without function, the structure would be completely pointless. In most cases, function matters more than

structure. However, a person needs to understand how language is structured to effectively produce and analyze its function (Endarto, 2017).

Halliday (in Fontaine, 2013) posits that “a theory of linguistics must incorporate the functions of language in use”. Unlike the traditionalists who tend to see grammar as an entity separate from meaning and context of use, the systemic functionalists perceive language as a social semiotic system – that is to say, a system in which its meaning and form are always driven by its context and the speaker’s communicative goals.

According to Halliday & Matthiessen (2004), SFL is a broad term that covers various types of analyses, including the analyses of expression: phonetics and phonology, the analyses of context: lexicogrammar and semantics, and the analyses of context. Context is a pivotal concern because it significantly contributes to the process of meaning-making. One does not speak and write in isolated sentences but in meaningful units called texts which are produced in and influenced by contexts.

SFL views language as a system of systems with the meaning potential by which its users convey meaning through making choices from a range of alternatives (Jerome & Ting 2022).

SFL analyses language from the viewpoint of meaning, it is a meaning-based linguistics theory. SFL views language as a resource for making meaning. It discusses how language functions to convey a meaning that language users want to communicate (Qin, 2022).

2.2.2 Key concepts/ Main ideas of SFL used in this study

Metafunctions: the three meanings

Halliday (1985) proposed the term ‘Metafunctions’ because there is a long tradition of talking about the functions of language contexts where ‘function’ simply means purpose or way of using language and has no significance for the analysis of language itself. The systemic analysis shows that functionality is intrinsic to language thus the term ‘metafunction’ was adopted to suggest that function is an integral component within the overall theory (Halliday 2004). In SFL, the text is understood as the unfolding of culture in a social context.

A language has many syntactic, semantic, and pragmatic functions. The aspects of all these functions are included in metafunctions. (Halliday, 1985)

Within the language itself, Halliday & Matthiessen (2014) emphasize a dimension called metafunctions which consist of ideational, interpersonal, and textual components. In SFL, these metafunctions are the reflection of different aspects of meaning at the semantic level. The metafunctions also discuss that a language is a social activity in any situational or cultural context. These metafunctions work simultaneously at the same time and space in every utterance.

This concept leads to register-based parameters of metafunctions in which the ideational function refers to the 'field' parameter, the interpersonal function refers to the 'tenor' parameter and the textual function refers to the 'mode' parameter. Field refers to what the language is being used to talk about and the nature of the interaction that is taking place. Tenor refers to the social relationships that are constructed and maintained by someone involved in a conversation. Mode refers to the means of communication or the organization of the text according to the channel. These parameters of metafunctions are interpreted at a lexico-grammatical level in which the ideational field is analyzed in terms of the transitivity system, the interpersonal tenor is analyzed according to the mood system and the textual mode is analyzed according to the theme system.

Figure 3.1 below shows that there is a close connection between the three semiotic functions and the three semantic metafunctions. They dovetail into one another. The encoding in language depends on the semantic metafunctions, so the content of the metafunctions themselves depends on and is determined by the semiotic functions of the register. Hence the insistence within SFL on the importance of the connection between context and language. Language cannot be divorced from the context which produces it.

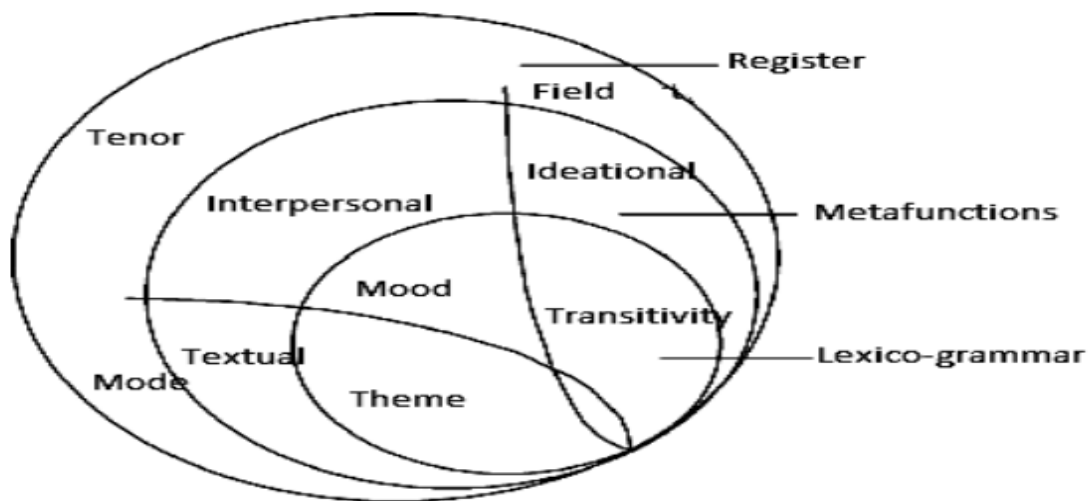


Figure 2. 1: The Functional Model of Language Source

Ideational Metafunction

Briones (2016) refers to ideational metafunction as the ways in which people use language to represent the world. It talks about the ‘content’ of what is said or written. From the clause level, it asks the “who does what to whom” the “when”, the “where”, the “why” and the “how” of the texts. Banks (2017) says ideational metafunction is that part of the meaning which concerns the way external reality is represented in the text. In informal terms, it might be thought of as the content of the message. This means that it is intimately concerned with the process involved, whether they be actions, events, or states, and the entities involved in these processes. According to Yacub *et al* (2017), the ideational function contains a sense of experience and logic. A language clarifies human experience. The human experience is related to ideational function which is dedicated to certain resources of lexico-grammar. In the human experience, during the use of language in society, social relationships are also built (Martin, 2014). In both functions, utterances and clauses are used, which are not only figures but also propositions through which information is exchanged.

Ideational analysis of texts is interested in observing the Processes, the Participants, and the Circumstances where texts are framed, and this process of framing is termed Transitivity which is the key grammatical system for analyzing ideational metafunctions.

Interpersonal Metafunction

Briones (2016) interpersonal metafunction refers to the relationship between the writer and reader and how that relationship is constructed. It delves into how this power relationship is signaled and if this power relationship is signaled through the writer's use of language that shows approval/disapproval, acceptance/rejection, and certainty/uncertainty. The interpersonal function uses language to construct relationships. Matthiessen (2014) explains that language's interpersonal metafunctions look at how language is used to establish and maintain relationships with people by, among other things, controlling their behavior, giving them information, and negotiating with them. In other words, language is used to interact with people and this interaction is grounded on the grammar that is apparent with such communicative goals.

In analyzing the interpersonal metafunctions there are speech functions or roles that Command, Question, and Statements that communicators assume whenever texts either spoken or written are exchanged. These speech functions fall under the domain of mood which is broadly classified as Imperative and Indicative. The imperative mood appears in the forms of giving a command or an offer or asking a question or giving a statement. The indicative mood comes in the form of declarative and interrogative statements. Interpersonal metafunctions are also analyzed in terms of Modality. Modality is identified in terms of determining the degree to which a language user demonstrates certainty or lack of what he/she is communicating.

Textual Metafunction

The textual metafunction is that part of the meaning potential which makes a text into a text, as opposed to a simple string of words or clauses. It thus involves phenomena such as thematic structure, information structure, and cohesion. Textual metafunction determines the sequence of discourse, organizes the discursive flow, and creates cohesion and continuity. (Briones, 2016). Textual metafunctions also refer to written language and how information is organized and presented. This may relate to the theme of a clause or to the cohesion of a text.

Halliday (1985) considers textual meaning as the construction of the message and essentially what creates discourse by evidencing the interpersonal and experiential

functions linguistically both within and between clauses. In the textual domain, there must be a point of origin for the message.

Castello (2014) states that the textual metafunction organizes text in a coherent manner appropriate to a particular situation, generating the necessary signals to lift a collection of words or clauses into something that is recognizably a text.

Banks (2017) states that one of the major elements of the textual metafunction is that of thematic structure, which is an analysis of the clause in terms of Theme, the speaker's starting point, and Rheme, where the clause goes from there.

2.2.3 Other theorists

Halliday's Systemic Functional Linguistics (SFL) is a theory of linguistics that claims language, or any other semiotic system, can be seen as a system of choices. Language users choose from a network of options to create a text, whether that text is written or spoken. What is then conveyed, the meaning of the text is dependent upon the choices made by the speaker from the options within the language system or, in some cases, from what is not chosen (Teo, 2000: 24). Although SFL is primarily a linguistic theory it is also concerned with the effect of culture and society on language (Coffin, 2001: 94). The theory suggests that all speakers are influenced by the economic/social system in which they live and by the roles they inhabit within these systems. As Coffin (2001: 95) explains one of the central tenets of SFL is that:

"..... behaviors, beliefs and values within a particular cultural and social environment influence and shape both the overall language system.... and language "instances", the way people use language in everyday interaction,"

McCabe & Gledhill (2015) views from a Systemic Functional Linguistic perspective, the Tenor or Interpersonal Metafunction refers to the relationship between the writer and reader and how that relationship is constructed. It delves into how this power relationship is signaled and if this power relationship is signaled through the writer's use of language that shows approval or disapproval, acceptance or rejection, certainty, or uncertainty.

Thompson (2014) explains that language's interpersonal metafunction looks at how language is used to establish and maintain relationships with people by, among other

things, controlling their behavior, giving them information, and negotiating with them. In other words, language is used to interact with people and this interaction is grounded on the grammar that is apparent with such communicative goals. In analyzing the interpersonal metafunctions that people assume when interacting with others, Thompson continues that there are speech functions or roles (i.e., giving a command, making an offer, asking a question, or making a statement) that communicators assume whenever texts (either spoken or written) are exchanged.

Functional linguists put great emphasis on the relationship between language and context. The main contention is that it is impossible to understand the meaning of what someone has said or written without knowing something about the context surrounding the text. The relation between language and context is one of 'realization': the text 'realizes' the situation and the linguistic system 'realizes' the culture, the culture is construed by systems of linguistic choice, while the situation is construed by patterns of language use. The uses of language and the diverse social contexts are interrelated and realize each other. The organization of language and of its contexts of use is functional, that is, it serves the three linguistic metafunctions.

In Martin's view (2001), register and genre are semiotic systems distinct from other semiotic systems such as language, music, dance, and images in the sense that register and genre are kinds of 'parasites'. That is, they do not have a phonology of their own, and the only way they can create meaning is by using words and structures from the semiotic system we call language, a system able to generate its own meanings without making use of resources from another one.

In short, register corresponds to the content of the situation and genre to the context of culture. For Martin (2001:155), "a genre is a staged, goal-oriented, purposeful activity in which speakers engage as members of our culture". Virtually everything we do involves genre. Language, in that sense, functions as the phonology of the register, and both register and language function as the phonology of genre.

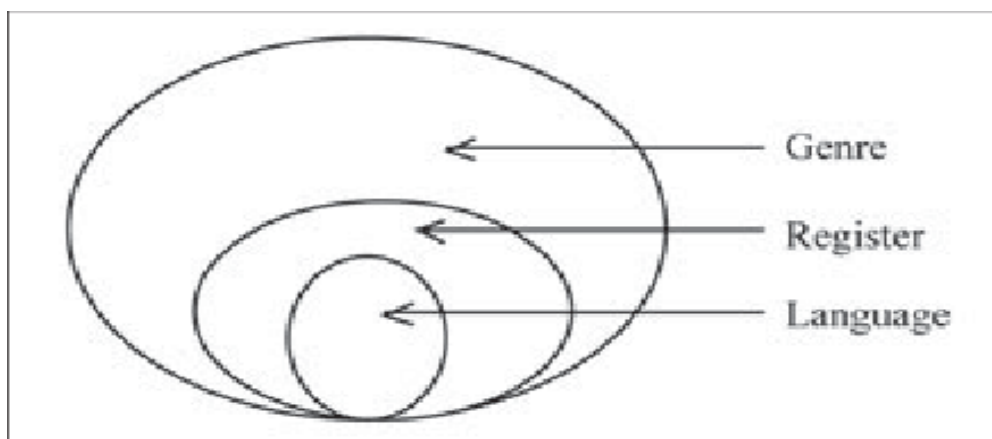


Figure 2. 2: Language, register, and genre. (Martin, 2001: 156)

As the three register variables (field, tenor, and mode) do not have their own forms of expression (words or structures), they have to make use of the lexico-grammatical structures from language, and that is done in two ways: first by making certain linguistic choices much more likely than others, so that when we read or hear text certain patterns start to emerge in a non-random way.

Genres, like registers, need language to be realized. Genres create meaning by shaping the register variables- by conditioning the way field (what is going on in a given situational context), tenor (how people relate to one another within this situated event), and mode (the medium and the channel chosen for communication during the event) are combined in recurrent forms in a certain culture. Register variables change according to our communicative goals, and this is exactly what the concept of genre tries to explain: how we do things in our daily lives in culturally specific ways.

According to Young (2009), SFL scholars view text in a functional and semantic way rather than looking at sentences as formal and syntactic objects. In SFL, the text is understood as the unfolding of culture in a social context. Language is seen as a system that realizes three main metafunctions: representing (ideational), enacting social relations (interpersonal), and organizing these two functions into a message (textual) (Fernandez, 2018). The register is the variety of language used in a specific situation. There are register variations when the situations variate according to the field, the tenor, and the mode (Matthiessen (2014).

Matthiessen (2014) views SFL as a theory and framework that is independent of the constraints of any single language. Meaning making is viewed as a process that involves negotiation, construction, organization, and construal of human experiences. On the other hand, meaning making can be expressed through the writer, speaker, reader, and listener. Halliday and Matthiessen (2014) believe register is an integral part of the general theory of language. From a systemic point of view, language can only be understood in relation to its environment of use, and this premise is particularly evident in the language classroom. Spoken and written texts should not be interpreted in isolation from their contexts of production and circulation. The main contention in SFL is the contextual and linguistic elements of a text are in a systemic relationship to one another. Choices in the distinct metafunctions 'create' the context of a text, while the register elements activate different areas of semantics and grammar.

2.3 The application and scope of SFL in this study

This theory relates to my study because the framework of metafunctions has a capacity to be applied to all languages, even in IsiZulu. Metafunctions deal with functional and semantic properties more than syntactic properties of a language. Functional and semantic properties of all languages are different according to their contexts and human cultural practices. The semantic component of the SFL model is construed in terms of these metafunctions: ideational, interpersonal, and textual. This study focused on the semantic component.

SFL is both a theory of language and a methodology for analysing texts and their contexts of use. Due to its dual nature, SFL aims to explain how individuals use language and how language is structured for its different usages. By adopting a multifunctional view of language, that is, language is as it is to accomplish certain social functions. According to this perspective, language is seen as 'systemic' because it consists of a set of choice systems, in which each system provides the speaker/writer with a variety of ways to express their meaning and is 'functional' because it serves functional purposes. The functional aspects of language are simultaneously expressed in the three types of meaning mentioned above.

Since SFL is interested in explaining how people use language in everyday life and how language is structured according to its different forms of usage, the notion of context is central to the systemic functional approach.

2.4 Systemic Functional Linguistics as a sociocultural theory

An important aspect of Systemic Functional Linguistics (SFL) is that it is a sociocultural theory (Halliday, 1994; Halliday & Hasan, 1989). This theory holds that language exists within a context. Context is comprised of cultural and social aspects that influence how language is constructed to make a semiotic system (Eggins, 1994). Halliday observes that language is used to achieve varying social purposes (Halliday, 1994).

The theory of Systemic Functional Linguistics also explores the sociocultural perspective of language, making links between language function and social functionality. A language is a tool used by people to communicate with each other. It is a social phenomenon, a part of human society. One of the more important elements of SFL theory is that it emphasizes on the way how the choices contribute to the realization of social contexts (context of culture and context of situation) and vice versa. The term 'realization' designates the relationship between language and social context and implies a process whereby humans use language to communicate with each other as well as to create the social context. (Yang, 2007).

2.4.1 Context is everything

If language grew out of human interaction, it follows that the social situations in which people use language will influence both the structure of language and one's ability to understand it. This is an idea that developed from Halliday's fascination with the work of anthropologist Bronislaw Malinowski (1848-1942), linguist J. R. Firth (1890-1960), and sociologist Basil Bernstein (1924-2000).

Malinowski suggested all language, to be fully understood, must be studied about the situation in which it is used. Firth in Lukin (2014) embraced this view and developed a formal framework for describing the social context of language use. His framework described an interaction's participants, its actions, and effects, as well as its surrounding environment. Firth added to this understanding that language, being

primarily a resource for communication, must be studied in relation to what it's about. The insight was that language does not only have meaning in a specific sociocultural context, but it also creates and replicates that context. Repeated patterns of language use bind groups of people together and dictate the ideas and beliefs which they value. This means that language plays an indispensable role in ensuring that a society and its constituent groups will survive from one generation to the next.

These were highly influential ideas for Halliday, he moulded them into a linguistic theory for which social context is as important as the structure of sentences. SFL views language as a social semiotic- a system of signs which have meaning not in their own right but because they are embedded in society.

SFL recognises that every culture is expressed in numerous ways- through language, art, dance, music, dress- and so is far too complex to describe solely from a linguistic perspective. We can accurately characterize specific situations within a culture and simultaneously forecast what people will say and how they will say it if we have enough knowledge of what is occurring, who is involved, and the function that language is playing.

Context has a direct role in the linguistic choices people make. If a text is analysed carefully, the social context in which it was produced will become clear. SFL focuses and highlights the fact that there's a reciprocal relationship between written text and illustrations working together to create meaning for readers. Social context determines the language that is being used and the language used becomes a part of the social context.

Also, if, as SFL suggests, language influences how people see and understand the world, then people who speak the same language, dialect and/or sociolect will generally share a model of what the world is like and experience it in similar ways. This doesn't mean that because people speak in different ways, they think differently, but it does mean that it's easier to communicate with people who share our linguistic model of the world.

Supporting the SFL account of language is the fact that, although the range of different strategies used- changing word order, the addition of affixes or use of intonation patterns- varies hugely. This linguistic trinity of meaning and function has been shown to be an integral aspect of, not just English but all the other languages SFL linguists

have examined. All languages have shown to exhibit metafunctional organisation because we all need to interact with one another; we all need to communicate our experience of the world to others, and we all need to organise our messages so that they can be easily understood.

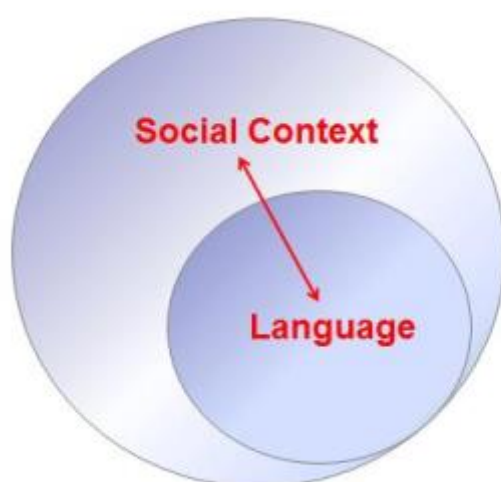


Figure 2. 3: The relationship between language and socio-cultural context as modelled in SFL

Text and context

Integral to an understanding of SFL is the relationship between text and context. Following the idea of Forman (2005), context in this study, 'material' and semiotic environment of a text' and refers to circumstances or social situations that give rise to a specific utterance as a construct with a related meaning (Martin & Rose, 2003). Malinowski (1923) first drew attention to the importance of 'context of culture' and 'context of situation' when attempting to understand text, thus emphasizing how the contexts affecting language choices cannot be separated from the text. This notion was later adopted and developed by Halliday and associates as an enterprise of SFL, emphasizing 'language in context' (Halliday & Hasan, 1985b).

Context of Culture

The context of culture (Figure 3.3) influences how language is used to achieve social goals and purposes and determines the way text is interpreted in its context of situation (Halliday & Hassan, 1989). How speakers or writers use language to achieve varying purposes differs across cultures but follows a common framework within cultures. SFL broadly defines culture and includes shared practices among members of countries and ethnic groups, institutions like schools, and associations (Droga & Humphrey, 2003). Culture further represents group orientations, such as gender, age, and socio-economic status (Droga & Humphrey, 2003). According to SFL theory, a recurrent configuration of language to make meaning and to achieve a specific social purpose is defined as a *genre* (Martin & Rose, 2008).

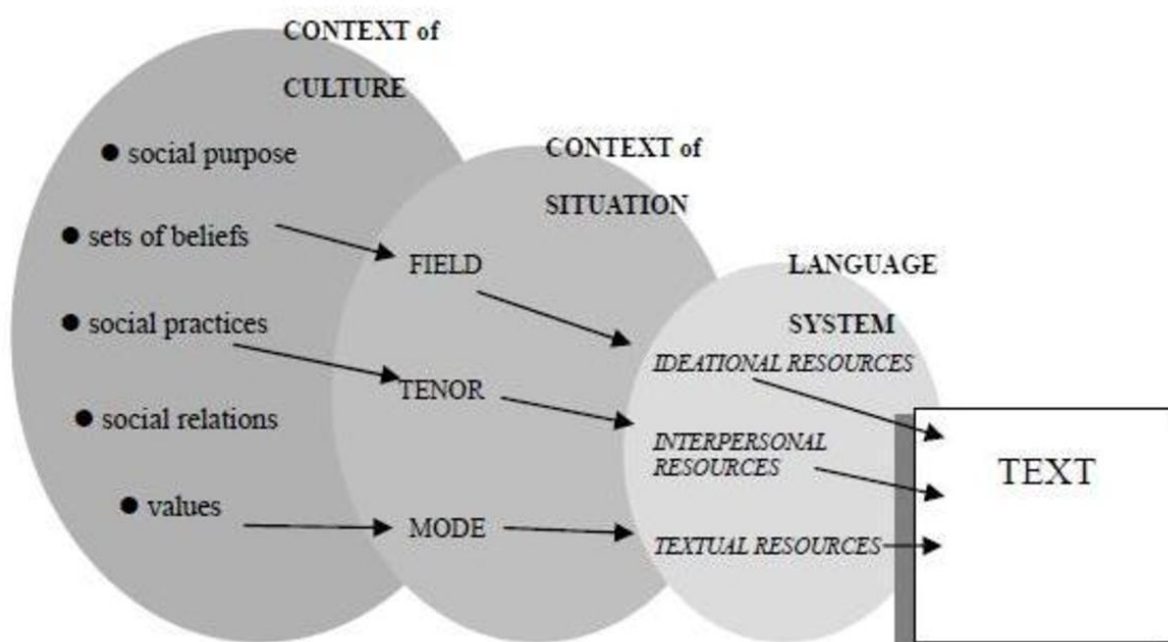


Figure 2. 4: A Hallidayan model of language adapted from Derewianka (2001, p.257)

Context of Situation

The context of situation is embedded within the context of culture. In this context, situational aspects have linguistic consequences (Butt et al., 2000; Eggins, 2004), but not all aspects of any situation influence linguistics. For example, the weather, individuals' dress, and numerous other situational characteristics may not impact

language. SFL as a socio-cultural theory is suitable for this study because it looks at real-life language like conversations between people, characters in a television drama, political speeches, newspaper articles and advertisements. It is designed to cope with the vagueness of real language, to explain language use and to help people utilize it successfully. This makes SFL not just a symbolic theory of language but an intentionally practical one because it can be used to examine how language choice shapes and is shaped by television drama and how language changes depending upon the situations in which it is used. SFL is an extensive social theory of language and grammar. It allows people to see that language is not an abstract entity that exists independently of those who use it. It helps us understand language as a resource that we draw on to express ourselves in numerous ways. SFL highlights the reciprocal relationship between language and the social context we use it in. And it also demonstrates how the structure of language is shaped by how we use it. SFL reveals this intimate link between human beings and the language we use more than any other linguistic theory available.

A brief critique of Systemic Functional Linguistics

Critics of SFL-based pedagogy have raised several important issues. The first is that SFL is too technical to be a viable framework for teacher education (Bebhard, 2010).

For example, Bourke (2005) as cited by Bebhard (2010) writes that SFL “seems to be ideally suited to language teaching and learning... [because] learners can take it out of the classroom and use in the ordinary situations of their daily lives...[However] many teachers find it is a veritable maze, very messy and complex”. The second critique is that SFL pedagogy can lead to the static reproduction of text types rather than a critical analysis of disciplinary discourse. Last, as Hyland (2007) states, genre proponents have had to defend themselves against “the charge that genre instruction inhibits writers’ self-expression and straight jackets creativity”.

A review of the literature argues that an SFL-based theory of academic literacy development is not intrinsically prescriptive, uncritical, or prosaic, in response to these criticisms. However, package approaches to teachers' professional development that do not help teachers gain knowledge of the language practices that constitute their discipline and a capacity to teach students to use these language practices critically as they transition from home to school and eventually to a rapidly changing,

linguistically and culturally diverse labor market are increasingly becoming prescriptive, uncritical, and prosaic (Bebhard, 2010).

In their critique of SFL, Ledin, and Machin make several assertions about context, stratification, system/structure and text (among others) that are incorrect. These include that SFL has a 'weak notion of context', that in SFL there is a 'strict content-to-expression directionality', that there is 'an untenable assumption in SFL that context is recoverable from the text', that SFL has 'a arrow notion of "texts"', and that SFL lacks 'any notion of text as a meaningful whole or as a semiotic and material artifact (Ledin & Machin, 2019).

2.5 LITERATURE REVIEW

This section reviews the literature on the IsiZulu language that is used in television drama. Randolph (2009) defines a literature review as a record of what scholars have written and published on a topic. The literature review should focus on or directly relate to the thesis or research questions. Additionally, a literature review should produce an analysis of the known and unknown knowledge and evaluate it based on the guiding principle of one's thesis or research question.

A literature review is a comprehensive summary of previous research on a topic. The literature review surveys scholarly articles, books, and other sources relevant to a particular area of research.

LANGUAGE USED IN THE TELEVISION DRAMA *ISIBAYA* REVEALS DISCURSIVE SOURCES OF POWER, DOMINANCE, INEQUALITY, AND BIAS.

2.5.1 Language

There are many definitions of language that represent various linguistic movements that are going to be discussed in this section.

Some studies (Wardhaugh & Fuller, 2021; Scott, 2021; Fowler, 2022) define the language to be: a knowledge of rules and principles and of the ways of saying and doing things with sounds, words, and sentences rather than just knowledge of specific sounds, words and sentences. Language serves as an organizer of knowledge. Language is the mirror of culture in the sense that people can see a culture through its language.

Milewski (2019), defines language as that which is simultaneously social, permanent, and abstract in speech. Human speech in its typical, complete form is communication by sound between two individuals.

Language, according to Repka (2020), can be viewed as an open, adaptive, and non-linear system of symbols and non-verbal signs. Language changes according to the environment, and language changes are necessary to maximize communication.

In the Prague School of Linguistics, the following definition of language was proposed, '..... language is a system of the means of expression, a system of signs,

manifested in actual communication as the total of the possibilities available to the members of the same language community at a given time in a given place for the unification through speech, and identifiable from their realizations in particular utterances” (Swadesh, 2017).

