THE ROLE OF SEMIOTICS IN THE ISIZULU RADIO DRAMA AND THE IMPACT IT HAS ON THE CULTURE OF ISIZULU-SPEAKING COMMUNITY

by

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I, Mandlendodakapheli Christian Mgaga, declares that this dissertation, entitled 'The role of semiotics in the isiZulu radio drama and the impact it has on the culture of isiZulu-speaking community' is my own work and that all sources that I have used or quoted have been indicated and acknowledged by means of complete references.

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Signature             Date
DEDICATION

I dedicate this dissertation to my wife, Joyce Nomusa Thuledu Mgaga, for all the love, patience and support she has shown me throughout our marriage.

I also dedicate this research to my children, Xolisile, Sandile, Sizakele, Hlengiwe and Sifisesihle Mgaga, for their love and support.

Lastly, I dedicate this whole work to my mother Rose Thembata Mgaga, who passed away in 2006 and my father Augustine Simelazwe Mgaga for their moral and financial support they gave me throughout my studies.
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ABSTRACT

Performance in isiZulu radio drama is imaginative and abstract to the listeners and radio drama writers make use of semiotic signs to convey intended action or information to the listeners. This research is meant to uncover the role of semiotics in the isiZulu radio drama and the impact it has on the culture of the isiZulu-speaking community.

This study was dedicated to answer the following research questions:

- How does semiotics play its role in isiZulu radio drama?
- To what extent does semiotics play its role in isiZulu radio drama?
- What impact it has on the culture of isiZulu-speaking community?

To answer these research questions the researcher formulated the following objectives:

- To identify different semiotic signs that plays a significant role in isiZulu radio drama.
- To explore the role of semiotic signs in isiZulu radio drama.
- To analyse the role of semiotic signs in isiZulu radio drama.
- To examine the extent to which semiotic signs can influence the revival of cultural knowledge in isiZulu-speaking community.
- To suggest for further research on the role of semiotics in isiZulu radio drama and the impact it has on the culture of isiZulu-speaking community.

The researcher used a mixed method consisting of quantitative and qualitative approaches which examined the research problem by surveying isiZulu radio drama listeners, observing selected isiZulu radio drama scripts and conducting a telephone interview with the participant.

The researcher found that semiotics play significant and different roles in isiZulu radio dramas and has the potential to revive cultural knowledge of the isiZulu-speaking community. The researcher recommended further research on the grounds that this study did not focus on the infringement that exists in isiZulu language, which is used in isiZulu radio dramas to fit the socio-economic, political, technological and demographic changes whether such infringement still restore and revive cultural knowledge of the isiZulu-speaking community.

**KEY WORDS:** role, semiotics, sign, radio drama, listener, isiZulu-speaking community, revival, cultural knowledge and impact.
ACRONYMS

AIDS: Acquired Immune Deficiency Syndrome
ANC: African National Congress
FM: Frequency Modulation
HIV: Human Immunodeficiency Virus
INT: Introduction
SABC: South African Broadcasting Corporation
SFX: Sound effects
SIG: Signature
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CHAPTER 1 AN OVERVIEW OF THE STUDY

1.1 Introduction

This chapter focuses on the background of the research. The emphasis is on introducing my study on semiotics in isiZulu radio drama.

1.2 Background of the study

IsiZulu radio drama has long been the vehicle which is used by the writers to convey their messages to listeners. It has also remained a viable and a sustainable tool since its inception in 1941. It is still used by writers to match the current challenges which are facing isiZulu speakers and users. It educates, informs and entertains the entire community of its listeners irrespective of the distance. For instance, “Contemporary radio drama (and musical) in isiZulu which, the records show, had a regular place in isiZulu language airtime from the late 1950’s –has thus existed throughout the harsh apartheid years and has kept a place for itself in the new democratised structure,” (Gunner, 2000:223). It has survived under unpredictable conditions and harsh restrictions from the government of the day since its birth in isiZulu-speaking community. However, Gunner did not mention any role that is played by semiotics and the impact it has on the culture of the community. This study is meant to expose what has not been uncovered by researchers. It has the potential to reach all its listeners as long as they are within its reach. The mission of writers has even penetrated the rural places. It plays a significant role in the entire community of isiZulu speakers because it entertains, informs and educates the listeners about their culture and how to improve their lives and live in accordance to the norms of the society. The listeners acquire cultural knowledge by listening to different radio dramas. Notwithstanding the blindness of the radio experience, the listeners can still translate what they hear into tangible cultural knowledge. They use cultural knowledge they have acquired through informal education to interpret and analyse performance by way of dialogue. It is informal because it is voluntarily acquired. Radio imparts valuable information which challenges the lives of the community.

In order to achieve this continuous mission, the writers rely on semiotic signs. Today there are few studies of semiotic signs in relation to it.

1.3 Definition of concepts
1.3.1 Concepts within the topic of the study

1.3.1.1 Role

The term ‘role’ refers to, “The degree to which something is involved in a situation or an activity and the effect that they have on it,” (Hornby, 2010:1282). It is the function that is played by any entity in the universe in a particular situation and everything in the universe is created to serve a certain purpose. In this study it refers to the degree to which semiotics is involved in conveying the message to potential listeners and the effect that it has on them. This signifies the importance of the functional aspect of semiotics and impact on potential listeners. Therefore, the whole process will be treated under the term ‘role’ as an umbrella term meaning assistance, contribution and function of semiotic sign.

1.3.1.2 Semiotics

The concept semiotics is derived from the Greek word “semeion”, meaning “sign”. “Semiotics, therefore, refers to the science of signs, which examines signs, sign systems and processes of meaning,” (Van Zoest, 1978:11). This implies that semiotics is an umbrella term which is concerned with everything which is representing something else in the universe. For instance, a tree can represent a shadow in a hot day to someone whereas to another person a tree can represent fire woods after it has been cut into pieces. John Locke was the first philosopher who introduced the term semiotics in the field of philosophy at the end of 17th century. The term became prominent and it was widely used by other philosophers as results of:

The work of the American logician philosopher Charles Peirce and later by the American behavioral semanticist Charles Morris, who divided semiotics into three branches: pragmatics concerned with the way signs are used, semantics, concerned with the relations between signs and their meanings, abstracted from their use; and syntax, concerned with signs apart from their meanings (Gwinn, 1992:626).

This explanation reflected that the two scholars have exerted their imput in the field of semiotics in order to uncover semiotics as a discipline. The philosopher Charles Peirce propounded three modes of signs: a symbolic sign in which the signifier (a sign) does not resemble the signified (the meaning) but the signifier is conventionally determined. Therefore, the relationship between the sign and its meaning is agreed upon and learned as in the case of a national flag, an iconic sign in which the signifier is perceived as resembling the signified due to similar qualities possessed by the sign and its referent, as in sound effects in radio drama and an indexical sign in which the signifier is directly connected to the signified, as in a phone ringing.

Charles Morris made a continuation on what has been propounded by Charles Peirce by introducing three widely used terms in the field of semiotics: pragmatics, semantics and syntax. Pragmatics was concerned with the study of the origin, use and effects of signs. For instance, to deal with things as they are without any coverage; semantics studied the relations between signs
and interpreters. For instance, the relation between words and meaning and syntax studied signs disregarding their denotative implication and use, as in the structure of a sentence.

Semiotics is also defined as “A science dedicated to the study of the production of meaning in society,” (Elam, 2002:1). This implies that semiotics is a discipline which examines the production of meaning in the community. For instance, how do members of a community reach agreement with regard to a particular meaning which is inferred to a particular word?

Semiotics is concerned with the production of the intended message in verbal or non-verbal situations and with the processes of signification and with those of communication i.e. the means whereby meanings are both generated and exchange. Its objectives are thus at once the different signs-systems and codes at work in society and the actual messages and text produced thereby (Ibid.2002:1).

It serves the role of signifying something in radio drama for the benefit of listeners. It is in line with the role of different signs that are used by writers to convey their messages to the entire community. It concerns with the functions as a means of communication between listeners, the relationship that occurs between signs and their meanings and what signs signify to the receiver. “The link between transmitter and receiver should, based on mutual acceptance of conventions. Signs can only function communicatively when the transmitter and the receiver share recognized conventions such as a common language,” (Van Der Merwe, 1992:6).

This definition reflects that the existance of semiotics relies on the transmitter and receiver and both parties should share a common language. For instance, in isiZulu-speaking community a black colour represents misfortune. From the foregoing definition, it is reflected that a sign carries a meaning and it is important for both the transmitter and the receiver to understand the language and the culture of each other in order to interpret verbal and non-verbal sign with ease.

Semiotics is an umbrella term for various disciplines. Literary semiotics involves the exploration of language, not only in its denotative and connotative functions, but also within the framework of the various literary genres, which in a way, may be viewed as signs in their own right, or at least framework of signs (Swanepoel, 1986:51).

This implies that semiotics covers the whole process which deals with signs, their functions and their meaning.

Semiotics is concerned with everything that can be taken as a sign. A sign is everything which can be taken as significantly substituting for something else. This ‘something else’ does not necessary have to exist or to actually be somewhere at the moment in which a sign stands in for it (Eco (1996:7).
This indicates that a human being is living in a world of signs and he or she has no way of understanding anything except through signs and the codes through which they are organised. According to Eco (1996), it means that everything that is surrounding us can be seen as representing something else. For instance, a crying baby symbolises something else to the mother of the baby or to the people around the baby.

Therefore, semiotics deals with the functionality of signs, the patterns of the meaning of signs, the relationship between them and their meanings and the nature of individual sign involved in the communication and signifying processes.

1.3.1.3 IsiZulu

IsiZulu, and its entire system, is the language of isiZulu-speaking community. It is one of the 11 South African official languages. It is a Nguni language and mutually intelligible with isiXhosa, isiSwati and isiNdebele. It is also spoken in Lesotho, Mozambique, Swaziland and Zimbabwe. Of all the Nguni languages, isiZulu is the most widely spoken; followed by isiXhosa. Approximately 8 million South Africans can speak, read, and write isiZulu. The majority of South Africans who cannot speak isiZulu fluently are at least able to understand it. It is composed of features which bear the responsibility to create common meanings which can be fitted with ease to other Nguni languages (Mali, 2006:2).

1.3.1.4 Radio

“A radio is blind or bandaged eye and effective ear scene. Yet the type of sign available in the blind environment of radio dramatically truncates the link to ‘real’ world, even more so than theatre signs do,” (Weis, 2001:109). The absence of visual element is covered by the sound that contains word pictures. The sound is so effective in such a way that it triggers all human senses to function in their own unique ways. It is pictured and the message is conveyed in the mind of the listener. It shows that it is dynamic in the sense that it challenges the listener’s mind as compared to other forms of drama. The listeners are automatically compelled to listen attentively in order to get the whole content of the message that is being conveyed. Therefore, “Radio is a universal and versatile medium of communication that can be used for the benefit of society,” (De Fossard, 1996:2). This emphasises the sole role of it to entertain, inform and educate its society. Therefore, it is a mouth-piece of its society.

1.3.1.5 Drama
The word ‘drama’ refers to a visible and invisible action or performance that portrays targeted aspects of human life and the action is imitated by skillful actors in front of the audience or out of sight in the studio. Therefore, the action can be witnessed by the audience and the action can also be audible and imaginative.

Drama is derived from the Greek word dran (to act), drama, according to Aristotle, in its essence, is an imitation, not of human beings as such, but of action and life. As a literary genre, the aim of this life-imitation is achieved through a text which presents, mainly through dialogues between dramatis personae, a slice of life (a history) of selected characters (represented by the actors). This ‘slice of life’ is comparable to history and quite understandable when we read (hi) story as a ‘story (Grobler et al, 2007:85).

This reveals that dramatic action relies on the dialogue between actors and it depicts the human life in action. “Drama is the acting out of the happening itself. The very word ‘drama’ is the Greek word for deed, action. Drama is active and immediate while narrative is recounting of past action,” (Ash, 1985:6). Both definitions imply that there is action or performance which depicts a certain aspect of life and drama is observed by audience or conveyed to the listeners through the theatre of blind eye.

1.3.1.6 Radio drama

Radio drama depends on the transmission and reception of sound without visual element. It is a blind action in the mind and generated by imagination of the listener. It remains as a theatre of the mind. Therefore “Radio drama can be defined quite simple as a story told in dramatic form by means of sound alone,” (Ibid.1985:1). The whole performance in it is strictly audible and imagination. The sound plays an important role in the entire process of its production.

A radio drama is a complete and self-contained piece of writing intended from its inception to be acted and produced in a radio studio using audio technology such as microphones, sound generating, sound recording and tape editing, equipment of radio broadcasting as distinct from the visual technology of television or film, or the alternative process of live theatre (Maphumulo, 2001:7).

It appears first as a readable performance before it is processed to be an audible and imagination performance. The action is invisible but it is imitated by sound of the actors in the studio where it is being produced. “Umdlalo womsakazo ulotshelwe wahlelelwa ukulelelwa kuphela. Kusobaleke ukuthi umnyakazo, izenzo nemizwa yabadlali singeke sayibona ngamehlo,” Makhambeni (1990: ix). (The radio play is written and produced only to be listened to. It is obvious that its
movement, action and feelings of the actors cannot be seen). Therefore, it depends on sound and the listeners have to rely on sound pictures. It has long survived the increasing competition of other audio-visual media. Its sustainability is centered on its semiotics elements that drive communication between a discourse and the listener. The strength of it is strongly anchored in semiotics as its competitive tool used by the listeners in their imagination world.

1.3.1.7 Impact

Impact refers to the influence, effect or the degree to which an entity is involved in a particular situation, activity and action or process. The term impact is defined as follows; “The powerful effect that something has on something,” (Hornby, 2010:751). In this study the word ‘impact’ refers to the effect the semiotic signs have on the culture of isiZulu-speaking community. The results are positive if the writer has use appropriate signs to portray action, time and places to the listeners.

1.3.1.8 Culture

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. Therefore, says, “Culture may be described as socially acquiring knowledge i.e. as the knowledge that someone has by virtue of his being a member of a particular society,” Lyons (2007:302). It is part of community’s heritage which is comprised of a number of concrete elements which drive a particular community’s existence forward. It “Provides us with the total set of categories and distinctions while communication selects certain specific categories and distinctions to use from moment to moment as we attempt to create and share a jointly meaningful world with others,” (Baran and Davis, 2003:243).

Signs have potential to unite and divide societies, and have a power to bring about a society or a cultural group. They are tools that draw a line between cultural groups. On the other hand, communication requires a transmitter, receiver and message. Culture is interrelated with semiotics, and they are inseparable. Therefore, semiotics generates culture because knowledge, beliefs, art, moral, law, custom and any other capabilities and habits are all signs that serve as a
yardstick to determine its identity. The isiZulu-speaking community is strongly anchored on its culture which is characterised by values, rituals, customs, language and ceremonies.

1.3.1.9 Community

Community refers to a group of people who live in the same area and sharing responsibilities, possessions, customs, habits and a common language. “The feeling of sharing things and belonging to a group in the place where you go,” (Hornby, 2010:290). It is likely to be composed of human beings that have a common language, beliefs, customs, traditions, rituals, habits and ceremonies. It means that in it, the resources are shared communally. Community is, “A group of people who reside in a specific locality and who exercise some degree of local autonomy in organizing their social life in such a way that they can, from that locality base satisfy the full range of their daily needs,” (Edwards and Jones (1976) cited by Swanepoel and De Beer, 2006:43). Their definition has geographical implications because reference is based on the group of people who lives in the same area or region and who communicate through the medium of common language, sharing the same beliefs, customs, traditions, rituals, habits and ceremonies.

1.3.1.10 IsiZulu-speaking community

IsiZulu-speaking community refers to the majority of isiZulu cultural group who occupied the whole KwaZulu-Natal province and the other members of isiZulu-speaking community have settled throughout South Africa. This movement has been geared by drastic socio-economic, political, educational and technological changes. The main language is isiZulu.

Descendants of the Nguni people of southeast Africa, the Zulus trace their history back to the 14th and 15th centuries when these people migrated southward and settled in modern day South Africa… the Zulu reside in the Natal (KwaZulu-Natal) and Transvaal (Gauteng) regions of South Africa. Most of the population live in the 10,000-square – mile Zululand reserve along the Indian Ocean just north of the city of Durban (Haskins and Biondi, 1995:177).

This indicates that isiZulu-speaking community has long been occupying South Africa particularly KwaZulu-Natal province in Zululand. Therefore, isiZulu as the main language remains dominant in the entire province. It also reflected that isiZulu language is also spoken frequently in Gauteng province because isiZulu-speaking community had also settled in Gauteng province. But presently, isiZulu-speaking community has scattered throughout South Africa.

1.3.2 Related concepts to the study
1.3.2.1 Sign

A sign is something visible or invisible in the universe which stands for something other than itself. It can or cannot resemble something it stands for. It is interchangeable with its resemblance. Something is recognised as a sign by those who use it because it carries the meaning inferred by its users. The users of them belong to a particular cultural group and therefore, the generation of sign meaning depends heavily on a particular cultural group as its users. This idea is supported by the following quotation.

A sign is something physical, perceivable by our senses, it refers to something other than itself and it depends on recognition by its users that it is a sign. It is only given meaning if it has a use to people. The interpretations or meanings given to a sign are informed through the culture, attitude and emotions that the reader applies to the sign (Delate, 2001:6).

Therefore, something is a sign if and only if it bears a meaning to its users and it is visible or invisible.

1.3.2.2 Semiotic sign

Semiotic signs are the means of communication in all cultural groups. They are anything that can be used to communicate an intended idea to someone who understands the meaning that is carried by a particular entity in use. They are anything in the universe that can be used to convey a message to someone in a discourse. The writers use a variety of them to convey their messages to the entire community. The listeners share the cultural knowledge of the community.

Semiotic is the study of how meaning occurs in the language, pictures, performance, and other forms of expression through the use of signs and the ways in which they work. The conceptual tools of semiotics are signs and codes. Semiotics views signs as the basic building blocks of communication (Delate, 2001:6). Therefore, they are linked to the culture of individual groups and they are the means of our daily lives conversation. We communicate with each other through use of them. Hence, they play a major role in our interpretation of everyday life situations. “It is important to note at the outset that all cultural objects in the world of everyday life are signs,” (Gossman (1976) in Van Der Merwe, 1992:10). Culture and semiotic signs cannot be separated because they are embedded in the culture of individual groups. It is a sign in its own because it signifies a particular language group. It serves as an element that distinguishes a language group from others. Therefore, it is
one of the community’s daily life entity or practice. It remains a semiotic sign. The writers use cultural implications in the dialogue of isiZulu radio drama as signs that depict a certain cultural message to the listeners. For instance, Mnguni and his wife decided to have a big function to thank their children for their success at school and at tertiary education. This process implied that Mnguni’s family believes in the culture of the isiZulu-speaking community by communicating with their ancestors for protecting their children whilst they were still at school and at tertiary level.

1.3.2.3 Linguistics

Linguistics is the scientific study of language. It is a process which studies a particular language and its development. The study can be based on the way a particular language has developed over time and on a language as it is at a particular point in time. Therefore,

Linguistic is the scientific study of language. The word was first used in the middle of the 19th century to emphasize the difference between a newer approach to the study of language that was then developing and the more traditional approach of philology. The differences were and are largely matters of attitude, emphasis, and purpose. The philologist is concerned primarily with the historical development of languages as it is manifest in written texts and in the context of associated literature and culture. The linguist, though he may be interested in written texts and in the development of languages through times, tends to give priority to spoken languages and to the problems of analyzing them as they operate at a given point in time (Gwinn, 1992:40).

It is concerned with historical and contemporary developments of a particular language. It deals with applicable theories that retain and maintain the status quo of a particular language which also accept current challenges and fit them to the situation as it is now. “Linguistics is the scientific study of language or of particular languages,” (Hornby, 2010:866). It also deals with the study of a particular language depending on the researcher’s objectives, whether to focus on the synchronic, diachronic, and theoretical or applied features of language as they are at a given time.

1.3.2.4 Icon

An icon is a portrayal of reality in all instances of our daily lives. The writers use it in a form of sound effects in the dialogue to portray time, places, action and sound. It is a replacement of something real with something that resembles the real object. “A sign linking by similarity to its
object, e.g., photograph,” (Aston and Savona, 1995:6). Therefore, it is connected to its object by virtue of resemblance to its object.

An icon is a sign which refers to the object that it denotes by virtue of characters of its own, and which it possesses...Anything whatever, be it quality, extent individual, or law, is an icon of anything in so far as it is like that thing and used as a sign of it (Elam, 2002:19).

It possesses similarities to their objects. It is an imaginary entity that the represents real object.

1.3.2.5 Index

An indexical sign is generated through a process of cause and effect. There must be a connection between the object and something it denotes. “An index is a sign which refers to the object that it denotes by virtue of being really affected by that object. It is determined by the effect of another object,” (Elam, 2002:19). “An index is a sign which points to or is connected to its object, e.g. smoke as an index of fire,” (Aston and Savona, 1995:6). In this case, there must be a connection between a sign and the object, for instance a knock at the door as an index of someone outside. Writers use them in order to depict action and other things, as a result its role, are uncovered.

1.3.2.6 Symbol

A symbol is a sign which is connected to the object it denotes by virtue of an agreement between common subjects. “A symbol is a sign which refers to the object that it denotes by virtue of law, usually an association of general ideas,” (Elam, 2002:19). Therefore, it is not connected to the object it represents but its connection to a particular object is decided by parties who are involved. “A symbol as a sign where the connection between sign and object is agreed by convention and there is no similarity between object and sign, e.g. the dove as a symbol of peace,” (Aston and Savona, 1995:6). There is no connection between the object and sign and its interpretation is based on social agreement. Writers manipulate them in the dialogue in order to portray actors and then its role is exposed.

1.3.2.7 Code

A code refers to anything which can serves as a representation of information of any kind. The understanding of the meaning of particular coded information involves more than one subject.
They are generated by communal agreements. The term code is defined as, “A system of words, letters, numbers or symbols that represent a message or record information secretly or in a shorter form,” (Hornby, 2010:273). It is just a rearrangement of information in such a way that it is easily understood by individual subjects, group or community. It may not be understood by other members of individual subjects, group or community. “An ensemble of correlational rules governing the formation of sign-relationships,” (Elam, 1980:50). It relies on the understanding of particular information carried by the code in use by the transmitter and the receiver. Both subjects must have a good understanding of it in use in order to understand the message that has been coded. Writers use codes that carry cultural information which is understood by listeners. The listeners acquire cultural knowledge which manifests itself in isiZulu language in various codes. Hence, the cultural knowledge is revived amongst the community members.

1.3.2.8 Referent

A referent can be visible or invisible, human or non-human, concrete or abstract entity. It is something that exists in any particular discourse.

It is generally accepted that signs are intentional (i.e., they have intention to refer to something else) and that they are produced and received on the basis of corresponding conventions. The concrete object, or state of affairs, to which a sign refers is called the referent (Van Der Merwe, 1992:12).

Therefore, the word ‘referent’ is an umbrella term that represents a number of concrete and abstract entities to which a sign may refer to for instance human beings, non-human beings, state of affairs, behaviour, thoughts or opinions.

1.3.2.9 Communication

Communication is a process of exchanging ideas from one individual to another. It is the means of transmitting and receiving of information between those who are involved. Communication is a fundamental notion in the study of behavior, for linguistic and phonetic studies and it “Refers to the transmission and reception of information (a ‘message’) between a source and a receiver using a signalling system; in linguistic contexts, source and receiver are interpreted in human terms, the system involved is a language, and of crucial importance,” (Crystal, 2003:85). It occurs when two or more individuals talk to one another. It involves language which consists of a number of word pictures signifying a certain meaning to the interpreter. It is an interchange of
ideas between the two subjects who are involved in a conversation. “Communication can be regarded as a transmission of any influence from one part of a living system to another part, thus producing change. It is message that it is being transmitted,” (Seboek, 1991:23). It is a process that refers to a social interaction between individuals on verbal bases and between individuals and signs on non-verbal bases whereby messages are transmitted to the minds of participants. Therefore, it can be in a form of verbal discourse or written linguistic signs.

1.3.2.10 Language

Language is a means of communication which is characterised by a number of signs that make the interpretation of the message by the subject involved in it possible.

Semiotically, the term ‘language’ refers to ‘any communication system employing signs which are ordered in a particular manner. Every language uses signs which constitute its vocabulary. These signs are in a hierarchical structure which, in turn, governs the rules for their combinations (Lotman (1977: 8).

They are embedded in a language of a particular society. Therefore, the process of communication does not only rely on language alone but it also depends in most cases on semiotics such as signs and symbols to complement the whole process of communication. “Language works because its speakers share particular signs (words are signs) and share a code (each language combines words through grammatical structures) as well as sharing understanding of how to use such codes to convey meaning (norms of use of that particular language),” (Hurwitz, 1993:14) cited by Senel, 2007: 120).

There should be an agreement within a particular society with regard to the meaning that is being represented by a particular language, signs and symbols. In this study, language is treated as a linguistic sign and is associated with culture.

1.3.2.11 Poetic language

Poetic language is characterised by a number of devices and imagination elements that are produced by word pictures in a language. This indicates that it is characterised by a hidden meaning which needs cultural knowledge to understand it. It does not mean exactly what it says and it needs a mother tongue speaker in order to interpret its message. “Poetic language is
characterized by a complex organization of elements and devices that produce meaning,” (Lotman, 1977:53). It places a challenge to any subject who is not a mother tongue speaker to interpret it. Therefore, it is generated by cultural devices that are an integral part of language.

1.4 Research problem

This section covers two issues: problem statement and research question.

1.4.1 Problem statement

Semiotics plays a significant role in generating everyday human communication in various cultural literatures but little has been said about the role of semiotics in isiZulu radio drama and the impact it has on the culture of isiZulu-speaking community, the potential listeners of isiZulu radio drama.

1.4.2 Research question

What is the role of semiotics in the isiZulu radio drama and to what extent do semiotic signs influence the revival of cultural knowledge of the isiZulu-speaking community?

1.5 Research aim and objectives

The aim of this research is to investigate the role and impact of semiotics in isiZulu radio drama and isiZulu-speaking community by focusing on the following objectives:

- To explore the role and impact of semiotics in isiZulu radio drama and isiZulu-speaking community.
- To analyse the role and impact of semiotics in isiZulu radio drama and isiZulu-speaking community.
- To make suggestions for further research on the role of semiotics in isiZulu radio drama and the impact it has on the culture of the isiZulu-speaking community.

1.6 Rationale of the research

The main reason to undertake this research is centered on the lack of research in the role of semiotics in the isiZulu radio drama and the impact it has on the culture of the isiZulu-speaking community. It was also aggravated by current challenges in socio-economic, political, educational, demographic and technological spheres that affect the community. This situation
triggered the interest to undertake research on the role of semiotics and to uncover the influence of it in isiZulu radio drama to revive cultural knowledge. It is intended to unfold the role of semiotics and the impact it has on the culture of the community, particularly the potential listeners. Furthermore, it will create a platform for further research on the role of semiotics in radio drama and the impact it has on the culture of the community. It will also assist the writers to improve their talents in choosing signs which are appropriate to the changes that are emerging in social, economic, political, educational, demographical and technological spheres. It will also assist to improve the speakers’ cognitive skills in understanding and interpreting verbal and non-verbal signs in their daily life situation.

1.7 Scope of the study

This study is restricted to investigating the role of semiotics in isiZulu radio drama and the impact it has on the culture of isiZulu-speaking community. Therefore, it concentrated on three radio drama episode scripts and three recorded audio-radio drama episodes on different current themes.

1.8 Plan of the research

This study consists of six chapters and they are as follows:

Chapter 1: provides an overview of the study.

Chapter 2 focuses on the review of literature.

Chapter 3 focuses on methods used in this study.

Chapter 4 focuses on outlining the results of the study.

Chapter 5 focuses on analysing and interpretation of results.

Chapter 6 focuses on conclusions and recommendations

1.9 Conclusion

This chapter has laid the foundation of the role of semiotics and the impact it has on isiZulu radio drama and its listeners. It has been pointed out that it is meant to educate its community about
new developments in life, be it political, technological, economic, social, demographical or educational in order to disclose hidden truths of life that are influencing the cultural knowledge of the listeners. To guide them on how to improve their daily lives and to warn the community about unforeseen danger that might infiltrate the entire society e.g. political power abuse, hatred, alcohol and drug abuse and HIV and AIDS, to have a bit of fun, seeks to speak to the people and to challenge the minds of its listeners as to how they can approach the future by analysing the present situation of things.

The study has commented on the background of the study which focused on the birth and the role of semiotics in isiZulu radio drama as well as the impact it has on the listeners. Concepts within the topic of the research and related concepts to the study have been defined and clarified so that they could be easily understood by the reader and the researcher. The research problem has covered the problem statement which has been explained and the reason to tackle this research has been clearly stated and the research question has been stated categorically. The aim of research has been explained and three objectives have been listed and stated accordingly. The rationale to undertake this research has been explained. The scope has been given and demarcated. The plan of the research has been laid out and finally the conclusion therefore has been given.
CHAPTER 2 LITERATURE REVIEW

2.1 Introduction

This Chapter focuses on literature review in relation to this study.

A literature review is an objective, thorough summary and critical analysis of the relevant available research and non-research literature on the topic being studied. Its goal is to bring the reader up-to-date with current literature on a topic and form the basis for another goal such as the justification for future research in the area (Cronin et al, 2008:38).

Therefore, the sole purpose of literature review is to provide the reader and the researcher with the necessary information about a particular topic at hand. The researcher is able to identify the gap that exists in a particular topic.

2.2 A review on semiotics and radio drama theories

“A theory is a formal set of ideas that is intended to explain why something happens or exists,” (Hornby, 2010:1548). It is just a conceptual framework that is intended to explain phenomena. It gives direction as to how to deal with a particular subject. The main focus in this section is on the review of two theories: Semiotic and radio drama theories, and their links.

2.2.1 Semiotic theory

Three main semioticians in the field of semiotics were identified: Ferdinand de Saussure focused on linguistic theory; Charles Sanders Peirce who developed a scientific system for logically describing all types of signs; and Roland Barthes who extended Saussure’s semiology to incorporate all fields of contemporary mass media. The terms ‘semiotics’ and ‘semiology’ will be used interchangeable in this section depending on the semiotician’s preference.

A theory is a particular framework on which a particular set of ideas is based. It is a scientific structure which explains a particular subject. It serves as a guideline to be followed in explaining a particular subject.

Semiotics theory is concerned with everything which can be perceived as a sign Ferdinand de Saussure and Charles Sanders Peirce are regarded as the forerunners of semiotics theory. Saussure offered a ‘dyadic’ or two-part model of the sign. He defined a sign as being composed
of: “A ‘signifier’ (significant) - the form which the sign takes; and the ‘signified’ (signifie) - the concept it represents,” (Chandler, 1998:16). He referred to the signified as the concept which the sign represents, and to the relationship between the signifier and the signified as signification which depends on social and cultural conventions. Signification depends on the users of the sign. He considered it to be arbitrary. The meaning of a sign depends on its users. He paid much of his attention on linguistics and considered it as a branch of semiology. Therefore, Saussure is also regarded as a forerunner of modern linguistics and considered language as a linguistic dimension. He argued that: “Language should be studied, not only in terms of its individual parts, and not only diachronically, but also in terms of the relationship between those parts, and synchronically: that is in terms of its current adequacy,” (Hawkes, 1977:20).

He suggested that a language should be studied as a single system and insisted that language should not be divorced from its different entities but be studied in relation to its other entities and made a clear distinction between langue and parole. He perceived language to be divided into two phases. The first phase is referred to as a langue and it is based on communal language whereas parole is produced and understood by individuals within a particular community only.

He is not the only pioneer of semiotics theory and, as such, Charles Sanders Peirce (1839-1914), American pragmatist philosopher and scientist also acquired the status of being a forerunner of the science of signs. He is regarded as the father of modern semiotics theory because of his sustainable contribution in the field. He dedicated himself to the accurate description of semiotic signs in terms of experience rather than ideas. He emphasised the idea that a sign is made up of representamen which refers to the form which the sign takes. The interpretent refers to the sense made of it. Saussure referred to the interaction between the representamen, interpretent and the object as semiosis. “A sign (representamen) refers to something other than itself. It stands to somebody for something in the same respect or capacity. It is understood by somebody that it has an effect in the mind of the user-the interpretent,” (Delate, 2001:7).

Peirce focused his attention on the description of sign dimensions. In order to achieve his aim, he developed a scientific framework in which all types of signs can be described in accordance with a specific order unlike Saussure who focused his efforts on a language as it is at a particular point in time. It also reveals that the meaning of a sign relies heavily on the users. He argued that, “Nothing is a sign unless it is interpreted as a sign,” (Chandler, 1998:24).
Therefore, anything acquires a status of being a sign once it has been perceived by our senses as a sign. If the user does not know it, it cannot be interpreted as a sign.

A sign is something physical, perceivable by our senses, it refers to something other than itself and it depends on recognition by its users that it is a sign. It is only given meaning if it has a use to people. The interpretation or meanings given to a sign are informed through the culture, attitude and emotions that the reader applies to the sign. Therefore the reader is seen to be playing an active role in the generation of the meaning of the text (Delate, 2001:6).

It acquires its meaning from its users. Charles Sanders Peirce (1839-1914) suggested a tripartite typology of signs: icon, index and symbol. These types of signs fit appropriately to our daily lives interpretation of mental and abstract experiences. The tripartite typology of signs serves as a scientific framework from which the sign functionality can be traced. An iconic sign is a sign which resembles its object. It is a sign which possesses some of the characteristics of its object. It is similar to its object.

An iconic sign is a sign which refers to the object that it denotes merely by virtue of characters of its own, and which it possesses... Anything whatever, be it quality, existent individual, or law, is an icon of anything, in so far as it is like that thing and used as a sign of it (Elam, 2002:19).

The relationship which exists between an iconic and an object it refers to is that, it represents an object it refers. Examples of them given by Peirce include the figurative painting and the photograph and differentiated between three classes of icons: the image, the diagram and the metaphor. It is clear that they are imitating and similar in possessing some of the characteristics of signified.

Indexical sign is a sign which is connected to the signified. It is a sign which indicates something to its users. “An index is a sign which refers to the object it denotes by virtue of being really affected by that object,” (Ibid, 2002:19). He emphasised that ‘cause and effect’ signs are examples of indices. Its reference is made to the object that is being denoted because the sign is being affected by that object. They are causally related to their objects. For instance, a knock on the door indicates the presence of someone outside the door.

Symbol/symbolic: a mode in which the signifier does not resemble the signified but which is fundamentally arbitrary or purely conventional – so that the relationship must be learnt: e.g. language in general (plus specific languages, alphabetical letters, punctuation
marks, words, phrases and sentences) numbers, morse codes, traffic lights, natural flags (Chandler, 1998:27).

Therefore, symbolic signs are conventionally determined. Semioticians agreed that one of the most obvious examples of it is a language as a linguistic sign. “A sign which refers to the object that it denotes by virtue of law, usually an association of general ideas. The most obvious example of it is the linguistic sign,” (Op. cit, 2002:19). Any linguistic utterance either verbally or non-verbally carries a symbolic connotation as long as it conventionally determined. They are culturally connected.

Saussure and Peirce are regarded as the forerunners in the development of semiotic theory and who initiated the interest of other researchers to make further research on semiotic as a study and brought interesting aspects in the field of semiotics. Roland Barthes (1915-1980), a French literary critic and a semiotician is one of researchers who contributed a lot in the development of semiotics theory. He is regarded as a major cultural theorist of the 20th century who contributed to the development of modern critical thought. His major contribution in the field of semiotics is based on his effort to extend Saussure’s semiology to all fields of contemporary mass media with more emphasis on popular culture.

Semiology aims to take in any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects, and the complex associations all of these, which form the content of ritual, convention or public entertainment; these constitute, if not languages, at least, systems of signification (Chandler, 1998:8).

It is reflected that semiology is a discipline which everything that signifies something to the receiver. It can be anything that forms part of the systems of signification. Therefore, a knock on the door, phone ringing and sound effects in radio drama are part of semiology.

Therefore, Saussure and Peirce are regarded as the forerunners of the contemporary semiotics because they have laid a sustainable and viable foundation for semiotic theory. Barthes contributed in the field of semiotics by extending Saussure’s work but focused his attention on social theories.

2.2.2 Radio drama theory

Radio drama theory provides a systematic framework in which the transmission and reception of sound without the visual element can be interpreted. Radio drama is a ‘blind’ phenomenon because the performance is invisible but it is generated by the sound and ear. It helps to
determine what type of communication can be used to change the behaviour of listeners in order to achieve the objectives of radio drama. Therefore, it focuses on the sound and the ear as major vehicles which can produce a radio drama.

Storytelling and radio play writing are ‘blind’. The listeners in both cases see nothing; but they imagine that they do. The art of good storytelling and good radio play writing is never to forget that the audience is blind without ever making them feel for a moment that they are. With the first sound the listener hears, be it word or a snatch of music, the playwright and the listener together begin to create a ‘visual’ world based on the dramatist’s words and the listener’s imagination. Radio drama is a private rather than a collective experience. Because radio drama takes place in the mind of the listener it is possible for neither the listener, as in nor other form of drama, to enter into the minds of the characters – to have the sense of thinking their thoughts and feeling their feelings (Ash, 1985:12).

Although radio drama is an out of sight phenomena, it is as powerful to communicate its message as other visual media. It is flexible because it penetrates and challenges the listener’s mind as the listeners fit themselves in the boots of the characters.

The initial phase of the theatre of mind and ear is generated by a written script by the playwright who creates a performance which is achieved through the process of imagination by the listeners. Imaginary action is influential in such a way that it challenges the minds of the listeners to picture the verbal action that cannot be depicted by visual means. Radio drama theory also provides guidelines as to how written performance as script can be produced and used in the studio to produce the final product. The script is produced before the action takes place in the studio. Radio drama is the effort of a team in which a number of persons are involved e.g. the scriptwriter, producer, actors, and the technical persons.

A radio drama is a complete and self-contained piece of writing intended from its inception to be acted and produced in a radio studio using audio technology such as microphones, sound generating, sound recording and tape editing equipment of radio broadcasting as distinct from the visual technology of television or film, or the alternative process of live theatre (Maphumulo, 2001:7).

Its theory allows the production of its script before the entire performance is produced in its studio and it is generated by the sound and the ear. It depends on the listener’s interpretation of the message. Hence, it is ‘blind’, produced through imagination and influenced by private experience. “Radio drama is a radiogenic form derived from the stage genre, blind, flexible and
intimate; it only comes to fruition in the imagination of the listener in response to radio signals received by the ear from a loudspeaker,” (Cruywagen, 1992:24).

The action or performance in radio drama is unique because it involves a number of activities that have to be performed technically before a solid and excellent product is produced verbally. The listeners remain the focal point.

Its theory has proved to be viable and sustainable for producing real radio drama since its inception to contemporary times. Its sustainability will remain competitive against its counterparts irrespective of its blindness. Its survival since its inception to contemporary times depends on its theory which produces genuine performance when it is implemented appropriately and considered the needs of the message and the targeted audience.

A radio script that stresses the suggestive, imaginative, or poetic quality of words and permits more than conventional freedom with time and space can provide a truly poetic drama, perhaps making unobtrusive use of earlier devices like the chorus, the narrator, and the soliloquy (Gwinn, 1992:151).

Therefore, if its real guidelines are properly followed, they can produce real dramatic performances which can stand against an increasing competition of other audio-visual media.

Its theory has the potential to accelerate the generation of real dramatic performance. It has been formulated and is being developed in order to sustain the universal and versatile role of radio drama as a viable medium of communication which is used for the benefit of the community.

2.2.3 The link between semiotics and radio drama theories

The connection between semiotics and radio drama theories is centered on the ability of semiotics, as verbal and a non-verbal signs, to produce initial performance in a written form in a radio studio which in turn produces a real audible performance which is the end product of real radio drama. It contains signs with interpretable meaning to the listeners. The writers use linguistic signs in a form of a dialogue to produce a dramatic script before it is processed to be an audible performance in radio studio. Through dialogues, the writer establishes contact with the listeners. Linguistic signs are composed of rhetorical tropes or figures of speech like a metaphor, metonymy, similes, synecdoche and irony. Figurative language is presented to the listeners by means of sound. Figures of speech generate word pictures which serve to develop a radio drama.
The writers use sound effects in linguistics or non-linguistic forms in order to convey their messages to the listeners. It is constructed by semiotics and without it radio drama cannot exist. Sound effects cannot produce radio drama but they are used as a means of producing performance in radio studio by the actors guided by written performance or a script to produce radio drama for the audience. The audience should be out of sight so that the performance they hear through their ears acquired a status of being a radio drama. The out of sight performance is achieved through the use of sound effects. It cannot be divorced from radio drama.

The link between the two is that of dependence in which radio drama existence depends on semiotics and it is achieved through the use of semiotics. Semiotics and radio drama theories are communication theories that have been formulated and adopted and are being extended and developed in order to understand the dynamic social context more appropriate to vigorous modern challenges. Both theories are geared to create exciting and entertaining radio dramas for listeners. Radio dramas also inform its listeners about things affecting them and lastly, they also educate its listeners how to improve their lives and how to live in accordance to the norms of the society they live in. “The semiotic approach views drama as communication: every aspect of the dramatic space is viewed as a sign conveying meaning,” Gule (1996: IV). Therefore, there is a relationship between semiotics and radio drama theories.

2.3 A review on the role and impact of semiotics on radio drama and listener.

2.3.1 Exploring the role of semiotics in radio drama

Linguistic signs, either spoken or written language, play a significant role in radio drama because they serve as signifiers which in turn signified something else. Radio drama is produced by a script in the radio studio. Therefore, the role of the linguistic sign is explored in the script before it is explored in audible radio drama.

A language is a social institution. But it is in various aspects distinct from political, juridical and other institutions. It’s special nature emerges when we bring into consideration a different order of facts…A language is a system of signs expressing ideas [cf Locke!], and hence comparable to writing, the deaf-and-dumb alphabet, symbolic rites, forms of politeness, military signals, and so on, it is simply the most important of such systems…It is therefore possible to conceive of a science which studies the role of signs as part of social life. It would form part of social psychology, and hence of general psychology. We shall call it semiology (from the Greek semion,”sign”). It would
investigate the nature of signs and laws governing them. Since it does not yet exist, one cannot say for certain that it will exist. But it has the right to exist, a place ready for it in advance. Linguistics is only one branch of this general science. The laws which semiology will discover will be laws applicable in linguistics, and linguistics will thus be assigned to a clearly defined place in the field of human knowledge (Sebeok, 1991:62).