Language is the vehicle of discretion, which means the peculiar mode to transfer, transmit the intended message to the receiver. Everyone as human beings make utilizes it. Language is a purely human and non-instinctive method of communicating ideas, emotions, desires, using means of systems of voluntary produced symbols (Nath, 2010)

The importance of the role of language in the learning process cannot be overestimated. Language plays a key role in unifying a vast and complex notion and in providing individuals with outlets for developing diverse skills and abilities. Language is one attribute that sets humans apart from all other creatures and binds humans together across all geographic barriers. A word can cause to sink into the deepest despair or lift us to inspired action (Nath, 2010). Language can be the tool for great achievement in any discipline. Good understanding of the capabilities and needs of the individual child and a sound knowledge and belief in the goals of language arts programmes are vital factors in the success individualization of instruction.

Language is a means through which thought is organized, refined, and expressed. In short, language helps in the formation of concepts, analysis of complex ideas, and to focus attention on ideas that would otherwise be difficult to comprehend.

The functions of language include communication, the expression of identity, play, imaginative expression, and emotional release. Many definitions of language have been proposed. Henry Sweet, an English phonetician, and language scholar, stated: “Language is the expression of ideas using speech-sounds combined into words. Words are combined into sentences, this combination answering to that of ideas into thoughts” (Gregory & Carroll, 2018).

Language is not just a means of communication, it is a social behavior that reflects people’s social, cultural, political, economic, religious, and ethnic backgrounds. When people speak to each other, they do not use language only for the sake of transmitting

some information, but we use language for perceiving, persuading, convincing, debating, manipulating, and controlling (Gregory & Carroll, 2018).

2.5.1.1 Theories of language

There are several theories about language, including that it is a genetic inheritance, a mathematical system, a social fact, an expression of individual identity, a social semiotic, native speakers' intuitions, a collection of memorized chunks, a discrete combinatorial system controlled by rules, or electrical activation in a distributed network. (Ellis, 2019).

The theories of Piaget, Vygotsky, Chomsky, Skinner, Skemp, Coleridge, et cetera debate the exact functions of language. Yet its role as a tool in conceptual thinking is undesirable.

Avram Noam Chomsky (December 7, 1928)

Chomsky's view of competence deals primarily with abstract grammatical knowledge. He held that linguistic theory is concerned primarily with an ideal speaker and listener in a completely homogeneous speech community, which knows its language perfectly, and is unaffected by such grammatically irrelevant conditions such as memory limitations, distractions, shifts of attention and interest and errors in applying his knowledge of the language in actual performance (Chomsky, 1965).

According to Chomsky, a rudimentary form of language is stored in human brain. Language is a competency that is unique for humans. We perceive language as the ability to comprehend and speak ideas. Even when two persons possess the same knowledge, the observable difference is noted in their capacity to express the knowledge. Chomsky emphatically argues that the mind possesses a distinguishable factor that could be termed as 'the language factor and it has well defined structure and system'.

The value of language cannot be fulfilled merely by familiarizing ourselves with a few words or sentences. A question is often posed. Does language influence thought or does it establish its authority over language. But Chomsky

considers the two to be mutually complementary. When a structure is being taught, the purpose should be got constructed in the child's mind as an idea. This means, what is to be retained in the mind is not mere words or sentences but the ideas constructed.

For Chomsky, the focus of linguistic theory was to characterize the abstract abilities speakers possess that enable them to produce grammatically correct sentences in a language. Chomsky considered language as a highly abstract generative phenomenon. He asserted that human beings are born biologically equipped to learn a language and proposed his theory of a language Acquisition Device (LAD) – an inborn mechanism or process that facilitates the learning of a language.

According to Chomsky, there are infinite numbers of sentences in any language; all possible sentences would be impossible to learn through imitation and reinforcement. In his view, to study language is to study a part of human nature manifested in the human mind.

One of the fundamental aspects of human language according to Chomsky is its creative nature. He argues that something specifically about human language must be innate, that is available to us by being human, specified somehow in our genetic makeup. Chomsky has shown that the mind cannot limit itself strict animation of behaviour.

Piaget (9 August 1896 – 16 September 1980)

Piaget emphasized the importance of social interaction to intellectual development. Piaget saw interaction as the key to how we overcome the instability of the symbols, we individually construct. Piaget tied the role of social interaction to the importance of language. Piaget tied the role of language to the development of conceptual and logical understandings. He made language an integral part of his ideas on intellectual development. Piaget linked the role of social interaction in intellectual development to the role of language.

According to Piaget, language is inherently a social factor partly because of the conventional nature of words and this conventional nature of words is crucial for conceptual development. Piaget offers an avenue for extending Vygotsky's approach to the interplay of conceptual and semiotic aspects in intellectual

development. Piaget argued that the formation of mental structures underlying feelings of logical necessity require social interaction using a conventional sign system.

Piaget theorized that language was simply one of the children's ways of representing their familiar worlds, a reflection of thought, and that language did not contribute to the development of thinking. Cognitive development, he argued, preceded that of language.

Lev Vygotsky (1896-1934)

Lev Vygotsky is regarded as the founder of socio-cultural theory or the socio-historical approach in psychology. Vygotsky's work, which is embodied in the literature on socio-cultural theories of learning mathematics, has gained increasing importance in theorizing how students learn mathematics. Vygotsky saw that students internalized complex ideas (Daniel, 1990), but he extended the general constructivist approach by arguing that the internalization of knowledge could be better achieved when students were guided by good, analytic questions posted by the teacher.

Unlike Chomsky and Piaget, Vygotsky's central concern was the relationship between the development of thought and that of language. He was interested in how different languages might impact on how a person thinks. Vygotsky's theory views language first as social communication, gradually promoting both language itself and cognition.

According to Vygotsky, a word devoid of thought is a dead thing and a thought unembodied in words remains a shadow. He emphasized words as a microcosm of human consciousness and argues that thought finds reality and form in speech. The speech structures mastered by the child become the basic structure of his thinking. The structure of the language one habitually uses influences the way he perceives his environment. A child first seems to use language for superficial social interaction, but at some point, this language goes underground to become the structure of the child's thinking.

In Vygotsky's viewpoint, language is critical for cognitive development. He argues that language in the form of private speech guides cognitive development. The cornerstone of Vygotsky's theory is the social significance of education and its relation to societal involvement. According to him, language and culture plays essential roles both in human intellectual development and in how humans perceive the world.

The main difference between the ideas of Vygotsky and his contemporaries was regarding emphasis on an individual's interaction with his social environment.

2.5.2 Language usage

Language usage refers to the rules for making language i.e., the structures used. It can be compared to use, which considers the communicative meaning of language. In H.W. Fowler's *A Dictionary of Modern English Usage* (2015), the usage of a language is the way the written and spoken language is used, "the points of grammar, syntax, style and the choice of words and how a word or phrase is normally and correctly used". The usage of a language can mean the way people use the language, or prescriptively the way one group feels that people ought to use it (Butterfield, 2015). The Chicago Manual Style says "the great mass of linguistic issues that writers and editors wrestle with don't really concern at all- they concern usage: the collective habits of a language's native speakers and the standards of good usage change, however slowly.

2.5.2.1 Dynamics of language usage

Language dynamics is a rapidly growing field that focuses on all processes related to the evolution, emergence, change, competition, and extinction of languages (Barichello, Tria & Loreto; 2012). Significant differences exist between human languages and other codes: i) The laws are not set in stone; rather, they evolve over time, sometimes in profound ways. Grammar markings may deteriorate and be re-invented, speech sounds vary, new words are constantly added to the language while others are dropped. (ii) The laws do not apply to everyone. Languages and dialects within languages come in a wide range. Languages vary in every way, including the types of meanings they can express. (iii) Instead of being predetermined by designers

(as would be the case for a programming language), the rules are created as they go along by the unique behaviours of speakers and listeners. Language conformity is a spontaneous, emergent phenomena. (iv) The list of regulations is extensive and imprecise.

2.5.3 A brief overview of South African television history

Considering that this is a study based on local isiZulu Educators and the researcher's reactions to a South African soap opera centred on Black South African culture, it is important to contextualize the study within the history of South African television. As a result of apartheid, Black South Africans were excluded from the broadcasting process. It was originally broadcast only in English and Afrikaans, without any broadcast in the country's Black languages.

Krabill (2010) as cited by Nzimande (2014) points out that dramas during apartheid always cast Black actors as subordinate to Whites. The country's constitution only recognized eleven languages in 1996, making South Africa a multilingual country (Republic of South Africa 1996, Section 6).

2.5.3.1 Soap Opera

The origin of soap operas dates to the 1930s radio program in the USA (Geraghty 2005). After radio became a mass medium in the 1930s, US manufacturers embraced it as an opportunity to expand their markets. Radio as a mass medium, as well as the use of soap operas to attract audiences and advertise products, spread to Britain, Australia, Europe and eventually also to developing countries such as South Africa. The programmes were conceptualized to attract the attention of female listeners or housewives who were at home during the day. A soap opera is a popular form of television entertainment that offers the viewer a glimpse of American life. Soap operas present the viewer with a circle of socially involved individuals who struggle with and against each other for love and financial gain. The growth of television as a mass medium led American manufacturers to expand their markets into this medium.

The popularity of soap operas, which spread from Britain to Australia, and then to South Africa (Marx 2008). The genre eventually spread to developing countries like

South Africa, but only much later, when television was introduced in South Africa in 1976 (Tager, 2010).

The selected South African soap opera *Isibaya*, which was selected share the findings of Dunleavy (2005) in that they display the localness of Zulu culture and the authenticity of the language and discourses shared by many people. *Isibaya* tells the story that exist in communities across KwaZulu-Natal. Viewers take this very seriously to such an extent that if any inaccurate statements are made in the portrayal of culture viewers are quick to complain. In *Isibaya* viewers complained about the way that characters pronounced certain words and used words like 'ukahle' meaning how are you feeling. Soap opera characters grow and develop over long periods. As such, loyal female viewers develop a deep viewer engagement with the characters, their stories, and experiences (Harrington, 2016). Soap operas portray the ideas of popular culture, and they also explore the politics of sex and gender.

2.5.3.1.1 Types of soap opera

According to Liebes and Livingstone (1988), the genre of soap operas has three distinctive categories, according to Liebes and Livingstone. These are the dyadic, the dynastic, and the community soaps. Class, gender, and story classifications are included for each of the subtypes (Liebes & Livingstone 1998:147).

i) Community soap

Public service programming, which is connected to the problematization of gender to convey messages to its audience, is known as community soap (Liebes & Livingstone 1998:154). "A number of equal, separate, middle and working-class, multigenerational families (including single-parent families), and single characters, most of whom are not romantically connected, all living in one geographical neighbourhood and belonging to one community," according to the description of the community soap (Liebes & Livingstone 1998). Because of the way they depict the functioning, the community soap is linked to the British soap opera. *Isibaya* is appropriate for the community soap because its plot is set in a particular neighbourhood. The neighbourhood represented in *Isibaya* is not at all harmonious, it is rift with firearms, crime, and conflict, along with people's struggles to survive. Characters in community soap operas deal with personal and professional issues while working for the

community. These characteristics are identifiable in *Isibaya*. In *Isibaya* we find people gathering in communal places such as Iris' club, taxi rank and local taverns.

ii) Dyadic soap

The dyadic soap “redefines family and community and brings about the destruction of each as a stable environment and framework for the story”. In other words, this type of soap opera places less emphasis on family and community. There is no sense of belonging for the characters. As a result, relationships that exist in this type of soap are often in conflict and violent. The characters constantly seek happiness but are forever mistrustful and uncertain of the future (Liebes and Livingstone 1998).

iii) Dynastic soap

In this soap opera, a wealthy family is shown. The primary family is connected to other individuals through marriage, love, and even antagonism (Liebes and Livingstone 1998). The male characters in a patriarchal or dynastic soap navigate between the worlds of business and family life, prospering in both.

2.5.3.3 Indigenous languages in South Africa

Ngcobo and Nomdebevana (2010), notes that in South Africa, the government is obliged by the Constitution to develop all official languages, especially the indigenous languages. Although all nine indigenous languages: isiNdebele, Sesotho, Sepedi, siSwati, Xitsonga, Setswana, Tshivenda, isiXhosa, and isiZulu, have been partially developed, that is, they have written forms, literary works, dictionaries, and terminology lists, they are lagging far behind in modern terminology as compared to the neo-colonial languages. During the apartheid regime, the indigenous languages were only important in so far as they served as tools for the division of the African people into conflicting and competing so-called ethnic groups. (Finlayson & Madiba, 2002).

2.5.3.3.1 International argument about indigenous languages and the dominance of English in Africa

The English language has assumed a global status because of its widespread usage by many countries. While some countries use it as a first language, others use it as a second language or as a foreign language. Many of the countries that speak the English language were either colonized directly by the British or their proxy, which then ensured the continued usage of the English language as a medium of teaching in schools. The reason for the English language's widely accepted usage as an international language was highlighted by Ajepe and Ademowo (2016).

According to Strevens (2016), "English was the language used for exploration, trade, conquest and domination from the 16th Century". The role and functions of the English language, however, changed in 1914 from being an instrument of subservience to other, quite different ends, such as "window on the world of science and technology or as the only language not rejected by one section of population or another. Since then, several activities, movements, and subject were carried out predominantly across the world. This is because the English language practically gained strong grounds in various spheres. Strevens recorded that there was an international agreement to adopt English for air traffic control; and its use in the numerous bodies providing international aid and administration. As the telecommunications revolution developed, English became dominant in the international media, radio and television, magazines and newspapers. Ajepe and Ademowo (2016) points out that in the world today, the English language is dominating the space in every country. This is not as a result of self-imposition but by virtue of its obvious roles. It is no surprise then, that Nigeria which was a colony of the British English Language Dominance and the Fate of Indigenous Languages in Nigeria

International Journal of History and Cultural Studies (IJHCS) adopted the English language as the National language especially in the absence of any well-developed indigenous language to play the various roles played by the English language in Nigeria. The absence of a Lingua Franca, and the lack of mutual intelligibility of most of the indigenous languages has given room for the English

language to become nurtured, robust, and hegemonic. English is therefore a second language which is learned and used in every sector of Nigeria.

South Africa is historically known for the anomaly of linguistic stratification. The indigenous languages suffered socio-cultural setbacks through marginalisation and *divide et empera* (divide and rule), consequently relegated to the periphery of the public domain. The so-called official language(s) were elevated to superior means of communication. The South African indigenous languages are marked *briller par son absence* in the academia.

The social identities also suffered enormously in this regard. The fact remains that 'Language is one carrier of the cultural symbols and meanings of groups and so plays a crucial role in constructing social identities' (Vukosav et al., 2022). It is very important that Africans should preserve their languages, globalization notwithstanding. African nations must provide how their languages and cultures could be saved from complete extinction. This can be done by promoting the native languages both at home, the school and in businesses and promotes a very strong national identity. Ironically, hundreds of African languages have remained unstudied or poorly documented (Vukosav et al., 2022).

2.5.3.2.2 Zulu as language

According to Mbeje (2017), the main cultural divisions among the Black South African tribes, are the Nguni, Sotho, Shangaan-Tsonga, and Venda. Nearly two-thirds Africa's population is Nguni, who can be divided into four groups: the Northern and Central Nguni (the Zulu-speaking people), the Southern Nguni (the Xhosa-speaking people), the Swazi people from Swaziland and adjacent areas, and the Ndebele people from Northern Province and Mpumalanga. Nguni languages include the Zulu language, which has several variations. Zulu refers to sky and Zulu was the name of the ancestor who founded the Zulu royal line around 1670, according to oral history. IsiZulu is South Africa's most widely spoken official language. It is a tonal language understood by people from the Cape to Zimbabwe and is characterized by many "clicks". KwaZulu-Natal is both urban and rural, with Durban as its largest city. The Zulu people in rural areas live in households that contain nuclear family members or in a three-generation household structure. The physical structures are often *rondave/s*, circular houses built of mud or concrete blocks and thatched with grass or iron sheets. Urban Zulu people

live mainly in townships that were built in the 1950s and 1960s by the government to enforce racial segregation. Townships were residential areas of “Black” people and their families that were close to their places of work in the cities.

There are about 12 million Zulu speakers in the world, a majority of whom live in South Africa which makes this the language in South Africa with the most first language speakers.

2.5.3.3 Indigenous Languages in the Media in South Africa

The Constitution of South Africa, in particular Section 6 (2), calls for the elevation of the status of South Africa’s indigenous languages even in the media. Kaschula (2006), points out that the role of indigenous languages in the media should be seen as vital for language development and enhancement. Independent Communications Authority of South Africa and Independent Broadcasting Act Acts as well as the Constitution, the SABC's policy recognizes the value of languages in promoting democracy. It asserts that for freedom of expression to be fully recognized, every South African must be able to inform and be informed in the language of their choice.

2.6 LANGUAGE USED IN THE TELEVISION DRAMA *ISIBAYA* THAT AFFECTS ISIZULU CULTURE

2.6.1 Culture

Culture is not something you are born with. It is learned from family, school, religious teachings, television and media, and the government of a country (Mbeje, 2017). A person’s identity is made up of their character combined with their family and social roots. Identity, like culture, is ever-changing person who does not know his or her language does not have culture and a person who does not have a culture does not have roots. Indeed, such a person could be equated to a tree without roots which will never blossom. Language, as Madonsela (2013) indicates, is one of the indispensable and universal features of the cultural system of all societies. Language is used as a medium of communication and as a vehicle to convey culture and to express thoughts and ideas that are within one’s mind. Language and culture cannot be divorced from each other since language is a vehicle that transports culture. Language remains a powerful tool to unite people, especially in multilingual and multicultural societies such

as South Africa. This idea is supported strongly by Obama (2009) when he comments that "... we are shaped by every language and culture, drawn from every end of this earth". The role played by the media in the development of people's culture is fundamental. The means by which the media spreads culture to society has far-reaching implications when considered from the perspective of language.

Culture is not something you are born with. It is learned from family, school, religious teachings, television and media, and the government of a country. According to Zimmerman (2017), culture is the characteristics and knowledge of a particular group of people, encompassing language, religion, cuisine, social habits, music, and arts.

However, Cristina De Rossi as cited by Nagodawithana (2021), says culture encompasses religion, food, what we wear, how we wear it, our language, marriage, music, what we believe is right or wrong, how we sit at the table, how we greet visitors, how we behave with loved ones and a million other things.

The Center for Advance Research on Language Acquisition goes a step further, defining culture as shared patterns of behaviors and interactions, cognitive constructs, and understanding that are learned by socialization. Thus, it can be seen as the growth of a group identity fostered by social patterns unique to the group.

There are different types of culture in the world: Western culture, Eastern culture, Latin culture, Middle Eastern culture, and African culture.

Western culture

According to Khan University, the term "Western culture" has come to define the culture of European countries as well as those that have been heavily influenced by European immigration, such as the United States. Western culture has its roots in the Classical Period of the Greco-Roman era and the rise of Christianity in the 14th century.

Eastern culture

Eastern culture generally refers to the societal norms of countries in Far East Asia and the Indian subcontinent. Like the West, Eastern culture was heavily influenced by religion during its early development, but it was also heavily influenced by the growth and harvesting of rice.

Latin culture

Many of the Spanish-speaking nations are considered part of the Latin culture, and the geographic region is widespread. Latin America is typically defined as these parts of Central America, South America, and Mexico where Spanish or Portuguese are the dominant languages.

Middle Eastern culture

The countries of the Middle East have some but not all things in common. The Arabic Language is one thing that is common throughout the region, however, the wide variety of dialects can sometimes make communication difficult. Religion is another cultural area that the countries of the Middle East have in common. The Middle East is the birthplace of Judaism, Christianity, and Islam.

African culture

The continent of Africa is essential to all cultures. Human life originated on this continent and began to migrate to other areas of the world around 60 000 years ago, according to the Natural History Museum in London. Other researchers, like those from Estonian Biocentre in Tartu, believe that the first migration may have been much earlier, as early as 120 000 years ago.

Africa is home to several tribes, and ethnic and social groups. One of the key features of this culture is the large number of ethnic groups throughout the 54 countries on the continent. Nigeria alone has more than 300 tribes.

According to the University of Colorado, currently, Africa is divided into two cultural groups: North Africa and Sub-Saharan Africa. This is because Northwest Africa has strong ties to Middle East, while Sub-Saharan Africa shares historical, physical, and social characteristics. There are several languages, cuisines, art, and musical styles that have sprung up among the far-flung populations.

Constant change

No matter what culture, people are a part of one thing is for certain, and it will change. "Culture appears to have become key in our interconnected world, which is made up of so many ethnically diverse societies, but also riddled by conflicts associated with religion, ethnicity, ethical beliefs and essentially the elements which make up culture",

De Rossi. "But culture is no longer fixed, if it ever was, it is essentially fluid and constantly in motion". This makes it so that it is difficult to define any culture in only one way. While change is inevitable, the past should also be respected and preserved.

Note that people create culture, and culture evolves as people do (Amaegwu, 2013). Members of each ethnic group have their own traditions, customs, symbols, and rules that define their social identity in terms of their moral fiber (Amaegwu, 2013).

2.4.1 Zulu Culture

In Zulu culture, social cohesion, social wholeness, and collective harmony are the preambles to the African worldview (Mkabela, 2005).

Ancestry is the broader African religion from which Zulu communities draw their religious faith or spirituality (Zulu 2011). Zulu people have always practiced ancestral religion because it enables them to reconnect with the departed members of their families. Animal blood and incense are burnt to rekindle the connection. (Ntshangase, 2021).

Monogamous marriage is common among the Zulu, even though historically polygamy was encouraged. Polygamy is still practiced, particularly in rural KwaZulu-Natal. The Zulu people are fond of singing as well as dancing. These activities promote unity at all the transitional ceremonies such as births, weddings, and funerals. All the dances are accompanied by drums and the men dress as warriors (Mbeje, 2017).

The Zulu people have a strong belief in the potency of their ancestors. Their cosmology is characterized by God in various forms: uMvelingqangi (a male god responsible for all life), uNomkhubulwano (a female god who provides food security, particularly through good harvests), and a god for the control of weather, particularly thunder. Many Zulu people converted to Christianity under colonialism. However, although there are many Christian converts, ancestral beliefs have not disappeared. Instead, there has been a mixture of traditional beliefs and Christianity. Ancestral spirits are important in Zulu religious life, and offerings and sacrifices are made to the ancestors for protection, good health, and happiness. Ancestral spirits come back to the world in the form of dreams, illnesses and sometimes snakes. The Zulu also believe in the use of magic. Bad luck and illness is considered to be sent by an angry spirit. When this happens, the help of a traditional healer is sought, and he or she will communicate

with the ancestors, or use natural herbs and prayers, to get rid of the problem (Ntshangase, 2021).

There are numerous ceremonies that relate to an individual's stage in the domestic cycle and are linked to ancestors. Babies are named and then introduced to the ancestors in a ceremony called *imbeleko*. A girl's first menstruation is celebrated through a ceremony called *umhlonyane*. Both ceremonies involve slaughtering a goat. Young women are declared adults and ready for marriage through a ceremony called *umemulo*, which involves slaughtering a cow. Marriage is celebrated through a wedding ceremony (*umshado* or *umgcagco*).

2.4.1.1 Gender Inequality and Patriarchy

The term patriarchy can be defined as a system where men hold power and women are greatly excluded from that system. According to patriarchy, men have power and women are subordinate. Patriarchy is a social, cultural, political, ideological, and sexual construct by the male species to maintain dominance in the areas stated above. Additionally, patriarchy is referred to as a culture of power that reproduces male dominance (Schneider, 2022).

Patriarchy is an ancient word. Its origin is Greek, *patriarkhēs*, translating literally to “a man who rules a family.” Today, the concept of patriarchy is an analytical tool for feminist understandings of the world for women and, at the same time, a call to action within the global women's rights movement.

Therefore, patriarchy serves as an ideology which promotes and maintains female subordination to men. According to this ideology, the media and dominant groups in each society aim to exert hegemony. In their study, Hassel et al., (2011) challenge the definition of patriarchy, arguing that it refers to the society in which men and women participate, and not only men. In patriarchal society, gender differences are legitimized and constructed (Bhasin, 2000). However, while feminists have disagreed about what causes oppression and what constitutes patriarchy, they all agree that patriarchy is at the root of women's oppression (Hollow, 2010), which agrees with Bhasin's thesis.

2.4.1.1.1 Patriarchy as the cornerstone of subordination and oppression of women

The patriarchy is cited in both ancient and modern countries as the primary cause of the existence and success of the exploitation of women as a minority group (Hollow, 2010; Bebel and Engel, 2010; Marsh, Campbell and Keating, 2014; Zayko, 2017). Both ancient and contemporary nations point to the patriarchy as the main reason for the existence and success of the exploitation of women as a minority group (Ryan, 2014; Marsh, Campbell and Keating, 2014).

In the context of this study, patriarchy can be identified as one of the elements that shape and influence the media's representations of women. Religion, commerce, and society are a few more agonizing issues that contribute to the subjection and oppression of women. (Brook, 2008; McCammon, 2017, Zayko, 2017). But each of these traits reflects masculine dominance and superiority.

This study also focuses on examining whether the language that is used in the media, reflect male supremacy and female subordination. The study also investigated whether patriarchy has been dismantled in the media and anti-women rhetoric avoided, or if patriarchy has been rebuilt into a more opulent prison. Therefore, patriarchy acts as an ideology designed to uphold men's authority over women, who are perceived as being weak.

The media and the ruling groups in each society employ this ideology to exercise hegemony. To challenge the concept of patriarchy, Hassel *et al.*; (2011) contend that it also refers to the society in which men and women participate, not just a group of males. In a patriarchal society, gender disparities are produced and justified (Sarkar, 2021). Feminists disagree on the reasons of oppression and the traits of patriarchy, but they all agree that patriarchy is the primary source of women's oppression (Hollow, 2010), which is consistent with Bhasin's claim. Thus, one of the main elements of a patriarchal society is the fixation with control, which is usually justified by cultural norms, institutions, and ideology. This in turn legitimizes the small group of women's exploitation and subjection.

The mechanisms of gender inequality are mobility restrictions, rampant sexual harassment, limited educational and work opportunities and prioritization of marriage.

Gender inequality is a problem that is faced globally and reducing it is a global health and development priority (United Nation General Assembly, 2015; World Health Organization, 2013). Gender inequality affects human health and wellbeing and has severe consequences for women and girls (Sutherland, 2017). Systemic indicators of inequality include disparities (great differences). Realizing gender equity requires an understanding of the context in which gender inequalities persist.

In *Isibaya*, women are given subordinate roles, which are inferior to the roles awarded to men and this gives men the platform to reproduce their domination over women. *Isibaya* reflects and furthers interests of men as the dominant class, at the expense of justice and equity.

2.4.1.2 Polygamy in the Zulu culture

Polygamy is defined as the practice whereby a person is married to more than one spouse at the same time (Zeitzen, 2020; Al-Krenawi, 2021). This type of marriage (polygamy) in Africa is looked upon as a traditional ideal and is practiced by a minority of men.

Mshubeki (2014), points out that South Africa is one of the African countries where polygamy is still legal and accepted practice. Polygamy, however, is still maintained by one South African ethnic group, the Zulus, out of eleven. Polygamy is also becoming less popular among the Zulu people, due to "modernity" and "western" ways of living. Although it is more popular in rural parts of KwaZulu-Natal (Zululand/Northern). Polygamy, known as *isithembu* in Zulu culture, occurs when a man can take more than one wife to prove his wealth. According to Zulu culture, polygamy is a sign of wealth and prestige for men.

Mshubeki (2014) says traditionally, Zulu people settled for polygamy for a variety of reasons. To name the few, the first one is childlessness. It is considered a calamity in Zulu culture to be childless, and procreation is one of the most important functions of marriage, especially if the child is male. The second reason is sexual incompatibility, meaning a man is more likely to find another wife if he does not get sexual satisfaction from his wife. Thirdly, widow inheritance means if a woman loses her husband through death, the family will find a male relative to replace him, regardless of whether the man has other wives or not.

A brother of the deceased husband is usually chosen, and if the deceased husband had no brothers, a cousin brother from the deceased husband's paternal side is usually chosen. (Mshubeki, 2014). The fourth reason is labour force. In the Zulu culture, farming has always been a part of the culture, and producing food requires a lot of labour. The expansion of the family was made easier through polygamy in such cases.

Since if a man marries more than one wife, there will be more hands in the family in the form of children. Children of plural marriages contributed more to the family economy.

Zungu (2019) states that Indigenous South African societies are still patriarchal today. Indigenous laws and customs that uphold women's subjugation are still in effect. Sister spouses who are subjected to polygyny experience both oppression and being rendered helpless. They must first submit to their husband, who oversees the household, and then to the first wife, who is in a higher position than the other women. They must be grateful that she consented to allow them to wed "her" husband. They must accept that their spouse may continue to take additional wives if he so chooses out of respect for their husband. They are unable to object to the addition of new wives because only the man has the authority to decide whether to be married.

2.5 Language used in Television dramas and how it affects culture

Riaz (2019) states that culture is very closely related to media as different studies show that media shapes the culture and culture also influences the content of media.

Bednarek (2018) states that as part of the mass media, television is one of the 'agents of socialisation' and significantly shapes our sociolinguistic environment. Television dialogue both constructs and reflects cultures and their ideologies. Dialogue is hence an important source of information about language and society. Television series are a significant social and psychological phenomenon; they have an immense cultural impact. They are popular cultural products, consumed by millions of viewers world-wide.

According to Stefanyshyn & Kendell (2012) technology has the power to affect not only education but also culture, religion and personal thoughts and beliefs. While the world population is continually growing, our global world seems to be getting smaller as we can connect to people in a way that was never imagined. Radio and television

were among the early contributions to this new form of mass media and played a role in affecting world political views and religious beliefs as well as changing how we view literacy in an educational setting. While these technologies started off as a form of entertainment, people quickly began to see the advancement and benefits that these technologies could bring to an educational setting.

Riaz and Arit (2017) states that culture is very closely related to media as different studies show that media shapes the culture and culture also influences the content of media. The cultural influence of dominant media has been recognized across the world. Media globalization has threatened the identity of nations. Before the popularity of television, people were engaged in practicing their own cultures according to their norms, values, and beliefs. People had a choice to generate their own culture. With the passage of time things all over the world changed. This was the change after the invention and popularity of TV because audio-visual mean of media is supposed to have more power to cultivate minds. With this started the 'making' of culture and news within the countries consuming the local societies.

With the concept of media being a storyteller, came the concept of media being a teacher. With media as teacher came the concept of media being a thought provoker. All these qualities made the media of any country to be the most influential body of society. Research has also shown that all means of information and communication are very influential especially in this era which is called the era of flooded information.

The globalization of media means better understanding of cultures. Better understanding of the cultures through the flow of information in the international society. Globalization is said to bring people of all nations closer together, especially through a common medium. This was a process which was meant to create better understanding among different cultures through the new and advancement of technology in the world.

Dovchin (2015) discussed culture as the concept which is expressed in all living languages is the tendency to dominate and incorporate the world into a single system. Globalization means applying a global character to things and specially to make the scope of the application of things global.

The societies today cannot remain isolated from globalization. Globalization is considered to a stage of 'development'. It is a process of social change by changing the geographical and cultural barriers of countries and continents.

Kraidy (2002) says that the mass media has a tremendous impact on enculturation. Enculturation is the process by which people learn the dynamics of the surrounding culture and acquire values and norms appropriate or necessary in that culture and worldviews. One of the negative effects of mass media is that it may impact enculturation process which is not healthy for the cultures themselves.

The worth of using language to convey information is rooted in our cultural mythology. Media, through its role of teaching, can play its part in the socio-cultural empowerment of the people. It is a common belief that it is the faculty of language which has made it possible for the human race to develop diverse cultures and it is the acquisition of language which has permitted development to take place within some cultures. The power of using a language that people speak and understand resides not only in the conveyance of the cultural values and norms of the people but also in educating them to become better people. Language embodies the history of people and carries their culture, and this must eventually reflect in their culture.

Culture and television drama

Culture is just a heritage a particular community has had for many years and it distinguishes it from other communities. Language is the most prominent cultural heritage and the element that distinguishes individual communities in the universe. It is composed of a common knowledge, traditions, customs, beliefs, activities and values (Lyons, 2016:302)

Hicks and Gwynne (2014:7) define culture 'as everything that people collectively do, think, make and say'. The word 'collective' implies that not everything that an individual thinks, does, says or makes can be considered a part of that person's culture: culture, rather, is collectively shared by the members of a group, rather than being created by an individual. Cultures thus consist of all the customs, ideas, languages and artifacts

that human beings share with one another and learn from one another, and collectively pass on to the next generation.

LeVine (2013:20) defines culture 'as an inherited system of ideas that structures the subjective experience of individuals'. People cannot escape culture, as anyone wishing to get along successfully with the members of his or her society has no option but to take cultural norms and expectations into account in his or her interactions with other members of this society.

Even if one does not accept one or more aspects of a society's culture, one will need to behave as others behave, to be accepted by members of the society (Hicks & Gwynne 2014: 47). The social group in which one is raised will condition one to view the world from its perspective. One's actions will depend on how well one has internalized the attitudes, values, ideas, customs, and beliefs one has been taught by one's social group. This not only involves the languages people speak, but also the ways in which people think, what they say, hear, taste, touch and even smell.

2.6 Similarity or difference in the language used in *Isibaya* to standard/ acceptable isiZulu as used by Zulu speaking communities, particularly in KwaZulu-Natal

2.6.1 Standard IsiZulu Language

A standard form of a language must be the form of the language which is also the written form and is usually based on one of the dialects of that language, standard isiZulu is based on the isiNtungwa Nguni dialect. South Africa has eleven official languages, each of which has its own lexicon and grammar. Standard language is learned largely through formal education and is used for most written and formal spoken purposes. It is the prestige that is associated with more standardized varieties that sets a standard language apart. Standard forms of any language are social constructs, that is, they are created by the dominant community members in the society in which language is used.

According to Poole (1999), a standard language is linguistically just another dialect. Its origins are usually as humble as these other dialects. The standard form of a language is based on the speech of the educated elite.

The standard language is promoted above all others and counts as a 'proper' language, in isiZulu 'ulimi lwangempela' or 'isiZulu esijulile' and all other dialects are 'bad' forms of the language (Stockwell, 2002:5).

Characteristics of a standard language

Poole (1999:111) identifies the following characteristics of standard language:

- It has been selected from among the varieties of the language.
- It has been codified and it is suitable for use as an official language and written and teaching medium.
- It has been accepted by influential members of the community.
- As it is codified, it serves as a literary language as it is perpetuated by the education system.
- It tends to be used by conservative community members.
- It can be used as a yardstick for assessing a person's correctness.

Standardisation process

Language standardization is the process by which an authoritative language body, such as a government-appointed body, prescribes how a language should be written: that is, its orthography, how its sounds should be pronounced, how its words should be spelled, which words are acceptable in formal situations and what the appropriate grammatical constructions of the language are (Webb & Sure, 2000:18). Standardisation often establishes itself in urban centers and then spreads from them into the surrounding areas.

Stages in the process of standardisation:

a) Selection

Somehow or other a particular variety must have been selected as the one to be developed into the standard language.

b) Codification

Some agencies such as an academy must have written dictionaries and grammar books to fix the variety, so that everyone agrees on what is correct.

c) Elaboration of function

It must be possible to use the selected variety in all the functions associated with central government and with writing, for example, in parliament and law courts. In bureaucratic, educational, and scientific documents of all kinds and of course in various forms of literature.

d) Acceptance

The variety must be accepted by the relevant population as the variety used by the community, usually in fact, as the national language.

Standard isiZulu is the dialect that is normally used in printed books and newspapers. It is the dialect used in the education system and it is the dialect found in dictionaries.

According to Mathonsi (1994:7) standard isiZulu refers to the official language of the Zulu nation as supported by the isiZulu Language Board and employed by isiZulu writers. In other words, it is 'isiZulu esijulile' [deep isiZulu]. There is a broad perception that standard isiZulu reflects the variety spoken in rural Zululand, which forms the basis of the isiZulu school and refers to the traditional culture in terms of idioms and cultural contents (Lafon 2005:134). That is why non-standard isiZulu is referred to as 'isiZulu esintengayo' [weak isiZulu] and it is regarded as 'isiZulu sasedolobheni' [urban isiZulu].

In television isiZulu is expected to comply with the requirements of standard language. But this is not always possible because in South Africa there are so many languages involved and the stations have been grouped. In some instances, if not all, the viewers experience varieties of lingua franca which are a mixture of English, black languages, and Afrikaans. A lingua franca is a variety which is used as a means of communication in social or comments situations among people with no common mother-tongue.

2.6.2 Proverbs and Idioms

The proverb is more widely used in Africa than anywhere else in the globe. Proverbs are part of any language, and it is not known who created most of them. In general usage, proverbs are regarded as tools for expressing messages embedded in a language, mainly truth and advice. They can be defined as wise words or utterances, resulting from observations and experiences of people, and are passed from one generation to another by word of mouth. They carry both literal and figurative

meanings (Masuku & Chiliza, 2021). Bock and Brewer (1980) argue that meaning in proverbs is created by interaction in an individual's mind which enables the individual to arrive at an appropriate interpretation through his or her ability to go from a literal level to a figurative one. The figurative meaning is not explicit; that is, the actual meaning of a proverb is hidden and thus calls for interpretation on the part of the interlocutor. By contrast, a literal statement involves saying and understanding the words as they stand; that is, it is a statement in simple straightforward terms. Although the experiences and the messages expressed in proverbs may be viewed as having no cultural implications, they cannot be understood outside the cultural context in which they are spoken. These proverbs could be classified as opposite in meaning. Proverbs are short, pithy expressions of philosophy and morality. They are passed down from generation to generation and are filled with knowledge, morals, and traditional beliefs (Masuku, 2020). Proverbs belong to an ancient form of oral tradition; they have been passed down through the centuries by word of mouth. They comprise wise sayings by people who speak a particular language, in this case, the Zulu people (Nyembezi, 1990).

Proverbs are a part of the larger body of folklore—as such they are connected to folklore: Like some other elements of folklore, proverbs play a significant role in the literary works of writers who choose to blend their works with the touch of African oral tradition and also give their creative works a stamp of uniqueness, authenticity, and identity as they reflect and project their culture, tradition, outlook, views, and perceptions. (Asika, 2012: 14).

Achebe (1994) alleges that “proverbs are the palm oil with which words are eaten.” Similarly, a conversation without a proverb that enriches it, is regarded as dull.

An idiom can be defined as a fixed structural or a fixed phrasal pattern of words which go together, peculiar to the genius of a language as regards to grammatical structure, accepted by usage, and the meaning of which cannot be logically or literally ascertained from its component parts, when compared to proverbs idioms are changeable, when used in context, word is changed.

2.6.3 MEDIA AND PROVERBS

Local languages and their various forms of expression have been suppressed since they have been overwhelmed in usage compared to European languages. Some of their users especially the young generation have tended to ape and use these foreign languages. The overall effect has been a loss of important cultural and communication elements like the proverbs of those often-called small languages of the world (Muriithi, 2013). What has been done, or is typically being done, to preserve the few remaining terms that are rich in culture, such proverbs.

First, there has been a realisation by Africans and some Africanists on the need to collect and therefore salvage some of the proverbs, stories and sayings which are very rich in social and cultural materials about Africa. This has in a great way helped in better understanding the African social, political, economic and cultural environments through documentation of various communication art forms like proverbs. This has mainly been in the academies or institutions of learning mainly focusing on collections for research and archival purposes, but hardly for practical applications purposes such as in daily communication. There is a danger to such an approach in that even after proverbs are collected and stored in libraries and archives of our universities, there is a possibility that they may not be used in other way other than for academic purposes. Hence, their practical applications and use remain nonexistence or very low. On the other hand, there have been other institutions that have perhaps been unnoticed in the application and use of proverbs. This is the institution of the mass media. Yet, little is known about how this institution and its accompanying technologies in communications using the radio and the television has aided in the practical application and use of proverbs in contemporary situation while highlight the topical issues of the day.

2.7 How can television drama *Isibaya* be used for advancement or enrichment of isiZulu language?

2.7.1 The role of television in the advancement of isiZulu language

Television, as any other medium, must play a pivotal role in the betterment of isiZulu language. Because television enjoys majority support in urban areas, especially

amongst the youth generation, the language it uses such as isiZulu, must be on a standard level. IsiZulu today is understood by more than twelve million people in South Africa. Because isiZulu is spoken by many people in Southern Africa, one must not forget that the language should be pure and up to standard. Any language is a gift from God which must be handled with care and preserved for any future generation.

Television exerts a considerable influence on social life. In other words, what is done on television will be emulated outside television and what is spoken on television will be emulated. A standard language is therefore required.

2.8 CONCLUSION

In this chapter, various aspects of Systemic Functional Linguistics were discussed: The background of the theory, the main ideas of SFL used in this study, the ideas of SFL by other theorists and SFL as a sociocultural theory. Lastly a brief critique of SFL.

The literature by different scholars was reviewed that language is a knowledge of rules and principles and of the ways of saying and doing things with sounds, words, and sentences rather than just knowledge of specific sounds, words, and sentences. Language is the mirror of culture in the sense that people can see a culture through its language. The theories of Piaget, Vygotsky, Chomsky, Skinner, Skemp, Coleridge, debate the exact functions of language. Language usage refers to the rules for making language. Language dynamics is a rapidly growing field that focuses on all processes related to the evolution, emergence, change, competition, and extinction of languages. The importance of indigenous languages in South Africa. Zulu is a language that is spoken by 10 million people in South Africa and their culture. Culture is not something you are born with. It is learned from family, school, religious teachings, television and media, and the government of a country. Standard Zulu language and how television can be used to advance indigenous languages.

In the following chapter (chapter 3) an overview of the methods used to obtain and analyse the data rendered by the present study are discussed.

CHAPTER 3: RESEARCH METHODOLOGY

3.0 INTRODUCTION

The previous chapter outlined and discussed the theoretical framework of Systemic Functional Linguistics that underpinned the study and Literature review. The literature review was able to expose the importance of this study. This chapter explains and describes the study's methodological approach commencing from the research paradigm, research design, population, sampling, data collection methods, data analysis, ethical considerations, limitations encountered and the reliability of the study. The rationale for employing the interpretivism paradigm and qualitative approach will be presented. Data was collected via two methods. Firstly, the video clips that the researcher watched from *Isibaya* season 7 and questionnaires.

Research methodology is a description, explanation, and justification of methods (Fischer, 2010; Bryman & Bell, 2011) to be used in the study. A researcher makes a choice about which phenomena to study when choosing a research methodology. In practice, this includes choosing what data collection methods to use, what form of data analysis and interpretation to use, as well as how to apply these methods to achieve results (Bryman, 2012).

3.1 RESEARCH PARADIGM

Ftenou, (2021) defines a paradigm as a “set of interrelated assumptions about the social world which provides a philosophical and conceptual framework for the organised study of that world.” Philosophically, the methodology, research design and data analysis ought to align to one or a mixture of research paradigms befitting the study. Therefore, undertaking this study within a particular philosophical research tradition is of paramount importance.

A research paradigm is a “set of assumptions or beliefs about fundamental aspects of reality which gives rise to a particular world view- it addresses fundamental assumptions taken on faith such as beliefs about the nature of reality” (Creswell, 2016, p.52). Creswell and Poth (2016), argues that the research paradigm is therefore “the foundation on which one builds knowledge about our human nature, and society; about why people and their societies are troubled; and about how to change them for the

better. Because humans actively create their societies, nothing less than the future of our society is at stake in the choice of paradigm” It therefore refers to “what should be studied, what questions should be asked and what rules should be followed in interpreting the answers obtained” (Cohen et al., 2018). Its importance is therefore crucial as it sets the context for a researcher’s study.

According to Clark et al (2021), there are basically five main paradigms in the literature. These paradigms are positivism, post-positivism, interpretivism, critical theory and post-modernism. Each of these paradigms ascribes to a different epistemological perspective. The research paradigm adopted in this study is interpretivism. The central goal of the Interpretivism paradigm used in the study was to understand the subjective world of human experience (Gay & Mills, 2016). This paradigm tries to get into the head of the participants being studied to understand and interpret what they are thinking as well as establish the meaning they are making of the context.

Interpretivism is mainly concerned about the ability of an individual to construct meaning. Interpretivism was chosen because human life can only be understood from within. It also focuses on people’s subjective experiences on how people construct the social world by sharing meanings. According to Cohen et al (2018) the interpretivism paradigm assumes access to reality is only possible through social constructions such as language (including text and symbols). This study analysed the use of language in a television drama *Isibaya*. Thus, social life is a distinctly human product. Gay and Mills, (2016) claimed that Interpretivism provides the underlying philosophical framework for qualitative research. The interpretivism paradigm proposes that human behaviour is affected by knowledge of the social world. Furthermore, it views reality through multiple explanations of phenomena and realities differ across time and place. Interpretivism allows data collection and analysis methods that provide insights into the research problem that explores the richness, depth, and complexity of phenomena to develop a sense of understanding meanings imparted by people in their social context.

3.2 RESEARCH APPROACH

Creswell (2018) advances three research approaches, which are qualitative, quantitative and mixed method. He further defines research approaches “as plans and procedures for research that span the steps from broad assumptions to detailed methods of data collection, analysis, and interpretation.”

Any data expressed in numbers of numerical figures are called quantitative data. This type of data can be distinguished into categories, grouped, measured, calculated, or ranked. The data can be presented in graphical format, charts, or apply statistical analysis methods to this data.

McMillan and Schumacher (2014) argue that quantitative research methods are primarily concerned with the collection and analysing of data in numeric form. Quantitative research is more closely aligned with the positivist research paradigm. It involves gathering data that is absolute, such as numerical data, so that it can be examined in an unbiased manner (McMillan & Schumacher, 2014). At the onset the researcher generally has a very clear idea about what variables are to be measured and how to go about measuring these various variables. The result of quantitative research is a collection of numbers which can be subjected to statistical analysis to corroborate or negate a prior set hypothesis.

Mixed methods research combines elements of quantitative research to answer your research question. Mixed methods can help you gain a more complete picture than a standalone quantitative or qualitative study, as it integrates benefits of both methods. In the current study, the researcher used a qualitative research approach to explore the views of isiZulu educators about the language that is used in *Isibaya*.

Qualitative research refers to research which focuses on collecting and analysing words (written or spoken) and textual data. Qualitative research is a situated activity that locates the observer in the world. Qualitative research consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. (Creswell & Roth, 2018)

Qualitative research is a comprehensive, naturalistic and an interpretive approach which draws on numerous methods of inquiry to the study of social phenomena (Rossman & Rallis, 2017; Marshall & Rossman, 2016). Creswell (2018) identifies exploration, explanation and empowerment or development of theories as the fundamental aims of qualitative research. Qualitative inquiry by nature is a customized process which permits a researcher's personal signature in study design, implementation, and write-up. Qualitative research locates the study within settings, which provide opportunities for exploring all possible social variables, and set manageable boundaries (Ivankova & Plano Clark, 2018). As this study is informed by the interpretivism paradigm, it adopts a qualitative approach to attain and analyse the perceptions of specific individuals instead of relying on statistics.

3.3 RESEARCH DESIGN

Creswell (2018) argues that “the design of any study begins with the selection of a topic and a paradigm”. The research design is the strategy for addressing the research questions. Research design therefore describes in detail the procedure for conducting the study, including when, from whom and under what conditions the data will be collected. In other words, design indicates how research is set up, what happens to the respondents and which methods of data collection are used. “Its purpose is to provide, within an appropriate mode of inquiry, the most valid, accurate answers possible to each research question” (McMillan & Schumacher, 2014). A research design is a plan or strategy that moves from the underlying philosophical assumptions to specifying the selection of participants, the data-gathering methods to be used and the data-analysis to be done.

There are five qualitative designs as set out by Mc Millan and Schumacher (2014), and those include case study, grounded theory, phenomenology, ethnography, and critical studies. The researcher decided to use a case study as the methodology (Yin, 2014).

The case study design assumes that the case being studied is typical of cases of a certain type and therefore a single case can provide insights into the events and situations prevalent in a group from where the case has been drawn. Kumar (2014) asserts that a case might include an individual, a group, community, an episode, a

town, or city. This study opted to use episodes of a South African IsiZulu television drama *Isibaya*. The study was carried out as a case study within a qualitative research paradigm, with a view to analyse the language used in *Isibaya*.

According to Cohen et al (2016) a case study “provides a unique example of real people in real situations enabling readers to understand ideas more clearly”. A case study also helps one to observe effects in real contexts and are thus strong on reality (Cohen et al, 2016). Due to the nature of a case study and the non-probability sample (Denscombe, 2003:12), results are not generalizable, but we make the case for transferability to an audience, identifying links between aspects of this study and their own experiences.

The case study research design was adopted for this research study. Creswell (2018) refers to a case study as “an in-depth exploration of a bounded system based on extensive data collection”. A system can be an activity, episode, event, process, or individuals. A case study is an in-depth analysis of a single entity. In this study, the single entity is the television drama *Isibaya*. Being bounded means being unique according to place, time and participant characteristics. Merriam (2009) posits that a case is “a thing, a single entity, a unit around which there are boundaries, I can ‘fence in’ what I am going to study.” This study fenced and placed boundaries on the single entity *Isibaya* an IsiZulu television drama. Harrison et al (2017) views a case study as a focus of attention in its idiosyncratic complexity, not on the whole population. Thus, a case study uses purposive, judgemental, and information-orientated sampling techniques. This study used purposive sampling to select 10 episodes of *Isibaya*.

Yin (2014) focuses on the scope, process and methodological characteristics of case study research, emphasizing the nature of inquiry as being empirical, and the importance of context to the case. Yin (2014) went beyond the definition of case to define case study research as a research strategy that is an all-encompassing method covering design, data collection techniques, and specific approaches to data analysis. Case study research is

- A qualitative approach to studying a phenomenon.
- Focused on a unit of study, or a bounded system.
- Not a methodological choice, but a choice of what to study.

- An all-encompassing research method.

Stake (2005) further pointed out, “case study is not a methodological choice but a choice of what is to be studied.” There are many soap operas in South Africa but in this study Isibaya was chosen, it was a choice made by the researcher. Case study research is unique because it leads to a different kind of knowledge compared to other kinds of research. It is more concrete- case study knowledge resonates with the readers’ experiences because it is tangible and illuminative. It is rooted in the context of the study and is also related to the readers’ knowledge, experience, and understandings as they compare the case to their own life experiences.

The advantage of the case study design is that the research can be much more detailed than would be possible if one is studying a large sample. The disadvantage of the case study is that it is much more difficult and often impossible to generalise the findings. This design is of immense relevance when the focus of a study is on extensively exploring and understanding rather than confirming and quantifying. It provides an overview and in-depth understanding of a case, process and interactional dynamics within a unit of study but cannot claim to make any generalisations to a population.

Case study research is appropriate when the researcher wants to answer a descriptive question or an explanatory question. Yin (2003: 9) also suggests that the case study method is appropriate “when a ‘how’ or ‘why’ question is being asked about a contemporary set of events, over which the investigator has little or no control”.

Case studies are useful when describing the context of the study and the extent to which a particular program or innovation has been implemented. They are also useful for researchers interested in providing casual explanations, such as describing the process by which a particular innovation had a particular effect on the participants in the setting.

3.3.1 Characteristics of Intrinsic case study research

An Intrinsic case study can be described as particularistic, descriptive and heuristic.

a) Particularistic

To say a case study is particularistic means that it is focused on a particular phenomenon, such as a situation or an event. That is a case study researcher

may specifically choose a particular instance of a phenomenon under investigation to understand a specific problem that occurs in everyday practice.

b) Descriptive

Descriptive case study means that the result of the case study, the narrative, includes “thick description” of the phenomenon that was the focus of the case study research- inclusion of many variables and analyses of their interactions.

c) Heuristic

Heuristic case study refers to the fact that case studies “illuminate the reader’s understanding of the phenomenon under study,” beyond the reader’s original knowledge.

Case studies are focused on a bounded system or unit of study. Case study research is a narrative account that provides the researcher and reader with new insights into the way things are and into the kinds of relationships that exist among participants in the study. They use purposively sampling from the population. Case study research is consistently described as a versatile form of qualitative inquiry most suitable for a comprehensive, holistic, and in-depth investigation of a complex issue (phenomena, event, situation, organization, program individual or group) in context, where the boundary between the context and issue is unclear and contains many variables (Creswell, 2014; Flyvbjerg, 2011; Merriam, 2009; Yin, 2014). Case study research can be used to study a range of topics and purposes (Stewart & Collins, 2014) however, the essential requisite for employing case study stems from one's motivation to illuminate understanding of complex phenomena (Merriam, 2009; Yin, 2014).

3.4 POPULATION

Creswell (2018) contends that in any research study there is always a need to identify a population of individuals that can provide information to answer a researcher’s questions. A population can be defined “as a group of individuals that comprise the same characteristics”. In most cases the population is too large to be studied in its entirety, by a researcher. To address this, researchers involved in qualitative research use a sample from the target population. The target population being “a group of individuals with some common defining characteristics that the researcher can identify with a list of names” (Creswell, 2018). To ensure that the accurate conclusions are drawn, about a particular target population, the identified sample needs to be

representative of the population. According to Cohen et al. (2016) the correct sample size depends on the purpose of the study, the nature of the population under scrutiny, and to some extent by the style of the research.

An element or population consists of a group of elements or cases, such as an individual, object, or event, that conforms to criteria and is intended to generalize the result of the study. The target population or universe is also known as the target group (McMillan & Schumacher, 2014). It is this population and sampling that determines from whom and where data will be collected. Since it is impossible to examine the nature of a whole population due to time and resource constraints, scientific research is aimed at describing the characteristics of a population. This is done by taking a representative sample of the population.