Therefore, spoken and written language is another semiotics dimension that the playwright utilises to express ideas and language in radio drama that manifest itself in a form of linguistic sign.

2.3.1.1 The role of linguistic sign as a written language in radio drama script

Everything in a radio drama script is in a form of linguistic sign and it is the sole driver of everything. Its role in a written form on the cover page and exposition on the script is to impart the necessary or additional information to the readers. “The cover sheet of the script should contain this essential information: Program number, title, topic, date of writing, duration, writer’s name; program objectives and purposes; character list and sequential list of required sound effects and music,” (De Fossard, 1996:165).

The list of essential information on the cover page of a radio serial reflects the importance of this information to the relevant audience. With respect to the essential information in the cover page on radio drama script for this study the case is slightly different because the cover page contains the name of broadcasting station, the full names and a surname of a person who wrote the script and the names of the actors. The following functions of essential information on the cover page are:

1. **The title:** The series title immediately informs anyone picking up the script to which series it belongs.
2. **Program number and topic:** The director needs to be sure that the recording tape is “slated” (identified) with the program number so that the radio station will play the correct tape on the given day. The actors need to know that they have the script that matches their recording timetable.
3. **Writer’s name:** This is an acknowledgement of the writer’s creativity. In addition, it lets project staff know at a glance to whom to return the script for alteration or revisions.
4. **Cast of characters:** This saves the director from going through the whole script to find out which actors need copies of the script and who should be called for rehearsal (De Fossard, 1996:157).

Its role on the cover page of radio drama script is to impart the necessary or additional information to the audience. This also applies to the information in the exposition of the script.
which is rendered by the announcer or narrator. In this study, the term ‘announcer’ instead of ‘narrator’ is used.

Linguistic signs in the script introduce characters, expose character’s attitude and behaviour, set the milieu of radio drama appropriate to the line of events and introduce conflict, drive the conflict towards its final stage and reveal the theme.

The language of a play has certain basic functions. It is principally through what is said by the characters that the playwright is able to propel the action of his play. The lines in the play characterize the persons who speak them and the kind of language employed largely determines the general tone of a dramatic work. In other words, the language of a play as Shroyer and Gardemal, (1970:17) put it, is effective only when it contributes to the story’s continuity, when it is appropriate to the characters and when it conveys what the dramatist wishes to reflect (Zulu, 2010:192).

The choice of the linguistic sign which has been employed is very important on the side of the playwright because it serves as a pillar from which dramatic work can be claimed to be the real radio drama for the listeners. It also emphasises that the appropriateness of the linguistic sign determines the distance of action from the beginning to the end of radio drama. A valuable and sustainable linguistic sign which has been tactfully and properly fitted in the character’s or actor’s mouth can propel the action from the beginning to the end with ease. It means that if a linguistic sign is appropriate it also restores the cultural knowledge of a particular community.

The role of sound effects is to impart the necessary or additional information to the reader. “The playwright therefore has to use appropriate and effective sound effects to convey information which could have been supplied by the narrator or which the audience could have easily seen and observed for themselves in visual drama,” (Sibiya, 2001:35).

This emphasises the role of sound effects in radio drama that of furnishing information to the audience in different forms. The reader has to imagine and associate it with the same sound effect the reader knows in order to create a complete picture of it.

The role of a musical bridge is to separate or link scenes in a radio drama. It serves as a notice to the listener that a new scene has to begin. “A bridge between scenes. In this case it must be short enough and serve only to indicate that a new scene has begun. This type of musical bridge is also crucial as it is also used to set the mood in the play,” (Sibiya (2001:39).
Therefore, it is meant to separate scenes. It serves as an indicator for the new scene. It gives the scene its real mood.

This subsection also revealed that the role of a pause is to indicate a sudden break of action or performance with immediate proceeding of action or performance. It exists without any interference of any kind. It is in a form of written linguistic sign. It creates a word picture in the mind of a listener. “Pause is another technique that is used to indicate the immediate stopping and joining in without disturbance,” (Zulu, 2010:234). It serves as an indicator that the action has been temporarily stopped not that it has been completed in an imaginary fashion.

Another linguistic sign that plays an important role in radio drama script is that of a closing signature tune as a word picture. It informs the listener that the radio drama has come to an end. It is also in a written form as a word picture which assists the listener to understand that the radio drama has come to an end. “After the narrator’s final words, the signature tune is played to signal the end of the episode,” (De Fossard, 1996:44). This reflects something different with regard to the closing signature tune in a radio drama script. It appears when the action comes to an end but before the closing comments from the narrator. The role of the linguistic sign in a word picture signals that the radio drama has come to an end.

The last written linguistic sign’s role to be explored in this subsection is that of closing announcements which also imparts necessary information to the listener. “Typically, the narrator makes a closing comment about the story and invites the listeners to tune in next time. The narrator’s closing comments should be kept brief that the audience is left on the note of suspense with which the episode concluded,” (De Fossard, 1996:44).

It gives the listener an important message that the radio drama episode has finally ended and what is expected of the listener regarding the next episode. Hence, the role of this linguistic sign is to invite the listeners to listen to the next episode. They are standardised. They always contain a single message which may appear in different formats depending on the scriptwriter’s choice. The closing announcements should always be short in order to intensify the suspense to the listeners and keep them hooked. They are responsible to hook the listeners in suspense for the next episode.

2.3.1.2 The role of the opening signature tune in radio drama
The role of the opening signature (theme) tune or *ibika* is to introduce radio drama to the listeners. It also reminds the listeners about the current radio drama episode. It also alert the listeners that the current radio drama is about to begin.

Signature (or theme) tune. The first sound the audience hears when tuning in to a radio serial is music: the signature tune or theme tune. This alerts listeners that today’s episode is about to start and gives them a few seconds to prepare themselves for the listening experience. The signature tune serves another important function in places where the radio signal is not always clear. It gives listeners a little time in which to tune the radio correctly so that the actors’ voices come through clearly when the drama begins (De Fossard, 1996:43).

It draws the attention of the listeners to the start of the current episode. It also provides the listeners with an opportunity to organise themselves and get ready for the action. The moment the audience hears the first sound when tuning in the radio the audience leaves their activities to listen to radio drama episode. It also gives them a precious moment to tune correctly their radios so that they produce good sound. It also serves as background music in order to allow the announcer to announce the necessary information to the listeners. “The radio dramatist can make use of a narrator to convey essential information to the listeners,” (Sibiya, 2001:40). The role of announcement is to empower the listeners with the necessary information when it appears for the first time. When it appears for the second time and continuously as standard opening announcements, its role is to remind the listeners about the standard opening information. This information includes: the title of the current radio drama, the feeling of the broadcasting station, the author’s full name and surname and the number of episode. This semiotic sign is followed by linguistic signs in a form of dialogue which drives performance to the end of the episode or radio drama. Linguistic signs contain figures of speech which in turn train listeners how to analyse and synthesise information thus developing interpretation skills of the listeners.

Writing effective dialogue depends a great deal on the writer’s control of the language, storytelling skill, sensibility to how people really talk, and most importantly, experience with and appreciation for reading a play. Dialogue which is the method of giving words the characters what to say to each other gives authentic dialogue (Zulu, 2010:218).

This reveals the importance of dialogue in radio drama. Zulu (2010) put more emphasis on the knowledge of language which determines the tactful use of dialogue which in turn produces a dynamic radio drama for the audience. A good dialogue contains cultural knowledge which widens the knowledge of the listener. In this manner linguistic signs have the potential to impart,
educate, revive and restore cultural heritage of a particular community. Therefore, the semiotic sign which is referred as musical bridge separates scenes of the episode.

There are three types of music cues which are used to help the characters and actors know how a cue functions in the play. These cues are: bridge which is the music that is played between and separates scenes with no dialogue over it, the bed which is the music that plays under dialogue, either as a brief introduction before fading in and out, entirety of speech for dramatic use and the sting which is the music that arises suddenly to emphasize a line of dialogue (Ibid, 2010:324).

This emphasises that a musical bridge separate scenes. It also set the mood of the next scene. The bed serves as background music under dialogue. The sting determines the line of dialogue. There is also another semiotic sign which is known as a pause which indicates a sudden break with immediate proceeding without any interference of action. “The role of silence in radio drama must never be undermined. Like music, silence can be very effective in conveying mood and atmosphere in the play,” (Sibiya, 2001:43). Silence or pause also depicts a mood of action in a scene. There is also a closing signature tune which indicates the end of an episode or drama. This is followed by closing announcements which invites the listeners to listen to the next episode. This semiotic sign at the end of radio drama imparts the closing information consisting of the list of actors, the writer of radio drama with full name and surname, the station which broadcasted the current radio drama, the director of radio drama, the person who was responsible for sound effect and music. Then the announcer invites the listeners to listen to the next radio drama.

2.3.2 Exploring impact of semiotics to the reader or listener

2.3.2.1 Exploring impact of semiotics to the reader

Linguistic signs in the cover page of radio drama script remind the reader about the necessary information. This information initiates the process of imagination on the reader. The reader begins to picture the institution which broadcasted the radio drama. The reader also speculates about the title, the current episode what is all about, the person who wrote the script and the actors who are involved. The impact of it is that it initiates the imaginary aspect of the reader. It stimulates the interest to read the entire script in order to find out what is happening in a radio drama script.
The linguistic signs in the exposition of radio drama script re-enforce the process of imagination on the reader. The reader is able to picture the sequence of standard information before performance takes place.

Stage directions inform us of many things, sound effects, music, entries and exits, and generally, of what the whole movement and atmosphere of the production should be. The stage directions then create the context in which the speech acquires its meaning and, however blunt and bald these directions might appear... they serve to remind us readers that all scripts are blueprints for a full, living performance (Gule, 1996:136).

Through it, the reader is able to know characters by names and surnames, their attitudes and behaviour. The reader is able to acquire a general knowledge of how to use language in a conversation. Readers are able to learn and widen their cultural knowledge which is embedded in the linguistic sign in a radio drama script.

2.3.2.2 Exploring impact of semiotics to the listener

The message is in a form of verbal and non-verbal language. The opening signature tune at the beginning of radio drama draws attention of the listeners. “This alerts listeners that today’s episode is about to start and gives them a few seconds to prepare themselves for the listening experience,” (De Fossard, 1996:43). It changes the focus and the attention of the listener to be directed to the current radio drama. It gives the listener enough time to picture the previous action, particularly the last action.

The music bridge prepares the listener for the mood of the next scene. When it appears in the action to depict the mood of the next scene, the listeners are automatically affected because they have to adapt themselves to the mood and atmosphere which will be prevailing in the next scene. It requires the listener to speculate about what is going to happen. “The musical bridge depicts the mood of the previous scene or the scene to follow, but in most cases it is the scene that follows,” (Zulu, 2010:234). This emphasises that the mood of the bridge is more appropriate to the scene that follows. A change of a mood from one scene to another also influences the mood of the listeners in that they have to adapt themselves to the mood of the next scene.

The closing signature tune relieves the listener partially from being hooked by the suspense of radio drama. “The episode ends with a cliffhanger: a suspenseful finale that leaves the audience eager to know what is going to happen next. This motivates listeners to tune in to hear the next
episode,” (De Fossard, 1996:169). The listeners are hooked by the suspense until the next episode. It relieves the listeners partially from suspense because the tension of suspense is relaxed immediately the listener hears the closing signature tune. All announcements serve to remind the listener about the title, the writer, the station which is broadcasting the current radio drama if they are not the first announcements. This information serves to remind and assure the listener that he or she is listening to the correct episode.

The dialogue introduces the actors to the listeners. In this manner, the listener is able to picture his or her own actors and fit them with all possible elements of a human being.

It contains cultural knowledge of a particular community and it serves to instill cultural knowledge to the listeners. This implies that it teaches and reminds the listeners about their viable and sustainable cultural heritage. Through it, the listeners are reminded of how to use their language appropriate to its context. How to use and fit figures of speech accordingly.

Sound effects challenge the mind of the listener in such a way that the listener is expected to picture all sound effects and interpret them correctly. “Sound effects in radio drama are of significant importance in that they are the vehicle means which lead the audience to visualize a scene,” (Zulu, 2010:241). Sound effect is a sign that complement incomplete information to make it complete and understandable to the listener. It changes the mood or atmosphere of the listener depending on the type of sound effects. If it is frightening the listener is going to be in that mood.

2.3.3 The link between the role and the impact of semiotics in isiZulu radio drama

Semiotic signs are playing a significant role and exert great impact in isiZulu radio drama. They are used to impart the necessary information to the listeners. They reflect the cultural knowledge of the listeners. Their role is to restore valuable cultural knowledge for the benefit of the isiZulu-speaking community. They are able to disseminate cultural knowledge they acquired from isiZulu radio drama to the entire community directly or indirectly. Their role is to make the performance to be real, viable and reliable to the listeners. Real and reliable linguistic signs in isiZulu radio drama inform, remind and educate listeners of the isiZulu-speaking community about their cultural knowledge. “Semioticians maintain that the formulation of a message always requires the use of signs because only through the use of signs is it possible to make references,”
(Gule, 1996:6). Therefore, the link between the role and impact of semiotics in isiZulu radio drama is rooted in message production for the benefit of the listeners.

2.4 A review on the analysis on the role and impact of semiotics in radio drama

2.4.1 Analysis on the role of semiotics in radio drama

Radio drama is purely an acoustic performance and there is no visual component. It demands a team effort in which more than one person is involved e.g. the scriptwriter, producer, actors and the technical persons. It means that radio drama is produced as an end product through team work effort. It depends on music, dialogue and sound effects. All these elements signify something else to the reader or the listener of radio drama. This subsection is meant to cover the following aspects: music, sound effects, dialogue and announcements.

2.4.1.1 The role of music in radio drama

Radio drama is an audible entity because it is invisible to the listener. It relies heavily on semiotics dimensions which assist the listener or reader to construct the entire radio drama. In this manner the role of semiotics is to make dramatic performance possible. Music is a sign which represents something else in radio drama. When it appears in it, it leaves a mark in the mind of the listener because he or she thinks of something else when he or she hears it. It challenges the listener’s mind because he or she associates it with a particular radio drama. It prepares the listener for the performance that follows.

The playwright also depends on music for the depiction of theme and plot of his play and to compensate for the lack of the visual element in radio drama. The use of music in a play is also a skill that a playwright must learn to master with great care because a failure to do so results in a play of a poor quality (Sibiya, 2001:38).

Music also plays a significant role in uncovering the theme and the plot of radio drama. It has its own responsibility in developing the theme and the plot towards its completion. Different musical versions play different roles in audible performance. A piece of music in radio drama can be used to introduce and depict the mood or atmosphere of radio drama to the listeners. Another piece of music can be used to separate scenes or to close episodes.

Music in radio drama falls under ‘objective’ and ‘subjective’ categories. By ‘objective’ music refers to the type of music that forms the integral part of the scene. This, can for
example, be music that is part of a wedding or funeral that takes place in a scene. In other words, the action or events in the scene demands that a specific type of music be included in the scene in order to give a particular scene its real mood. Music from an organ or piano may be played in a scene with romantic lovers. The music serves to emphasise the romantic mood of the scene. It does not necessarily form the integral part of the scene and is therefore referred to as ‘subjective’ (Evans, 1977:149).

Therefore, Evans makes a clear distinction between ‘objective’ and ‘subjective’ categories of music. ‘objective’ music relies heavily on the situation of an event which is the integral part of the scene while ‘subjective’ music is driven by feelings of love of music which does not form part of the scene. It is an essential entity that develops the scene. It means that it is an integral part of verbal performance and remains a stable ingredient of audible performance in its own right. On the other hand, ‘subjective’ music creates romantic feelings in radio drama. “Music is a powerful generator of atmosphere and mood, and can be introduced in several ways,” (Horstmann, 1988:31). Music should be used intentionally in order to produce good results. It should be a planned item to exist so that its existence will signify something else. This implies that playwrights add different versions of music in their radio dramas because they want to add flavor that challenge the mind of the listener and add value in their audible performance.

The bed which is the music that plays under dialogue either as a brief introduction before fading in and out entirely of speech for dramatic use and the sting which is the music that arises suddenly to emphasize a line of dialogue. The sting in comparison to the bridge is the shortest bridge which gives no time that elapses but is dramatic in nature and happens simultaneously (Zulu, 2010:235).

This reflects different versions of music apart from music that precedes individual scenes but different types of music play different roles in radio drama. The bed serves to complement a dialogue in radio drama while the sting emphasises a line of dialogue.

(a) The role of music at the beginning of the episode

Music is used to achieve intended results. At the beginning it is known as an opening signature or theme tune. It is meant to introduce radio drama. “Music can also be used in a play to achieve various results. It can be used as *ibika* or the theme that indicates the start of the play,” (Sibiya, 2001:38). Music can be manipulated to generate different results. The opening signature tune depicts the mood and the atmosphere of the entire radio drama. It is meant to introduce radio drama and generate the mood and atmosphere of radio drama.
(b) The role of music between scenes

The music which precedes individual scenes in an episode is referred to as musical bridge. Its role is to separate the scenes and depict the mood or atmosphere of the previous scene or the scene that follows. It draws a line between two scenes.

The bridge is the music that is played between scenes and separate scenes with no dialogue over it. The musical bridge also depicts the mood of the previous scene or the mood of the scene that follows but in most cases it depicts the mood of the scene that follows (Zulu, 2010:235).

Therefore, it separates scenes and generates the mood and the atmosphere. It can also serve as a link between two scenes or an integral part of performance. “The radio dramatists employed music for several purposes: as a transition between scenes or between acts, as an integral component of the story,” (Gray II, 2006:34). This reflects the fact that it has its own role to fulfill in radio drama.

(c) The role of music at the end of individual episode and the last episode

This semiotic sign signifies the end of an episode when it is played at the end of radio drama episode and when it is played at the end of the last radio drama episode it signifies the final end of radio drama. “After the narrator’s final words, the signature tune is played to signal the end of episode,” (De Fossard, 1996:44). It resembles the opening signature tune but serves different purposes. It remains longer than the closing signature tune.

This subsection has clearly reflected the role of different types of music in radio drama and revealed that the inclusion of music should be intentional or integral part of performance rather than to be incidental achieved or driven by instinct.

2.4.1.2 The role of dialogue as a linguistic sign in radio drama

Dialogues constitute an important entity of radio drama. Its role is to communicate ideas in radio drama. It also brings contrary views in the performance. It keeps expressed ideas concrete and alive. The writers introduce characters, milieu and action through dialogue. “it is generally the role of dialogue in dramatic text to establish character, space and action. In its most
common form, dialogue is structured as a turn-taking system. One character addresses another who listens and then replies, in turn becoming the speaker,” (Aston and Savona, 1995:52).

This emphasises only the role of dialogue in dramatic text although this situation also applies to audible radio drama. It also helps to move the story forward, imparts important information and cultural values, reveals the theme and makes performance real. It brings about changes in the lives of readers or listeners.

2.4.1.3 Sound effects

Sound effects accompany and supplement performance. They uncover hidden information. “Any sound other than music or speech that is used to create an image, evokes an emotion, compresses time, clarify or re-enforce a message,” (Bradley and Lee, 1988:251). They appear in deferent versions. Such as: (a) sound effects between dialogues, (b) intensified sound effects, (c) incidental sound effects and (d) interlude sound effects.

(a) Sound effects between the dialogues

The role of sound effects between dialogues is to fit information which might not be included in the performance. Sound effects refer to, “Any artificial reproduction of sound or sounds intended to accompany action and supply realism in the theatre, radio, television, and motion pictures,” (Gwinn, 1992:27). They are sign vehicles that complement the audible performance e.g. sound effects that depict a night atmosphere, a water fall and a scaring sound.

(b) Intensified sound effects

The role of intensified sound effects is to keep the suspense alive in radio drama. It is referred to as a cliffhanger and it appears at the end of episode. The term cliffhanger is defined as follows, “A situation in a story, film/movie, competition, etc. that is very exciting because you cannot guess what will happen next, or you do not find out immediately what happens next,” (Hornby, 2010:262). They differ in use and the effect they have in audible radio drama. It keeps the listener to remain hooked by suspense. It intensifies performance.

The classic example, once again, is footsteps. The use of this sound effect should be reserved for those occasions when no other sound would naturally occur or when the sound of footsteps is of vital significance to the story. If a person in the drama is trapped
in a locked closet, for example, the sound of approaching footsteps could be important, either signaling the possibility of release or intensifying the fear as the walker passes by (De Fossard, 1996:111).

They should be driven by the need rather than the interest of the writer.

(c) Incidental sound effects

The main purpose of the incidental sound effect is to accompany performance. They complement footsteps and snoring performance in radio drama. The inclusion of them depends on the needs of a particular performance. “Incidental sound effects like footstep, sinking into a chair, lying on a bed, and so forth are best left to the product that will put them in or leave them out according to the needs of that particular play,” (Ash, 1985:46).

They do not share equal status regarding the roles they play in radio drama. There are those that are an integral part of performance and those that can be excluded by the producer depending on the needs of radio drama in place.

(d) Interlude sound effects

This is a short period of time that depicts the oncoming scene. It is commonly occupied by incidental or unique background sound. “Interlude is a short period of time between the parts of a play, film/movie, etc,” (Hornby, 2010:785). It fills the gap between scenes. It serves as a link between the scenes.

2.4.1.4 Announcements

The role of announcements and narration is to supplement information which is lacking in the performance. They are produced by the announcer. “It would seem that, in the directions, the dramatist uses two methods to convey information to the reader/listener, viz. announcements and narrations,” (Van der Merwe, 1992:177). It is the process that conveys information that is lacking in the performance.