The target population was isiZulu Secondary (FET phase) educators in KwaZulu-Natal who view the soap opera *Isibaya*. The reason for this is that SABC and Broadcasting Research Council of South Africa (BRC) statistics show that Nguni-speakers constitute the largest viewership of several local soap operas (Uys, 2018, BRC 2019, Pooe 2020). The accessible population was educators in King Cetshwayo District. The researcher targeted educators because they are the people who teach the learners, who watch the television dramas. The school acts as a social organization where participants use isiZulu to interact in various ways. The educators play an important role in language use at schools and in community because the schools are a microcosm of society.

3.5 RESEARCH SAMPLE

Sampling is the process of selecting a small number of individuals for a study so that the individuals chosen will be good key informants who will contribute to the researcher's understanding of a given phenomenon. Qualitative research samples are generally different, smaller, and less representative compared to samples selected for quantitative research because the two approaches have different aims and needs.

In qualitative studies there are many sampling strategies that a researcher may adopt. The research questions and objectives of this study warrant a non-probability sample, particularly, a purposive sample. According to Boddy (2016) purposive sampling does not target the population but a particular group within a population. Purposive sampling

is appropriate for the study as it is concerned with acquiring in-depth information from in-service IsiZulu Language teachers who can give it. It involves identification and selection of participants that are proficient and well informed with a phenomenon of interest (Etikan, Musa & Alkassim, 2016).

Sample size might also be affected by the cost, in terms of time, money, stress, administrative support, the number of researchers and resources. The schools that were selected are in King Cetshwayo District and questionnaires were distributed to 15 schools with 3 or 4 isiZulu educators within each school. These schools were chosen for their proximity to my workplace to ensure easy access and to cut down on travelling costs. The 40 isiZulu educators that were chosen were also *Isibaya* viewers. The ten video extracts of *Isibaya* from Season 7 were chosen because there were scenes that were in line with the research questions.

Categories of Participants	School	Number of Participants
IsiZulu Educators	School A	4
	School B	4
	School C	4
	School D	3
	School E	3
	School F	3
	School G	3
	School H	2
	School I	3
	School J	3
	School K	3
	School L	2
	School M	2
	School N	1

3.6 DATA COLLECTION

Data collection is the process of gathering and measuring information on variables of interest, in an established systematic fashion that enables one to answer stated

research questions, test hypotheses, and evaluate outcomes. The data collection component of research is common to all fields of study including physical and social sciences, humanities, and business. While methods vary by discipline, the emphasis on ensuring accurate and honest collection remains the same (Wilson & Miller, 2014). McMillan and Schumacher, (2016: 343) assert that there are five major methods for gathering data for qualitative research, and those are “observation, interviews, questionnaires, document review and use of audio-visual materials”.

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3.6.1 Instruments

A questionnaire and ten video extracts from *Isibaya* were used as instruments in this study. Using different ways of data collection ensure triangulation. Triangulation refers to the use of multiple methods or data sources in qualitative research to develop a comprehensive understanding of phenomena (Invanko & Plano Clark, 2018). It is a method of validating the data using different sources. It is a research strategy that can help a researcher to enhance the validity and credibility of the findings. Triangulation of data in qualitative research basically mainly consists of collecting data using two or more methods followed by comparing and combining results. It may consist of various, specific partial methods and research instruments used.

According to Cohen et al. (2018) in questionnaires researchers have at their disposal a powerful method of data collection and an impressive array for gathering qualitative data. In this regard, there are two types of questionnaires structured and unstructured. The researcher opted for unstructured open-ended questionnaire because in open-ended questions the respondent has more freedom to answer and write as much as they want.

Questionnaire

A questionnaire encompasses a variety of instruments in which a subject responds to written questions to elicit reactions, beliefs, and attitudes. This is a common method for collecting data in education, and most survey research uses questionnaires. It can

be regarded as a form of an interview on paper, with questions and other items designed to gather relevant information for analysis. Depending on the nature of the question, questionnaires can be categorised as quantitative or qualitative. Questionnaire is one of the most widely used tools to collect data in especially social science research. The main objective of questionnaire in research is to obtain relevant information in most reliable and valid manner. Thus, the accuracy and consistency of questionnaire forms a significant aspect of research methodology which are known as validity and reliability (Taherdoost, 2016).

In open ended questions the respondent writes as much as they want, and this is ideal for exploratory questionnaires which collect qualitative data.

Qualitative methods are used for analysing answers to open ended questionnaire questions. Discussions are involved, as are critical analyses without using numbers or formulas. Based on literature (Berger, 2011; Gay & Mill, 2018) and the aim and objectives of the study, the questionnaire covered topics such as gender inequality, patriarchy, gender roles and polygamy.

The open-ended questionnaires were used because they differ from other types of questionnaire questions in that they may produce unexpected results, making the research more valuable and original. Questionnaires provide numerous advantages, including increased speed of data collection, low or no cost requirements, and higher levels of objectivity than many alternatives to primary data collection. Open ended questions gather more in-depth from respondents, they are best, since they don't have pre-set answer options and instead let the respondents express themselves in their own words. Often, open questions are used for complex questions that cannot be answered in a few simple categories but require more detail and discussion. Rich qualitative data is obtained when open questions allow respondents to elaborate on their answers (Creswell, 2018).

3.6.2 *Isibaya* Video Extracts

Ten episodes from Season seven of *Isibaya* television drama were used in this study. The episodes provided rich data based on written texts. *Isibaya* has specific archive material of its episodes on YouTube, which helped the researcher to locate season seven episodes.

YouTube video extracts are always readily available, which makes the collection of the data less time consuming and less expensive (Knoblauch et al., 2014). The use of video extracts has the advantage of reducing bias since the researcher had no interaction with the participants.

3.7 METHODS OF DATA ANALYSIS

According to Bryman (2021), research data analysis is a process used by researchers for reducing data to a story and interpreting it to derive insights. The data analysis process helps in reducing a large chunk of data into smaller fragments, which makes sense. Three essential things take place during the data analysis process — the first data organization. Summarization and categorization together contribute to becoming the second known method used for data reduction. It helps in finding patterns and themes in the data for easy identification and linking. Third and the last way is data analysis – researchers do it in both top-down or bottom-up fashion. Creswell & Creswell (2018), on the other hand, describe data analysis as a messy, ambiguous, and time-consuming, but a creative and fascinating process through which a mass of collected data is being brought to order, structure and meaning. The data analysis and data interpretation is a process representing the application of deductive and inductive logic to the research and data analysis. Data analysis is important because it breaks down the complex research data into its fundamental and simplified state (Edlund & Nichols, 2019).

3.7.1 Framework Analysis

Goldsmith (2021) suggest that framework analysis is an inherently comparative form of thematic analysis. It employs an organized structure of inductively- and deductively derived themes in social science research. The aim of framework analysis is to identify, describe, and interpret key patterns in a phenomenon of interest. Framework analysis is a flexible and powerful method of analysis that has been applied to a variety of data types in social sciences (King & Brooks, 2018). Regardless of the purpose for which framework analysis is employed, systematic movement through the steps of framework analysis naturally provides an explicit audit trail (Parkinson et al., 2016;

Smith & Firth, 2011). The methods and results of framework analysis can also be presented in transparent and accessible ways for a variety of audiences, meeting the dependability and credibility needs of applied researchers and applied research funders (Parkinson et al., 2016).

The framework consists of five stages that are designed to be followed sequentially by researchers to analyse qualitative data. Framework analysis has five steps namely: data familiarization, framework identification, indexing, charting, and mapping and interpretation (Goldsmith, 2021). The data from the open-ended questionnaires and video clips were coded and analysed by using framework analysis. As they complete each stage, researchers will be better prepared to draw conclusions at the end of the study.

Step1: Familiarization

The familiarization stage is the first step in framework analysis. Data familiarization provides the researcher with an initial, purposeful understanding of the data (Goldsmith, 2021). The researcher begins to understand major themes in the data. Items that could be major themes are topics that relate to the research questions. Prior to this step, the researcher will have collected qualitative data from their research participants, usually in the form of transcripts. In this phase, researchers need to familiarize themselves with the data and begin to look for any emerging themes. Researchers can ensure that they have a comprehensive understanding of the content they will be engaging with in the stages that follow by taking the time to reacquaint themselves with the data.

To conduct the data familiarization in this study, questionnaires were all reviewed according to the research questions looking for the key ideas of the respondents. The themes were identified under each research question.

The video extracts were also viewed and made notes about key ideas.

Step 2: Identifying themes

The second step moves the analysis from concrete descriptions of themes in the data to the identification of more abstract concepts, with the objective of providing a framework, or a structure for the analysis and the resulting interpretation (Goldsmith, 2021). The researcher writes up the themes and subthemes discovered during the

familiarization process in phase two of the framework analysis approach. This stage's purpose is to determine the theme framework. Researchers should comb through transcripts for debate topics, concerns, or themes. Themes are articulated and by interrogating data categories through comparison between and within cases. Several categories would fall under each theme or sub-theme.

This step is frequently done inductively, although themes can also emerge deductively from the interview topic guide and literature review.

Step 3: Charting and Summarizing

Now that the researcher has identified and indexed the themes, researchers can begin charting and summarizing their findings. During this stage, they will rearrange data into a discernible order, which is the last step necessary before they can interpret the data. If researchers complete the first three stages correctly, then charting should be a relatively straightforward process, giving a narrative for the fragments found in previous steps (Parkinson *et al.*, 2016; Goldsmith, 2021). The most common application of framework analysis is in healthcare. Framework analysis, on the other hand, is usually regarded as one of the most adaptable qualitative approaches available. It has several advantages that other research approaches lack. The following are some of the advantages of this methodology:

Systematic Approach

The framework analysis methodology is a method for reviewing data in a methodical way. It enables researchers to ensure that data is handled according to established processes. This methodical methodology aids researchers in identifying themes while also more effectively adjusting for biases (Furber, 2010; Goldsmith, 2021).

3.8 MEASURES TO ENSURE TRUSTWORTHINESS

Qualitative researchers can establish the trustworthiness of their research by addressing the credibility, transferability, dependability and confirmability of their studies and findings (Mills & Gay, 2016).

Credibility of the study refers to the researcher's ability to consider the complexities that presents themselves in a study and deal with patterns that are not easily explained

(Macmillan & Schumacher, 2010). To ensure credibility, the researcher ensured an audit trail during data analysis. Member checking, the researcher verified the findings of the questionnaire before writing the final report.

Transferability refers to the degree to which the results of qualitative research can be generalized or transferred to other contexts or settings (Creswell, 2018). To ensure transferability, the researcher used verbatim transcripts and thick description in data analysis. The researcher described the language use, as well as context so that they become meaningful to the outsider. This was strengthened by a step-by-step data analysis procedure so that any researcher who wish to replicate the same research may employ same data collection method.

Dependability in qualitative research is very similar to the concept of reliability in quantitative research. It is concerned with whether the same results can be obtained, the greater the similarity in two results, the greater the dependability (Kumar, 2019). To ensure dependability, coherent themes were reported across transcripts.

Confirmability is a term used to describe how impartial or objective the data that have been gathered are. To provide other researchers with a clear audit trail should they choose to carry out a comparable study in a different setting, the researcher provided a full description of the research design (Johnson *et al.*, 2020).

In the study, these principles and strategies are summarized in the table below:

Rigour principles	Strategies	Current study (measures)
Credibility	Prolonged	-Researcher provided the education and conducted open ended questionnaires -Transcription and data analysis by researcher -Richness of data
	Triangulation	-Data triangulation (Questionnaires and Extracts from <i>Isibaya</i> video clips)

	Member checking	-The researcher informally confirmed respondents' meanings No sensitive information obtained from meanings.
Dependability and Confirmability	Audit trail	-All steps and procedures were described.
Transferability	In-depth description	- Sufficient sample size and settings

3.9 VALIDITY AND RELIABILITY

Validity explains how well the collected data covers the actual area of investigation. Validity basically means “measure what is intended to be measured”. Validity is broadly defined “as the state of being well-grounded or justifiable, relevant, meaningful, logical, conforming to accepted principles or the quality of being sound, just and well-founded results” (Cypress 2017:256). Reliability and validity measure the quality of the research instruments. Reliability is concerned with the degree of consistency, stability, and repeatability of the attributes to be measured (Cohen *et al.*, 2018). Reliability is also concerned with the extent to which a measurement of a phenomenon provides stable and consist of results. This study employed the qualitative research raw data that came in the form of questionnaires and extracts from the *Isibaya* video clips, which were later transcribed verbatim.

In this study, content validity was viewed as the degree to which the content of the open-ended questionnaire covers the extent and depth of the language used in the television drama *Isibaya*.

To check the content validity, the questionnaire was examined by six IsiZulu home language educators and three lecturers. Content validity was established by presenting the questionnaire and the research objectives to educators to ensure that the contents of the questionnaire fall within the scope. Furthermore, the face and

construct validity were checked by the educators. The educators evaluated the questionnaire items based on their suitability and rated them either 'suitable', 'not suitable', 'should be corrected', or 'not suitable'. Teachers and lecturers were requested to fill out a checklist (yes or no) followed by remarks on each question. The checklist was modelled, along with factors that affect the validity of a measuring instrument (Creswell & Creswell, 2018):

- The use of ambiguous and confusing items is reduced to ensure that the questions won't be misinterpreted
- The questions test the understanding of language use in the television drama.
- Accuracy of the information presented in the items,
- Clarity of the words/phrases/diagrams of each item

The questionnaire was adjusted after considering the suggestion of the teachers and lecturers. The feedback from the reviewers indicated that the instrument could effectively assess what it was intended to measure. According to Creswell (2018), the reliability of the instrument is ensured when it consistently yields the same results when the characteristics being measured remain the same. Cronbach's alpha internal reliability was found to be 0.75 which is acceptable for group measurements according to Zhao and Gallant (2012).

3.10 ETHICAL CONSIDERATIONS

According to McMillan and Schumacher (2016), the ethical issues were considered throughout the entire investigation. All ethical criteria that were applied in the research's conduct belonged to the researcher.

Prior to data collection, an approval letter from the university's Higher Degrees Committee and an ethical clearance letter from the Faculty Ethics Committee approved the study. Any deception of the participants, protection of the participants from harm, provision, choice of participation and confidentiality of data are five important points related to the ethics in research (Mills & Gay, 2016). Nobody, except for the researcher, had access to the data collected in this study. An informed consent form was filled out by the educators and the purpose of the study was explained to the respondents. Written approval was obtained before data was collected for the study from the Department of Basic Education for the schools where the research was

conducted and from Bomb Shelter Production to use the *Isibaya* video clips. The study was guided by the following six ethical considerations:

3.10.1 Protection

The educators were informed that their names won't be used when writing the thesis. Letters of the alphabet and pseudo names were used.

3.10.2 Confidentiality

The confidentiality of the research data was ensured by assigning a number to educators. The educators were informed that their names were not required and that all the data collected from them would be held in confidence.

3.10.3 Choice and participation

Participation in the research was completely voluntary. Educators were informed that they were at liberty to withdraw from this study at any time without penalty or pressure from the researcher to provide reasons.

3.10.4 Informed consent

One of the main ethics issues frequently pointed out is that of informed consent. According to Macmillan and Schumacher (2016, 198), "informed consent is a process that involves informing the subject about his or her rights, the purpose of the study, the procedures to be undergone, and the potential risks and benefits of participation". The informed consent process was explained to the educators with the sole aim of the respondents making an informed decision about enrolling in the study or to discontinue participation.

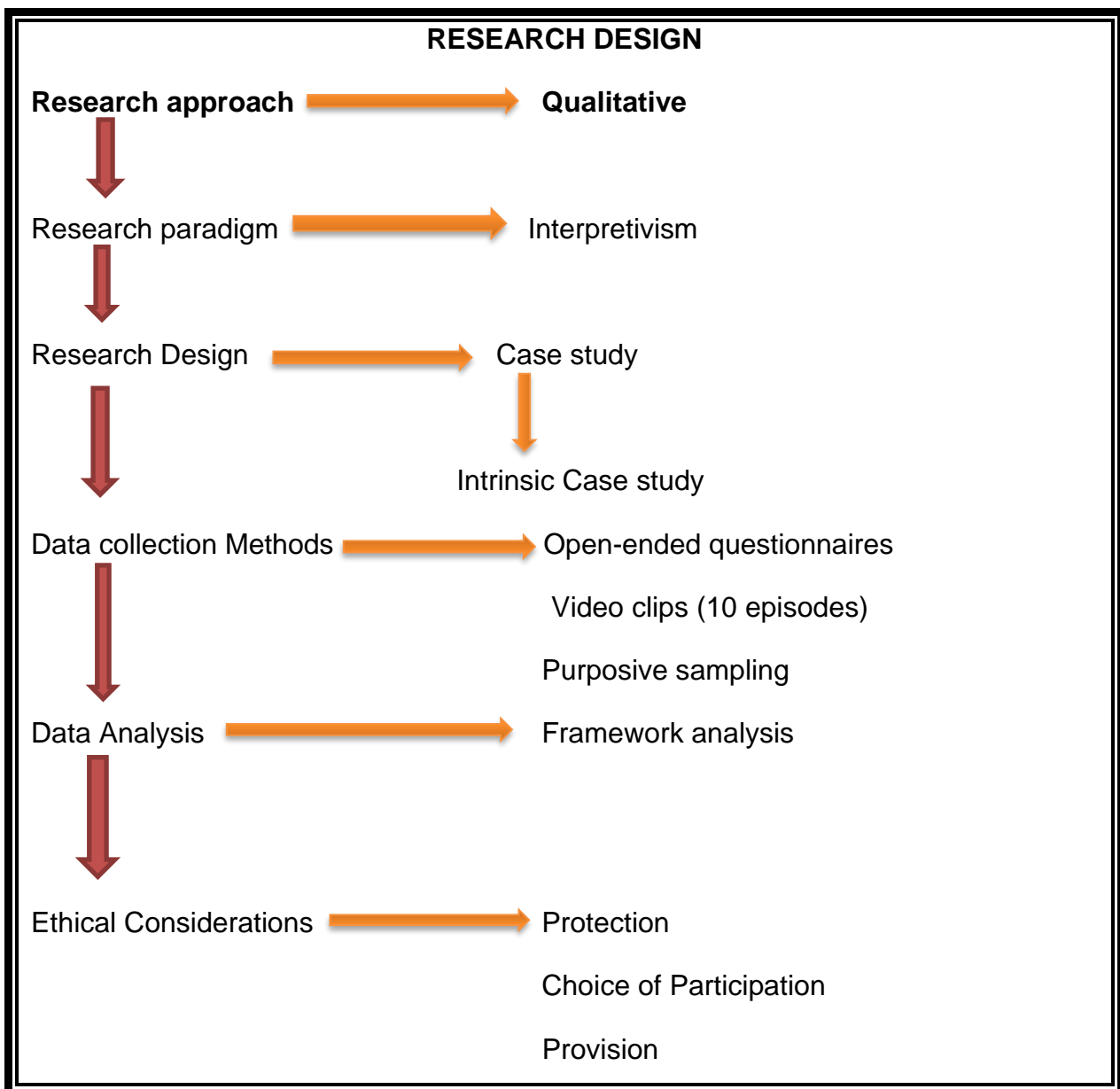
3.10.5 Provision

The educators were informed that the study had the potential to discover educators' awareness about the language that is used and culture that is portrayed in television drama *Isibaya*.

3.10.6 Researcher avoiding bias

Bias is a deliberate attempt either to hide what you have found in your study, or to highlight something disproportionately to its true existence". To avoid basis, the researcher did not in any way influence or change the findings of this study.

3.11 Summary and Outline of this Study's Research Design



3.11 Conclusion

In this chapter, a detailed description of the qualitative research approach that the researcher used to analyse the IsiZulu language used in the television drama *Isibaya*. It focused on the justification of the research design, research paradigm, data collection methods, data analysis and the ethical issues to which the researcher adhered to.

The next chapter focuses on the presentation of the findings.

CHAPTER 4: PRESENTATION OF DATA AND ANALYSIS

4.1 INTRODUCTION

This chapter presents the findings drawn and interpreted from the analysis of video clips of *Isibaya* Season 7 and from questionnaires from IsiZulu educators. The purpose of the study was to investigate the IsiZulu language usage and culture in the television drama *Isibaya* using Systemic Functional Linguistics and Sociocultural perspectives. The chapter commences with a brief overview of the drama to ensure a clearer understanding of the context from which data was elicited. Next, the language usage revealing discursive sources of power, dominance, inequality and bias is presented. The chapter continues with a presentation of how the drama affects the IsiZulu culture. Questionnaires were analysed using the Thematic analysis to ascertain how the drama can be used for the advancement of IsiZulu language and culture. The chapter ends with an interpretation of what the language usage reveals in terms of possible enrichment of indigenous languages. The data was interpreted in response to the study's research questions:

- i) How does the language used in television drama *Isibaya* reveal discursive sources of power, dominance, inequality and bias?
- ii) What impact does the language used in *Isibaya* have on IsiZulu culture and heritage?
- iii) How similar or different is the language used in *Isibaya* to standard/ acceptable isiZulu as used by Zulu speaking communities, particularly in KwaZulu-Natal?
- iv) How can television drama *Isibaya* be used for advancement or enrichment of indigenous languages, particularly IsiZulu?

4.2 BRIEF OVERVIEW OF ISIBAYA

Isibaya is a South African television drama which has been aired on Mzansi Magic, is set against the backdrop of South Africa's taxi industry and tells the story of the battle for wealth and power between the Zungus, Ndlovus, Ngubanes and Ngwenyas. Zungus and Ndlovus are two rival families that live in eMsinga, eBhubesini in KwaZulu-Natal. *Isibaya* is filled with beautiful scenes of eBhubesini, eMsinga, where Mpiyakhe Zungu lives with his wives MaMthembu, MaDlamini and also his sister Mkabayi. In Johannesburg is where his third wife MaMkhize lives. The show has violence, love, scandal and betrayal. In the taxi industry is where the violence occurs. Mpiyakhe Zungu was also married to Iris, who lived in Johannesburg, they divorced because Iris slept with Mpiyakhe's son Jabulani. It was a scandal in the Zungu family and also a violation of *Usikompilo* in Zulu culture. Mpiyakhe felt betrayed by his own son.

The Ndlovu family is led by Samson Ndlovu who is also a taxi boss eBhubesini. He lives with his wife KaMajola and his hot-headed brother Mandlenkosi who is not married. Sibusiso Ndlovu is Samson's son and he is married to Thandeka who is Mpiyakhe's daughter. Samson Ndlovu is a snaky character, you never know when he will bite.

The Ngubane family is the Royal family eBhubesini, headed by Chief Bhekifa Ngubane, a dangerous, cunning and disturbed man. His son is Zweli Ngubane, a handsome player.

Judas Ngwenya is a ruthless and feared taxi boss from KwaMashu who has made his mark in the valley, eBhubesini. Right beside him is his glamorous wife Beauty Ngwenya. Judas adores her and she adores him. The Ngwenya family is made complete by the violent but respectful son Qaphela and the gorgeous and free-spirited daughter Ntombizamangwenya, who is the apple of her father's eye.

4.3 BIOGRAPHICAL CHARACTERISTICS OF RESPONDENTS

Biographical data includes personal information which is personal data that distinguishes one individual from another. The most basic of this information is a person's biographical data, which includes name, address, gender, marital status and

date of birth. It is important to describe the characteristics of the Respondents because their background will be able to tell us why they choose a thing or the other and why they are a certain way. It will help us understand why their ideology is in a certain way. It will also help the readers understand why the Respondent did a certain thing and what led them to do it.

Forty IsiZulu home language educators completed this study. The age of the Respondents ranged from 22 to 64 years. The modal age was (30-39) years with a total of twenty-three Respondents. Total number of females and males were 28 and 12 respectively.

4.3.1 Gender Distribution

Gender is a state of being male or female concerning social and cultural roles. Respondents of this study were male and female. The gender distribution of the research sample (n = 40) of isiZulu home language respondents (70% females and 30% males) is presented in Table 4.1 below:

Table 4. 1: Gender distribution of the Respondents (n=40)

Gender	Number of educators	Percentage (%)
Females	28	70
Males	12	30
Total	40	100

Although the sample was unevenly distributed in terms of gender, there were more females (70%) than males (30%). This is a fair indication of the gender balance in home language educators in the Department of Education in KwaZulu-Natal. The results indicate that most of the respondents were female teachers in these high schools. This may have an impact on the results since the sample is dominated by females. It may suggest that males are reluctant to teach high school IsiZulu. In this vein, Seabi and Harrilal, (2005) had a similar distribution when they investigated the teachers and grade 11 perceptions on integrating IsiZulu in KZN high schools.

The female respondents also provided rich data of the phenomenon of interest because most of them watched *Isibaya*. This is because women relate to the true-life situations in soap operas that depict a life close to theirs. Most soaps have similar themes that range from family issues, undying love of a particular couple, revenge and romance among others and there are a lot of lessons to be learnt from them just like other television programs. *Isibaya* is also filled with different themes that are mentioned above that women can relate to, that is why more women watch *Isibaya* than men.

4.3.2 Age Distribution

High school teachers of diverse ages responded to the questionnaire. The age distribution of the respondents ranged from 20-60 years. The modal age was (30-39) years which was 60% of the research sample (n= 40). Median age after arranging the ages in ascending order was 39 years. The age spread of the respondents in Figure 4.1 shows that just below three-quarters of the respondents (73%) were between the ages of 20 and 39 years, while a sizable group (27%) were between the ages of 40 and 49 years. The group older than 50 years was the smallest (8 %).

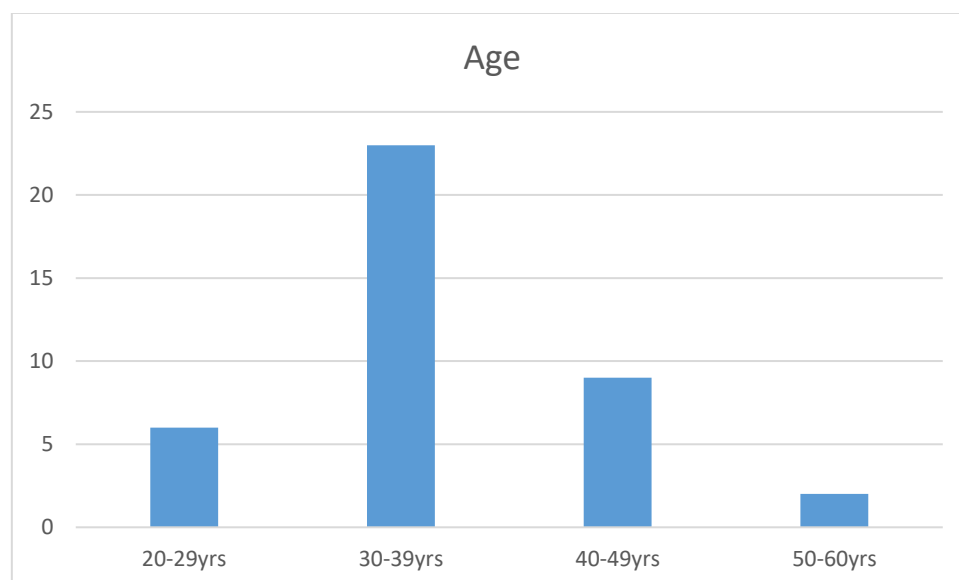


Figure 4. 1: Age Distribution of the Respondents (n = 40)

4.3.3 Frequency of watching *Isibaya*

The frequency of the respondents on how often they watched *Isibaya* is presented in Figure 4.2. About, 70% watched daily, 20% regularly, 5% weekly and 5% fortnightly. Since the majority watched daily the respondents were more likely to provide well thought and indepth responses on the questionnaires. The frequency of watching was similar to that reported by Mwali (2016) who compared the viewership of South African television drama. In the study most of the respondents watched *Isibaya* daily.