(a) Announcement in audible radio drama

Announcements generate the atmosphere of radio drama. They appear at the beginning and at the end of radio drama and are presented by the announcer. “The use of announcements or narration
has advantages in the auditive medium because it can create atmosphere, sketch the milieu or narrate visual actions which might not always be possible in the dramatic script,” (ibid, 1992:178).

They are more relevant in audible performance as compared to written performance because their appearance appeal to the researcher’s emotional state. They trigger the listener’s response.

(b) Announcement in radio drama script

Its role is to impart the necessary or additional information to the reader or researcher in radio drama.

Typically, the narrator makes a closing comment about the story and invites the listeners to tune in the next time. The narrator’s closing comments should be kept brief so that the audience is left on the note of suspense with which the episode concluded (De Fossard, 1996:44).

They are in a written form as a linguistic sign. They place key role in radio drama because they contain the actual exposition. In radio drama script the playwright keeps on supplying the necessary information to the reader until the action starts.

2.4.2. Analysis on the impact of semiotics on the listeners

2.4.2.1 The impact of music to the listener

Music in radio drama has a great impact on the listener because it can change the listener’s way of thinking, interest and the way of doing things. Such impacts include:

(a) Impact at the beginning of the episode to the listener

The music preceding episode attracts and captures the interest of the listener even if the listener is engaged in a certain activity. It alerts the listener that the current episode is about to begin. Music at the exposition of an episode improves listening skills of the listener because the listener has to listen attentively to the episode that is being introduced. It also provides the listener with an opportunity to tune in to a radio station correctly and appeal to others to pay attention to the oncoming episode. “It gives listeners a little time in which to tune the radio correctly so that the actor’s voices come through when the drama begins,” (De Fossard, 1996:43). Therefore, the
opening signature tune draws the attention of the listener. It also prepares the listener for the expected episode and revives the suspense of the previous episode.

(b) The impact between episodes to the listener

The music bridge prepares the listener for the oncoming scene. “Bridge music is used to make the transition from one scene to another,” (De Fossard, 1996:112). Therefore, it prepares the listener for the next scene. Furthermore, it gives him or her break from being captured by the suspense of the previous scene. It also challenges the mind of the listener as to what will happen in the next scene.

(c) The impact at the end of individual episode and at the end of radio drama to the listener

It signifies freedom on the part of the listener because his or her mind would never be engaged deeply in the same performance. “After the narrator’s final words, the signature tune is played to signal the end of episode,” (De Fossard, 1996:44). Therefore, it challenges the listener’s mind to think about what happened after the last performance or what happened. It also relieves the listener from being captured by the suspense.

2.4.2.2 The impact of dialogue on the listener

Dialogue contains valuable information for the listener. Listeners are able to learn cultural knowledge from the dialogue in radio drama. It brings about changes in the lives of listeners. “Most interactive dialogue embodies a transference of values, which amounts to a transformation of the speakers. Those who have exchanged values are no longer the same persons as those who entered into that dialogue,” (Kennedy, 1983:19).

Therefore, it restores valuable information for the listener. The listeners are able to learn their culture from the dialogue in radio drama. They are able to transfer valuable information to other members of the community.

2.4.2.3 The impact of sound effects on the listener

Sound effects create the image of the action in the mind of the listener, generate emotions, reduce time and clarify the message that is being conveyed. It makes the action more convincing.
to the listener. “The purpose of effects is to make a play more convincing, or more atmospheric or just clearer. When they don’t observe such artistic they are superfluous, whether they correspond to reality or not,” (Evans, 1977:177). They are meant to clarify the action to the listener and sketch reality in the minds of the listener.

(a) The impact of sound effects between the dialogues on the listener

Sound effects between dialogues provide the listener with the necessary information and clarify the message that is being conveyed. The listener’s mind is challenged to picture all what is depicted by sound effects. “In a balanced radio drama there would be sufficient sound effects to colour the picture and guide the imagination of the listener,” (Cruywagen, 1992:47). Therefore, the impact of it is that of guidance of the listener with regard to the process of imagination. It serves as a pillar from which the listener can rely on to interpret the action in radio drama.

(b) The impact of intensified sound effects on the listener

Intensified sound effects appear at the end of the episode and create suspense on the listener. “If a person in the drama is trapped in a locked closet, for example, the sound of approaching footsteps could be important, either signalling the possibility of release or intensifying the fear as the walker passes by,” (De Fossard, 1996:115). The listener is always eager to know what happened or what will happen to the next episode.

(c) The impact of incidental sound effects on the listener

Incidental sound effects confirm and justify action to the listener.

“…on radio all sounds are noticed as listeners try, through just one sense – hearing – to pick up and process all incoming information. The good radio writer is careful and selective in the use of sound effects and avoids the temptation to over-use them (De Fossard, 1996:109).

Therefore, they provide the listener with the necessary information in which he or she can associate with something else.

(d) The impact of interlude sound effects on the listener
Interlude sound effects make the listener to be able to speculate what will happen in the next scene or episode. It gives a direction to the listener of what might happen in the scene that follows.

2.4.2.4 The impact of announcements on the listener

(a) The impact of announcements in audible radio drama on the listener

Verbal announcements have a great impact on the listener as compared to written announcements.

“The station announcer ends the program with brief standard announcement similar to the one that open the program. The announcer also may tell listeners how to obtain support materials, encourage them to write the radio station, or take other actions related to the program,” (De Fossard, 1996:44). Therefore, they have a potential to draw attention of the listener to listen to the current radio drama. They also remind the listener about the title of radio drama, the writer and the number of the episode. They provide the listener with the necessary information.

(b) The impact of announcements in radio drama script on the listener

Written announcements furnish the reader with the necessary information. “This is the duty of the narrator who informs the radio play’s listeners about what is going to happen in the play,” (Zulu, 2010:187). The reader can detect the place where the action takes place and associate it with the place of his own.

2.4.3 The link with isiZulu radio drama and the listener

Semiotics makes it possible for isiZulu radio drama to exist and exert a great impact to the listener. The writers use semiotic signs to produce script before it is broadcasted. They use music to introduce it. The writers use linguistic signs to convey the message to the listeners. The writers are able to restore cultural knowledge of the isiZulu-speaking community.

Radio drama, as it is conducted through the medium of language, seeks to speak to the people, that is, the manner in which meaning is made to the listeners within a play. It attempts to reach its listeners in a proactive and progressive way (Zulu, 2010:2).
The listeners are able to learn their cultural knowledge and also spread the knowledge they acquired from radio drama to other members of the community. Therefore, semiotics has the potential to produce it and also to revive cultural knowledge of the isiZulu-speaking community.

2.5 The review on common suggestion

2.5.1 Common suggestions

Researchers who have analysed isiZulu radio dramas have a common view that little has been done with regard to research work. This indicates that it has long been neglected by researchers to research how it succeeded in reaching its entire population. “The critical and scholarly negligence that radio drama has suffered is regrettable, especially considering the range and quality of the best creative work written for this medium,” (Lewis, 1981:21). What has been unfolded by Lewis in the field of radio drama became a common idea and has been put forward by researchers as an issue which needed urgent attention.

As far as we have been able to ascertain, very few studies have been carried out on radio plays written in African Languages. In 1968, H.J. Lubbe did an M.A. research on the response of Sotho listeners to radio plays. In 1971, T. van Heerden finished an M.A. dissertation on nature of selected radio serials broadcast by radio Lebowa during the sixties. In 1988, R.H. Moeketsi did an Honours article that focuses on the nature of Radio Sotho drama broadcasts. In 1991, N.E. Makosana completed an M.A. study which is a comparative study of six Xhosa radio plays broadcast in 1987 and 1988. A study for M.A. by C. Diamond in 1993 looks at the themes in one-act plays in isiZulu and also touches on radio plays. In 1994, N.W. Tshamano did an M.A. study on the critical exposition of selected Venda radio plays. Z.W. Gule’s 1996 doctoral thesis on isiZulu one-act plays comments on one-act radio drama as well. The most recent study is M.A. Maphumulo’s 2001 doctoral thesis that focuses on D.B.Z. Ntuli’s radio drama trilogy, Isivumelwano, Isivumelwano Esisha and Ngenxa Yesivumelwano. The above examples show that, with the exception of Maphumulo’s research, no other elaborate research has been conducted on isiZulu radio drama except for cursory comments that have only featured sporadically in critical writings on African literature (Sibiya, 2001:126).

Sibiya (2001) acknowledged the common idea that little has been done in isiZulu radio drama and confessed that it has been neglected by critics and researchers. This is an appeal to researchers to pay attention to it in order to widen the knowledge with regard to the talents and tactful skills of the playwrights in selecting communication devices to convey their messages to the entire community of isiZulu-speakers.
Radio drama, as a tried and successful strategy for the development and promotion of African-language literature has been ignored, understated and unappreciated by a significant number of contemporary critics. The academics have, in the main, failed to realize that the medium of sound has provided an environment in which a new storytelling genre has been born (Zulu, 2010:2).

Zulu (2010) is also disappointed about the fact that it has been neglected by contemporary critics and researchers who have not recognised the influence of this dynamic genre. There is a common suggestion amongst the researchers that little has been done on it. Therefore, this research seeks to respond to the common suggestion by undertaking this research and focuses on the role of semiotics in it and the impact it has on the culture of isiZulu-speaking community as an integral part of communication devices used by playwrights to convey their messages.

2.5.2 Common recommendations

This study has revealed that semiotics plays a great role in radio drama to convey the intended message even to an illiterate person because semiotics is an integral part of cultural knowledge of a particular cultural group thus any member of a particular cultural group can listen and understands what is said in a radio drama. It also revealed the impact of semiotics to revive cultural knowledge because cultural knowledge is embedded in semiotics. It means that semiotics is culture because a person must belong to a particular cultural group in order to interpret different signs which are used by a particular cultural group. It is commonly recommended that more attention should be focused on isiZulu radio drama because it is a powerful medium which reaches the entire population in order to address urgent and vigorous socio-economic, educational, political, demographical and technological challenges that have an impact on language and the cultural knowledge of communities.

We also feel that more attention should be focused on radio drama because it is the medium that is capable of reaching most of our people, especially those in rural areas. Statistics also reveal that radio drama attracts more authors then other genres like prose, poetry and visual drama. This means that a lot of research can still be conducted in this field (Sibiya, 2001:2).

Therefore, Sibiya (2001) emphasised that further research should be undertaken in radio drama because of its unique power to influence the entire population through its current messages. This also encourages the writers to manipulate isiZulu as a language to educate the entire population about global and internal challenges that influence the lives of isiZulu-speaking people.
It is of great importance and an urgent message to encourage the would be radio playwrights and of researching and evaluating more of the wealth gathered and retained by the SABC. This has revealed that the future of radio drama remains on the positive side. A play in the language of the people is well received even by an illiterate person because he can listen and hears what is said (Zulu, 2010:341).

This emphasises a common recommendation that researchers should continue with their research and evaluation of valuable isiZulu radio dramas which are retained in the archives of Ukhozi FM. It has revealed that different researchers have common recommendations that there should be a further research on isiZulu radio dramas that are retained in the archives of SABC in Ukhozi FM. Researchers also hold a common idea that language serves as a valuable and sustainable tool that can be used to make radio drama possible for its listeners.

The target audience is widened because of the language that is used to transmit the play. The intention of the play is to dramatise development as an issue that should be taken seriously by the people and thus the various symbolic, allegorical and direct meanings that can be found in the naming of characters and setting, the proverbs and idioms and songs used within the play point towards a clearer and more accessible way of extracting and applying information (Zulu, 2010:2).

This further emphasises the importance of language as a tool that can be used by playwrights to restore cultural knowledge of a community. This reveals that the isiZulu language is rich in a number of devices which then demands that the listener should possess the cultural knowledge of the isiZulu-speaking community.

The foregoing discussion has revealed that there is a common suggestion that little has been done on isiZulu radio drama. Researchers have a common idea that urgent and more attention should be paid on it in order to bridge the gap that has been existed for quite a long time. If researchers respond to this call, this negligence will be exposed. It also means that sustainable cultural knowledge, talents and tactful skills of writers that are contained in isiZulu language will continuously become the wealth of the listeners. Thus, the cultural value will be restored and made available by writers and researchers for the benefit of future generations.

2.6 Conclusion

This chapter has defined the term ‘literature review’ at its exposition and adopted the following definition of literature review.
A literature review is an objective, thorough summary and critical analysis of the relevant available research and non-research literature on the topic being studied. Its goal is to bring the reader up-to-date with current literature on a topic and forms the basis for another goal such as the justification for future research in the area (Cronin, et al., 2008:38).

This provides the reader with important information about the expectation of this chapter. Literature review on semiotics and radio drama theories has been undertaken and the focus on semiotics theory covers three semioticians: Ferdinand de Saussure who focused on linguistics theory; Charles Sanders Peirce who developed a scientific system for logically describing all types of signs and lastly, Roland Barthes who extended Saussure's semiology to incorporate all fields of contemporary mass media with more emphasis on popular culture. The theory covers four researchers: William Ash emphasised that radio drama relies on blindness. Meaning that the out of sight is the key element that makes storytelling and radio play writing possible; Robert P. Gwinn emphasised that real radio drama guidelines produce real dramatic performance; Eben Cruywagen promoted the idea that the uniqueness of performance involves a number of activities to be performed technically before a solid product is produced verbally and, lastly, Abednego Mandlenkosoi Maphumulo stressed that the generation of sound and ear depends on the production of radio drama script before the entire performance is produced in a radio studio and the relationship between the two theories has been uncovered.

It also covered the role and impact of semiotics on radio drama and listeners which focused on exploring the role of semiotics in it with reference to the role of linguistic sign as a written language in radio drama and the role of the opening signature tune in it. This is followed by exploring the impact of semiotics to the reader or listener which focused on exploring impact of semiotics to the reader and exploring the impact of semiotics to the listener. The relationship between the role and the impact of semiotics in it was unfolded.

It also covered a review on the analysis of the role and impact of semiotics on radio drama. The analysis on the role of semiotics in radio drama focused on the role of music in radio drama with regard to the role of music at the beginning of the episode, the role of music between scenes and the role of music at the end of the individual episode and the last episode. The role of dialogue as a linguistic sign in radio drama has been highlighted. This section also focused on sound effects with emphasis on sound effects between the dialogue, intensified sound effects, incidental sound
effects and interlude sound effects. Announcement in audible radio drama and in radio drama script have been analysed.

It also covered analysis on the impact of semiotics on the listeners and focused on the impact of music at the beginning of the episode to the listeners, the impact of music between episode to listeners and the impact of music at the end of individual episode and at the end of radio drama to the listeners. The impact of dialogue on the listeners was covered. It also reflected the impact of sound effects on the listeners with regard to the impact of sound effects between the dialogues on the listeners, the impact of intensified sound effects on the listeners, the impact of incidental sound effects on the listeners and the impact of interlude sound effects on the listeners. The impact of announcements in audible radio drama on the listeners and the impact of announcements in radio drama script on the listeners were also covered. The link with isiZulu radio drama and the listeners has been uncovered.

It finally covered the review on common suggestions which have been put forward by critics and researchers protesting the neglect of the isiZulu radio drama which has been retained in SABC archives despite its valuable and sustainable potential to reach the entire population of isiZulu-speaking people including those who are illiterate. It also revealed that critics and researchers on isiZulu radio drama have a common idea that something must be done urgently to bridge the gap that has existed for a long time in isiZulu radio drama. An urgent response will make it possible to uncover the talents of radio drama writers through isiZulu language which contains valuable and sustainable cultural knowledge.
CHAPTER 3: METHODOLOGY

3.1 Introduction

This chapter focuses on the method used to collect data in this study.

3.2 Research strategy

A research strategy is a pre-determined decision that is intended to achieve a particular purpose. It contains a set of principles that have been put in place in order to address the research problem. It is “A set of guidelines and instructions to be followed in addressing the research problem,” (Mutchnick & Berg (1996) cited in Niemann, 2005:186). It provides the overall direction of a study including the process in which the research will be conducted.

Research strategy may be quantitative or qualitative. “Quantitative research is the investigation of phenomena that lend themselves to precise measurement and qualification, often involving a rigorous and controlled design,” (Polit & Beck, 2004:729). They emphasise that it deals with the collection of numerical data. However, says “Quantitative research is concerned with objectivity, tight control over the research situation, and the ability to generalise findings,” (Katrina, 2005:11).

A researcher has to exercise tight control over the research situation as integral part of efforts to generate statistical data. Therefore, quantitative research approach is based on objective quantity which produces a numerical relationship between independent and dependent variables in a single study. This approach is specifically concerned with the collection of data that can be approved numerically or statistically in a research process.

Qualitative differs from quantitative research. For instance, say:

Quantitative and qualitative data in a mixed method research report are frequently presented separately, which allows the reader to concentrate on one type of data prior to considering the other type. Quantitative data are customarily presented initially and is then followed by the qualitative data (Boswell and Cannon 2001:306).

If both quantitative and qualitative research approaches are used in the same study, the approach is called mixed method. Similarly, in this study, a mixed method is used. The researcher used quantitative research in order to generate statistical data and identify statistical relationships in
order to achieve research objectives and address research problem. He also used qualitative research in order to identify patterns, features and themes between data collected in addition. The emphasis is testing the role played by semiotics in isiZulu radio dramas and to examine the extent to which semiotics in it influence the revival of the cultural knowledge of isiZulu-speaking community. In order to facilitate the research process, the research focused on the experiences of potential listeners. The experiences of potential listeners served as a yardstick from which the role of semiotics and the extent to which semiotics’ influence in reviving cultural knowledge of isiZulu-speaking community and users can be tested. By potential listeners, the researcher is referring to all regular listeners who are also educators; the writers are also included in this category.

3.3 Data collection and analysis

3.3.1 Data collection

Data are pieces of information that can be acquired through primary or secondary inquiry in order to serve a particular purpose. “Data collection is the gathering of information to address a research problem,” (Polit and Beck, 2004:716). There are three types of data collection methods, namely:

3.3.1.1 Survey

A survey is a method of collecting large quantities of data using questionnaires and interviews. Surveys are meant to examine a phenomenon and to query a respondent in order to collect data from a sample of a targeted population. It is “Designed to obtain information about the prevalence, distribution, and interrelations of variables within a population,” (Polit and Beck, 2004:234). Therefore, it is concerned with the collection of descriptive data from the targeted population in order to address a research problem.

3.3.1.2 Observation

Observation is a data collection method that can be used to gather a variety of information, including:

Information on Characteristics and conditions of individuals (e.g., the sleep – wake state of patients); verbal communication (e.g., exchange of information during medication
administration); non-verbal communication (e.g., facial expressions); activities (e.g., geriatrics patient’s self-grooming activities); and environmental conditions (e.g., architectural barriers in the homes of disabled people) (Polit and Beck, 2004:320).

It is a process of observing a particular phenomenon for a certain period of time with the intention of gathering primary information in a written or recording form in order to address a research question. Through observation, a researcher could take detailed notes from observable data or take detailed narrative notes from what is being narrated or imitated by an actor. In this study the researcher used observation method to collect data by observing the role of semiotics in radio drama and the impact it has on the culture of isiZulu-speaking community from three selected radio drama scripts and three tape recorded radio drama episodes from different three radio dramas. In addition, the researcher compiled observational notes based on in-depth description of the role of semiotics in radio drama and the impact it has on the culture of the isiZulu-speaking community. The data obtained through observation method was compared to other data collected using survey and case study methods in order to identify relevant patterns, features and themes concerning the role of semiotics in radio drama and the impact it has on the culture of the isiZulu-speaking community.

3.3.1.3 Case study

“Case study is a research method involving a thorough, in-depth analysis of an individual, group, institution, or other social unit,” (Ibid. 2004:712). It is concerned with gathering detailed information based on a program, event, an activity, phenomenon, institution and one or more individuals. The researcher is expected to go beyond general expectations to uncover the truth about a phenomenon under study. He or she should pre-determine the time for the investigation to be undertaken. The case study is used in this study.

3.3.2 Sampling

Sampling is a process of selecting a small number of participants from a pool of the target population. The main purpose is to use responses of a small number of participants from a pool as a yardstick from which general conclusions can be drawn to address a research problem. “It is the process of selecting a portion of the population to represent the entire population,” (Op.cit 2004:731). This reflects that the sample size relies heavily on the objectives and the type of a research question under study and it also differ according to the type of research under study.
Therefore, it has to deal with the selection of few individuals who represent the entire target population for a particular research. The findings are generalised because a survey which is used by the researcher does not include the entire target population.

3.3.3 Population

Population refers to the entire segment selected by the researcher for research study. It is “The study objects and consists of individuals, groups, organisations, human products and events, or the conditions to which they are exposed,” (Welman et al. 2005:52). The target population is not restricted to human individuals but it may consists none entity or both human and none human in a single study. In this study, the population consists of potential radio drama listeners who are also educators, radio drama writers who are also potential listeners, recorded radio drama episodes and selected radio drama episode scripts. Therefore, the entire target population for this study consists of human and none human subjects. The researcher used this target population in order to achieve the researcher’s special interest based on choosing subjects who and which are relevant to the research topic and who and which can provide the best information to achieve the objectives of the study and address the research question.

3.3.4 Sample size

A sample size is a number of respondents selected for research study. “The degree of precision with which the researcher wishes to draw conclusions or make predictions about the population under study,” (Leedy and Ormrod (2001) in Reid, 2001:7). It is determined by a research question to be addressed by the study. The researcher’s decision regarding the sample size is influenced by the amount of data to be gathered. In order to collect quantitative data, the researcher selected twenty participants consisting of ten female educators and ten male educators who are potential radio drama listeners to answer ten closed-ended questionnaires. The reason to select twenty participants is to represent all groups of the target population in a sample and to facilitate inductive generalisation of results. The researcher also selected five participants consisting of three potential radio drama listeners who are also educators and two radio drama writers who are also potential listeners to answer ten open-ended questionnaires. The reason to select five participants for open-ended questionnaires is to achieve the researcher’s specific interest to select participants who have rich information about the research topic.
“In qualitative studies, sample size should be determined based on informational needs. Hence, a guiding principle in sampling is data saturation – that is sampling to the point at which no new information is obtained and redundancy is achieved,” (Polit & Beck, 2004:308). Therefore, the researcher selected one participant out of four participants who were interviewed and three radio drama episode scripts and three recorded radio drama episodes which were observed.

The sample size is also determined by data saturation and richness. The reason to select one participant, three radio drama episode scripts and three recorded radio drama episodes is that human and none human participants who and which were selected provided rich and in-depth information to achieve the objective of the study and the collection of data was based on saturation as a guiding criteria. Therefore, only one participant out of four, three radio drama episode scripts and three recorded radio drama episodes were used as a source from which qualitative data can be collected.

3.3.5 Data Analysis

In this study data analysis refers to the organisation and synthesis of research data with a purpose to address the research question. Therefore, “The systematic organization and synthesis of research data and the testing of research hypothesis using those data,” (Ibid. 2004:716). It has to do with how research data is organised and synthesised in order to solve a research problem. In order to facilitate the analysis of quantitative data the researcher organised the responses of respondents on closed-ended questionnaires in table forms which depict the percentage of responses by gender with the total percentage. Responses of respondents on open-ended questionnaires are also organised in table forms which reflect the percentage of responses on open-ended questionnaires. The researcher also used graphs which reflect the percentage of responses by gender and the total percentage on closed-ended questionnaires in order to give more clarity. Finally, the researcher used pie charts which depict the percentage of respondents who disagree and agree on open-ended questionnaires. This organisation of data assisted the researcher to identify statistical relationships which exist between data collected on closed-ended and open-ended responses. Therefore, the quantitative data analysis on the role of semiotics in radio drama and the extent to which semiotics influences the revival of cultural knowledge in the isiZulu-speaking community has been presented in a form of a statistical report.
With respect to qualitative data, the researcher used content analysis to analyse data. “Content analysis means analysis of the contents of any interview in order to identify the main themes that emerge from the responses given by the respondents,” (Kothari, 1985:35). To analyse qualitative data effectively, the responses of respondents on observation on three radio drama scripts and three recorded radio dramas were used in a form of narrative reports. The researcher also used content analysis to analyse data collected through a cellphone interview from one respondent. The data is organised in a form of a narrative report and direct quotations from research participants in order to identify emerging themes and the patterns which exist in the responses of a respondent with regard to the role of semiotics in radio drama and the impact it has on the culture of the isiZulu-speaking community.

3.4 Conclusion

This chapter discussed methodology based on the ways in which data was gathered. The research also reflects the research strategy which focused on the general guidelines and directions about how the research was conducted in order to provide answers to the research questions. It also discussed the research strategy which focused its attention on the overall plan for obtaining answers to the questions being studied and for handling some of difficulties encountered during the research process. Both quantitative and qualitative research strategies and how they were conducted to meet the objectives of the study were explained. It showed that quantitative research was used to collect data which is based on objectivity, tight control over the research situation, and the ability to generalise findings using survey methods in a form of questionnaires. It means that quantitative research investigated the role of semiotics in radio drama and the impact it has on the culture of isiZulu-speaking community based on statistic principle which involves tight and controlled design.

It also reflected that quantitative research was used to collect data using survey method in a form of questionnaires. Qualitative research collected data which is based on subjective meaning of an experience of an individual. Qualitative research investigated the role of semiotics in radio drama and the impact it has on the culture of the isiZulu-speaking community using a combination of methods e.g., observation and cellphone interview methods. For the collection of quantitative data, it is reflected that the researcher used probability sampling in a form of stratified sampling. For qualitative data collection, the researcher used nonprobability sampling in a form of
purposive sampling. In the case of quantitative research sampling, the researcher specified in advance how study participants were selected and how many were included. In the case of qualitative research sampling, the researcher made sampling decisions during the course of data collection based on rich and in-depth information and the sampling plan was not to be developed in advance. It also reflected that quantitative research focused on a representative sample to ensure that the measurements accurately reflect and can be generalised to the population. In the case of qualitative study, sample size was determined based on informational needs. It means that the guiding principle in sampling was data saturation. For quantitative research, the sample consisted of twenty participants who participated on a survey based on structured ten questionnaires. Questionnaires consisted of closed-ended and open-ended questions. For qualitative research, the sample size was determined by informational needs. Therefore, in this study, data was collected using survey, observation and case study methods. This study also covered methods to ensure reliability and validity of the instruments used to collect data. The study also sketched ethical considerations.

It also explained how quantitative data was analysed using tables, graphs and charts and qualitative data analysis was based on content analysis which focused on identifying relationships on patterns, features and themes. This chapter also specified that report writing for this study is based on a dissertation for a masters of arts.
CHAPTER 4 RESEARCH RESULTS

4.1 Introduction

In this chapter, the focus is on the results of the study on the role of semiotics in radio drama and the impact it has on the radio listeners.

4.2 Results on survey

4.2.1 Quantitative results on closed-ended questionnaires

Ten questionnaires were distributed to all twenty respondents to answer them. All of them were completed and returned to the researcher. This means that the overall rate of responses was hundred percent because all ten questionnaires were completed and returned. The respondents were composed of 20 potential listeners of isiZulu radio drama and they were also educators. The responses for each individual question were grouped together to identify the highest number of respondents. These responses to the questions which were quantified were then presented in percentage forms. This analysis was presented in tabular form. The researcher used tables containing variables and the number of respondents according to their merit starting with the highest and down to the lowest number.

The results are as follows:

4.2.1.1 What is the reason for radio drama producer to use unique music at the beginning of isiZulu radio drama?

All 20 respondents were able to answer this questionnaire which sought to identify the reason for the producer to use unique music at the beginning of radio drama. This enabled the researcher to identify an appropriate answer to the question.

The responses to the question are reflected in the table below.

Table 1: Number of respondents on the role of music at the beginning of radio drama.

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Of the 20 respondents who participated in the survey, 75% agreed that the role of music at the beginning of radio drama is to introduce radio drama to the listeners and draw attention of the listeners. The results reflected that the majority of respondents understand the significant of music at the beginning of radio drama. The results showed that the music at the beginning attracts listeners to listen on radio drama. 15% of respondents believed that the role of music at the beginning is to remind the listeners and this view is not supported by the majority. The results reflected that 15% respondents are not regular listeners because they don’t feel being attracted on radio drama. 10% of respondents believed that music at the beginning of radio drama is to entertain listeners. The results reflect that 10% of respondents listen to radio drama when they want to entertain themselves rather than to listen frequently. The results are also illustrated in figure 1.

4.2.1.2 What is the role of a short piece of music between the scenes of episode of isiZulu radio drama?

All 20 respondents were able to provide answers to this question which aim at identifying the role of music between scenes and the table below reflects the responses of respondents which assist the researcher to determine the answer to the question.
Table 2: Number of respondents on the role of music between the scenes.

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>To bridge the scenes in an episode of a radio drama.</td>
<td>11</td>
</tr>
<tr>
<td>To draw attention of a listener.</td>
<td>5</td>
</tr>
<tr>
<td>To add flavour in an episode.</td>
<td>2</td>
</tr>
<tr>
<td>To invite the listeners.</td>
<td>2</td>
</tr>
<tr>
<td>Response not specified</td>
<td>0</td>
</tr>
</tbody>
</table>

Of the 20 respondents, 55% agreed that the role of music between the scenes is to bridge the scenes in an episode. This indicates that the majority of respondents are able to link scenes in an episode through interpreting musical bridge and assist the listeners to speculate what might happen in the next scene. 25% of respondents believed that the music between scenes is to draw attention of the listeners. The results reflected that 25% respondents do not pay full attention on radio drama that is being broadcasted because their attention is captured by music bridge. 10% of respondents believed that music between scenes add flavour in an episode. The results reflected that 10% of respondents do not listen on radio drama because they can’t recognise the importance of different music in radio drama. Another 10% of respondents held the opinion that the music between scenes invites the listeners. The results revealed that the respondents are not regular listeners because they can, not even recognise the music bridge. Figure 2 illustrates these findings in a percentage.

4.2.1.3 What is the role of unique music at the end of an episode of isiZulu radio drama?

All 20 respondents were able to answer this question which sought to provide the answer on the role of unique music at the end of episode. The responses are reflected in the table below.

Table 3: Number of respondents on the role of music at the end of episode.

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
</table>

53
Of the 20 respondents who participated, 70% agreed that the role of music at the end of radio drama episode is to end the current episode and relieve tension of the listener. The results reflected that the majority of respondents listened to radio drama from the beginning up to the end. This implies that the majority of respondents are able to detect the music which ends radio drama. 20% of respondents believed that the music at the end of radio drama entertains the listeners after listening to the current episode. The results reflected that the respondents do not understand the role of music at the end of radio drama. The results of 5% respondents reflect that the respondents do not listen to radio drama because they believed that the music at the end prepares the listener to listen to the oncoming programme. The results of the other 5% respondents reflected that no response was provided. The results are also illustrated in figure 3 in a percentage.

4.2.1.4 What is the role of sound effects in isiZulu radio drama episode?

All 20 respondents were able to answer this question and the results to the question are as follows:

Table 4: Number of respondents on the role of sound effects in radio drama.

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>To depict reality that is not possible to be brought on the stage.</td>
<td>9</td>
</tr>
<tr>
<td>To add atmosphere in an episode of radio drama.</td>
<td>7</td>
</tr>
</tbody>
</table>
To represent actors or imitators in radio drama. 2
To fill the gap of actors or imitators in a radio drama. 2
Response not specified. 0

Of the 20 respondents, 45% agreed that the role of sound effects in radio drama is to depict reality that is not possible to be brought on the stage because the remaining number is shared by other respondents. This reflected that the majority of respondents relied on sound effects to interpret events in radio drama. 35% of respondents believed that sound effects add atmosphere in an episode of radio drama. The results reflect that the respondents do not listen to radio drama frequently because they can recognise exactly the role of sound effects. The results reflected that 10% of respondents are not listeners of radio drama because their responses are not appropriate in the sense that sound effects cannot represent actors but sound effects is meant to represent reality which cannot be brought on the studio. The results of the other 10% respondents reflected that the respondents do not know the role of sound effects. Figure 4 illustrate the results in a percentage.

4.2.1.5 What is the role of linguistic signs in isiZulu radio drama?

All 20 respondents provided answers to this question and table 5 below sought to reflect the following results.

Table 5: Number of respondents on the role of linguistic signs in radio drama

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assists listeners to comprehend and link performance in radio drama</td>
<td>13</td>
</tr>
<tr>
<td>To motivate listeners to listen to current radio drama.</td>
<td>4</td>
</tr>
<tr>
<td>To bridge the gap between the narrator and the listener.</td>
<td>2</td>
</tr>
<tr>
<td>To fill the gap that has been left by narrator of radio drama.</td>
<td>1</td>
</tr>
</tbody>
</table>
Of the 20 respondents, 65% agreed that the role of linguistic signs in radio drama is to assist listeners to comprehend and link performance. The results reflected that the majority of respondents realised that language is composed of signs. This implies that listeners of radio drama should share a common language in order to interpret and understand linguistic signs in radio drama. The results reflected that 20% of respondents do not know the role of linguistic sign because they viewed linguistic sign as assign which motivates listeners to listen to current radio drama. The results showed that 10% of respondents were just guessing. Therefore, they don’t listen to radio drama. The results reflected that 5% of respondents were also guessing because their response is not supported by any respondent. Figure 5 that follows illustrated the results.

4.2.1.6 What is the role played by poetic language as a semiotic sign in isiZulu radio drama?

All 20 respondents answered this question and the results are as follows:

Table 6: Number of respondents on the role played by poetic language in isiZulu radio drama

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>To generate unique meaning and enriches the language.</td>
<td>14</td>
</tr>
<tr>
<td>To add flavour in radio drama.</td>
<td>2</td>
</tr>
<tr>
<td>To train listeners to analyse information.</td>
<td>2</td>
</tr>
<tr>
<td>To make language more complicated for none mother tongue listeners.</td>
<td>1</td>
</tr>
<tr>
<td>Response not specified</td>
<td>1</td>
</tr>
</tbody>
</table>

Of the 20 respondents, 70% agreed that the role of poetic language in radio drama is to generate unique meaning and enrich language. The results showed that the majority of respondents know and they are also used in poetic language. Therefore, the majority of respondents can interpret
and apply poetic language appropriately. The results revealed that 10% of respondents believed that poetic language served to add flavour in radio drama. This indicated that the respondents are not regular listeners because they are not clear the role of poetic language. The results reflected that another 10% of respondents are not clear about the role of poetic language because their response is not appropriate. The results depicted that 5% of respondents do not use mother tongue language frequently because they found it difficult to analyse and interpret different poetic signs in radio drama. The results for the remaining 5% reflected that the respondents do not know anything in radio drama. It might happen that they don’t listen to radio drama. The results are also illustrated in figure 6.

4.2.1.7 What role is played by the use of rituals in isiZulu radio drama?

All 20 participants responded to this question and the results are as follows:

Table 7: Number of respondents on the role of the use of rituals in isiZulu radio drama

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>To teach and revive cultural norms and customs of isiZulu-speakers</td>
<td>12</td>
</tr>
<tr>
<td>To expose cultural tradition of isiZulu-speaking community to listeners.</td>
<td>4</td>
</tr>
<tr>
<td>To depict the tradition of isiZulu-speaking community.</td>
<td>3</td>
</tr>
<tr>
<td>Response not specified</td>
<td>1</td>
</tr>
<tr>
<td>To reflect how traditional are isiZulu speaking people.</td>
<td>0</td>
</tr>
</tbody>
</table>

Of the 20 respondents, 60% agreed that the role of rituals in radio drama is to teach and revive cultural norms and customs of isiZulu-speaking. The results reflected that the use of rituals as a linguistic sign in radio drama can influence and teach the listeners of radio drama not to neglect and reject their cultural norms and customs like that of goat and cow slaughtering for a particular ceremony, going to Isangoma, paying lobolo and making sorghum beer for ancestors. The results also depicted that 20% of respondents believed that the role of rituals in isiZulu radio drama is to expose cultural tradition of isiZulu-speaking community. This indicated that the respondents are
able to recognise rituals as part of culture but they don’t realised that the role of rituals is to teach listeners their culture and therefore, reviving cultural norms. The results reflected that 15% of respondents also understood the role of rituals in radio drama because they know that it depict the tradition of isiZulu-speaking community but few respondents supported their response. The results which are reflected by 5% of respondents showed that the respondents had different opinion which is not mentioned. The results are also depicted in a percentage in figure 7.

4.2.1.8 How effective is the use of rituals in isiZulu radio drama can improve cultural understanding of the isiZulu-speaking community?

All 20 participants answered this question and their responses are reflected in the table below.

Table 8: Number of respondents on how effective is the use of rituals in isiZulu radio drama can improve cultural understanding of isiZulu-speaking community

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listeners are able to learn, understand, copy and implement them when</td>
<td>9</td>
</tr>
<tr>
<td>they are performing cultural rituals in their daily lives.</td>
<td></td>
</tr>
<tr>
<td>Listeners are able to learn their culture and compare it to other cultures</td>
<td>7</td>
</tr>
<tr>
<td>order to understand their culture.</td>
<td></td>
</tr>
<tr>
<td>Listeners are able to learn how to fit the cultures of other groups in</td>
<td>3</td>
</tr>
<tr>
<td>isiZulu culture as to understand it.</td>
<td></td>
</tr>
<tr>
<td>Listeners are able to learn and modify cultural rituals to suite their</td>
<td>1</td>
</tr>
<tr>
<td>current daily lives.</td>
<td></td>
</tr>
<tr>
<td>Response not specified</td>
<td>0</td>
</tr>
</tbody>
</table>

Of the 20 respondents who participated, 45% agreed that the use of rituals in radio drama can improve cultural understanding of isiZulu-speaking community. The results reflected that 45% of respondents are in a majority though the figure seems to be small. This implies that radio drama listeners are able to learn procedures to be followed before, during and after slaughtering a goat for a particular ceremony. The results reflected that 35% of respondents believed that listeners are able to learn their culture and compared it to other cultures in order to understand their
culture. This indicated that respondents are not able to learn their culture if they it compared it with any culture because any culture is unique. The results reflected that 15% of respondents do not understand the effectiveness of rituals as a means of improving cultural understanding because it cannot be learnt properly if it is mixed with other cultures. The results reflected that 5% of respondents believed that rituals can be modified to meet their current daily lives. This indicated that 5% of respondents cannot improve their cultural understanding because it will be changing time and again. Therefore, the knowledge they have acquired will keep on changing. They will not gain experience. The results are also illustrated in figure 8.

4.2.1.9 How does language as a linguistic sign in radio drama revive cultural tradition of the isiZulu-speaking community?

All 20 respondents answered this question and their responses are reflected in table 9 below

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language speakers share codes as well as sharing understanding of how to use those codes to convey meaning.</td>
<td>10</td>
</tr>
<tr>
<td>Language speakers share codes of other languages as well as sharing understanding of how to use those codes to convey meaning.</td>
<td>4</td>
</tr>
<tr>
<td>Different age group listeners share some of the codes as well as sharing understanding of how to use some of those codes.</td>
<td>3</td>
</tr>
<tr>
<td>Different age group listeners share different codes to convey meaning.</td>
<td>2</td>
</tr>
<tr>
<td>Response not specified</td>
<td>1</td>
</tr>
</tbody>
</table>

Of the 20 respondents who participated, 50% agreed that linguistic sign in radio drama can revive cultural tradition of isiZulu-speaking community. The results showed that the language allowed the listeners to share cultural knowledge with other listeners. The use of language as a
linguistic sign in the process of ‘lobola’ in radio drama equipped the listeners with the basic cultural knowledge needed when preparing for a marriage. The results reflected that 20% of respondents believed that language speakers share code of other languages as well as sharing understanding of how to use those codes to convey meaning. This indicated that the respondents are not able to revive cultural tradition because of mixing codes of other languages instead of focusing on the codes of one language. The results reflected that 15% of respondents can not revive cultural tradition because of mixing different codes. The results also revealed that 10% of respondents will not be able to revive cultural tradition because they share different codes and they will end up not understanding clearly different codes. The results for 5% reflected that the respondents had another opinion. The results are also illustrated in figure 9.

4.2.1.10 How does naming as a linguistic sign preserve the cultural tradition of the isiZulu-speaking community?

All 20 respondents were able to answer this question and the results are as follows:

**Table 10: Number of respondents on the extent to which naming can preserve the cultural tradition of isiZulu-speaking community**

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Naming generates historical profile of a family member that reflects cultural heritage of the isiZulu-speaking community.</td>
<td>10</td>
</tr>
<tr>
<td>Naming includes modification of cultural tradition of the isiZulu-speaking community.</td>
<td>5</td>
</tr>
<tr>
<td>Naming generates a new model of cultural tradition in the isiZulu-speaking community.</td>
<td>3</td>
</tr>
<tr>
<td>Naming promotes cultural hatred amongst the isiZulu-speaking community.</td>
<td>2</td>
</tr>
<tr>
<td>Response not specified</td>
<td>0</td>
</tr>
</tbody>
</table>
Of the 20 respondents who participated, 50% agreed that naming in isiZulu radio drama generates historical profile of a family member that reflect cultural heritage of isiZulu-speaking community and preserve cultural tradition of isiZulu-speaking community. The results reflected that naming can influence the behaviour of a person and uncovers the background of a person. For example the name ‘uMadoda’ (men) reflects that the man is stronger than other man that’s why the name represents more than one man. The results for 25% revealed that naming incudes modification of cultural tradition of the isiZulu-speaking community. This indicated that they do not believe that it generates historical profile. The results from 15% revealed that naming generates new model but few of respondents supported it. The results from 10% reflected that naming promotes hatred but few respondents supported the idea. The results are also illustrated in figure 10.

4.2.2 Quantitative results on open-ended questionnaires

In order to complement quantitative results obtained from closed-ended questions from table 1 to 10, the researcher selected five participants on merit based on the knowledge of semiotics in radio drama. A questionnaire consisted of ten open-ended questions was sent through an e-mail to five participants who were selected for the study.

The results from open-ended questions were captured using a Microsoft Excel programme. The data was transferred to Microsoft word for presentation. The responses from five participants were presented in simple tables which depict variables and statistics data reflecting percentages in relation to responses. The results from open-ended questions are reflected in the following tables:

4.2.2.1 What is the role of unique music at the beginning of isiZulu radio drama episode?

All five participants answered this question and the results are as follows:

Table 11: Number of respondents on the role of unique music at the beginning of isiZulu radio drama

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
</table>

61
Respondents agreed that it is to alert listeners. 4

Respondent believed that it helps to create atmosphere that will prevail in radio drama. 1

Of the 5 respondents, 80% agreed that the role of music at the beginning of radio drama is to alert the listeners that the radio drama is about to begin. The results showed that the majority of respondents are regular listeners because they are attracted to the musical sign when it is played to introduce radio drama. 20% reflected that the opinion that music at the beginning helps to create atmosphere that will prevail in radio drama is not supported by others. Therefore, it is not appropriate. The results are also illustrated in figure 11.