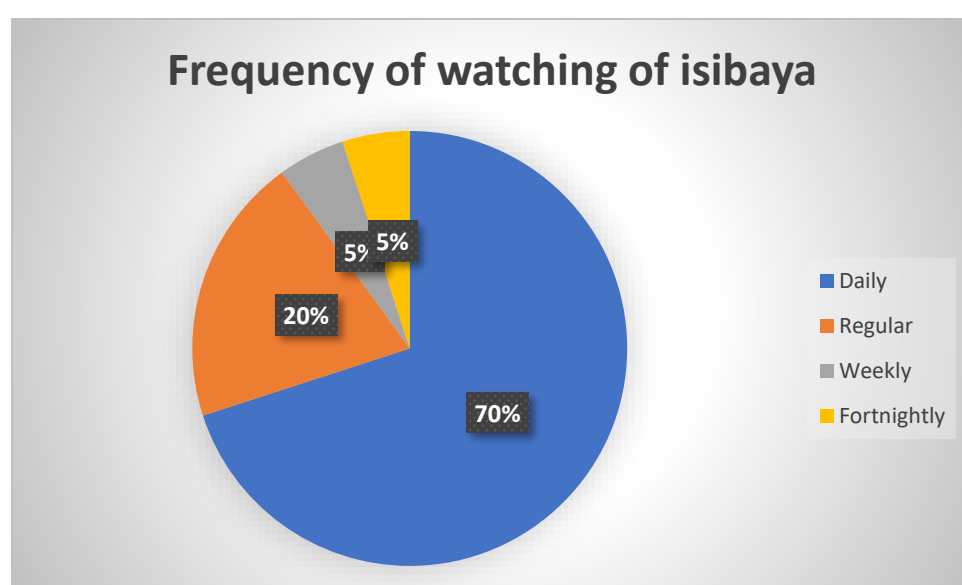


Figure 4. 2: Frequency of watching *Isibaya*

4.3.4 Experience of educators and qualifications

Academic qualifications and experience of the respondents are presented in Figure 4.3. Teachers are supposed to have relevant qualifications for effective teaching of the home language IsiZulu in high schools. The respondents' experience in teaching IsiZulu ranged from 4 years to 20 years. Modal experience was between 10-14 years and 65 % of the respondents had at least ten years. This is in line with the suggestion that the more experienced teachers are with expertise and knowledge on language usage.

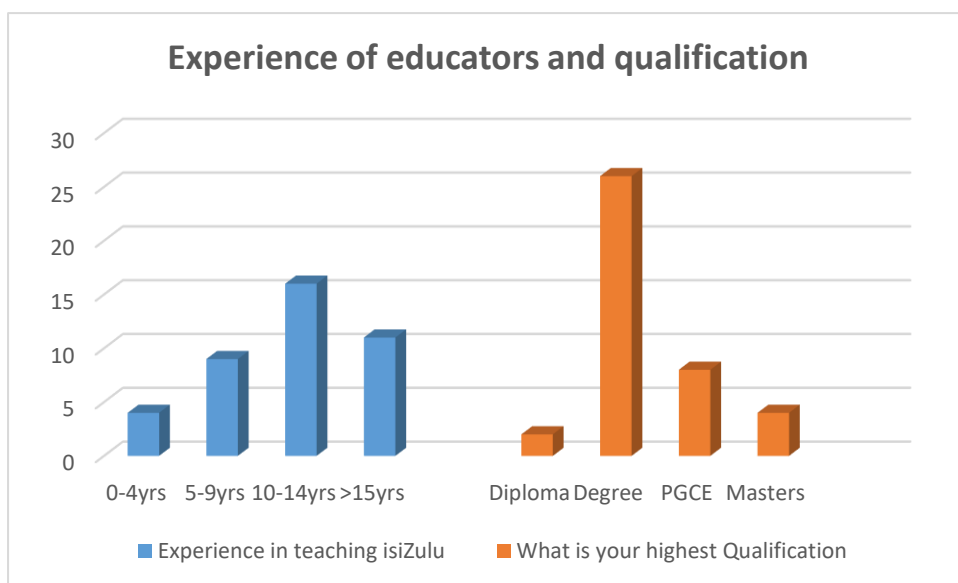


Figure 4. 3: Experience of educators and qualification

The results showed that the majority (65%) of the respondents had first Degrees while 5% of the respondents had Diplomas. This suggests that these high school teachers have a high level of qualification. Although for high school classroom to be effective highly qualified teachers with specialized knowledge are needed. Bishop (2016) suggested that for high school teachers to effectively teach a bachelor's degree should be a prerequisite. The respondent's experience in the field that is being researched is the most prominent criterion. Most of the respondents were experienced IsiZulu educators because they watched *Isibaya* with a critical eye, that provided the researcher with crucial knowledge and skills that an inexperienced educator would not have provided.

4.4 PRESENTATION OF FINDINGS

Methodology in this context refers to specific methods and techniques that was used to collect data. Data was collected using video clips from *Isibaya* episodes season 7 and questionnaires. Ten episodes were selected using video clips from YouTube. The selected episodes were selected because they are at the critical juncture of IsiZulu culture and language usage. Questionnaires with open ended questions were distributed to 40 IsiZulu educators in 15 Secondary schools in King Cetshwayo District.

The findings will be presented using the research questions and the themes from the video clips and questionnaires.

4.4.1 LANGUAGE USED IN TELEVISION DRAMA *ISIBAYA* TO REVEAL DISCURSIVE SOURCES OF POWER, DOMINANCE, INEQUALITY AND BIAS

The data was analysed to reveal how the language is used in *Isibaya* to convey the different themes in the culture of the African people.

THEME 1.1: GENDER INEQUALITY AND PATRIARCHY

The findings reveal that the drama *Isibaya* portrays gender inequality that reflects patriarchal domination of women by men within the Zulu cultural context. In this regard women tend to be portrayed and relegated to the submissive position in as far as household and social practices are concerned. This is confirmed by extracts from *Isibaya* episodes and the Respondent's analysis of the drama series itself.

In *Isibaya*, Sengwayo's wives are Christian and believe in God, however they are not allowed to attend church services as their husband is purely traditional and he argues they cannot mix Christianity and African Traditional Religion in one house:

Phumelele: I think Lerato's situation is beyond Mehlo's power. It's time we pray to God to show us where Nkabinde could have possibly taken Lerato and Manqoba

Sengwayo: Are you listening to yourself? Since when I believe in God. My ancestors can take care of my family. They have done it countless times and I will not begin to doubt their power now. Who is God? In the KwaManzini home we do things my way and no other.

MaMkhize: Sengwayo, wathi kimina ujabule ukuthi sengibuyele emisebenzini. Awukwazi ukungitshela ukuthi ngingawenzi umsebenzi wami.

[Sengwayo, you said you were happy with me going back to the police force. So, you can't tell me not to do my job.]

This is confirmed by Respondent E

Respondent E: Kuyavela kakhulu amandla akhona phakathi kowesilisa nowesifazane lapho sithola khona uSengwayo onamakhosikazi amathathu, unamandla kumakhosikazi akhe, angakwazi ukwenza lutho ngaphandle kwemvume yakhe. Ulimi alusebenzisayo luyisankahlu, ufuna kubonakale ukuthi kukhuluma indoda. Uvamise ukuthi ngeke kwenzeke kulo muzi wakwaSengwayo.

[It is evident when you look at Sengwayo at his polygamous wives. He is overpowering his wives for they cannot move without his concession. The forcefulness of the language he uses when communicating depicts masculinity and patriarchy. He puts his foot down to say “this will never happen in Sengwayo family”].

Respondent H concurs with Respondent E that there is dominance of men over women.

Respondent H: Ulimi luyaggamisa kakhulu amandla omuntu wesilisa:

- Sithola uSamson Ndlovu uyakubalula uma ekhuluma noKaMajola ongunkosikazi wakhe ukuthi uyena inhloko yekhaya (kukhala isicathulo sakhe) izwi lakhe aliphikiswa.
- UZungu amakhosikazi ukholelwa ukuthi ondliwe uyena, awenzele izinto, uMaMthembu noMaDlamini banakekelwa ubaba wekhaya uma befuna into ayicela kuyena. Akabonisi nabo uma ezothatha omunye unkosikazi.
- UMkabayi simthola noma efisa ukuqinisa ikhanda kodwa ekugcineni uZungu akuveze ukuthi uyinhloko yekhaya.

[The language usage illuminates masculinity. This is seen in Samson's speeches where he emphasizes that he is the head of the family. Zungu is revealed as the sole provider which then forces his wives to depend on him. Many times Mkabayi will push her way but soon succumb to her brother's patriarchy.]

When Mpiyakhe Zungu was in jail for killing a man, his wife tried to help him by looking for a lawyer to defend him. MaMthembu and MaDlamini found a lawyer named Fenyang. When they interacted with the lawyer, he started developing feelings for MaDlamini and she was enjoying the attention from Fenyang. He took her out to dinner and bought presents for her. MaDlamini was lonely because her husband was in jail. MaDlamini was seen hugging Fenyang and was in trouble.

MaDlamini was ordered to pay a fine for hugging another man while she is married. Her family was fined a cow and a goat to apologise to the ancestors.

MaDlamini: Into engibuyisile ngifuna ukuya laphaya ekhaya. Ngidinga ukwenza umsebenzi wokuxolisa kwabaphansi.

[The reason I'm here is because I want to go home. I have to do a ceremony to appease the ancestors.]

Sibalukhulu: Lokhu kuxolisa kwakho kusho ukuthini ngempela?

[Your apology, what does it really mean?]

MaDlamini: Wena uyazi ukuthi ngaphoxeka kangakanani uhluleka ukungimela. Kwakufanele ngivume mina Bhuti into engingayazi, engingayenzanga. Ekubeni nazi nonke ukuthi uSengwayo izinto asezenze kimina zibuhlungu kangakanani.

[Do you know how much I was disappointed? You couldn't stand up for me. Was I supposed to agree to something I didn't do? And you know Sengwayo hurt me a lot of times.]

Sibalukhulu: Uyabona-ke kuyacaca ukuthi awuzisoli ngempela. Yingakho ngingazimisele ukuphinde ngihlangane nenye imbibizane.

[You see? It's clear that you're not regretting it. That's why I don't want to get humiliated again.]

Respondent E expressed her feelings about inequality amongst male and females as follows:

Respondent E: USengwayo uyashela, uMaDlamini wathola icala ezama ukusiza ngenkathi uSengwayo eboshiwe ngoba watholakala angana nommeli.

[It is permissible that Sengwayo can propose love from women whilst MaDlamini is accused of hugging a male.]

Respondent G also agreed that there is inequality between men and women

Respondent G: lapho uNdlovu esezothi namba 1 kunkosikazi wakhe uKaMajola. UKaMajola ungumuntu wesifazane onemibono kwabanye abantu kodwa akakwazi ukusho lutho kuNdlovu.

[Ndlovu overpowers his wife KaMajola who is very opinionated and influential to other people.]

Patriarchal society lays too much emphasis on the social functions of men as decision makers, heirs of family properties, community leaders and wisdom keepers. Women are relegated at secondary positions as home keepers, child bearers and housewives.

The question of gender in traditional societies is habitually ignored in the cultural context for addressing gender inequality. The marriage institution is infiltrated with cultural norms and values that denigrate women's rights and dignity through some cultural practices, the way men talk and treat women.

THEME 1.2: GENDER ROLES IN SOCIETY

This theme reveals that women are expected to act, speak, dress and conduct themselves in a certain way that is acceptable to men. They are expected to respect men when they speak. This is confirmed by extracts from *Isibaya* episodes and the Respondent's analysis of the drama series itself.

Zungu: Ugqoke kanjani uma ugqoke kanje, siphi isihlonipho? Nasekhanda uyingqudulu unje? Ngokuboshwa kwami usuhlekisa ngami.

[Why are you dressed like that where is your head gear and scarf? (umhlonipho) By my imprisonment you are making fun of me?]

Ndlovu: We KaMajola ikhanda lakho ligcwele upelepele yini? Angiyazi ingqondo yalo mfazi.

[KaMajola is your head full of peppers? I don't know this woman's mind.]

This is confirmed by Respondent E

Respondent E: Kuyavela kakhulu amandla akhona phakathi kowesilisa nowesifazane lapho sithola khona uSengwayo onamakhosikazi amathathu, unamandla emakhosikazini akhe, angakwazi ukwenza lutho ngaphandle kwemvume yakhe. Ulimi alusebenzisayo luyisankahlu, ufuna kubonakale ukuthi kukhuluma indoda. Uvamise ukuthi ngeke kwenzeke kulo muzi wakwaSengwayo.

[It is evident when you look at Sengwayo at his polygamous wives. He is overpowering his wives for they cannot move without his concession. The forcefulness of the language he uses when communicating depicts masculinity and patriarchy. He puts his foot down to say "this will never happen in Sengwayo family".]

Respondent H concurs with Respondent E that there is dominance of men over women

Respondent H: Ulimi luyagqamisa kakhulu amandla omuntu wesilisa:

- Sithola uSamson Ndlovu uyakubalula uma ekhuluma noKaMajola ongunkosikazi wakhe ukuthi uyena inhloko yekhaya (kukhala isicathulo sakhe) izwi lakhe aliphikiswa.
- UZungu amakhosikazi ukholelwa ukuthi ondliwe uyena, awenzele izinto, uMaMthembu noMaDlamini banakekelwa ubaba wekhaya uma befuna into ayicela kuyena. Akabonisi nabo uma ezothatha omunye unkosikazi.
- UMkabayi simthola noma efisa ukuqinisa ikhanda kodwa ekugcineni uZungu akuveze ukuthi uyinhloko yekhaya.

[The language usage illuminates' masculinity. This is seen in Samson's speeches where he emphasizes that he is the head of the family. Zungu is revealed as the sole provider which then forces his wives to depend on him. Many times, Mkabayi will push her way but soon succumb to her brother's patriarchy.]

THEME 1.3: THE INFLUENCE OF IN-LAWS (MATRIARCHY)

This finding reveal that MaNcwane is not only dominant over her brother's wives. Even though in most African societies, women are insubordinate to men there exists a special class of women who play a critical role in the public sphere and whom the society highly regards. In case of the Zulu people, ubabekazi, in the case of Venda people these are the makhadzi and in Tswana its Rakgadi.

MaDlamini: Awu, ngempela MaNcwane mina angikho msulwa kuyo yonke le nto? Kahle hle we MaNcwane awungitshela yini eyenza umuntu wesifazane oqinile, ozimele njengawe angakwazi ukweseka omunye umuntu wesifazane? Okokuqala phela wena uyaphekelwa, uyawashelwa, uyaklinelwa size sikundlulele ngisho umbhede. Yini ekwenza wena ucabange ukuthi ungcono kunabanye abantu besifazane? Angazi noma usukhohliwe yini usahlala ekhaya kini awukaze uphume lapha ekhaya. Uhlala nomfowenu.

[Actually MaNcwane, tell me what makes a strong independent woman like you unable to support other women? Firstly, we cook and clean for you. We even make your bed. What makes you think you are better than other women? I do not know if you have forgotten that you still stay at home, at your home. You have never once left home. You live with your brother]

MaNcwane/Mkabayi: Uqaphele ukuthi ukhulumani ngalo mlomo wakho.

[Be careful what comes out of your mouth]

MaDlamini: Ayikho into engizoyiqaphela, angiyona ingane yakho, ngimdala uma ngingaka, Kade wawuzenzela umathanda la kimina ugcogcoma phezu kwekhanda lami ngithule yonke le minyaka

[I'm not a child. I'm grown. You've always had your way with me all these years and I kept quiet]

Sengwayo: Sister, what do you think of MaMthembu as the chairperson of the council?

Mkabayi/MaNcwane: Who will help Phumelele with chores if she starts working at the lodge? She needs to accept how us the Zulus do things. Once she is married, she has the responsibility of taking care of the family and the household. She is married to the Zungus and not the valley. She has to choose.

Sengwayo: I do not want to deprive her of the opportunity to do something she likes. She is a good leader with people's needs at heart.

The researcher concluded from the data that there is evidence linking and tracing the oppression and subordination of African women to other women. According to the findings from the Isibaya incidents that were investigated, women also contribute to the marginalization of other women by engaging in self-domination. This led the researcher to conclude that other factors, in addition to patriarchy, politics, economics, and culture, also influence how female characters are portrayed in Isibaya.

Mam Khanyi, who opposes her daughter-in-law Thandeka's desire to pursue a career in the movie, furthers the idea that women oppress one another by arguing that Thandeka should be a stay-at-home wife who cares for her husband by cooking, cleaning, and bearing his children. The Zulu culture celebrates the role of being a wife.

Due to this, most mothers and mothers-in-law mistreat the girl child. For instance, Mam Khanyi feels bad for Thandeka, her daughter-in-law. To keep her daughter away from their rival's kid Jabu, Beauty Ngwenya always goes above and above. Women are known for interfering in the affairs of other women, according to the researcher. Because Mam Khanyi insists that Thandeka was having an affair with Don, Thandeka's reputation in the valley is damaged:

Mam Khanyi: Busi, have you heard what that loose daughter of Zungu has done?

Busi: I don't mean to disrespect you but Mam Khanyi whenever you open your mouth you brew trouble

Mam Khanyi: Mind how you talk to me little girl. Thandeka has been having an affair with that boy he works with. She lied she was at work in Kenya, whilst they had gone for a vacation. She was caught with him in bed in Protea by Sibusiso. I heard it with my two ears.

THEME 1.4: RIVALRY AND COMPETITION FOR POWER AND DOMINANCE IN THE TAXI INDUSTRY

This theme relates to the taxi business rivalry which exists over the routes between taxi associations and individual taxi operators or owners. Due to an effectively unregulated market and the fierceness of competition for passengers and lucrative routes, taxi operators resort to use violence including the hiring of hit-men and all-out gang warfare to dislodge their competitors. The findings therefore reveal that *Isibaya* portrays the use of language that is provocative, disrespectful, abusive, ridicules et cetera.

4.4.2 LANGUAGE USED IN THE TELEVISION DRAMA *ISIBAYA* THAT AFFECTS ISIZULU CULTURE

THEME 2.1: POLYGAMY

Polygamy is a traditional practice whereby only a man is allowed to marry more than one spouse (Howland and Koenen, 2014). In Africa, tradition and religion are synonymous; and the cultural values of the people are tied to their belief system (Lawrence-Hart, 2013:193). Polygamy as an African institution becomes an acceptable institution.

This finding reveals that polygamy imposes hlonipha language upon the wives and children. This is confirmed by extracts from the *Isibaya* episodes and the Respondent's analysis of the drama series itself.

In *Isibaya* Mpiyakhe Zungu has 3 wives, Siphokazi (MaMthembu), Phumelele (MaDlamini) and Sibongile (MaMkhize). MaMthembu is the first wife, when she got married the family thought she will multiply the family. Unfortunately, MaMthembu does not have children. Zungu then married MaDlamini, when she got married MaMthembu did not attend the wedding as it is done in the Zulu culture. MaDlamini has two children, a boy Melusi and a girl Thokozani.

Zungu then married his third wife, MaMkhize. It was a very difficult time for MaDlamini, she did not want Zungu to marry MaMkhize. MaMkhize is a professional woman and she does not fit with the other wives, she is a Detective. MaDlamini was not present when MaMkhize got married.

Respondent A: UMaMkhize ukwazile ukungena esithenjini sikaMpiyakhe waba unkosikazi wesithathu futhi osekunguyena intandokazi kaMpiyakhe. Abafazi bayaxabana njengoba kwenzeka kuyo yonke imindeneni esesithenjini. Okunye okuvezwe kulo mdlalo ukuthi uma uyinkosikazi omncane kubalukhuni ukwamukela ukuthi kunomunye unkosikazi ozokwelama, njengoba kwakunzima kuMaDlamini ukuthi usezolanywa uMaMkhize.

[MaMkhize managed to become Mpiyakhe's third wife and now Mpiyakhe's favourite. Women quarrel as seen in any polygamous marriage. Another point in the drama is that if you are a second wife it is difficult to accept that there is a third wife coming as it was difficult for MaDlamini when Mpiyakhe wanted to marry MaMkhize.]

MaMkhize: Sengwayo, wathi kimina ujabule ukuthi sengibuyele emsebenzini. Awukwazi ukungitshela ukuthi ngingawenzi umsebenzi wami.

[Sengwayo, you said you were happy with me going back to the police force.

So, you cannot tell me not to do my job.]

Respondent B: Kunokungawaphathi ngendlela efanayo amakhosikazi akhe uSengwayo, uMaMthembu noMaDlamini bagqoke ngendlela ehluke kunoMaMkhize, bahlala behizile beshuqule emakhanda kodwa uMaMkhize ugqoka amabhulukwe futhi akashuqule ekhanda, uyalalelwa uma ekhuluma, alekelele kuyo yonke indawo aze ayobamba uJudas.

[Sengwayo does not treat his wives equally, MaMthembu and MaDlamini dress differently than MaMkhize.]

To show respect, Zungu when he talks to his wives, he does not use their names but uses their clan names: MaMthembu, MaDlamini and MaMkhize. One of the popular

Zulu cultural practices is for a woman to maintain her maiden name after marriage as a sign of respect. The Zungu wives in *Isibaya* are named according to this popular practice. The names MaMthembu, MaDlamini and MaMkhize distinguish them as married women because of the Zulu culture evident by the inclusion of **Ma** to their maiden names. Mentioning the names alone without further explanation speaks about their lineage and automatically their clan.

Zungu: MaMthembu

To show respect the Zungu wives do not call their husband by name, they call him Baba or Sengwayo his clan name.

MaDlamini: Sawubona Sengwayo,

[Hello, Sengwayo]

Zungu: Yebo MaDlamini, ungahlala

[Hello, MaDlamini, take a seat]

MaMthembu as the first wife shows more respect than the other wives, she does not question what Zungu tells her.

MaMthembu: Baba, bengilungise lapha ukuze yonke into ime ngomumo. Ngijabule kabi ukuthi sekuzokwenzeka le nto kuxolelwane sesiside lesi sikhathi

[My Dear, I was just tidying up, getting everything ready. I am happy that this is happening, there will be peace here. It has been too long]

Zungu: Yebo MaMthembu

Respondent B pointed out that all Zungu's wives respect him even by the way they dress.

Respondent B: Isithembu kulo mdlalo sivezwe ngokuthi wonke amakhosikazi kaMpiyakhe ahlala eBhubesini avezwe enenhlonipho.

[Polygamy in this drama was revealed in the fact that all of Mpiyakhe's wives living in Bhubesini were portrayed with respect.]

MaDlamini sometimes does not agree with Zungu especially when it comes to his taxi business and his hitmen. Also when it comes to raising their children.

The Zungu children call their father's wives Mama (Mother) even the ones that are not their biological mother. Jabulani and Thandeka's mother died when they were young so they were raised by MaMthembu their father's wife.

Jabulani: Sawubona Ma.

MaMthembu: Sawubona Jabulani. Ulalephi izolo?

Many Respondents felt very positive about the portrayal of polygamy in *Isibaya*, they felt it is congruent to polygamy in Zulu culture.

Respondent A: Isithembu kulo mdlalo *Isibaya* sivezwe ngendlela ejwayelekile kubantu abangamaZulu. Kuyakhonjiswa ukuthi umama omncane uyena oba intandokazi. KwaZungu uMpiyakhe unesithembu, uMaMthembu uyena unkosikazi omdala bese kuthi uMaDlamini ungunkosikazi omncane futhi uyintandokazi. Uma indoda iganwe amakhosikazi amabili kuyenzeka neyisithathu noma ngaphezulu angene esithenjini. UMaMkhize ukwazile ukungena esithenjini sikaMpiyakhe waba unkosikazi wesithathu futhi osekunguyena intandokazi kaMpiyakhe. Abafazi bayaxabana njengoba kwenzeka kuyo yonke imindeni esesithenjini. Okunye okuvezwe kulo mdlalo ukuthi uma uyinkosikazi encane kubalukhuni ukwamukela ukuthi kunomunye unkosikazi ozokwelama. Njengoba kwakunzima kuMaDlamini ukuthi usezolanywa uMaMkhize. Izimfihlo zomndeni noma ngabe isesithenjini ziyagcinwa aziphumeli ngaphandle. Okunye okuvezwe kulo mdlalo okujwayelekile kuwo wonke amadoda anesithembu ukuthi uma isebenzela kude nekhaya iba nomunye unkosikazi ezohlala naye ngalapho esebenzela khona. UMpiyakhe wayehlala no-Iris eGoli owayengomunye wamakhosikazi akhe njengoba enamabhizinisi amatekisi eGoli.

[Polygamy in the television drama *Isibaya* has been portrayed in a way that is common to Zulu people. It is shown that the young wife becomes the favorite. In Zungu family Mpiyakhe is polygamous, MaMthembu is the eldest wife and MaDlamini is the youngest and favorite. If a man is married to two wives it is possible for a third or more to get married. MaMkhize managed to get into Mpiyakhe's marriage and became Mpiyakhe's third wife and now Mpiyakhe's favorite. Women quarrel, as is the case with every polygamous family. Another feature of the drama is that if you are a young woman it is difficult to accept that there will be another woman who will follow. As it was difficult for MaDlamini to accept MaMkhize. Family secrets, even if they are in a marriage, are kept secret. Another feature of the drama that is common to all polygamous men is that when he works away from home he has another wife to live with where he works. Mpiyakhe lived with Iris in Johannesburg who was one of his wives as he owns a taxi business in Johannesburg.]

Respondent B: Isithembu kulo mdlalo sivezwe ngokuthi wonke amakhosikazi kaMpiyakhe ahlala eBhubesini avezwe enenhlonipho.