4.2.2.2 What is the role of unique music between scenes in episode of isiZulu radio drama?

All five participants were able to answer this question and table 12 below reflects the results.

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respondents agreed that it bridges scenes.</td>
<td>3</td>
</tr>
<tr>
<td>Respondents agreed that it creates the mood that will prevail.</td>
<td>2</td>
</tr>
</tbody>
</table>

Of the 5 respondents, 60% agreed that the role of music between scenes is to express the mood or atmosphere of the next scene. The results showed that the majority of respondents realised the need for music between scenes because it provided them with an opportunity to detect the mood of the present scene and that of the scene that followed. 40% of respondents believed that the music between scenes creates the mood that will prevail. The results revealed that 40% of respondents did not realise that not all music between scenes depicted the mood. But all music between scenes bridge scenes.
4.2.2.3 What is the role of unique music at the end of episode of isiZulu radio drama?

With regard to this question, all five participants answered this question and the results are reflected in table 13 below.

Table 13: Number of respondents on the role of music at the end of episode

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respondents agreed that it ends radio drama.</td>
<td>4</td>
</tr>
<tr>
<td>Respondent believed that it relieve the tension that the listeners have while drama is playing</td>
<td>1</td>
</tr>
</tbody>
</table>

Of the 5 respondents, 80 percent agreed that the role of music at the end is to signify the end of episode. The results indicated that respondents are able to listen to radio drama up to the end and recognised the music at the end is to end radio drama. 20% believed that the music at the end relieves tension of the listener and overlooking the main role of music at the end is to end radio drama. This implies that the respondent is not a regular lister because the respondent was suppose to identified the main role of music at the end of episode. This is illustrated in figure in figure 13.

4.2.2.4 What is the role of sound effects in episode of isiZulu radio drama?

All five participants were able to answer this question and the results are depicted in table 14 below.

Table 14: Number of respondents on the role of sound effects in episode of isiZulu radio drama.

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>All respondents agreed that sound effects depict reality</td>
<td>5</td>
</tr>
</tbody>
</table>
Of the 5 respondents, 100% percent agreed that the role of sound effects is to create imagination of real action. The results indicated the impact of sound effects in radio drama as a valuable tool which assists listeners to fit information appropriately. e.g., phone ringing. The listeners are able to infer that someone is going to pick up the phone if it is a land line or respond if it is a cellphone. The results are also illustrated in figure 14.

4.2.2.5 What is the role of rituals in episode of isiZulu radio drama?

With regard to this question all five participants answered this question and the results are reflected in table 15 below.

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respondents agreed that it depicts real life, customs and events which occur day-to-day.</td>
<td>4</td>
</tr>
<tr>
<td>Respondent believed that its role is to tell the listeners what the characters of radio drama are.</td>
<td>1</td>
</tr>
</tbody>
</table>

Of the 5 respondents, 80 percent agreed that the role of rituals in episode of isiZulu radio drama is to depict real life, customs and events that occurs day-to-day. The results reflected the influence of rituals in daily lives of the listeners by teaching the listeners how to live. e.g., rituals pertaining the behaviour, procedures if someone is dead, a born child and conducting different ceremonies. Only 1 respondent with 20% disagreed. This indicated that the respondent do not listen to radio drama frequently because no one supported the response. The results are also illustrated in figure 15.

4.2.2.6 What is the role played by the use of linguistic signs in isiZulu radio drama?
All five participants were able to answer this question and the results in table 16 that follows.

Table 16: Number of respondents on the role of linguistic sign in isiZulu radio drama

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respondents agreed that it communicates ideas.</td>
<td>4</td>
</tr>
<tr>
<td>Respondent believed that it accommodates all age group of listeners.</td>
<td>1</td>
</tr>
</tbody>
</table>

Of the 5 respondents, 80 percent agreed that the role of linguistic signs in isiZulu radio drama is to communicate action with the listeners. The results reflected that linguistic signs are powerful in radio drama because they serve as link between aural performance and the listeners. The results for 20% revealed that the respondent do not have experience in radio drama because the respondent do not understand that linguistic signs drive radio drama. The results are also illustrated figure 16.

4.2.2.7 What is the role of poetic language in isiZulu radio drama?

All five participants provided answers to this question and the results are reflected in table 17 below.

Table 17: Number of respondents on the role of poetic language in isiZulu radio drama

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respondents agreed that it enriches language.</td>
<td>4</td>
</tr>
<tr>
<td>Respondent believed that it creates desire for the listeners.</td>
<td>1</td>
</tr>
</tbody>
</table>
Of the 5 respondents, 80 percent agreed that the role of poetic language in isiZulu radio drama is to express different forms of action. The results reflected that poetic language enriches the language of listeners. The results also reflected that respondents are able to recognise and interpret different poetic language. The results for 20% reflected that the respondents lack knowledge in radio drama because the response is not appropriate. These results are also illustrated in figure 17.

4.2.2.8 In what ways can cultural implications in isiZulu radio drama episodes impart cultural knowledge to potential listeners?

With regard to this question, all five participants answered this question and the results are reflected in table 18 below.

**Table 18: Number of respondents as to how cultural implications impart cultural knowledge to potential listeners**

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>All respondents agreed that cultural knowledge can be achieved through learning it and applying it in real life.</td>
<td>5</td>
</tr>
<tr>
<td>None of respondents has different view.</td>
<td>0</td>
</tr>
</tbody>
</table>

Of the 5 respondents, 100 percent agreed that potential listeners acquire cultural knowledge by imitating cultural practices through the dialogue of actors. The results indicated that radio drama has potential to instill cultural knowledge to the potential listeners. This implies that potential listeners should keep on listening to radio drama in order to acquire cultural knowledge through identifying and differentiating cultural implications in radio drama and learn about their procedures.

4.2.2.9 How effective are semiotic signs in isiZulu radio drama being able to revive social norms of isiZulu-speaking community?
All five participants answered this question and their responses are reflected in table 9 below.

**Table 19: Number of respondents on responses as to how effective are semiotic signs in isiZulu radio drama being able to revive social norms of the isiZulu-speaking community.**

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respondents agreed that they are positive because they represent social norms.</td>
<td>5</td>
</tr>
<tr>
<td>None of respondents has different opinion.</td>
<td>0</td>
</tr>
</tbody>
</table>

Of the 5 respondents, 100% percent agreed that semiotic signs are quite or positive because they represent social norms of isiZulu-speaking community. The results indicated that semiotic signs in radio drama are powerful because potential listeners are able to be reminded about social norms. e.g., greeting people using different forms of codes.

4.2.2.10 To what extent are semiotic signs in isiZulu radio dramas successfully expose current themes that affect isiZulu-speaking community?

All five participants provided answers to this question and the results are reflected in table 20 below.

**Table 20: Number of respondents on the extent as to how successful are semiotic signs to expose current themes that affect the isiZulu-speaking community**

<table>
<thead>
<tr>
<th>Variables</th>
<th>Number of respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Respondents agreed that they are very successful to expose current themes that affect isiZulu-speaking community.</td>
<td>4</td>
</tr>
<tr>
<td>Respondents believed that it depends on the exposure and imitation of the audience to the</td>
<td>1</td>
</tr>
</tbody>
</table>
Of the 5 respondents, 80 percent agreed that semiotic signs are successful to expose current themes to a great extent as the number of radio drama listeners keep on increasing. The results reflected that semiotic signs exposed current themes through focusing on current themes which are affecting isiZulu-speaking community like political friction, abuse of power and women and child abuse. Writers of radio drama make use of semiotic signs to depict current theme and the listeners of radio drama learn about them. The results showed that the respondent with 20% had a different view as compared to others. This implied that the response of respondent lack support of other respondents because it is not appropriate. Semiotic signs are the key tools which can expose current themes. The results are also illustrated in figure 4.3.

4.3 Results on observation

4.3.1 Results on three radio drama scripts

The researcher observed the following three different radio drama scripts: *Hhayi, Sekushubile, Bheka Nangakithi* and *Ngeke Umlahle* The researcher compiled a narrative report on observed themes and organised them according to the following themes: the cover page, at the beginning of radio drama, the body, the end of the scene and the end of episode. The results are as follows:

4.3.1.1. The cover page

The researcher observed that in all three radio drama scripts there is a cover page which contains the following information; radio station name (*Ukhozi* FM), the title of radio drama, name and surname of the writer are as follows: *Hhayi, Sekushubile* by Christa Biyela, *Bheka Nangakithi* by Sibusiso Vela Xulu and *Ngeke Umlahle* by Nosimilo Confidence Mzizi. This is followed by the numbers of episodes, for *Hhayi, Sekushubile* it is ‘episode 47’ for *Bheka Nangakithi* it is ‘episode 1’ and *Ngeke Umlahle* it is ‘episode 12’ and the actors, e.g., *Hhayi, Sekushubile* actors are Muzi, Hlengi, Sbo, Andile, Sissy and Qondile, *Bheka Nangakithi* actors are Sakhi, Jabu, Zipho, Gogo and Dudu and *Ngeke Umlahle* actors are Lulama, Mthuthuzeli, Nomusa, Thandi, Indoda1, Nomzamo and Vuyokazi. The cover page provides the researcher with the necessary information. The researcher knows at a glance which radio station is broadcasting radio drama.
script. The title of the radio drama script immediately informs anyone picking up the script to which radio drama it belongs. Through the number of episode on the cover page the reader is assured that he or she is reading the correct script. The writer’s name makes the researcher and the reader aware at a glance who wrote the script. Through the actor’s names the researcher and the reader know the names of the actors who are involved in the performance. Therefore, the researcher observed that the cover page contains valuable information to the researcher and the reader.

4.3.1.2 At the beginning of radio drama

The researcher observed that at the beginning of ‘Hhayi, Sekushubile’ the scriptwriter introduced the first scene using the following format:

SCENE 1

INT. HAIR SALOON. EKUSENI.

SFX: SOMEONE SWEEPING

These written announcements inform the reader and the researcher about the setting. The reader and the researcher know the place and the time at which the action of radio drama takes place. The sound effects clarify the action. This information provides the reader and the researcher with the background information before the action starts.

In the case of ‘Bheka Nangakithi’ the format at the beginning is as follows:

EPISODE1

1. SIG. TUNE: UP AND FADE

SCENE 1

2. S.F.X. : DAYTIME. NIGHT TIME. DINNER TIME

At the beginning of ‘Bheka Nangakithi’ the writer mentioned the signature tune. The signature tune in written form reminds the reader and the researcher about the standard procedure with respect to the opening signature tune in audible radio drama before the action takes place. Both
parties are reminded that episodes are introduced through the opening signature tunes. The sound
effects depict the setting. The reader and the researcher are able to imagine different settings
which are being depicted by the sound effects in a written form. Therefore, these announcements
provide the reader with the necessary information before the action takes place.

In ‘Ngeke Umlahle’ radio drama episode 12 scene 1 the observation is as follows:

1. SIG. TUNE: UP AND UNDER

2. UMSAKAZI: Ngeke Umlahle

3. SIG. TUNE: UP AND UNDER

UMSAKAZI: Ukhozi F.M. lunethulela umdlalo ozigcawugcawu obhalwe nguNosimilo

Confidence Mzizi

5. SIG. TUNE: UP AND UNDER

6. UMSAKAZI: Isiqephu eseshumi nambili

7. SIG. TUNE: UP AND OUT

8. S.F.X.: NGAPHAKATHI E-“RESTAURANT” BAYADLA

(They are eating in a restaurant)

At the beginning of ‘Ngeke Umlahle’ the scriptwriter mentioned the opening signature tune
which is followed by standard opening announcements which is also separated by the opening
signature tune which appears between announcements and then followed by sound effects which
depicts the setting. All this information is in a written form.

At the beginning of all scenes there are announcements before dialogue is initiated. The format
of announcements at the beginning of individual radio drama script depends on the writer’s
choice as it is reflected in Hhayi, Sekushubile, Bheka Nangakithi and Ngeke Umlahle radio
drama scripts. This indicates that the format of standard opening announcements may vary
according to individual radio drama script.
The role of the standard opening announcement is to impart important information to the reader and the researcher before the action is initiated.

4.3.1.3 In the body

The researcher observed that the body of radio drama script contains dialogue, sound effects and pauses in a written form between the dialogues as in the case of *Hhayi, Sekushubile* radio drama script in scene 1.

13. MUZI: *Sohlangana khona enkosini.*

   (We will meet at the chief’s place).

14. SFX: CELL PHONE RINGS

   (Kukhala ucingo)


   (Hallo…What do you say? --- Do not listen to that. Go to Fumbethe, tell him that I want my cattle --- Do you understand what am I saying? When did you start to be afraid of dogs? --- Hallo.)

16. HLENGI: *(ehleka)* Besaba izinja?

   (Are they afraid of dogs?)

   In the case of ‘*Bheka Nangakithi*’ in episode 1 scene 1, written sound effects in the body are as follows:

17. SAKHI: *(edla)* Cha kumnandi ukudla kwakho Baby.

   *(eating)* (Baby, your food is delicious).
18. JABU: *(uyabanda)* Ngiyabonga.

(You are cold) Thank you).

In ‘*Ngeke Umlahle*’ radio drama in episode 12 scene 1, written sound effects are as follows:

19. MTHUTHUZELI: *(adonse umoya awudedele)* Ungumuntu olundlaza, oweyisayo,

*onenhliziyo embi. Asizwani naye, ngifuna indlela yokumxosha ekhaya aphume umuzi wakhe.*

(Inhaling and exhaling deeply) She is rude and cruel. We are not in good terms, I also want to chase him away from my house and have her own house).

20. LULAMA: *Yini abe nenhliziyo*

(Why is he/she so cruel?)

Between dialogues there is also a pause in a written form. This is reflected in ‘*Hhayi, Sekushubile*’ radio drama in episode 47 scene 3 as follows:

21. MUZI: Sure

22. PAUSE

23. MUZI: Hallo --- *uyangizwa manje? Hamba wena uyobika enduneni ukuthi ukushayile. --- Qala khona. --- Zivalele esibayeni kuqala.*

(Hallo --- do you hear me now? Go and report to the chief that you have been beaten by him. --- You must go there first. Locked them in
the kraal).

In ‘Bheka Nangakithi’ radio drama episode 1 scene 1 there is a pause in a written form between dialogues as follows:

15. ZIPHO: Yebo mama.

(Yes mother).

PAUSE

16. JABU: Yini ixoshelwani ingane?

(Why do you chase the child?).

In ‘Ngeke Umlahle’ radio drama in episode 12 scene 1 there is a pause in a written form as follows:

6. MTHUTHUZELI: (Ekhuluma yedwa) Mhi! ....

(In a soliloquy) (Mh!)

7. PAUSE

8. LULAMA: Sengibuyile Mthuthuzeli nezithelo, name sengithathe ezami engizidingayo.

(Mthuthuzeli, I am back with your fruits and I have taken those that I need.

9. MUZI: Hallo --- uyangizwa manje? Hamba wena uyobika enduneni ukuthi

ukushayile. --- Qala khona. --- Zivalele esibayeni kuqala.

Sound effects and pauses serve as a reminder in radio drama script because their appearance in the script reminds the reader and the researcher what is supposed to be happening in real action. Therefore, the researcher and the reader are able to imagine the impact of these semiotic signs.
4.3.1.4 At the end of radio drama scene

The researcher observed that all scenes in selected episodes end with a bridge in a written form. In ‘Hhayi, Sekushubile’ radio drama episode in scene1, it is reflected as follows:

24. HLENGI: Okungenzeka ukuthi kade ekwenzile lokho.

(It might happen that he has done that long time before).

25. SFX: BRIDGE

In ‘Bheka Nangakithi’ radio drama episode, in scene 1 the bridge is reflected as follows:

60. JABU: (avume evale umlomo) Mhi.

(Agrees but her mouth closed).

61. MUSICAL BRIDGE

62. S.F.X: DAYTIME. TOWNSHIP EFFECTS. LOUNGE.

In ‘Ngeke Umlahle’ radio drama episode, in scene 3 the bridge is as follows:

11. MTHUTHUZELI: Ngiyokutshela ngelinye ilanga, nxa sekufanele ukuba uzazi.

(I will tell you one when the time is right for you to know).

12. MUSICAL BRIDGE

13. S.F.X: NGAPHAKATHI E- DURBAN HOTE-E GROUNDFLOOR.

There is another type of musical bridge which is referred to as a sting which is in a written form in radio drama script. This is reflected in ‘Hhayi, Sekushubile’ radio drama episode in scene 8 as follows:


(When did Andile become a dream interpreter).

15. SFX: STING
The researcher observed that this type of musical bridge does not appear in other two radio drama episodes selected for the study. It indicates the end of the scene to the reader and the researcher. It also serves as an indicator that separates two scenes. The musical bridge and the sting serve as a reminder of the real sound effect to the researcher and the reader. Both the reader and the researcher are able to fit their own imaginative sound effects which is appropriate to the action which is being depicted by the sound effects in a linguistic form.

4.3.1.5 At the end of radio drama episode

There is also a closing signature tune at the end of radio drama episode in a written form. This is reflected in ‘Hhayi, Sekushubile’ radio drama episode 47 as follows:

16. ANDILE: *(ehleka)* Sweet with a capital A.

17. SFX: CLOSING SIGTUNE

In ‘Bheka Nangakithi’ radio drama episode 1, the closing signature tune is reflected as follows:

178. JABU: Zihambe ngebhasi uyise enemoto?

(Did they travel by bus whereas their father has got a car?)

179. SIG. TUN: UP AND FADE

180. ANNOUNCER: Asisibambe lapha esanamuhlha. Thamelani esinye ngokuzayo.

181. SIG. TUNE: UP AND FADE OUT.

In ‘Ngeke Umlahle’ radio drama episode 12, the closing signature tune is reflected as follows:

13. INDODA: Habe! Angizukulawulwa nguwe nxa ngilapha ukuthi ngithenge ini?

Ngenzeni awuyena umnikazi weHotela wena Nalobhiya

ebenginizithengela wona ngeke usawuthola usawuthola kanti uyevisa.
(Hh! I won’t be instructed by you what I must buy, what must I do,

you are not the owner of this hotel. You will not even get the beer that

I have bought for you. Because you are rude)

14. SIG TUNE: UP AND UNDER

15. UMSAKAZI: Siphela lapha isiqephu sanamuhla masithamele esilandelayo

ngokuzayo.

(Today’s episode has come to an end and listens to the next episode).

All episodes in three radio drama scripts end with a signature tune in a form of written linguistic sign. It also serves as a reminder of what is supposed to be in real performance. It is followed by a standard closing announcement although this standard announcement is omitted in the script of ‘Hhayi, Sekushubile’ but it appears in other two radio drama scripts. It confirms the end of radio drama episode to the reader and the researcher. Through it, the reader and the researcher realised that the action is over. These are the results the researcher obtained through observation of three radio drama episode selected for the study.

4.3.2 Results on recorded radio drama episodes

Three different recorded radio dramas with the following titles: ‘Umdonsiswano’, ‘Amanyala Enyoka’ and ‘Kushiyana Ukwenza’. The researcher focused on the following semiotics aspects: (a) opening signature tune, (b) opening standard announcements, (c) dialogue as a linguistic sign, (d) sound effects, (e) pause, (f) the bridge, (g) closing signature tune and (h) closing standard announcements.

4.3.2.1 Opening signature tune

The researcher observed that the producer of ‘Umdonsiswano’ introduces this radio drama to the listeners using the following opening signature tune in a form of a song:

*Niyagodola!

*Nadl’imali
Aninamajaz’ okwembatha.

Amawenguwengu

Amawenguwengu.

Jiwi…wi…!

The producer used a song to introduce ‘Umdonsiswano’ to the listeners. This opening signature tune is also played without a message as background music during announcements and it faded out when the dialogue or performance starts.

In the case of ‘Amanyala Enyoka’ radio drama episode 1 scene 1, the producer introduces radio drama episode with the opening signature tune which continues as background music during announcements and it faded out when performance started.

The researcher also observed ‘Kushiyana Ukwenza’ radio drama episode 19 scene 1. The producer introduces episode 19 with the opening signature tune which continues as background music during announcements until the announcer is finished with the announcements and it faded out when the performance starts.

In all radio dramas the opening signature tune is meant to introduce radio drama, draw the attention of the listeners and depict the atmosphere that prevails in radio drama. The opening signature tune which is a song is more effective than the one which is just a simple melody. The one which is not just a simple melody arouses emotional feelings as in the case of the opening signature tune in ‘Umdonsiswano.’ The tone of the opening signature tune is appropriate to the theme of the radio drama which is based on political intolerance between members of the ANC and the Inkatha Freedom Party. The song which serves as opening signature tune depicts the intolerance which exists in some of the members of the two parties in radio drama.

4.3.2.2 Opening announcements

In ‘Umdonsiswano’, announcements starts after a short period, the signature tune started. The announcer invites the listeners to listen to the current radio drama episode as follows: ‘Listeners of Ukhozi FM this radio station is inviting you again to listen to the radio drama with many scenes with the title ‘Umdonsiswano.’ This drama is written by Khondi Nxaba. There is a
short interval before the final announcement is announced in which the announcer invites the listeners to listen to episode 37. All these standard opening announcements are presented under background music before the performance starts. There is only 1 interval that appears before the last announcement. A short interval which appears before the last announcement is optional depending on the choice of the producer.

In ‘Amanyala Enyoka’ radio drama episode, announcements are initiated after a short period, the opening signature tune started. They are presented as follows:

‘Listeners of us, Ukhozi FM is again presenting another radio drama with many scenes with the title ‘Amanyala Enyoka’ this drama is written by Eric Muzi Ngcobo. There is a short interval that occurs before the announcer announces the number of the episode as follows: ‘Episode 1.’ There is only 1 interval that appears before the last announcement.

In ‘Kushiyana Ukwenza’ radio drama episode, announcements are presented after a short period, the signature tune started. They are as follows:

The announcer announces the title of radio drama as follows: ‘Kushiyana Ukwenza.’ Then, there is a short interval before the announcer proceeds. This interval is followed by another announcement which is presented as follows: ‘Ukhozi FM radio station is presenting a drama with many scenes.’ There is a short interval after this announcement before the next one and it is presented as follows: ‘It is written by George Simphiwe Sithole.’ There is also a short interval which is longer than the previous intervals. This longer interval precedes the final announcement which is as follows: ‘Today is episode 19’ and this is the last announcement by the announcer before the performance. All these announcements appear between short intervals but the last interval is longer than the previous ones while the opening signature tune continues as background music before the performance starts.

Announcements in audible radio drama are presented under the background of the opening signature tune until the announcer is finished with announcements. They occur between short intervals especially before the last announcement and intervals differ with regard to the length of the time they take. The format of standard opening announcements depends on the producer’s own choice. It varies according to radio drama that is being broadcasted by that time. Although the standard opening announcements may vary according to the producer’s choice it contains the
message of imparting the necessary information to the listener and the researcher before action starts.

4.3.2.3 Dialogue as a linguistic sign

In the following extract from ‘Umdonsiswano’ radio drama episode 37, the researcher observed that the dialogue between actors as a linguistic sign contains word pictures derived from figures of speech and words with hidden meaning that enriches language as reflected in the following extract:

Inkosikazi: Lish ’uliphinde MaMbomvu.

(Say it again MaMbomvu)

MaMbomvu: Cabanga nje ngokumthothabalisa abuye angaphawuli lutho olwenziwa kuye
ngoba walimisa ngesihloko ukuthi akafune nto yeNkatha emzimbeni wakhe
khona sekukhulunywa ngobhuti uMadoda, awu laphe wawungaze kubengathi
uthelwe ngezibonkolo. Wayemane abe uqanduqandu ekhuluma egcizelela
ethi, akayekwe afe.

(Think about his quietness and never say anything about what they doing on
him because he said that he does not want anything in his body pertaining
to iNkatha. He did not want anything associated with Madoda. He would
become crazy as if something has been done to him).

Through this dialogue, the researcher observed that the dialogue as a linguistic sign contains poetic language e.g., ‘uthelwe ngezibonkolo.’ (To be crazy) ‘uqanduqandu’ (craziness). The researcher observed that the use of poetic language in radio drama enriches knowledge of language in the listeners of isiZulu-speaking community.
In the following extract from ‘Amnyala Enyoka’, in a dialogue between Mnguni and MaCele, the researcher observed that dialogue, as a linguistic sign, exposes rituals of isiZulu-speaking community to the listeners as it is reflected in the following extract in episode 1:

**Mnguni:** *Uthini uMaCele? Ngizowisa inkomo.*

(What do you say MaCele? I will slaughter a cow)

**MaCele:** *Inkomo yonke Baba?*

(The whole cow?)

**Mnguni:** *Ngeke izingane zithi zisebenze kangaka thina sizibonge ngomjinjana wezimvu. Cha angivumi.*

(We cannot overlook the work our children have done with a minor function of goats. No I do not agree.

The linguistic sign in a form of dialogue reveals that it is a cultural practice in isiZulu-speaking community to have a function for someone who has achieved something in life as a sign of appreciation and encouragement as well as to thank ancestors for protecting and guiding someone while he or she was struggling to achieve something. This is reflected by Mnguni and MaCele who are preparing for a big function for their children in which the whole cow will be slaughtered for Zika their son who has become a chartered accountant and Nontobeko their daughter who has become a medical doctor.

In the following extract from ‘Kushiyana Ukwenza’ in a dialogue between Zodwa and Ntombi, the researcher observed that a dialogue as a linguistic sign contains poetic language as reflected in the following extract in episode 19:

**Ntombi:** *Angithi nangu noThemba phela eseyiphela endlebeni.*

(Themba is pressurizing)

**Zodwa:** *Ayi! Phela ungayisho leyo nto.*
Through this dialogue, the researcher observed that dialogue as a linguistic sign contains poetic language, e.g., ‘eseyiphela endlebeni’ (pressurizing). This is a proverbial phrase meaning that Themba is pressurizing Ntombi to give him Zama. Themba believes that Zama is his daughter but she is not.

In the foregoing discussion it is reflected that the researcher observed that dialogue as a linguistic sign has a prominent role to play in radio drama. It restores the richness of IsiZulu language, e.g., poetic language and word pictures. It also exposes cultural knowledge, e.g., rituals.

4.3.2.4 Sound effects

The researcher observed that there are sound effects in ‘Umdonsiwano’ radio drama in episode 37, which appear as background depicting the setting particularly the place in a dialogue between Xhegu and his younger brother. They appear in a short period of time and they faded out.

SFX: (Voices of patients speaking and coughing in the background in hospital)

Xhegu: Yebo thunjana wakwethu khuluma ngilalele.

(Last born speak I am listening).

Sakhile: Sengimbonile nomnewethu uMadoda.

(I have seen my brother Madoda).

There is also other sound effect, episode 37, which depicts family happiness by Mbatha’s mothers between the dialogues in the following extract:

Sakhile: Omama baseMaMbatheni bayahalalisa nabo bathakasela lokhu okuhle

kangaka abakubona kwenzeka.

(Mothers of Mbatha appreciate the good things they see).

SFX: Lilililili! Lilililili! Lilililili! Lilililili! Halala! Halala! Halala…la!

Madoda: Ngakho ngithi utshele uMbambo ukuthi sisazohlangana naye kuqedwe konke
(Therefore, tell Mbmbo that we will meet him and conclude all what is supposed to be done).

SFX: Alilililili! Alilililili! Alilililili! Alilililili!

There is a sound effect before a dialogue between Mnguni and MaCele in the extract from ‘Amanyala Enyoka’ radio drama episode 1. It appears as follows:

SFX: (A sound of a message tone from MaCele’s cell phone)

Mnguni: Lavi Meseji.

(Love. Message).

MaCele: Yebo sthandwa ngiyeza.

(Yes my love I am coming).

In ‘Kushiyana Ukwenza’ radio drama episode, the researcher observed that there is a sound effect before a dialogue at the beginning of episode 19. This sound effect is depicted as follows:

SFX: (The sound of crying insects)

Mandla: Ehe! Kazi zishaphi lapha endlini? Nansi indoda iphuma ngelikhulu i jubane ivelibhaklazana nomnyango emvakwayo...

(Eh! What has happened in the house? That man is coming from the house running in full speed and banging the door behind him).

In the foregoing extracts the researcher observed that sound effects brings reality on the stage and add information which would have not been accessible to the listener and the researcher. It clarifies the interpretation of the individual listener and the researcher.

4.3.2.5 A pause
The researcher observed that there is a pause after Xhegu’s soliloquy before a dialogue with his younger brother. The pause appears as follows:

Xhegu: Kumanje sekumele ngigudluzele eceleni ukuthi ngiyi-ANC. Ngethembe-ke naye umfowethu uMadoda uzokwenza okufanayo.

(Now I have to put aside that I am ANC. Hoping that my brother Madoda will do the same).

PAUSE

Sakhile: Ndaba! Ndab’omkhulu.

(Ndaba! Ndaba the elder)

In ‘Amanyala Enyoka’ radio drama episode 1, the researcher observed that there is a pause after Mtheku’s soliloquy. This pause is as follows:

Mtheku: Ake ngiyobheka ukuthi idla bani?

(Let me check who is in trouble?)

PAUSE


In ‘Kushiyana Ukwenza’ radio drama episode 19, the pause is reflected as follows:


Ngabe sekungukuhamba njalo?

(Hey…hey… What happened? He is looking sideways it means that he is afraid).
PAUSE

Themba: *Ayisile ngempela le ntombazane yacishe yangibhunyela ngamanzi ashisayo*).

(This girl is mad she nearly burnt me with hot water).

In the foregoing extracts the researcher observed that a pause between dialogues arouse the suspense of the listener and the researcher. It makes them to be alert of what can follow. It arouses their attention to speculate about what might happen. Therefore, this short interval arouses their suspense.

4.3.2.6 The bridge

The researcher observed that in ‘*Umdonsiswano*’ radio drama episode 37, there is a bridge in a dialogue between *Xhegu* and his younger brother in the presence of *Mbatha*’s family in the hospital ward. It is a gospel song and it is depicted as follows:

Sakhile: *Into engijabulisayo mfowethu ukuzwa ukuthi okubi eMaMbatheni kunqotshiwe.*

**SFX: MUSICAL BRIDGE**

*Namhla Nkosi siyamangala*

*Uma sibheka emuva*

*Ukube wena wawungenathi*

*Ngabe safel’endleleni*

(Jesus we are surprised today when we look behind us if you were not with us we would have died on the
Xhengu: *Awu! Angazi bo Ndaba kwabasengathi nje usufike nazo zonke izinyanya zaseMaMbatheni nje.*

(Aau! I do not know Ndaba it sounds as if you have brought all Mbatha's ancestors).

The researcher observed that the musical bridge is meant to separate scenes and determine the atmosphere of the scene or the next scene but in the case of the above extract the case is different in that the bridge separates the dialogue between Sakhile and Xhengu. The musical bridge in the form of gospel song arouses the emotional feelings of the members of Mbathas family who were present in the hospital. To them the gospel song serves as a symbol of peace. Therefore, this musical bridge separates dialogue and reflects the atmosphere of the current scene and the next scene. Through this linguistic sign the researcher and the listener are able to infer that the conflict between Madoda and Xhengu regarding their political affiliation is over.

In ‘Amanyala Enyoka’ radio drama episode 1, the researcher also observed that the producer used a song as a bridge to separate scenes. It appears as follows:

MaCele: *Hhayi-ke. Umuntu akagqoke aphuthume emsebenzini.*

(Let me get ready for work.)

SFX: **MUSICAL BRIDGE**

*Luvuyo!*

*Luvuyo!*

*Abuyil’amakhwenk’ elangeni he!*

*Luvuyo!*

*Luvuyo!*
Abuyil’amakhwen’ emayini he!

Luvuyo!

Luvuyo!

Abuyil’amakhwen’emayini he!

Ufikil’umam’uNombhemba

Ufikil’umam’uNombhemba

He! Helele! Ma!

Ufikil’umam’uNombhemba.

(Happiness, happiness.

The boys are back from the sun.

Happiness, happiness.

The boys are back from mines.

Happiness, happiness.

Mother Nombhembhe is back)

Mtheku: Ake ngiyobheka ukuthi idla bani?

(Let me go and see who is being attacked by the dog?)

The researcher observed that the above song reflects emotional feelings of joy. Therefore, this song depicts the atmosphere of the scene and separates two scenes.

In ’Kushiyana Ukwenza’ radio drama episode 19, the bridge is depicted as follows:

Themba: kumele ngimqede uNtombi lokhu engisabisa nje ukuthi uzongishisa ngamanzi. Kumele nami ngimsabise manje.
(I have to stop Ntombi from threatening me through boiling water.

I have to make her afraid too).

**SFX: MUSICAL BRIDGE**

**SFX: (A sound of a motorcar in motion)**

**Mandla:** Senimjahelani uThemba esephuma ngejubane elingaka endlini?

(Ntombi. Why do you chase Themba as he ran away from the house?)

In the foregoing extracts the researcher observed that the musical bridge is meant to separate scenes and determine the atmosphere of the current scene and the one that follows. It can also separate dialogue depending on the needs of the writer. Through this semiotic sign the listener and the researcher can determine the beginning and the end of each scene. Furthermore, they can also speculate about what is likely to happen in the next scene through analysing the tone of the bridge. If the tone of the bridge reflects sorrow it is likely that the action in the next scene will be harsh.

**4.3.2.7 Closing signature tune**

In ‘Umdonsiswano’ radio drama episode 37, the closing signature is the same as that of the opening signature but the producer used only the melodic part of the music. The researcher observed that the closing signature tune is the same with that of the opening signature tune or the last signature tune of the radio drama episode.

In the case of ‘Amanyala Enyoka’ radio drama episode 1, the researcher observed that the closing signature tune is the same as that of the opening signature tune.

In ‘Kushiyana Ukwenza’ radio drama episode 19, the closing signature tune is the same as that of the opening signature tune. The researcher observed that the closing signature tune is the same to that of the opening signature tune or the last signature tune of radio drama episode.

The researcher observed that the closing signature tune is the same as the opening signature tune. It is meant to indicate the end of radio drama episode. Therefore, it serves to relieve the listener and the researcher from being upheld by suspense.
The researcher observed that the closing signature tune resemble that of the last signature tune of the last radio drama episode.

4.3.2.8 Closing announcement

In ‘Umdonsiswano’ radio drama episode 37, the researcher observed that the standard closing announcements are as follows:

**ANNOUNCER:** Siyasibamba-ke lapho esanamhlanje. Hlangabeza esilandelayo ngokuzayo.

The standard closing announcements confirms the end of the episode to the listener. It also invites the listeners to listen to the next episode.

In ‘Amanyala Enyoka’ radio drama episode 1, the standard closing announcements are as follows:

**ANNOUNCER:** Siphela lapho-ke esanamuhla. Sicela uphinde ulalele esilandelayo ngokuzayo.

The researcher observed that these announcements differs from the first one with regard to the format but it plays the same role as that of the first one to confirm the end of the episode and invites the listeners to listen to the next episode.

In ‘Kushiyana Ukwenza’ radio drama episode 19, the standard closing announcements are as follows:

**ANNOUNCER:** Asiqhubeke futhi nendaba mlaleli ngokuzayo.

This announcement is shorter than the first two announcements in form but the message is the same as that of inviting the listener to listen to the next episode.

The researcher observed that the format of standard closing announcements differ according to the individual radio drama depending on the choice of the producer. The formats of announcements in individual radio drama differ but all these announcements play the role of confirming the end of an episode and inviting the listeners to listen to the next episode.

4.4 Results on case study
The results on the case study were based on the interview which was conducted with one participant who was selected on merit due to the knowledge he has about the topic of the study. The researcher initiated the interview by probing a question based on the research problem. The initial question sought to determine the consistent, pattern and themes with regard to the results on the role of music at the beginning of radio drama. The response of participants reflected that the music at the beginning expresses the mood. When it appears between the scenes it separates scenes. The music at the end indicates that the drama has come to an end. The music at the beginning may be the same as music at the end. The researcher also asked the participants about the role of rituals in radio drama and the participants said that its role is to restore culture or customs, to depict culture as it is, to educate, to inform and entertain. The participant maintains that the role of sound effects is to establish as to where the action takes place in the scene.

The descriptive approach was used to analyse the results in the case study. The results on the case study reflect similarities with that of survey and observation because at the beginning of radio drama the music appears to introduce radio drama and create the atmosphere of the scene. This reflects that the only differences in the results of the case study are produced by the interviewee who is also able to supply an adequate explanation. The results reflect consistency because they confirm what is already known about the role of music at the beginning of radio drama.

Music between scenes bridges scenes and at the end, ends radio drama episode. The sound effects imitate reality. Rituals in radio drama teach listeners about their cultural heritage thus, reviving cultural tradition. This suggests that the existing body of knowledge reflects a pattern of similarities and the themes that are reflected by the results are relevant to the research problem.

4.5 Conclusion

This chapter has reflected the results on structured survey which focused on closed-ended and open-ended questions. The results reflected that the music at the beginning of episodes introduces radio drama and draw attention of the listener. The music between the scenes bridges the scenes. The music at the end confirms the end of the episode and relieves tension of the listeners. The sound effects depict reality. The linguistic signs assist the listeners to comprehend and link performance in radio drama. Poetic language generates meaning and enriches the language. The rituals in isiZulu radio drama teach and revive cultural knowledge. The use of rituals assists the listeners to learn, understand, copy and implement them when they are performing cultural rituals in their daily lives. Through language, language speakers share codes as well as share understanding of how to use those codes to convey meaning.
the historical profile of a family member that reflects cultural heritage of isiZulu-speaking community and semiotic signs expose the current themes that affects the isiZulu-speaking community.

This chapter also reflected observation results on radio drama scripts which focus on the following aspects: cover page, at the beginning of radio drama, in the body, at the end of radio drama scene and episode. The cover page contains necessary information e.g. radio station, the title, the writer’s name and surname, the number of the episode and the names of actors. At the beginning of the radio drama script there is the name of radio station, then the opening signature tune which is followed by the title, the writer’s name and surname and the episode number. The dialogue, pause and the sound effects appear in the body whilst the musical bridge appears at the end of all scenes. There is a closing signature tune at the end of the episode which is followed by the closing announcements. All this information is in a written form and its main role is to impart necessary information to the listener and serves as a reminder of what is supposed to happen in a broadcasted radio drama. It also provides the listeners with an opportunity to picture all types of music, sound effects, pauses and announcements.

This chapter also observed that the recorded radio dramas are introduced by the opening signature tune. The opening signature tune can be a song or a melody. Its main role is to introduce the radio drama to the listeners and draw their attention. The results reflected announcements regarding the title, the writer’s name and surname, the announcer’s appeal and the number of the episode. The role of these announcements is to impart the necessary information to the listeners. The dialogue as a linguistic sign appears in the body and it generates poetic language and rituals practices. The results reflected that there is a pause that occurs between dialogues. This semiotic sign arouses the interest of the listener and the researcher to know what will follow immediately. Sound effects occur before or after the dialogue or the performance and bring reality in the listener’s theatre of the mind. There is also a bridge between scenes which separates them. The closing signature tune is at the end of the episode confirms the end of the episode. The closing announcements at the end of the episode or radio drama also confirms the end of the episode and appeals to the listeners to listen to the next episode.
Finally, the case study results reflected that the respondents reported that the music at the beginning of radio drama expresses the mood that is appropriate to the performance. The respondents reported that musical bridge separates scenes. The musical bridge also depicts the mood of the scene or the next scene. The respondent also stated that there is another type of music which is referred to as a sting which depicts things that happen simultaneously. The respondent reported that the opening signature tune also closes the episode. The respondents reported that rituals restore culture, educate, inform and entertain. The respondents reported that figures of speech restore pure language and sound effects establish the scene with regard to time and place.

The results reflected that semiotics played a significant role in conveying the message to the listeners in radio drama. Semiotics has also a potential to revive cultural knowledge of potential listeners if potential listeners are able to listen to different radio regularly because different dramas contain cultural knowledge. Through structured survey, observation and case study methods the researcher obtained results that answer the research question of the study.
CHAPTER 5 ANALYSIS AND INTERPRETATION OF RESULTS

5.1 Introduction

This chapter focuses on the analysis and interpretation of results. The results that were produced in this study were carefully analysed and interpreted to ensure that the results gathered are presented clearly with the aid of graphs.

5.1.1 Analysis and interpretation of survey results

5.1.1.1 Analysis and interpretation on closed-ended results

Figure 1: Percentage of responses on the role of music at the beginning of radio drama
Figure 1 shows that the majority of respondents with 75% are attracted to the music as a semiotic sign at the beginning of radio drama which indicates that the radio drama is about to start. Therefore, music at the beginning introduces radio drama and draw attention of the listeners. The results of the remaining respondents which consist of 15% and 10% reflected that the respondents are not regular listeners because their responses lack support from other respondents.

**Figure 2: Percentage of responses on the role of music between the scenes.**

<table>
<thead>
<tr>
<th>Role of Music</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>To bridge the scenes in an episode of a radio drama</td>
<td>55%</td>
</tr>
<tr>
<td>To draw attention to a listener</td>
<td>25%</td>
</tr>
<tr>
<td>To add flavour in an episode</td>
<td>10%</td>
</tr>
<tr>
<td>To invite the listeners</td>
<td>10%</td>
</tr>
<tr>
<td>Response not specified</td>
<td>0%</td>
</tr>
</tbody>
</table>

This figure shows that the majority of respondents with 55% are able to interpret the musical bridge as a semiotic sign. This indicates that the majority of respondents are able to link the scenes in radio drama with ease. It shows that they listen on radio drama frequently. The remaining 45% respondents do not know the role of music between the scenes. Therefore, they are not regular listeners.
Figure 3: Percentage of responses on the role of music at the end of episode.