Indlela abagqoka ngayo nendlela abakhuluma ngayo ikhombisa inhlonipho. Baze bahloniphe noMaNcwane ongudadewabo kaMpiyakhe Zungu. U-Iris yena uvezwe njengomuntu ozimele futhi ofundile nokwaziyo ukuziphendulela. Futhi akanayo inhlonipho ngenxa yendlela agqoka ngayo. Sivezelwa ukungalingani ngokwezinga lempilo yamakhosikazi kaMpiyakhe. Ahlala eBhubesini ayifani neka-Iris. U-Iris uphila impilo engcono kakhulu futhi uyakwazi ukuzithathela izinqumo. Ukuxega kwesimilo. Lapha sithola u-Iris exegelwa yisimilo nakhu simthola ethandana nendodana kaMpiyakhe, uJabulani.

[Polygamy in this drama was revealed in the fact that all of Mpiyakhe's wives living in Bhubesini were portrayed with respect. The way they dress and the way they talk shows respect. They even paid homage to MaNcwane who is the sister of Mpiyakhe Zungu. Iris, on the other hand, has been described as independent and educated and accountable. nor is she rude because of the way she dresses. We are exposed to inequality in terms of the quality of life of Mpiyakhe's wives. Living in Bhubesini is not the same as Iris. Iris lives a much better life and is able to make her own decisions. Behavioural laxity. Here we find Iris being morally degraded and we find her in love with Mpiyakhe's son, Jabulani.]

Respondent C: Isithembu kulo mdlalo sivezwe kahle. Sithola uMpiyakhe namakhosikazi akhe behleli kahle. UMpiyakhe unemizi emibili, oseGoli nalowo oseBhubesini. Inkosikazi endala uMaMthembu abanakwabo bayamnika indawo yakhe bayamhlonipha. UMaMthembu uyabeluleka abanakwabo lapho simthola encenga uMaDlamini ukuthi angawushiya umuzi ngemuva kokwangana nenye indoda ngesikhathi uMpiyakhe eboshiwe. Ayabambisana amakhosikazi kaMpiyakhe ukuqikelela inhlala kahle yakwaZungu. Sithola uMaMkhize ebambe elikhulu iqhaza ekukhipheni uZungu ezinxushunxushwini zemibango yemizila yamatekisi njengoba eyiphoyisa. Asibatholi abafazi bakwaZungu sebeklwebhane belwa, bayasekana. Sithola uMaDlamini eseka uMaMthembu ngesikhathi ephanjanelwe ikhanda. UMaMthembu noMaDlamini babambisana ngesikhathi uSengwayo esengumkhovu. Ebunzimeni umndeni kaZungu ozithola ukuwo bayasekana. Anobuntu amakhosikazi kaZungu ngoba akwazi ukukhulisa uThandeka noJabulani, abashonelwa uMama wabo besebancane. Abazange babacwase njengezingane abangazizali. UJabulani baqhubeka bamthanda noma eselale no-Iris owayeshade noBaba wakhe.

[Polygamy in this drama is well illustrated. We find Mpiyakhe and his wives sitting comfortably. Mpiyakhe has two homes, one in Johannesburg and the other in Bhubesini. Old lady MaMthembu's brothers give her place and respect her. MaMthembu was advising his brothers when they found him begging MaDlamini not to leave the house after hugging another man while Mpiyakhe was arrested. Mpiyakhe's wives are working together to ensure the well-being of the Zungu family. We find MaMkhize playing a key role in getting Zungu out of the taxi riots as he is a police officer. We don't find Zungu women fighting and supporting each other. We find MaDlamini supporting MaMthembu when she was suffering from madness. MaMthembu and MaDlamini worked together when Sengwayo was older. In the difficult situation Zungu's family finds themselves in, they support each other. Zungu's wives are kind because they are able to raise Thandeka and Jabulani, who lost their mother when they were young. They did not discriminate against them, they treated them as if they were their own children. They continued to love Jabulani even after he slept with Iris who was married to his Dad.]

Respondent G: Sivezwe njengokwesiko lwesiZulu siyathola uSengwayo enamakhosikazi amathathu, uyamhlonipha unkosikazi wakhe omdala uMaMthembu, kuyavela nengxabano ebakhona esithenjini, uyakwazi ukusiphatha isithembu sakhe uSengwayo.

Kulo mdlalo *Isibaya* sivezwe kahle futhi sibuye sivezwe kabi, lapho sithola uSengwayo ehlonishwa amakhosikazi akhe naye ewahlonipha, kunohlelo lokwenza izinto, uma uSengwayo kufanele avakashele kuya ngokugana kwabo kuqala uMaMthembu kuze uMaDlamini kugcine uMaMkhize.

Siyathola uMaMthembu kunguye okumele afundise omakoti abasemva kwakhe, ufundisa uMaMkhize ukuchutha inkukhu, ukupheka emlilweni phandle, ukuhlonipha, ukumfundisa ukuziphatha uma esendiza egcekeni ngoba yena uyiphoyisa, ufundile.

Siphinde isithembu sivezwe kabi lapho uMaMthembu engabikelwanga ngokuthandana kukaSengwayo noSibongile. Kunokungawaphathi ngendlela efanayo amakhosikazi akhe uSengwayo, uMaMthembu noMaDlamini bagqoke ngendlela ehluke kunoMaMkhize, bahlala behizile beshuqule emakhanda kodwa uMaMkhize ugqoka amabhulukwe futhi akashuqili ekhanda, uyalalelwa uma ekhuluma, alekelele kuyo yonke indawo aze ayobamba uJudas.

USengwayo uyashela, uMaDlamini wathola icala ezama ukusiza ngenkathi uSengwayo eboshiwe ngoba watholakala angana nommeli.

Inhlonipho iyavezwa kulo muzi nasezinganeni zakwaZungu.

[According to Zulu tradition we find Sengwayo with three wives, he respects his first wife MaMthembu, there is a quarrel in the marriage, Sengwayo is able to manage his polygamy.

In this drama *Isibaya* is well portrayed and re-portrayed, when we find Sengwayo being respected by his wives who also respect him, there is a plan to do things, if Sengwayo must visit depending on their marriage first MaMthembu until MaDlamini and MaMkhize.

We find that MaMthembu is the one who has to teach the brides after her, she teaches MaMkhize to cook chicken, cook on the fire outside, to be respectful, she teaches her morals when she flies in the yard because she is a policeman, she is educated.

Polygamy was also badly reported when MaMthembu was not informed of Sengwayo's relationship with Sibongile. Instead of treating them differently, his wives Sengwayo, MaMthembu and MaDlamini are dressed differently than MaMkhize.

Sengwayo is dating, MaDlamini was found guilty of trying to help when Sengwayo was arrested because she was found hugging the lawyer.

Respect is shown in this village and in the children of Zungu.]

MaMthembu and MaDlamini are very close they behave like sisters. When MaMthembu was shot during Jabulani and Zama's wedding, MaDlamini was by her side at the hospital sleeping there until she was out of the comma. Also, when MaDlamini had problems with their husband and she left to live somewhere else, MaMthembu supported her and told her to ask for forgiveness from their husband. Zungu also cut off MaDlamini financially by closing her bank account. MaMthembu also supported her.

MaNcwane: Angazi kwenziwa yini ukuthi uPhumelele afune ukwakhelwa umuzi wakhe yena yedwa ngoba yikhaya lakhe leli

[I don't understand why Phumelele wants to have her own house, this is her home]

MaMthembu: MaNcwane ngeke umsole uPhumelele, phela akusikho kwethu lapha. Unalo ilungelo lokuthi afune umuzi wakhe. Ngokusemthethweni akufanele ngabe silapha. Mina ngizihlalele nje ngoba ngiyathanda. Akanaso isono ngokuthi acele umuzi wakhe, unalo ilungelo

[But you can't blame Phumelele, this is not our real home. She has the right to demand her own house. In all honesty, that's how it's done. We're not supposed to be here. I'm just staying here because I want to. I don't think there's anything wrong for asking for her own house. She has a right.]

MaDlamini is jealous of MaMkhize because she is the third wife of Zungu. She feels MaMkhize replaced her because she used to be Zungu's favourite. There is also jealousy between the wives because MaMkhize lives in a mansion in Johannesburg and the other 2 wives live in the rural area Bhubesini with Zungu's sister Mkabayi. MaMthembu and MaDlamini are cordial to MaMkhize.

MaDlamini: Sengwayo umuzi waseProtea ufana nokuthi umuzi kaMaMkhize bengingeke ngithande ukuthi ngimhluphe, Angithi uyena ohlala laphaya. Ayi kabi Sengwayo, uMaMkhize akashadile nami ushade nawe. Angisiboni isidingo sokuthi ahlale nami

[The Protea house is as good as MaMkhize's. I don't want to be in her space. She's the one who stays there. With due respect, Sengwayo but MaMkhize is married to you not me. I don't see the need to share a house with her]

There is jealousy in polygamous families but it is kept in its place. If the first wife fails to give birth to an heir, the inheritance may eventually fall to the second wife's son. This can happen if a man is married to only two wives.

MaDlamini: Ngizomcela enze into efanele. Into okwakufanele ayenze mhla sishada. Angithengele umuzi wami. Angithi mhlazane eshada nawe Iris wakuthengela umuzi, lo osuhlala uMaMkhize manje. Phela mina ngingumama wezingane zakhe. Ngiyawudinga owami umuzi. Uyathanda ukusikhumbuza ukuthi phela umuntu washada esithenjini kumele sazi ukuthi izinto sisebenza kanjani. Mhlambe nami sekuyisikhathi ukuthi ngimkhumbuze uma eyindoda yisithembu kumele enze into efanelekile. Asakhele sonke imizi yethu. Nami ngiyawufuna owami.

[I'm going to ask him to do the right thing. Something he should have done when we got married. He must buy me my own house. When he got married to you Iris, he bought her a house in Protea. Now that's MaMkhize's house. I am the mother of his children. I need my own house. He also likes reminding us

we're in a polygamous marriage and we must know the rules. Maybe it's time for me to remind him that he must do the right thing. He has to buy us all houses. I also want my own house.]

THEME 2.2: Cultural activities portrayed in Isibaya are congruent to IsiZulu culture

INGQIBAMASONDO/UMBONDO (The gifts given to the groom's family)

SCENE	SETTING	CHARACTERS	LANGUAGE USAGE	CULTURAL PRACTICES
1	Ngubane Residence (eBhubesini)	Ntwenhle (Ndlunkulu) and MaBusi	Izithakazelo	Traditional attire Zulu dance
4	Ngubane Residence	The maidens		Ingqibamasondo of Ntwenhle Singing traditional songs
5	Ngubane Residence	Qondi		Wearing (umhlonipho) to show respect
6	Ndlovu Residence	Mandla (Ntwenhle's father)		Celebrating Ingqibamasondo with other men, drinking umqombothi (Zulu beer)
7	Ngubane Residence	Ntwenhle and the maidens		Ntwenhle and the maidens are carrying groceries to the groom's family. Drinking Zulu beer and dancing.

Dabula Ngubane paid lobola (dowry) for Ntwenhle and when the lobola negotiations were finished the bride's family gave the groom's family gifts and that is called Ingqibamasondo. Ntwenhle was accompanied by maidens and they were wearing traditional attires, dancing and carrying groceries to the groom's family.

Following lobola and deemed reciprocation by the bride, Umbondo is when makoti gives the visiting party, tasked with asking for her hand, gifts in the form of a basket of goodies and groceries such as maize, rice, cooking oil or she takes them herself to

her in-laws. She is accompanied by girls and one of them will stay behind as her maid. The maid's role is to help makoti and run errands for her, because there are places that she cannot access in the homestead prior to official marriage.

Respondent G: Emdlalweni *Isibaya* siyathola ukuthi amasiko avezwe khona ayahambelana namasiko esiZulu njengesiko lokungcweka ngezinduku uDuma efundisa abafana ukungcweka, lokweshela izintombi kuze kwenziwe imincintiswano, isiko lokugcagca kugcagcwa esigcawini uSengwayo noMaMkhize, uThandeka noSibusiso, isiko lenhlonipho lapho abancane kumele bahloniphe abadala, uMaNcwane uyakuqikelela ukuthi bayakwenza lokho, abesifazane kumele bahloniphe abantu besilisa, kukhona nalapho abesilisa behlonipha abesifazane uSengwayo siyamthola uma amakhosikazi akhe esemhlanganyela uyagoba abakhombise inhlonipho. Isiko lokugqoka lapho amakhosikazi kaSengwayo agqoka ahlonipheke aze ahhize, isiko lokufaka ingane isiphandla siyathola uManqoba efakwa isiphandla, isiko lokubonisana njengomndeni kubizwe imbizo kubhungwe ngodaba oluthile kuthathwa izinqumo, lapho uSengwayo efunwa ukubulawa uJudas kwahlalwa phansi kwafanele enze sengathi ushonile.

[In the drama *Isibaya* we find that the customs presented are in line with Zulu culture such as the custom of stick fighting. respect men, there are also men who respect women we find Sengwayo when his wives gang up against him he submits. The custom of dressing in which Sengwayo's wives dress modestly, the custom of wearing a turban, we find Manqoba wearing a goat skin armlet, a custom of consulting as a family to convene a meeting to discuss a decision, when Sengwayo wanted to kill Judas sat down and pretended to be dead.]

Respondent A: Imigcagco yesiZulu ivezwe ngendlela yesiZulu umakoti ukhishwa kubo ngebhokisi lomshado elibanjwa abakhongi. Uvunula ngesidwaba kanye nesicholo okuyinkehli. Ufaka nenyongo esandleni okukhombisa ukuthi bamncamisile kubo. Umkhwenyana naye uvunula ngemvunulo yesiZulu ekhombisa ukuthi uyagcagcelwa. Umakoti uba nesicephu sokushaya iphoyisa, uma selibuza ukuthi ugcagca nje uyamthanda yini na? Umakoti upha abasemzini (umabo). Umakoti uphatha isingqindi okungummese ongasuki esandleni sikamakoti ngenkathi esina esigcawini. Umgcagco kaSihle noZweli Ngubane kanye nomgcagco kaMaMkhize noMpiyakhe Zungu.

[Zulu weddings are presented in Zulu and the bride is taken out of the house with a wedding kist held by the negotiators. She is adorned with a traditional leather skirt and a topknot betrothed girl. He puts a gall in his negotiators hand to show that they have arranged a farewell feast for her. The groom also dresses in a Zulu traditional attire that shows he is being getting married to. The bride has a small grass mat to beat the policeman, when he asks her if she marries because she loves him. The bride gives her in-laws or groom's family some bridal gifts. The bride holds a fist that holds a knife in her hand as she dances in the public square, Sihle and Zweli's wedding and MaMkhize and Mpiyakhe Zungu's wedding.]

UKUGEZA IKHAYA UMA KUSHONIWE/ CLEANSING THE HOME WHEN SOMEBODY DIES

SCENE	SETTING	CHARACTERS	LANGUAGE USAGE	CULTURAL PRACTICES
	Ngwenya Residence	Beauty and Judas		Talking about cleansing after Zanele's death

Zanele, Qaphela's girlfriend died in their house from drug overdose and Beauty wanted to call inyanga to come and cleanse their house.

UKUGQIHHA

SCENE	SETTING	CHARACTER S	LANGUAGE USAGE	CULTURAL PRACTICES
	Zungu Residence	Fezile and the hitmen		When Manqoba, Qaphela and Zanele were kidnapped by Chris. Fezile advised the hitmen to be strong for the attack. Ukudla umuthi ukuze uqine

UKUHLONIPHA NGOKUGQOKA

The theme reveals that the attire of Zulu women symbolizes the age, marital status and eligibility of a girl. Married women cover their heads and shoulders and also wear long skirts or dresses.

SCENE	SETTING	CHARACTERS	LANGUAGE USAGE	CULTURAL PRACTICES
	Advocate's office (JHB)	Phumelele and Siphokazi		Wearing umhlonipho to show respect because they are married women. Phumelele is complaining about the things women do because they are married.

When MaMthembu and MaDlamini are dressed, they put a mark on their shoulders called a shrug and cover their heads to show that they are married.

Respondent E: UMaMthembu noMaDlamini bagqoke ngendlela ehlukile kunoMaMkhize, bahlala behizile beshuqule emakhanda kodwa uMaMkhize ugqoka amabhulukwe futhi akashuqule ekhanda,

[MaMthembu and MaDlamini are dressed differently than MaMkhize, they are always wearing headbands, but MaMkhize wears trousers and she does not wear a headband.]

UKUKHULUMA NAMADLOZI (SPEAKING TO THE ANCESTORS)

This theme reveals that ancestors are believed to live in the spirit world uNkulunkulu (the greatest of the great) and are regarded as intermediaries between the living and the spirit world, they work hand in hand with God. Zulu beliefs are formed around the presence of ancestral spirits, known as *amadlozi* and *abaphansi*. Opportune times to communicate with ancestors are during birth, puberty, marriage and death. Contact with ancestors are made to ask them for blessings, good luck, fortune, guidance and assistance. Ancestors are implored through offerings and sacrifices.

In *Isibaya* MaDlamini wants to come back and apologize to the ancestors and her husband Zungu for leaving their marital home after hugging Fenyang the lawyer.

MaDlamini: Into engibuyisile ngifuna ukuya lapha ekhaya. Ngidinga ukwenza umsebenzi wokuxolisa kwabaphansi.

[The reason I'm here is because I want to go home. I must do a ceremony to appease the ancestors.]

Mkabayi says she must also apologize to the whole community.

MaNcwane: UPhumelele ufuna ukubuya eze lapha ekhaya azoxolisa. Ufuna ukuxolisa emndenini, axolise kumyeni wakhe. Ngicabanga ukuthi kumele axolise nakumphakathi uphelele ngoba bayazi ukuthi sewaphenduka waba *yislay queen*

[She wants to come home and apologise. She wants to apologise to the family and her husband. I think she must also apologise to the whole community because they know that she has turned into a slay queen.]

MaMthembu: Mmmh bengingacabangi ukuthi uPhumelele uyoke afune ukubuya.

[I never thought she would ever want to come back.]

Sengwayo has to allow the ceremony to take place so they can adhere to the Manzini customs because if it doesn't happen they'll have a lot of problems.

Sengwayo must remember that since MaDlamini is married into the family, she does not belong to him, but she belongs to the ancestors. MaDlamini was introduced to the ancestors so they can guard her. This ceremony has to be done to prevent bad luck and dark spirits.

According to Zulu custom, the dead are watching over us and they are with us wherever we are. If there is a lot that is not going well in the family, it is reported to the ancestors. This is confirmed by the extracts from Isibaya and Respondents.

Brother: Mnewethu ngiyasiqonda lesi simo ukuthi asilula, isimo obhekene naso sinzima. Kodwa mfowethu siyacela ukuthi uvumele le nto yenzeke sazi ukuthi sigcina isiko lalapha ekhaya koManzini ngoba mfowethu ngaphandle kwalento kusho ukuthi sizoba nezinkinga. Esimeni esifana nalesi kufanele ugwinye itshe ukhumbule Sengwayo ukuthi umfazi njengoba eselapha ekhaya akaseyena owakho usengowabaphansi. Wabikwa kubantu abangasekho ukuze agadwe idlozi lalapha ekhaya. Manje lo msebenzi wokumshwelezela kufanele siwenze sithanda noma singathandi. Sivale ichilo nemimoya emibi

[I understand this isn't easy, this is very serious. But please allow the ceremony to take place. So, we can adhere to the Manzini customs because if it doesn't happen we'll have a lot of problems. In situations like this you have to swallow your pride and remember that since she's married into this family, she's not yours she belongs to your ancestors. She was introduced to our ancestors so they can guard her. This ceremony has to be done whether we like it or not. To prevent bad luck and dark spirits.

Zungu: Ngiyakuzwa Manzini, Sengwayo.

[I hear you, Manzini, Sengwayo.]

Mkabayi usesibayeni ukhuluma namadlozi akwaZungu uyakhala, uyawancenga ukuba ambonise ukukhanya nakhu umuzi wakwaZungu uphela. Emva kokushona kukaThandeka, kwanyamalala uZungu sebemcinge baze bakhathala abazi ukuthi uyaphila noma usefile.

[Mkabayi is in the kraal talking to the Zulu ancestors and crying, begging them to show her the light, the Zungu family is perishing. After Thandeka's death Mpiyakhe disappeared and they've searched for him and they do not know if he was alive or dead.]

Respondent A concur with this observation

Respondent A: Yebo amasiko avezwe emdlalweni Isibaya ayahambelana namasiko esiZulu. Ukugcotshwa kwamakhosi kuba umcimbi omkhulu

kumenywa amalunga omphakathi azobungaza. Intombi iyaqoma imise iduku noma ihambe iyoguqa. Umbondo uyathwalwa uyiswe emzini, nemishado yesintu yesiZulu iyenziwa.

[Yes, the traditions expressed in the *Isibaya* drama are in line with Zulu culture. The anointing of chiefs is a major event and members of the public are invited to celebrate. The maiden selects a lover and hoist a flag or goes down on her knees. The gifts of food are carried to the boyfriend's homestead, and traditional Zulu weddings are held.]

However, Respondent B's opinion differs from Respondent A

Respondent B: Amasiko asetshenziswe kulo mdlalo *Isibaya* awahambelani namasiko esiZulu. Okokuqala uMaNcwane simthola eshisa impepho ewumuntu wesifazane ekhona uMpiyakhe. Umuntu onelungelo lokushisa impepho umuntu wesilisa omdala uma engekho okungenani kungaba isalukazi. Okwesibili indlela uMpiyakhe athatha ngayo uMaMkhize amakhosikazi akhe akabanga nalo izwi ekuthathweni kukaMaMkhize Ngokwesintu indoda iyaxoxisana namakhosikazi ayo bavumelane noma kube yiwona amshelela intombi.

[The customs used in the drama *Isibaya* are not in line with Zulu culture. First we find MaNcwane burning incense as a woman in the presence of Mpiyakhe. The person who has the right to burn incense is an adult male, in his absence it can at least be an old woman. Secondly, Mpiyakhe's involvement with MaMkhize and his wives had no say in MaMkhize's wedding.]

When watching television drama *Isibaya*, viewers acquire knowledge of the Zulu culture embedded in the language.

The significance of this study is that it reveals that, through soapie's, people can learn more about one another's culture. Therefore, soapie's can be used as a bridge builder between cultures.

4.4.3 Similarity or difference in the language used in *Isibaya* to standard/ acceptable isiZulu as used by Zulu speaking communities, particularly in KwaZulu-Natal

In *Isibaya* they used a lot of Zulu idioms, proverbs, figures of speech, proper Zulu words and clan names.

THEME: IDIOMS

Idioms are a form of traditional speech, the meaning of which is not usually understood based on the knowledge of the individual words they construct. They are native to the language and have a style with a sense of authenticity.

An idiom is an expression whose structure is used to embellish a speech. In doing so, we transform language expressions into powerful ones. An idiom is a dynamic compound, a group of related words, specialized in grammar.

Proverbs/ Izaga

A proverb is known as a sentence that contains wisdom, truth, honesty and traditional ideas that are in a state of metaphorical, intellectual and that are passed on from one generation to the next. Its compilation is compiled and is socially acceptable. The proverb is mainly used to comment on social situations. Social is the state in which people interact with other people. This communication can take place at home, in the workplace, in court or elsewhere.

Significance of speech patterns/ Ubumqoka bezimo zokukhuluma

- Idioms, proverbs and figures of speech is what determines the development of language.
- Idioms, proverbs and figures of speech in different texts are very important and should not be left out because they enrich the text and the general language.
- They enrich the IsiZulu language.
- It could be viewed as encouraging young women to respect everyone in the community as they do not know whom and where they may marry.

MaNcwane: Asithembe ukuthi ukuza kwakho lapha awuzile ukuzosithela ngehlazo. **Udlala ngegeja kuziliwe.** Le nto oyenzayo, yokuhamba nenkosikazi yomuntu, oyiNkosi yaseBhubesini.

[Let us hope, by you coming here you're not here to humiliate us again. You are playing with fire, you're messing around with someone's wife, who is the Chief of Bhubesini]

Thandi: Umvaleleni? Manje awusaboni nokuthi ubhaleni lapha koFacebook. Ubhale ukuthi yena ungumsizi omusha kaNdlunkulu. Sebengabangani abakhulu manje, **izithupha ziya ogwayini**

[Why did you block her? You can't even see what she posted on Facebook. She posted that she is the Queen's new helper. You see they are best friends now. They are inseparable.]

Bongani: Noma ngabe bayizithupha ziya ogwayini noma ziyabuya ogwayini. **Akudokwe ligayelwe mina. Angigqizi qakala.**

[Whether they're inseparable or not that's none of my business. I don't care]

Respondent C: IsiZulu sisetshenziswe kahle kakhulu uma kuseBhubesini. Emndenini wakwaZungu, wakwaNdlovu nowakwaNgubane. Sibathola besebenzisa ngisho izimo zokukhuluma okuyizaga, izisho nezifengqo. Indaba yonakala lapho umdlalo sewenzeka eGoli lapho erenke lamatekisi sithola oSkhaleni, abashayeli bamatekisi akwaZungu, besixuba. Uma ngibheka laba abangumsinsi wokuzimilela kwaZulu abayishintshi indlela yabo yokukhuluma isiZulu. UMaMkhize noma esezinze eGoli kodwa isiZulu usasikhuluma kahle. UJabu ngesikhathi esathandana no-Iris wayesikhuluma kahle isiZulu. Ngingasho ukuthi ulimi lwesiZulu lusetshenziswe kahle ngaphandle lapho uma umdlalo usuthuthile ususeGoli.

[IsiZulu is best used in Bhubesini. To the Zungu, Ndlovu and Ngubane families. We find them using even the context of proverbs, sayings and figures of speech. The story went awry when the drama took place in Johannesburg when the taxi rank found Skhaleni, a Zulu taxi driver, mixing it up. When I look at those who were born in KwaZulu they do not change their way of speaking Zulu. MaMkhize is still based in Johannesburg, but she still speaks Zulu fluently. Jabu was fluent in Zulu when he fell in love with Iris. I would say that the isiZulu language is best used except when the drama has moved to Johannesburg.]

Respondent D: Ulimi lwesiZulu kulo mdlalo Isibaya lusebenze ngezindlela eziningi ezahlukene. Uma sibheka emzini kaMpiyakhe Zungu oseBhubesini, isiZulu basikhuluma ngendlela eyamukelekile. Sibheke ulimi phakathi kukaMaNcwane uma ekhuluma nomfowabo uSengwayo basebenzisa ulimi olufanele noma ekhuluma namakhosi akhe angeke ubathole sebefaka nezinye izilimi. Uma sibheka ulimi ngendlela olusebenze ngayo eGoli, basebenzise ulimi ngendlela ehlukele baxuba nezinye izilimi.

[The isiZulu language in the drama *Isibaya* has worked in many different ways. If we look at Mpiyakhe Zungu's house in Bhubesini, they speak Zulu in an acceptable way. We look at the language between MaNcwane when she talks to her brother Sengwayo they use the right language or when he talks to his wives you will not find them adding other languages.

If we look at the language in the way it worked in Johannesburg, they used the language differently and mixed it with other languages.]

THEME 3.3: CLAN NAMES/ IZITHAKAZELO

Bryant (1965:15) claims that each member of the clan has a unique clan praise name. Usually, it was the name of a famous individual from long ago. Zulu clan praise names frequently include the names of some of their rulers and events that members of that clan experienced. According to Zulus, there are always ties between the living and the dead (Cebekhulu, 2003). They establish a connection with them by calling them by their clan honor names and hold the view that ancestors have a significant impact on the lives of the living. Clan praise names are a way for the living to communicate with their ancestors. Each name in a clan praise has a meaning. They possess significant family history (Makhambeni, 1989). However, some Zulu people nowadays aren't familiar with the structure and significance of their clan praise names. The choice of clan praise names is determined by a variety of variables in Zulu society. The majority of these elements vary greatly between civilizations.

Ngwenya: Ngwenya, Mtimande, Bambolunye,

Brother: BoManzini, Sengwayo, Gwabini, Makhoba, uGadlabethithiza, ngize lapha phambi kwenu ukuzoshweleza. Ngizoshweleza boManzini. Ngizoshwelezela uNkosikazi kaMpiyakhe othe waba namabatha. Uyikhiphile Inhlawulo yembuzi nenkomo, Sizomshwelezela boManzini sithi siyanicela ukuthi nehlise imimoya nimamukele futhi aphinde abe umakoti walapha ekhaya kanti nomnewethu usevumile ukwamukela uxolo lukankosikazi wakhe. Ngiyacela boManzini ukuthi nimgade nimamukele futhi. Siyanicela boSengwayo, siyanicela boMakhoba. Siyaninxusa ukuthi yamukelani lolu xolo nenhlawulo yakwaDlamini. Siyabonga.

[Manzini, Sengwayo, Gwabini, Makhoba, Gadlabethithiza, I have come here to ask for forgiveness on behalf of MaDlamini, Mpiyakhe's wife, who has been unfaithful. She paid a fine, a goat and the cow. I ask Manzini please forgive her, we urge you to accept this apology and compensation from the Dlamini family. Thank you.]

S'khaleni: Mngomezulu, Dlakadla, Mfiso, Lubelo, Nkaba Yenkosi

THEME 3.4: PROPER ZULU WORDS

In *Isibaya* there are proper Zulu words that are used instead of loan words/ Imifakela. Indlakusasa instead of (ibhulakufesi) breakfast, Ukushobinga instead of ukuchama (to pee).

KaMajola: Ngikulethele indlakusasa izibiliboco lezi ozithandayo.

[I brought you, your favourite breakfast.]

Respondent B: Ulimi olusetshenziswe kulo mdlalo *Isibaya* lusetshenziswe kahle ngoba basebenzise ulimi olucebile olunjengezisho, izaga, izifengqo kanye nezithombemagama. Emndenini wakwaZungu nowakwaNdlovu basebenzisa ulimi lwesiZulu oluqondile, isibonelo, sithola uMandla ekhuluma noNgwebedla ethi “indoda ayihlali ithi dekle”. Emzini kaMpiyakhe eGoli indawo kanye nesikhathi kunomthelela olimini abalukhulumayo. Ulimi lwesiZulu noma belukhuluma aluqondile, Isibonelo uSkhaleni uma ekhuluma ubuye asebenzise” i*Tsotsi taal*.” uPam naye uma ekhuluma ubuye asebenzise amagama ayimfakela, okungemukelekile olimini lwesiZulu.

[The language used in the drama *Isibaya* was well used because they used rich language such as idioms, proverbs, metaphors and imagery. In the Zungu and Ndlovu families they use the correct Zulu language, for example, we find Mandla talking to Ngwebedla “a man does not sit flat down carelessly”. At Mpiyakhe's house in Johannesburg, setting and time have an impact on the language they speak. The Zulu language, even if it is spoken, is not correct, for example Skhaleni when speaking and uses “Tsotsi taal.” Pam also speaks in her own words, which is unacceptable in the Zulu language.]

Respondent C: IsiZulu sisetshenziswe kahle kakhulu uma kuseBhubesini. Emndenini wakwaZungu, wakwaNdlovu nowakwaNgubane. Sibathola basebenzisa ngisho isimo zokukhuluma okuyizaga, izisho nezifengqo. Indaba yonakala lapho umdlalo sewenzeka eGoli lapho erenke lamatekisi sithola oSkhaleni, abashayeli bamatekisi akwaZungu, besixuba. Uma ngibheka laba abangumsinsi wokuzimilela kwaZulu abayishintshi indlela yabo yokukhuluma isiZulu. UMaMkhize noma esezinze eGoli kodwa isiZulu usasikhuluma kahle. UJabu ngesikhathi esathandana no-Iris wayesikhuluma kahle isiZulu. Ngingasho ukuthi ulimi lwesiZulu lusetshenziswe kahle ngaphandle lapho uma umdlalo usuthuthile ususeGoli.

[IsiZulu is best used in Bhubesini. To the Zungu, Ndlovu and Ngubane families. We find them using even the context of proverbs, sayings and figures of speech. The story went awry when the drama took place in Johannesburg in the taxi rank where Skhaleni, a Zulu taxi driver, mixing languages. When I look at those who were born in KwaZulu they do not change their way of speaking Zulu. MaMkhize is based in Johannesburg but she still speaks Zulu fluently. Jabu was fluent in Zulu when he fell in love with Iris. I would say that the isiZulu language is best used except when the drama setting is in Johannesburg.]

Respondent D: Ulimi lwesiZulu kulo mdlalo *Isibaya* lusebenze ngezindlela eziningi ezahlukenene. Uma sibheka emzini kaMpiyakhe Zungu oseBhubesini, isiZulu basikhuluma ngendlela eyamukelekile. Sibheke ulimi phakathi kukaMaNcwane uma ekhuluma nomfowabo uSengwayo basebenzisa ulimi olufanele noma ekhuluma namakhosiakzi akhe angeke ubathole sebefaka nezinye izilimi.

Uma sibheka ulimi ngendlela olusebenze ngayo eGoli, basebenzise ulimi ngendlela ehlukile baxuba nezinye izilimi.

[The IsiZulu language in the drama *Isibaya* has worked in many different ways. If we look at Mpiyakhe Zungu's house in Bhubesini, they speak Zulu in an acceptable way. We look at the language between MaNcwane when she talks to her brother Sengwayo they use the acceptable language or when Sengwayo talks to his wives you will not find them using other languages.

If we observe the language that is used in Johannesburg, they use the language differently and mix it with other languages.]

The Respondents concurred with each other that in *Isibaya* proper IsiZulu words are used especially in Bhubesini. That means *Isibaya* can be used for advancement of IsiZulu.

THEME 4.5: NAMING TECHNIQUE USED IN *ISIBAYA*

Naming is a universal practice of individualising and identifying people (Mensah and Mekamgoum 2017). According to Ncube (2019), names and naming practices are symbolic in that they ensure the individual's relationship to space, time, and culture. A name also reflects the past experiences as well as other sentiments the name-giver attaches to the name-bearer (Mensah and Mekamgoum 2017). Naming is a universal practice of individualising and identifying people (Mensah and Mekamgoum 2017).

Among African people, the concept of a name is complex. The name is very close to the person to whom is given. From the European perspective, by contrast, names are usually the labels which merely denote the name-bearer. Mkhize (2019) states: The name is that person. They are the same, the name and person. It is the word whereby that person is known. That is the name. So, the person and the name are one. Mphande (2006: 104) explains what is vested in a name as follows: 'A name may indicate the linguistic structures and phonological processes found in the language, the position of the name's bearer in society, and the collective history and life experiences of the people surrounding the individual'.

The naming technique used in the television drama *Isibaya* display an outstanding skill on the part of the writer to use language that fits the environment in which it is used. It has always been a belief in the African culture that a person will act in accordance with his or her name.

Mkabayi – Mkabayi Zungu is the sister to Mpiyakhe Zungu. In Zulu culture Princess Mkabayi kaJama was the daughter of Zulu King, Jama kaNdaba who is credited for bringing stability in the Zulu nation and ensuring the continuation of the Zulu line and monarch. She was one of the most powerful women in their history. When Jama died, Senzangakhona was too young to take the throne, so Mkabayi ruled until he could. While powerful women weren't unusual in their society, a female regent was. She proved an accomplished protector. In one story she intercepted poisoned beer sent to the King and sent it back. In *Isibaya*, Mkabayi is the right-hand woman for Mpiyakhe. They run the taxi business together. When they are being attacked, she is also in the front with her AK-47. She is portrayed as a tough, straight talking, fearless and ready for action woman who is involved in the taxi business with her brother Mpiyakhe Zungu

Mpiyakhe – Mpiyakhe Zungu is the leader of the Zungu family, and his name loosely translated means "his war". This makes sense because he has always wanted to make peace in the valley when his enemies have wanted war.

Mgijimi – When Mpiyakhe was turned into a zombie he was named Mgijimi which means "runner". This is also apt because, as Ndlovu's zombie, he was commanded to do errands.

Mbodla – Mbodla means a stray male cat. The type you would find in an alley and really avoid. In *Isibaya*, Mbodla is Chief Bhekifa's hit man.

Bhekifa – Bhekifa means "inheritance" or "look out for your inheritance". This is also no coincidence as Bhekifa inherited the throne of the Mabovu clan in the valley after the former chief died.

S'khaleni – Literally it means "in the space" but we reckon his name was inspired by DJ Cleo Eskhaleni. S'khaleni is a taxi driver working for Mpiyakhe Zungu

Blade – This name is self-explanatory. Blade is the chief's right-hand man and he makes sure that business is taken care of swiftly and efficiently with the precision of a sharp blade.

Zwelibanzi – Zwelibanzi loosely translated means there is a lot of land or the world is endless. This seems to be true for the son of the chief who has been overseas and has come back to a new world that is full of possibilities for him.

Ntandane – This name means an orphan. Ntandane lost the love of his life in a shooting and his world has been quite lonely since then – except when he's with S'khaleni and Mawaya.

Mehl'emamba – This young man used to work with a witch doctor, Sunday Nkabinde, and his name Mehl'emamba means mamba eyes or snake eyes. Although he doesn't really have snake-like eyes his character is eerie and lingers around.

In African culture, a name is very important. It signifies to outsiders the individual's identity, clan origins, the family dynamics as well as their destiny. In Zulu culture, rarely do the parents of the child name their child, instead extended family members are the name-givers. A name highlights the bearers' historical and social background as well as the circumstances surrounding their birth. According to Ncube (2019), names and naming practices are symbolic in that they ensure the individual's relationship to space, time and culture. A name also reflects the past experiences as well as other sentiments the name-giver attaches to the name-bearer (Mensah and Mekamgoum 2017).

The interpersonal metafunction deals with the relationship between the writer and reader and how that relationship is construed (Halliday). In this study it is the relationship between the writer and viewers of *Isibaya*.... The language used in this drama displays the writer's ability to capture accurately the feel of the language used by the characters portrayed and the set up that represents the unfolding of events in the story. The use of idioms, proverbs, figures of speech and proper Zulu words and the naming technique, is an indication of an outstanding skill on the part of the author in that he can use language in a classified manner. The author also brings authenticity to the work by choosing to represent the traditional practices followed by African families.

4.4.4 Television drama *Isibaya* can be used for advancement or enrichment of indigenous languages and culture particularly IsiZulu

4.4.4.1 Indigenous languages

An indigenous language or autochthonous language is a language that is native to a region and spoken by indigenous people, often reduced to the status of a minority language. This language would be from a linguistically distinct community that has been settled in the area for many generations. Indigenous languages are not necessarily national languages, and the reverse is also true. Many indigenous languages have become endangered because of language deaths caused by colonization, in which the original language is replaced by that of the colonists.

In *Isibaya* the advancement of indigenous languages and culture, particularly IsiZulu has been evident in most cases.

Respondent B: Ulimi olusetshenziswa emdlalweni isibaya luyazithukisa izilimi zabomdabu ngoba basebenzisa ulimi olucebile isib: sithola uMandla ethi kufanele bathole umkhondo wababulali bakaThandeka. Siphinde sizwe uMandla ethi uDuma uzenza isicwicwicwi. UShadrack ukhuluma isiSuthu, lokho kwenza ukuthi ulimi lwesiSuthu luthuthuke ngoba kukhona esikufundayo ngesikhathi ekhuluma, kanti uMaNtuli uthuthukisa ulimi lwesiXhosa ngendlela akhuluma ngayo isiXhosa. Isibonelo uthi “*enkosi sisi undincedile*”.

[The language used in the drama *Isibaya* promotes indigenous languages because they use rich language. Shadrack speaks Sesotho and this promotes Sesotho because the viewers learn something while he speaks, while MaNtuli develops the Xhosa language the way she speaks IsiXhosa.]

Respondent C: Impela ulimi lwesiZulu olusetshenziswe kulo mdlalo luyazithukisa izilimi zabomdabu. Isibaya njengoba sidlala kumabonakude ngicabanga ukuthi baningi abantu abasibukayo nabangewona amaZulu. Lokhu kubanikeza ithuba lokuthi balufunde ulimi lwesiZulu. Kamuva nje sengibona sebebangingi abaseNtshonalanga asebekhuluma ulimi lwesiZulu. Noma ngabe yimuphi umuntu ofisa ukwazi ulimi lwesiZulu angasibuka *Isibaya* ukuze acobelele ulwazi. Nalabo futhi abafuna ukwazi ngamasiko esintu bangawafunda kuwo lo mdlalo.

[Indeed, the IsiZulu language used in the drama *Isibaya* develops indigenous languages. There are also a lot of people who watch *Isibaya* on television who not Zulus. This gives them the opportunity to learn the Zulu language. Recently I have noticed many Westerners speaking IsiZulu. Anyone wishing to speak IsiZulu can watch *Isibaya* to share information. Those who want to learn about Zulu culture can learn from the drama.]

Respondent D: Yebo luyathuthukisa ukubaluleka kwamasiko ngokukhuluma isiZulu kulo mdlalo kuthuthukisa intsha yakuleli engamaZulu ukuthi bangalahlekelwa imvelaphi yabo futhi bangazenyazi ngalokho abayikho. Abantu ngokwemisebenzi bahamba izindawo ezahlukene bahlangane nabantu abahlukene kodwa lokho akubenzi ukuthi bazikhohlwe bagijimele amasiko akwezinye izizwe.

[Yes, the drama *Isibaya* enhances the cultural significance of IsiZulu and also develops the interest of the youth so that they do not lose their origins and do not feel ashamed of who they are. People by profession go to different places and meet different people but that must not make them forget their culture and run to foreign cultures.]

Respondent H: Yebo luyazithuthukisa, izibongo zabalingisi eziyisiZulu ezinezithakazelo ezigcina zaziwa umhlaba wonke: Zungu- Sengwayo, Ndlovu- Gatsheni, Khumalo- Mbulazi. Ulimi oluhle lwesiZulu olukhulunywayo oluhlabahlosile olugcina lulalelwe kuwo wonke umhlaba.

[Yes, it improves the indigenous languages when using the Zulu surnames with their clan names which will interest other people all over the world: Zungu- Sengwayo, Ndlovu- Gatsheni, Khumalo-Mbulazi. The beautiful Zulu language is spoken and sharpened which ends up being heard all over the world.]

CONCLUSION

In this chapter, the findings were presented as per research questions. The objective was to present themes that emerged from the study and the verbatim quotes that supported the themes. The findings of this study revealed that the language that was used in *Isibaya* revealed inequality, power, dominance, similarity to standard isiZulu language which is full of proverbs, idioms and clan names.

In the next chapter (chapter 5), the discussion of findings, recommendations, limitations, implications of the study, future research and conclusion are discussed.

CHAPTER 5: DISCUSSION OF FINDINGS, RECOMMENDATIONS, LIMITATIONS, IMPLICATIONS OF THE STUDY, FUTURE RESEARCH, AND CONCLUSION

5.1 INTRODUCTION

This study sought to analyze the isiZulu language used in the *Isibaya* television drama. It also looked at the language used that reveals discursive sources of power, dominance, and inequality. It also aims to establish the impact of the language used in *Isibaya* and how it affects isiZulu culture and heritage. Lastly, it was about the similarity of the language used in *Isibaya* to the standard isiZulu language and how it enriched the isiZulu language. Therefore, the purpose of this chapter is to discuss the findings and make recommendations based on the findings of the study, which were presented in Chapter 4. Also, it presents the limitations of the study, implications of the study, and future research.

Chapter 1 presented an introduction and background to the research, rationale of the study, and theoretical framework and discussed the problem statement, aims, and objectives of the study. A brief explanation of the research methodology and data analysis process was given. The criteria that were used to determine trustworthiness as well as ethical considerations were elaborated on. As indicated in Chapter 1, this study was based on the systemic functional linguistic theory.

Chapter 2 presented the theory that guided the study, which is the Systemic Functional Linguistic, the background, and the 3 Metafunctions. It also discussed the relevant literature review embedded within the topics of language and language usage.

Chapter 3 presented the research methodology informed by the interpretive paradigm. The chapter also discussed qualitative data collection methods, thus questionnaires, and *Isibaya* video extracts, used to collect data from the selected multiple cases. Data analysis through the framework analysis method was covered. Trustworthiness and ethical considerations were discussed in this chapter.

Chapter 4 dealt with answering the research questions through the presentation of findings which were gathered through open-ended questionnaires and extracts of episodes from *Isibaya*.

5.2 DISCUSSION OF THE FINDINGS

2.1 RQ1: How does the language used in the television drama *Isibaya* reveal discursive sources of power, dominance, inequality, and bias?

5.2.1.1 Gender Inequality and Patriarchy

The purpose of the study was to explore language usage in *Isibaya* television dramas. Most respondents' responses and analysis of extracts from *Isibaya* episodes revealed that the language used in *Isibaya* portrays gender inequality and patriarchy. Gender inequality is still a characteristic of the Zulu society with males on average better positioned in social, economic, and political hierarchies. The language usage in *Isibaya* portrays women as individuals who are required to obey the orders of men and give birth to children. The respondents concurred on the language used in the polygamous Sengwayo household. The language used by Mpiyakhe who has three wives reveal dominance, power, and gender inequality. He does not regard his wives' opinions, whatever he says goes without question. His first wife MaMthembu could not bear children and he looked for a second wife. Even, the relatives of Mpiyakhe their language they use view women as childbearing machines.

On the other hand, the mononuclear Ndlovu family exhibits the same language use as the polygamous Sengwayo family. Samson Ndlovu's language use towards his wife, KaMajola, illuminates his masculinity and emphasizes that he is the head of the family. This finding supports previous research by (Ryan, 2014; Zayko, 2017; Campbell and Keating, 2014) who viewed patriarchy in a family setup, where women assume the subordinate position. The same point of view was specified by Makama (2013) whereby patriarchy is a structure of a set of social relations with a material base that enables men to dominate women.

Women are constructed as objects for sexual pleasure, a means for production, and machines for childbearing. In *Isibaya*, Mabuyi and Zanele are constantly used by their boyfriends Sibusiso and Qaphela respectively as "stress relievers" and dumped afterward. The language used by Sibusiso when addressing his girlfriend Mabuyi reveals deep-seated patriarchy. Though Sibusiso is married, and the wife was working far away from home getting Mabuyi as a stress reliever was just temporary. Society has made this act normal, treating men better than women and characterizing them

as sexual objects in society. This finding agrees with Schneider (2016) who suggested that patriarchy is hegemonic as it reproduces male power and unequal gender relations. Briones (2016) views the SFL as a linguistic theory where language is greatly affected by culture and society. According to the SFL, language usage in patriarchy falls under the ideational metafunction, whereby people use the language to represent their world.

Gender inequality is revealed when Thandeka who is married to Sibusiso Ndlovu refused to have children and focuses on her career first. The in-laws arranged a second wife for her husband. In a society where gender inequality is rife men are allowed to pursue their careers and leave their families behind, but women are not allowed to pursue their careers freely when they are married. The language used by both her husband and in-law depicts gender inequality. It may be argued that the language used has been shaped by the society where men are permitted to pursue their wishes and women are denied. This finding is similar to what Horgan (2020), says in that women are less likely to make career advancement past their husbands and are expected to prioritize their career goals. In another classic case of MaDlamini the wife of Sengwayo, gender inequality was displayed when MaDlamini was fined a cow and a goat to appease the ancestors for hugging his male lawyer Fenyang. The language used by MaDlamini's close family members revealed gender inequality. Women are therefore discriminated against from, in most cases, acquiring formal education, mistreated, and perpetually kept as house help (Makama, 2013). According to the SFL language's interpersonal metafunctions use language to establish and maintain relationships with people by, among other things, controlling their behavior, giving them information, and negotiating with them (Thompson, 2014).

5.2.1.2 Gender roles in society

The gender roles in society refer to how men and women are expected to act, speak, dress, groom, and conduct themselves in accordance with their assigned gender (Orolic, 2021). Responses from respondents and excerpts from *Isibaya* episodes reveal that there are gender roles that are stereotypical because they limit women to responsibilities as mothers, spouses, and carers at home. Women are viewed as the weaker gender in society and are hence branded as females who must obey and follow the laws of the opposite sex. From the findings, the researcher discovered that an

ideal woman is presented as a woman who is confined to a private sphere, bearing children and looking after society at large. These duties are assigned to women by society. In *Isibaya*, Thandeka Zungu is constantly scolded by her mother-in-law because of her resistance to bearing children for her husband Sibusiso and waiting to be a career woman.

In addition, Zungu marries a second wife after his first wife Siphokazi fails to conceive children for him. The language used by the in-laws suggests that society still views women as objects in the form of childbearing machines that do not have value in society. There is also bias towards females as males are always regarded as fertile. African women are constructed with a biological reproductive function crucial to the reproduction and continuation of society. In *Isibaya*, most female characters are set in a domestic situation. The language used on most women portray them as furniture and means of production or objects for labor. The findings conform with the study on gender roles in South Africa by Barber (2011) who comments that women are treated as subjects of men. Furthermore, the language that Zungu (Mpiyakhe) used to address his wife Phumelele shows how gender roles shape the men's perspective on women's dressing. Zungu asked Phumelele why she was not wearing her headgear and scarf and implied that by doing so she was making fun of him. In the same vein, Samson Ndlovu's language use towards her wife KaMajola illuminates masculinity. In all his speeches he emphasizes that he is the head of the family. The SFL views the language usage between spouses in *Isibaya* falls within the interpersonal metafunction. Interpersonal includes the enactment of identities, roles, and relationships in discourse (Teruya and Matthiessen, 2015).

There is a traditional division of labor in families. In the Zulu culture, women in Bhubesini are restricted to their homes and few of them have opportunities to work in the private sphere or even get white-collar jobs. Phumelele, Zungu's second wife spends her entire day doing household chores and taking care of the family. She only leaves the premises when attending important functions.

In most civilizations, there are certain defined norms and patterns that must be followed. Women's gender roles are shaped by two powerful forces: religion and culture. Women are viewed as mothers and wives who are supposed to be supported

by the household's male members. They are supposed to adapt to any circumstances, make compromises in the face of conflict, and make greater sacrifices than males.

Mpiyakhe who is the head of the family, and the husband is shown as the decision-maker of the family and gives rules to his wives who must abide by them and whenever they refuse to follow his orders, like Iris he tries to threaten her. This demonstrates how much control men wield over women in society; males are viewed as the more powerful and rational gender, making them entitled to women.

Though times are changing, with more women getting educated and pursuing careers, inequality still exists under the guise of traditional conventions.

5.2.1.3 THE INFLUENCE OF IN-LAWS (UBABEKAZI: MANCWANE IN *ISIBAYA*): MATRIARCHY

Matriarchy is a social system in which women hold the primary power positions in roles of authority. In a broader sense, it can also extend to moral authority social privilege, and control of property.

In Zulu culture, the chief's council was traditionally constituted of men only and women had no representation. However, in *Isibaya* the researcher noted the appointment of women in the council, and the chairperson of the council is a woman which is Siphokazi Zungu. Although Siphokazi has assumed the position of the chairperson of the Chief's council, society constantly refers to her chain of smoking habits to discredit her ability to lead a community. In the same vein, Iris is reminded of her ordeal with the Zungus, whereby she slept with Zungu and his son, thus they do not award her respect as a businesswoman. Following the departure of Zwelibanzi, Qondisile is appointed regent for Bhubesini, which was a new and rare occurrence in the valley. Thandeka also arranges paperwork to start her own environmental management company, which is contrary to a culture that defines the place of a woman as the home. In addition, Iris is depicted as a taxi boss and a club owner in Johannesburg, which is a job that was traditionally designed for men. Another example from *Isibaya* is the female character Mkabayi who is awarded a position in the Memel taxi association, once again an industry that is labeled as a 'no go area' for women. Furthermore, the Queen mother gives out scholarships to the girls in the valley, highlighting the empowerment of the girl child, who previously was not treated with such importance.

Respondents' responses indicated that since the beginning of time, women had a great share in shaping history by different means during different epochs. Although women were considered inferior citizens whose existence was limited to the confines of homes and the care of children. Despite this, Africa in general and South Africa in particular, are replete with many examples of female dynasties, kingmakers, regents, and rulers who took up positions of leadership through periods of nation-building and wars of resistance. In Zulu culture, there were a lot of women that contributed to shaping the Zulu monarchy, the most important of whom was Princess Mkabayi kaJama.

In *Isibaya* this refers to the important role that MaNcwane played in the Zungu family. She was also named Mkabayi, a strong matriarch of the Zungu homestead. She was portrayed as the pugnacious, abrasive, tough-talking matriarch of the family in KwaZulu-Natal she gets involved in the politics of the taxi industry after the death of her brother. Mkabayi also took her own AK47 and joined a group of men in her community in a street fight in line with the soapie's storyline on taxi violence.

Isibaya fans expressed pride in seeing a woman portrayed in such a powerful role which was based on the powerful and resilient Mkabayi Shaka Zulu's aunt. Mkabayi is a fitting name for the role that is portrayed in *Isibaya* because Mkabayi kaJama was one of the most highly revered women in Zulu history. MaNcwane was also seen channeling the spirit of the legendary Mkabayi kaJama, elder sister of Zulu Chief Senzangakhona as she takes the bullet for the team as she is also a fighter, hero, and superwoman.

5.2.2 RQ 2: What impact does the language used in *Isibaya* have on IsiZulu culture and heritage?

5.2.2.1 POLYGAMY

The construction and portrayal of African women in *Isibaya* are greatly influenced by the patriarchal system. The family is an institution where patriarchal norms and values are elevated at the expense of women. Polygamy has been observed as a fairly well-intentioned practice within the context of tradition which is a socially and culturally accepted phenomenon in many African countries. In most African societies, polygamous marriages are usually found in rural areas among the less educated and underprivileged people. The findings revealed that polygamy imposes hlonipha

(respect) language upon the wives and children. This is confirmed by extracts from *Isibaya* episodes and the respondent's analysis of the drama series itself. The Zungu family located in a rural area Bhubesini set the scene (Zungu has 3 wives: Siphokazi (MaMthembu), Phumelele (MaDlamini), and Sibongile (MaMkhize) and 4 children: Jabulani, Thandeka, Melusi, and Thokozani). When Zungu is talking to his wives the language he uses shows respect by addressing them using their clan names: MaMthembu, MaDlamini, and MaMkhize. The Zungu wives also show respect when they address their husband, they do not call him by his name they call him Baba or Sengwayo his clan name. The Zungu children call all their father's wives Mama (Mother) even the ones that are not their biological mothers. MaMthembu can also discipline the Zungu children, Jabulani, Thandeka, Melusi, and Thokozani and they do not feel offended because she is not their mother. When Jabulani was having an affair with Ntwenhle, Dabula's s wife, MaMthembu reprimanded him for sleeping with a married woman.

In *Isibaya* the researcher observed that polygamy is one of the most oppressing practices in an authentic manner, that is, they tend to glorify it and it is legitimized to a larger extent. This can be cemented in *Isibaya* through Zungu's two wives, who are co-wives but treat and look out for each other as sisters. Zungu (2019) states that Indigenous South African societies are still patriarchal today. Indigenous laws and customs that uphold women's subjugation are still in effect. Sister spouses who are subjected to polygyny experience both oppression and being rendered helpless. They must first submit to their husband, who oversees the household, and then to the first wife, who is in a higher position than the other women. They must be grateful that she consented to allow them to wed "her" husband. They must accept that their spouse may continue to take additional wives if he so chooses out of respect for their husband. They are unable to object to the addition of new wives because only the man has the authority to decide whether to be married.

Extracts from the episodes of *Isibaya* and respondents' responses indicate that it is not limited to African countries only, but it is also practiced in the Middle East, and Asian sub-continent, and in some parts of America. In the past polygamy was practiced by rich men who could manage to take care of several wives and a lot of children in Africa.

The respondents revealed that the youngest women who got into a polygamous marriage, their husbands would regard them with favor like MaMkhize was Mpiyakhe's favorite because she was young. It was also revealed that in Zulu culture when a husband decides to take a new wife, the first wife is consulted where she has a prerogative to accept or reject the second marriage, in *Isibaya* MaMthembu was consulted when Mpiyakhe wanted to take MaDlamini as his second wife. Polygamy comes with a lot of challenges that might not make it conducive for women to develop themselves into independent and self-sustaining women.

These findings conform with Mabaso et al., (2018), that polygamy causes a slew of emotional issues, including jealousy, resentment, and feelings of unworthiness.

Many respondents felt very positive about the portrayal of polygamy in *Isibaya*. They felt it is congruent to polygamy in Zulu culture. In a polygamous marriage it happens that the husband has a favorite wife like in *Isibaya*, Mpiyakhe had a soft spot for MaMkhize. This act usually causes jealousy among the wives and that was how MaMthembu and MaDlamini felt. Another feature of the drama that is common to all polygamous men is that when he works away from home, he has another wife to live with where he works. Mpiyakhe lived with Iris in Johannesburg who was one of his wives as he owns a taxi business in Johannesburg.

5.2.2.2 Zulu Cultural activities portrayed in *Isibaya*

Respondents' responses and extracts from *Isibaya* revealed that there are many cultural activities that were portrayed and congruent to isiZulu culture. The language that was used in these cultural activities had an impact on Zulu culture and heritage. During Inggibamasondo and Umbondo between Ngubane and Ndlovu families, the clan names of both families were recited, and traditional songs were sung.

Dabula Ngubane paid lobola (dowry) for Ntwenhle and when the lobola negotiations were finished the bride's family gave the groom's family gifts and that is called Inggibamasondo. Ntwenhle was accompanied by maidens, and they were wearing traditional attires, dancing, and carrying groceries to the groom's family.

Following lobola and deemed reciprocation by the bride, Umbondo is when makoti gives the visiting party, tasked with asking for her hand, gifts in the form of a basket of goodies and groceries such as maize, rice, cooking oil or she takes them herself to

her in-laws. She is accompanied by girls and one of them will stay behind as her maid. The maid's role is to help makoti and run errands for her because there are places that she cannot access in the homestead prior to her official marriage.

The language used during the weddings of Sihle and Zweli Ngubane, MaMkhize, and Mpiyakhe Zungu are congruent to Zulu culture.

5.2.3 RQ 3 How similar or different is the language used in *Isibaya* to standard/ acceptable isiZulu as used by Zulu-speaking communities, particularly in KwaZulu-Natal?

5.2.3.1 THEME: IDIOMS, PROVERBS, AND CLAN NAMES

Most respondents' responses and analysis of extracts from *Isibaya* episodes revealed that language used in *Isibaya* used a lot of proverbs, idioms, and clan names. Proverbs are found in all languages, and the origins of most of them are unknown. Proverbs are generally thought to be instruments for expressing messages embedded in a language, primarily truth, and counsel. They're wise remarks or utterances that come from people's perceptions and experiences and are passed down from generation to generation through word of mouth. They have both literal and figurative meanings. The language used by characters in *Isibaya* revealed a lot of Zulu idioms, proverbs, figures of speech, proper Zulu words, and clan names. From the extracts, the language used by Thandi and Bongani is rich in culture.

A proverb, according to Chiliza (2012), is a tool for expressing socio-cultural events, a community's behavior, and habits passed down from generation to generation.

Proverbs are viewed as products of society because no single individual owns them. Scholars like Nyembezi (1990) and Vilakazi (1989) were helpful in compiling and publicizing some of these cultural riches in Zulu culture, while others went undocumented.

They did not exist in written form in isiZulu prior to 1950, but they were passed down through the generations through word of mouth. They are composed of wise sayings by people who speak a specific language, in this case, Zulu (Nyembezi 1990). Proverbs, according to Charteris-Black (1995), Daramola (2003), and Avoseh (2013), have always been ageless and are thus part of a people's tradition. Proverbs will

continue to be an addition to the main mode of communication in African communities if they are employed daily. Proverbs, according to Mieder (2012), will never go out of style. Each proverb is applied to a certain circumstance.

Proverbs can be seen as a way of hiding the true meaning of a language from non-native speakers, illustrating how deep and complicated the language of proverbs can be.

Proverbs, according to Banda (2008), are "capsules" of knowledge, some of which have an advising and restricting influence. Warnings and counsel are used in proverbs to modify human behavior. Proverbs, according to Shapin (2001) are culturally and contextually reliant, and so cannot be adequately understood outside of the cultural context in which they are utilized. A proverb, according to Finnegan (2012), is a model of compressed or strong language. They are rivers full of live waters that were built by wise people long ago, yet they still contain truths as they are used by the current generation.

Despite their reputation as knowledgeable pieces of oral literature, some of these proverbs denigrate women's rights and dignity (Balogun, 2010).

"Umendo kawuthunyelwa gundane" (It is impossible to foretell what life in marriage will be like). This proverb emphasises the uncertainty or unpredictability of marriage that 'nothing could be sent, even a mouse' to check for a woman whether she would be happy in her marriage. No woman can know what lies ahead of her in the new family. Mathonsi (2004) and Mpungose (2010) opine that marriage is a wonderful venture where the bride only hopes for the best though she knows that there are ups and downs in life. It could be interpreted as not only preparing a woman for the uncertainty but could also serve as a warning for her to own up for any demeanour that she may come across in marriage, considering that she has been 'forewarned'. Concerning, is that similar assertion is not made to man, as a party or potential party to the marriage, irrespective of whether he remains within his homestead. The fact that the assertion of uncertainty about what to expect in married life is on its own bearing an element of inequality, if marriage is a matter of a collective, it is concerning that the warning is only given to a woman and not a man. Furthermore, the woman who proceeds to get married after having been "warned" may be expected to bear the brunt and stay. When the women do enter the marriage institution their status in the

marriage cannot match that of males because according to culture they are perceived as subordinates, striding elegantly in the world of the mind and masculine creativity. The variant of this proverb is *umendo kawubhulelwa* (marriage is not divined for). This means that even if people can consult a diviner, the diviner cannot tell the destiny of a person. If it were so, all people would be without challenges in their married lives (Nyembezi, 1990).

Idioms in different texts are very important and should not be left out because they enrich the text and the general language. Idioms are categorized as imaginative language and as 'devices used to add spice to a language'.

Among the Zulu, clan naming forms an integral part of their culture, it is a social activity. Each Zulu clan name embodies how they view life and interact with it daily.

The clan praise name is common to every member of the clan. It was usually the personal name of some ancient celebrity. Usually, Zulu clan praise names include names of some of their kings and experiences that were encountered by people of that clan. Zulus believe that there are always connections between the living and the ancestors, (Zwane, 2019). They believe that the ancestors have a great influence on the lives of the living, and they connect with them by their clan praise names. Clan praise names have meanings and have important stories about the ancestors (Makhambeni, 1989; Zwane, 2020).

5.2.4 RQ 4: How can television drama *Isibaya* be used for the advancement or enrichment of IsiZulu languages?

How does the television drama *Isibaya* enrich the isiZulu language?

The use of the language of respect in *Isibaya* has been a source of enrichment to the isiZulu language. Most of the respondents noted that the use of the language of respect (*ukuhlonipha*) encompasses the entire value system of the social life of the Zulu people. It is primarily understood as an important cultural system that spans from respect for ancestors (*amadlozi*), clan names (*izithakazelo*) marriage paying the bride price (*lobola omakoti*), Zulu weddings (*Imigcagco*), proverbs, and idioms. The language of respect, however, is more than merely a tradition; it is a spiritual conviction and an essential ingredient in the life philosophy of the Zulu people. The use of clan

names in both females and males used in the television drama is a sign of respect. Male surnames with their clan names Zungu-Sengwayo, Ndlovu- Gatsheni, Khumalo-Mbulazi, and in females Mthembu (Mvelase) and Dlamini (Sibalukhulu). The use of clan names is respectful based on the idea that one must avoid appearing disrespectful. The findings are similar to Rudwick and Shange (2016) respect for women (isihlonipho sabafazi) is a constant source of isiZulu linguistic enrichment.

Proverbs serve as a guide to understanding our daily existence through dialogues and collective wisdom that is passed from one generation to the next. They contain wisdom, truth, honesty, and traditional ideas that are in a state of metaphorical and intellectual. Most of the respondents cited the proverb “Ihlonipha nalapho ingeyukwendela khona” (A woman especially young and still unmarried, should be well mannered, and show respect to everybody to earn herself a good reputation). It could be viewed as encouraging young women to respect everyone in the community as they do not know whom and where they may marry. Despite, the women the proverb encourages everyone to be always respectful. Idioms and proverbs and figures of speech are what determine the enrichment of language (Chiliza, 2012). The use of proverbs and idioms in *Isibaya* enriches the isiZulu language. According to the social-cultural theory, proverbs may be viewed as having a social construction role (Allman, 2020). Mulaudzi (2013) says proverbs have discovered that they play a significant role in the lives, values, and norms of the Zulu people.

5.3 Recommendations

Taking into consideration the key findings of the study and theoretical explanations, the study proposes the following recommendations:

5.3.1 Gender Inequality and Patriarchy

The findings of the study revealed that the language used in the isiZulu television drama *Isibaya* portrayed patriarchy and gender inequality. Based on this finding, it is recommended that soap operas should promote gender equity as per the Constitution of South Africa.

5.3.2 Gender roles in society

The findings of the study revealed that in *Isibaya* there are gender roles that are stereotypical because they limit women to responsibilities as mothers, spouses, and carers at home. Women are viewed as the weaker gender in society and are hence branded as females who must obey and follow the laws of the opposite sex. It is recommended that women should also be portrayed in soap opera more as modern African women. Women must not be deprived of their aspirations, career wise.

5.3.3 Matriarchy

The findings of the study revealed that in *Isibaya* the producers portrayed strong women like MaNcwane, Iris and Thandeka. It is recommended that there must be more strong women that are portrayed in soap operas.

5.3.4 Polygamy

The findings of the study revealed that polygamy creates unity, oppresses women's voice, freedom of expression and autonomy. It is recommended that even though women are in a polygamous marriage they should be allowed to have freedom of expression and voice their views in the household. Women should not be portrayed in soap opera as childbearing machines in their marriages. Finances should be discussed between husband and wife. Women should be allowed to pursue their careers and their interest should be taken into consideration.

5.4 Recommendations for future research

Based on the findings of this research study, the following implications for further research were created:

- This study was conducted using *Isibaya* an isiZulu television drama, for future studies it would be interesting to investigate the language use of other languages in South Africa.
- Over the past decade there have been numerous studies regarding patriarchy in television dramas, future studies need to focus on matriarchy in South African television dramas and how it can impact culture.
- It is also important to conduct further research using interview data as this allows the researcher to probe more in-depth information regarding language

use and its impact on culture and allows the participants more time to express and reflect on their conceptions.

5.5. Limitations of the study

Acknowledging limitations is about appreciating the constraints imposed on the study. The first limitation is the focus on FET IsiZulu educators only and not on any other stakeholders. Focusing on educators only might have resulted in obtaining one-sided views on language usage and how it impacts the Zulu culture. Furthermore, the questionnaire respondents in the study were forty, a larger sample could have given a clear picture of the language used in *Isibaya* and the generalization of the results. This limitation was due to budgetary constraints. The questionnaire was used instead of interviews and focus groups because when the data was collected it was during COVID-19. Ten episodes of season five might have been relatively small, and therefore might not have been large enough to be representative of the entire television drama. However, it would have been interesting to include many seasons in the study to allow greater interpretations of the results. Lastly, the lack of previous research studies on the topic.

5.6. Summary

In this study, the researcher set out to analyze the language used in the *Isibaya* television drama. The findings of the study based on the research questions are summarised below:

Research question one

From the analysis of the questionnaires and extracts from the video episodes, the following discursive sources of power, dominance, inequality, and bias were identified.

- Gender inequality and patriarchy are still a characteristic of the Zulu society.
- The language usage in *Isibaya* portrays women as individuals who are required to obey the orders of men and give birth to children.
- The language used in both polygamous and mononuclear families reveal dominance, power, and gender inequality
- Women are constructed as objects for sexual pleasure, a means for production, and machines for childbearing.

- The language used by the in-laws depicts gender inequality. In a society where gender inequality is rife men are allowed to pursue their careers and leave their families behind, but women are not allowed to pursue their careers freely when they are married.
- The language used by the in-laws suggests that society still views, women as objects in the form of childbearing machines that do not have value in society. There is also bias towards females as males are always regarded as fertile.
- To a smaller extent women also possess power and dominance

Research question two

The impact of language use in *Isibaya* on IsiZulu culture and heritage:

- Polygamy imposes hlonipha (respect) language upon the wives and children.
- Polygamy is one of the most oppressing practices in an authentic manner, that is, they tend to glorify it and it is legitimized to a larger extent.
- Language used in polygamy causes a slew of emotional issues, including jealousy, resentment, and feelings of unworthiness.
- The language that was used in the cultural activities in *Isibaya* had an impact on Zulu culture and heritage.

Research question three

Similarities or differences in the language used in *Isibaya* to standard/ acceptable isiZulu as used by Zulu-speaking communities.

- Language used in *Isibaya* used a lot of proverbs, idioms, and clan names.
- The language used by characters in *Isibaya* revealed a lot of Zulu idioms, proverbs, figures of speech, proper Zulu words, and clan names
- Zulu clan name embodies how they view life and interact with it daily.

Research question four

How does the television drama *Isibaya* enrich the isiZulu language?

- The use of the language of respect in *Isibaya* has been a source of enrichment to the isiZulu language.
- Language of respect (ukuhlonipha) encompasses the entire value system of the social life of the Zulu people.

- The language of respect, however, is more than merely a tradition; it is a spiritual conviction and an essential ingredient in the life philosophy of the Zulu people.
- The (Ukuhlonipha) language is a cultural system that spans from respect for ancestors (amadlozi), clan names (izithakazelo) marriage paying the bride price (lobola omakoti), Zulu weddings (Imigcagco), proverbs and idioms.

5.7 CONCLUSION

This chapter outlined the discussion of the findings of the study, recommendations for future research, implications of the study, and summary of the findings.

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ANNEXURES

ANNEXURE A: ETHICAL CLEARANCE

**UNIVERSITY OF ZULULAND
RESEARCH ETHICS COMMITTEE**
(Reg No: UZREC 171110-030)



RESEARCH & INNOVATION

Website: <http://www.unizulu.ac.za>
Private Bag X1001
KwaDlangezwa 3886
Tel: 035 902 6731
Fax: 035 902 6222
Email: DiefanaM@unizulu.ac.za

ETHICAL CLEARANCE CERTIFICATE

Certificate Number	UZREC 171110-030 PGD 2019/20			
Project Title	AN ANALYSIS OF ISIZULU LANGUAGE IN THE TELEVISION DRAMA "ISIBAYA" A FUNCTIONAL LINGUISTIC AND SOCIO-CULTURAL PERSPECTIVE			
Principal Researcher/ Investigator	Zanele P. Msweli			
Supervisor and Co-supervisor	Dr Z.G. Buthelezi			
Department	African Languages and Culture			
Faculty	ARTS			
Type of Risk	Med Risk – Data collection from people			
Nature of Project	Honours/4 th Year	Master's	Doctoral	x Departmental

The University of Zululand's Research Ethics Committee (UZREC) hereby gives ethical approval in respect of the undertakings contained in the above-mentioned project. The Researcher may therefore commence with data collection as from the date of this Certificate, using the certificate number indicated above.

- Special conditions:
- (1) This certificate is valid for 1 year from the date of issue.
 - (2) Principal researcher must provide an annual report to the UZREC in the prescribed format [due date-24 September 2020]
 - (3) Principal researcher must submit a report at the end of project in respect of ethical compliance.
 - (4) The UZREC must be informed immediately of any material change in the conditions or undertakings mentioned in the documents that were presented to the meeting.

The UZREC wishes the researcher well in conducting research.



Professor Gideon De Wet
Chairperson: University Research Ethics Committee
Deputy Vice-Chancellor: Research & Innovation

25 September 2019



ANNEXURE B: DBE ETHICAL CLEARANCE



KWAZULU-NATAL PROVINCE

EDUCATION
REPUBLIC OF SOUTH AFRICA

OFFICE OF THE HEAD OF DEPARTMENT

Private Bag X9137, PIETERMARITZBURG, 3200
Anton Lembede Building, 247 Burger Street, Pietermaritzburg, 3201
Tel: 033 392 1051

Email: buyi.ntuli@kzndoe.gov.za

Enquiries: Buyi Ntuli

Ref.:2/4/8/7140

Ms Zanele Priscilla Msweli

University of Zululand

Private Bag X1001

KwaDlangezwa 3886

Dear Ms Msweli

PERMISSION TO CONDUCT RESEARCH IN THE KZN DOE INSTITUTIONS

Your application to conduct research entitled: **"AN ANALYSIS OF ISIZULU LANGUAGE IN THE TELEVISION DRAMA "ISIBAYA": A FUNCTIONAL LINGUISTIC AND SOCIO-CULTURAL PERSPECTIVE:"**, in the KwaZulu-Natal Department of Education Institutions has been approved. The conditions are as follows

1. The researcher will make all the arrangements concerning the research and interviews.
2. The researcher must ensure that Educator and learning programmes are not interrupted.
3. Interviews are not conducted during the time of writing examinations in schools.
4. Learners, Educators, Schools, and Institutions are not identifiable in any way from the results of the research.
5. A copy of this letter is submitted to District Managers, Principals, and Heads of Institutions where the Intended research and interviews are to be conducted.
6. The period of investigation is limited to the period from 02 August 2020 to 31 August 2022.
7. Your research and interviews will be limited to the schools you have proposed and approved by the Head of the Department. Please note that Principals, Educators, Departmental Officials, and Learners are under no obligation to participate or assist you in your investigation.
8. Should you wish to extend the period of your survey at the school(s), please contact Miss Phindile Duma at the contact numbers above.
9. Upon completion of the research, a brief summary of the findings, recommendations or a full report/dissertation/ thesis must be submitted to the research office of the Department. Please address it to The Office of the HOD, Private bag X9137, Pietermaritzburg, 3200
10. Please note that your research and interviews will be limited to schools and institutions in KwaZulu-Natal Department of Education.


Dr. EY Nzama
Head of Department: Education

Date: 02 August 2020

GROWING KWAZULU-NATAL TOGETHER

ANNEXURE C: Isibaya gatekeepers' permission



The Bomb Shelter Film Company (Pty) Ltd

63 Main Street, Bordeaux

Randburg Gauteng, South Africa

P O Box 651452

Benmore Gardens, 2010

T: 27118042552

F: 27118045115

E: jacobi@sizwemedia.co.za

Directors: Angus Gibson, Teboho Mahlatsi,

Desiree Markgraaf

Reg no. 2001/003062/07

12 May 2020

Department of Arts and Languages

Faculty of Education

KwaDlangezwa campus

University of Zululand

Dear Zanele Priscilla Msweli (19880877)

RE: PERMISSION TO CONDUCT RESEARCH

Gatekeeper's permission is hereby granted for you to conduct research at the Bomb Shelter on the soap opera Isibaya, towards your postgraduate studies (Doctorate Degree). Provided that ethical clearance has been obtained. We note that the title of your project is: "An analysis of Isizulu language in the television drama "Isibaya": a functional linguistic and socio-cultural perspective". As supervised by Dr Z. G Buthelezi at the University of Zululand.

It is noted that you will be gathering data from the episodes of Isibaya. Data must be collected with due confidentiality, as stipulated in the ethical clearance.

Yours Sincerely

Jacob Ntshangase

Mobile: 0835481196

ANNEXURE D: INFORMED CONSENT FORM (Participant)

Project Title: AN ANALYSIS OF ISIZULU LANGUAGE IN THE TELEVISION DRAMA “ISIBAYA”: A FUNCTIONAL LINGUISTIC AND SOCIO-CULTURAL PERSPECTIVE.

Ms. Zanele Priscilla Msweli from the Department of Arts and languages Education, University of Zululand has requested my permission to participate in the above-mentioned research project. The nature and the purpose of the research project, and of this informed consent declaration have been explained to me in a language that I understand.

I am aware that:

1. The purpose of the research project is to analyse of Isizulu language in the television drama “Isibaya”: a functional linguistic and socio-cultural perspective.
2. The University of Zululand has given ethical clearance to this research project and I have seen/ may request to see the clearance certificate.
3. I will participate in the project by completing the research questionnaire.
4. My participation is entirely voluntary and should I at any stage wish to withdraw from participating further, I may do so without any negative consequences.
5. I will not be compensated for participating in the research, but my out-of-pocket expenses will be reimbursed.
6. There may be risks associated with my participation in the project. I am aware that the following risks are associated with my participation:
 - a. there are no known risks at the moment.
 - b. the following steps have been taken to prevent the risks: N/A
 - c. there is a 0% chance of the risk materializing. N/A
7. The researcher intends publishing the research results in the form of an article. However, confidentiality and anonymity of records will be maintained and that my name and identity will not be revealed to anyone who has not been involved in the conduct of the research.
8. I will not receive feedback/will receive feedback in the form of statistics regarding the results obtained during the study.
9. Any further questions that I might have concerning the research or my participation will be answered by **Zanele Msweli 083 417 1417**
10. By signing this informed consent declaration I am not waiving any legal claims, rights or remedies.

11. A copy of this informed consent declaration will be given to me, and the original will be kept on record.

I, have read the above information / confirm that the above information has been explained to me in a language that I understand and I am aware of this document's contents. I have asked all questions that I wished to ask and these have been answered to my satisfaction. I fully understand what is expected of me during the research.

I have not been pressurized in any way and I voluntarily agree to participate in the above-mentioned project.

Participant's signature

Date

ANNEXURE E: QUESTIONNAIRE

Introduction

In this session, you'll be given an opportunity to share your views concerning language usage and culture in the television drama *Isibaya*. There are no right or wrong answers, so feel free to share your thoughts. Remember also that your participation in this study is voluntary, which means that you may leave at any time or refuse to answer any question that makes you feel uncomfortable. However, as a researcher, I value your participation, and this study will benefit from your participation and the views that you'll share with me.

SECTION A: BIOGRAPHICAL INFORMATION

Please, answer the following questions by writing your answers in the spaces provided.

1. Participant assigned No: _____

2. Gender: Male

Female

3. Age:

20-29yrs

30-39yrs

40-49yrs

50-60yrs

4. How often do you watch *Isibaya*:

Daily

regular

weekly

fortnightly

5. Experience teaching IsiZulu Home language in KZN?

0-5yrs

5-9yrs

10-14yrs

>15yrs

6. What is your highest qualification?

Diploma

Degree

PGCE

Masters

RQ 1 How does the language used in television drama *Isibaya* reveal discursive sources of power, dominance, inequality and bias?

1. a) How does the language usage in *Isibaya* reflect male dominance, inequality and bias?
- a) Kungabe ulimi olusetshenziswa kulo mdlalo *Isibaya* luveza kanjani amandla akhona phakathi kowesilisa nowesifazane abatholakala kulo mdlalo?

2. a) How has the governance by a female regent been portrayed?
- b) Kuvezwe kanjani ukubusa komuntu wesifazane abe ibamba leNkosi?

RQ 2 How does the language used in the television drama *Isibaya* affects isiZulu culture?

1. a) Are cultural activities portrayed in *Isibaya* congruent with isiZulu culture?
b) Kungabe amasiko avezwa kumdlalo *Isibaya* ayahambelana yini namasiko esiZulu?

2. a) How is polygamy presented in *Isibaya*?
b) Sivezwe kanjani isithembu kulo mdlalo *Isibaya*?

3. a) How does *Isibaya* depict governance by traditional leaders (amakhosi)?
- b) Indlela amakhosi abusa ngayo kulo mdlalo *Isibaya* ngabe izezwe injani?

4. a) How are the traditional weddings illustrated in *Isibaya*?
- b) Ivezwe kanjani imigcagco yesiZulu emdlalweni *Isibaya*?

RQ 3 How similar or different is the language used in *Isibaya* to standard/ acceptable isiZulu as used by Zulu speaking communities, particularly in KwaZulu-Natal?

1.
 - a) Tell me about isiZulu language usage in the television drama *Isibaya*?
 - b) Ake uphawule ngokusetshenziswa kolimi lwesiZulu emdlalweni *Isibaya*?

2.
 - a) Does isiZulu language that is used in *Isibaya* make you proud of isiZulu?
 - b) Ngabe ulimi olusetshenziswe emdlalweni *Isibaya* lukwenza uziqhenye yini ngolimi lwesiZulu?

3. a) Do you think the language that is used in *Isibaya* is acceptable isiZulu language that is used in KZN?
- b) Ngabe ulimi olusetshenziswa emdlalweni *Isibaya*, ulimi lwesiZulu olwamukelekile eKZN?

4. a) How do you feel about the pronunciation of the words?
- b) Indlela okuphinyiswa ngayo amagama ngabe isemthethweni yini?

RQ 4 How can television drama *Isibaya* be used for advancement or enrichment of indigenous languages and culture?

1. a) Does the language used in *Isibaya* advance indigenous languages?
- b) Kungabe ulimi lwesiZulu olusetshenzisiwe emdlalweni *Isibaya* luyazithuthukisa izilimi zomdabu?