This figure reflects that the majority of respondents with 70% are able to recognise the music that ends radio drama. This implies that the tension of the majority of the listeners comes to an end when the music at the end is started but the suspense remains after the music at the end of an episode. The results reflected that 20% of respondents is not regular listeners. The results reflected that 5% of respondents do not have interest in listening to radio drama because they don’t even recognise that the music which is played ends radio drama. The results reflected that 5% of respondents don’t listen to radio drama because they know nothing about it.
This figure reflects that 45 percent of respondents agreed that the role of sound effects is to depict reality that is not possible to be brought on the stage. The results showed that 45 % of respondents are able to interpret sound effects accordingly because they know that they assist listeners to comprehend reality which is impossible to be brought on the stage. The results showed that 35% of respondents are not clear about the role of sound effects but they listen to radio drama periodically not frequently. The results reflected both respondents which consisted of 10% each is not interested in listening to radio drama because their responses lacked support.
This figure shows that 65% formed the majority of respondents with a common view about the role of the linguistic sign in facilitating understanding of radio drama. This implies that without the knowledge of linguistic sign it is not easy to comprehend linguistic signs in radio drama. The results of respondents with 20%, 10% and 5% reflected that these respondents are not listeners of radio drama because their responses were not appropriate but just a mere guess work because they don’t know what is all about radio drama.
This figure shows that the majority of respondents with 70% are mother tongue speakers who share a common language. This indicated that respondents can interpret figures of speech with ease. The results implied that poetic language in radio drama can revive cultural knowledge of figures of speech and how to use them as a communicating tool for mother tongue speakers. The results for both respondents with 10% each reflected that both respondents are not regular listeners of radio drama because their responses are not clear. The results for 5% respondents showed that the respondents are not using isiZulu language on daily basis because the respondents found it difficult to analyse poetic language. The results of the remaining 5% respondents showed that the respondents had different opinion.
This figure depicts that the majority of respondents with 60 percent still believed in cultural norms and customs. This implies that rituals in radio drama have an important role to play in the lives of isiZulu radio drama listeners. The results of both 20% and 15% reflected that these respondents know about rituals but they don’t know the significant role played by rituals. The results from 5% respondents showed that the respondents had another view not mentioned in the study.
Figure 8: Percentage of responses on how effective is the use of rituals in isiZulu radio drama can improve cultural understanding of isiZulu-speaking community.

This figure shows that the use of rituals in isiZulu radio drama is effective because the majority of respondents with 45% have a common view that the listeners are able to improve cultural understanding as to how to follow cultural procedures for traditional ceremonies. e.g., what procedures should be followed in preparing a funeral for a family member? The results for 35%, 15% and 5% of respondents reflected that it is impossible for them to improve cultural understanding because they don’t recognise rituals as a unique entity by comparing it with other cultures and modifying it to suit them.
Figure 9: Percentage of responses on the extent to which linguistic sign in isiZulu radio drama can revive cultural tradition of isiZulu-speaking community.

This figure reflected that the majority of respondents with 50% are able to learn and share the cultural codes with other listeners. This implies that listeners are able to learn and share cultural codes. e.g., how should a brother and and sister call each other, elders and how they should behave. The results for 20%, 15% and 10% revealed that the respondents are not able to revive cultural tradition of the isiZulu-speaking community because they are mixing codes. The results for 5% depicted that the respondents had another view not specified in the study. Therefore, the respondent is not able to revive cultural tradition of isiZulu-speaking community.
Figure 10: Percentage of responses on the extent to which naming can preserve cultural tradition of the isiZulu-speaking community.

The results depicted in figure 10 showed that the majority of respondents with 50% realised the extent to which naming preserve cultural tradition of isiZulu-speaking community. This implies that the use of traditional names unlike Christian name in naming a newly born child is preserved as part of isiZulu community heritage because the listeners know the effect of naming in radio drama. The results from 25%, 15% and 10% reflected that the opinion of the respondents were not appropriate because few respondents supported it.

5.1.1.2 Analysis and interpretation on open-ended results
The results of 80% majority respondents reflected the impact of music as a sign at the beginning of radio drama. This indicated that there is a need for a piece of music to alert the listeners so that they have enough time to get ready to listen to radio drama. The results of 20% showed that the respondent is not a regular listener because it lacked support for the study.
The results in figure 12 indicated that the majority of respondents with 60 percent understood the role of music between the scenes. This indicated that 60% of respondents listen to radio drama frequently because they are able to differentiate between the minor and the major role of music between scenes. 40% of respondents did not recognise the major role of music between scenes.
The results showed that 60% of respondents realised the importance of music at the end of radio drama episode. This indicated that the respondents are regular listeners of radio drama because they know that the main role of music at the end of episode is to end episode. Only one respondent with 20% disagreed. The results reflect that the respondent is not a regular listener because the respondent failed to understand that all radio drama episode ends with the music.
The results reflected that all respondents with 100% understand the use of sound effects in radio drama. It means that the respondents are able to interpret sound effects.
The results of 80% reflected that the majority of respondents understood the role of rituals in radio drama. This indicated that radio drama can be used as a tool to revive rituals in isiZulu-speaking community. The results of 20% reflected that the respondent is not providing appropriate response.
The results of 80% majority showed that radio drama can not be produced without linguistic signs. It depends on linguistic signs and the listeners rely on linguistic signs in order to understand aural performance. The results showed that the respondent does not listen to radio drama frequently because the response of respondent is not appropriate and not supported by others.
The results in figure 17 showed that 80% majority of respondents realised the impact of poetic language as a linguistic sign in radio drama. This implies that the majority of respondents have improved their interpretation skills which assist them to understand the hidden meaning within the poetic language. The results reflected that the respondent do not understand the effectiveness of poetic language. This indicated that the respondent do not even know how to analyse and interpret poetic language.
The results reflected that all respondents agreed that radio drama has potential to impart cultural knowledge. This means that potential listeners are able to identify different versions of cultural implication when they are listening to different radio dramas.
The results showed 100% majority of respondents realised that semiotic signs in radio drama have potential to revive social norms. This indicated that frequent listening on different radio dramas by listeners creates an opportunity for the listeners to learn different social norms.
The results of 80% reflected that the majority of respondents have noticed that semiotic signs play an important role in radio drama. This implies that the listeners are able to know and understand what is happening around them through listening on radio drama. The results revealed that the respondent with 20% does not have enough experience in radio drama because the respondent does not realise that radio drama cannot exist without semiotic signs.

5.1.2 Analysis on observation results

The cover page of all radio drama scripts contains important information in a written form. This suggests that there is a need for all readers to read all information on the cover page rather than to overlook it.

At the beginning of all scenes, there are announcements which are standardised in all radio drama scripts but the format may change according to the individual writer. This suggests that the format of individual script depends on the writer’s choice.
The body of the scripts contains dialogue which is accompanied by sound effects, pauses, different types of music and the closing comments. This suggests that all these information is standardised because it appears in all radio drama scripts.

The case is the same with audible radio drama because all that appears in radio drama scripts appears in audible radio drama. The difference is that in audible radio drama it is being imitated unlike in written scripts where the reader has to infer the omitted information. This suggests that the performance in audible radio drama depicts reality unlike in the script where the effectiveness of performance lies with the reader.

5.1.3 Analysis on case study results

The descriptive approach was used to analyse the results in the case study. The results on the case study reflect similarities with that of survey and observation because at the beginning of radio drama the music appears to introduce radio drama and create the atmosphere of the scene. This reflects that the only differences in the results of the case study are produced by the interviewee who is also able to supply an adequate explanation. The results reflect consistency because they confirm what is already known about the role of music at the beginning of radio drama.

Music between scenes bridges scenes and at the end, ends radio drama episode. The sound effects imitate reality. Rituals in radio drama teach listeners about their cultural heritage thus, reviving cultural tradition. This suggests that the existing body of knowledge reflects a pattern of similarities and the themes that are reflected by the results are relevant to the research problem.

5.2 Conclusion

The analysis of results reflects that respondents agreed that a specific response that they agreed upon has got its role to play in isiZulu radio drama and also exert impact on the culture of the isiZulu-speaking community.
CHAPTER 6 CONCLUSIONS AND RECOMMENDATIONS

6.1 Introduction

This chapter focuses on conclusions drawn from the findings on the role of semiotics in isiZulu radio drama and the impact it has on the culture of isiZulu-speaking community.

6.2 Conclusions drawn from the findings

The findings revealed that the role of music at the beginning of radio drama is to alert the listeners that radio drama is about to start. “It can be used as ibika or the theme that indicates the start of the play,” (Sibiya, 2001:39). The opening signature tune can be in a form of a song or melody depending on the producer’s choice but in most cases the producers use a melody as signature tune rather than a song. The results reflected that the majority of respondents understand the significant of music at the beginning of radio drama. The results also reflected that the role of music between scenes is to bridge the scenes and set the mood of the scene. This finding is supported by the following view that, “Music can also be us as a bridge between scenes. The type of musical bridge is also critical as it also used to set the mood in the play,” (Sibiya, 2001:39). This quotation confirms that the music between scenes link the scenes and reflects the mood of the current scene and the next scenes. This indicates that the majority of respondents are able to link scenes in an episode through interpreting musical bridge and assist the listeners to speculate what might happen in the next scene.

The findings also revealed that the music at the end of radio drama serves to end the current radio drama. This finding is supported by the following quotation, “The episode end with a cliffhanger: a suspenseful finale that leaves the audience eager to know what is going to happen next. This motívates listeners to tune in to hear the next episode,” (De Fossard, 1996:169). This means that the music at the end leaves the listeners in suspense whereby the listeners would speculate what will happen in the next episode. The results reflected that the majority of respondents listened to radio drama from the beginning up to the end. This implies that the majority of respondents are able to detect the music which ends radio drama.

The findings reflected that there is a need for sound effects in order to complement aural performance. This means that radio drama cannot survive without sound effects.
The purpose of effects is to make a play more convincing, or more atmospheric or just clearer. When they don’t observe such artistic end they are superfluous, whether they correspond to reality or not (Evans, 1977:177).

This implies that sound effects make radio drama more real to the listeners. The study revealed that listeners are being assisted by linguistic signs to comprehend aural performance. As a result linguistic signs become the key tool which is utilised by writers to convey their messages to the listeners. “The term ‘language’ refers to any communication system employing signs which are ordered in a particular manner,” (Lotman, 1977:8). This indicates that language as a linguistic sign facilitates understanding in radio drama. The findings also revealed that poetic language assists listeners to understand performance because listeners are able to visualise performance. Throughout the episode, the writer uses evocative word pictures to help the audience visualize the scene and follow the action. This indicates that poetic language assists listeners to comprehend aural performance.

6.3 Implications

The conclusion of this study implies that music is a need in a radio drama in order to facilitate dramatic action. Music plays three different and significant roles. To introduce it as an opening signature tune, to separate scenes as musical bridge and to end the episode or drama as a closing signature tune. This indicates that music brings life in radio drama. It also indicates that music brings a bright colour in radio drama and music cannot be divorced from it. Without music it would have been unstructured performance without attraction. The findings imply that sound effects also play a significant role because they create imagination of real action and supply the listeners with the necessary information. Therefore, radio drama could have not survived without sound effects. It could have been difficult for listeners to interpret action whereas there is information that is lacking. This study reflected that semiotic signs have the potential to play a particular role and generate meaning which can be understood by individuals who share a common language. Through this study the researcher confirmed that it is right to maintain that “Signs can only function communicatively when the transmitter and the receiver shared recognised conventions like the same language,” Van der Merwe (1995:6). Through it, the researcher also uncovered that semiotic signs in radio drama have the potential to revive and
restore cultural knowledge of a particular community as in the case of the isiZulu-speaking community.

6.4 Limitations

Deficiencies which were encountered in this study are as follows:

- The researcher encountered that respondents exceeded the scheduled time to complete closed-ended and open-ended questionnaires.
- The researcher also encountered that it was difficult to contact participants who are also writers of isiZulu radio dramas because in most of the time they were busy and could not be contacted with ease.
- The researcher encountered that the cost per respondent was higher with regard to telephone interviewing.

6.5 Recommendations for further research

This study has reflected that semiotic signs play a significant role in isiZulu radio drama because it serves as a viable and sustainable tool which is used by writers to convey their messages to the entire isiZulu-speaking community. Semiotic signs have the potential to revive and restore cultural knowledge. It did not consider the gap which is widening due to changes that exist in socio-economic, political, technological and demographic spheres that affects isiZulu language in radio drama as a semiotic sign. The young generation who are also actors in isiZulu radio dramas and who are also portraying different types of human behaviour within isiZulu-speaking community use appropriate language that fits a particular human being irrespective of whether the language they are using infringe the rules of the isiZulu language. Therefore, there is a need to undertake further research on the infringement that exists in isiZulu language in order to find out whether the isiZulu language as a semiotic sign is still capable of reviving and restoring cultural knowledge of the isiZulu-speaking community.

6.6 Conclusion

The researcher has succeeded in achieving the aims of this study to uncover the role of semiotics in isiZulu radio drama and showing the impact it has on the culture of the isiZulu-speaking community. It also succeeded in providing answers to the research questions through findings
which are presented in this chapter. It also achieved to present the findings which matched the objectives of the study. It also reflected that semiotics have the potential to revive cultural knowledge of isiZulu-speaking community.
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APPENDICES

APPENDIX A: COVER LETTER 1

P.O. Box 8299
Newcastle
2940
Tel: 0829791310
23 August 2012

Dear Sir/Madam

I, Mandlendodakapheli Christian Mgaga, a Master of Arts Degree Student at Unisa is undertaking a research project to examine the role of semiotic sign in isiZulu radio drama and the impact it has on the culture of the isiZulu-speaking community. This study will add to the efforts of isiZulu playwrights who utilize semiotic signs as a tool to expose cultural norms and customs as a means of educating, imparting cultural knowledge and reminding isiZulu-speaking community members, particularly the potential listeners how they should live their daily lives. As a result, cultural knowledge will instill a sense of identity in isiZulu-speaking community.

To this end, I kindly request you to participate in a research survey which will be conducted at iMpala High School (my place of work) at Springbok Laagte in Dannhauser area. You will be requested to answer ten multiple choice questions by crossing (x) on the relevant block regarding the role of semiotic signs in isiZulu radio drama and the possibilities they have to revive the cultural knowledge of isiZulu-speaking community.

The researcher will collect questionnaires with answers and these will be locked in a safe place and used only for research purposes. The research survey will be conducted on the 1st of October 2012 at 15h00 p.m. in the staff room.
It will not take longer than 20 minutes of your time. Although your response is of the utmost importance to me, your participation in this survey is entirely voluntary.

It will be important that your name or contact details do not appear on the questionnaire. It will remain anonymous. Information provided by you remains confidential and will be reported in summary format only.

Should you have any queries or comments regarding this survey, you are welcome to contact me telephonically at 0343182253 or 0829791310.

Yours sincerely

M.C.Mgaga (Mr)

(M A degree Unisa student)

APPENDIX B: COVER LETTER 2

P.O. Box 8299

Newcastle

2940

Tel: 0829791310

23 October 2012

Dear Professor D.B.Z. Ntuli

I, Mand lend o dakapheli Christian Mgaga a Master Degree Student at Unisa is undertaking a research project to examine the role of semiotic sign in isiZulu radio drama and the impact it has on the culture of isiZulu-speaking community. This study will add to the efforts of isiZulu playwrights who utilize semiotic signs as a tool to expose cultural norms and customs as a means of educating, imparting cultural knowledge and reminding isiZulu-speaking community members particularly the potential listeners how they should live their daily lives as well as to
preserve and transfer such valuable and sustainable cultural knowledge from one generation to another. As a result cultural knowledge will instill a sense of identity in isiZulu-speaking community.

To this, end I kindly request that you complete the following questionnaire regarding the role of semiotic signs in isiZulu radio drama and the possibility it has to revive the cultural tradition of isiZulu-speaking community.

It should take no longer than 20 minutes of your time. Although your response is of the utmost importance to me, your participation in this survey is entirely voluntary.

Please do not enter your name or contact details on the questionnaire. It remains anonymous. Information provided by you remains confidential and will be reported in summary format only.

Kindly return the completed questionnaire to the following e-mail address: mcmgaga@gmail.com on or before 30 November 2012.

Should you have any queries or comments regarding this survey, you are welcome to contact me telephonically at 0343182253 or 0829791310.

Yours sincerely

M.C.Mgaga (Mr)

(M A degree Unisa student)

APPENDIX C: COVER LETTER 3

P.O. Box 8299

Newcastle

2940

Tel: 0829791310
Dear Sir/Madam

I, Mandlendodakapheli Christian Mgaga a Master Degree Student at Unisa is undertaking a research project to examine the role of semiotic sign in isiZulu radio drama and the impact it has on the culture of isiZulu-speaking community. This study will add to the efforts of isiZulu playwrights who utilize semiotic signs as a tool to expose cultural norms and customs as a means of educating, imparting cultural knowledge and reminding isiZulu-speaking community members particularly the potential listeners how they should live their daily lives as well as to preserve and transfer such valuable and sustainable cultural knowledge from one generation to another. As a result cultural knowledge will instill a sense of identity in isiZulu-speaking community.

To this end I kindly request that you complete the following questionnaire regarding the role of semiotic signs in isiZulu radio drama and the possibility it has to revive the cultural tradition of isiZulu-speaking community.

It should take no longer than 20 minutes of your time. Although your response is of the utmost importance to me, your participation in this survey is entirely voluntary.

Please do not enter your name or contact details on the questionnaire. It remains anonymous. Information provided by you remains confidential and will be reported in summary format only.

Kindly return the completed questionnaire to the following e-mail address: mcmgaga@gmail.com on or before 30 November 2012.

Should you have any queries or comments regarding this survey, you are welcome to contact me telephonically at 0343182253 or 0829791310.

Yours sincerely

M.C.Mgaga (Mr)

M A degree Unisa student

APPENDIX D: COVER LETTER 4
Dear Mr Eric Muzi Ngcobo

I, Mandlendodakapheli Christian Mgaga a Master Degree Student at Unisa is undertaking a research project to examine the role of semiotic sign in isiZulu radio drama and the impact it has on the culture of isiZulu-speaking community. This study will add to the efforts of isiZulu playwrights who utilize semiotic signs as a tool to expose cultural norms and customs as a means of educating, imparting cultural knowledge and reminding isiZulu-speaking community members particularly the potential listeners how they should live their daily lives as well as to preserve and transfer such valuable and sustainable cultural knowledge from one generation to another. As a result cultural knowledge will instill a sense of identity in isiZulu-speaking community.

To this end I kindly request you to participate in a research interview which is scheduled on 23 December 2012 at 8h00-8h30 am. It will be based on the role of semiotic signs in isiZulu radio drama and the possibility it has to revive the cultural tradition of isiZulu-speaking community.

The interview will be conducted telephonically. Although your response is of the utmost importance to me, your participation in this survey is entirely voluntary. Information provided by you remains confidential and will be reported in summary format only.

Should you have any queries or comments regarding this survey, you are welcome to contact me telephonically at 0343182253 or 0829791310.

Yours sincerely
M.C.Mgaga (Mr)
(M A degree Unisa student)

APPENDIX E: CLOSED-ENDED QUESTIONNAIRE

Please answer the following questions by crossing (x) the relevant block.

1. What is the reason for radio drama producer to use unique music at the beginning of isiZulu radio drama episode?

Table 1. The role of unique music at the beginning of isiZulu radio drama.

<table>
<thead>
<tr>
<th>Reason</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>To remind the listeners about the current radio drama.</td>
<td></td>
</tr>
<tr>
<td>To play a piece of music that suite the current radio drama.</td>
<td></td>
</tr>
<tr>
<td>To entertain potential listeners of the current radio drama.</td>
<td></td>
</tr>
<tr>
<td>To introduce the current episode to listeners and draw their attention.</td>
<td></td>
</tr>
<tr>
<td>Other. (Specify)</td>
<td></td>
</tr>
</tbody>
</table>

2. What is the role of a short piece of music between the scenes of episodes in isiZulu radio drama?

Table 2. The role of music between scenes of episodes in isiZulu radio drama.

<table>
<thead>
<tr>
<th>Role</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>To bridge the scenes in an episode of a radio drama.</td>
<td></td>
</tr>
<tr>
<td>To draw attention of a listener.</td>
<td></td>
</tr>
<tr>
<td>To add flavour in an episode.</td>
<td></td>
</tr>
<tr>
<td>To invite the listeners.</td>
<td></td>
</tr>
<tr>
<td>Other. (Specify)</td>
<td></td>
</tr>
</tbody>
</table>

3. What is the role of unique music at the end of an episode of isiZulu radio drama?
Table 3. The role of music at the end of episode.

<table>
<thead>
<tr>
<th>Role</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>To end the current episode and relieve tension of the listener.</td>
<td></td>
</tr>
<tr>
<td>To entertain the listeners after listening to a current episode.</td>
<td></td>
</tr>
<tr>
<td>To prepare the listener to listen to the oncoming programme.</td>
<td></td>
</tr>
<tr>
<td>To appreciate the episode that has been broadcasted.</td>
<td></td>
</tr>
<tr>
<td>Other. (Specify)</td>
<td></td>
</tr>
</tbody>
</table>

4. What is the role of sound effects in isiZulu radio drama episode?

Table 4. The role of sound effects in radio drama episode.

<table>
<thead>
<tr>
<th>Role</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>To add atmosphere in an episode of radio drama.</td>
<td></td>
</tr>
<tr>
<td>To depict reality that is not possible to be brought on the stage or in the studio.</td>
<td></td>
</tr>
<tr>
<td>To represent actors or imitators in a radio drama.</td>
<td></td>
</tr>
<tr>
<td>To fill the gap of actors or imitators not present during the broadcast.</td>
<td></td>
</tr>
<tr>
<td>Other. (Specify)</td>
<td></td>
</tr>
</tbody>
</table>

1. What is the role of linguistic signs (e.g. language) in isiZulu radio drama?

Table 5. The role of linguistic signs in radio drama.

<table>
<thead>
<tr>
<th>Role</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>To fill a gap that has been left by the narrator of radio drama.</td>
<td></td>
</tr>
<tr>
<td>To assist the listener to comprehend and link the performance in radio drama.</td>
<td></td>
</tr>
<tr>
<td>To motivate the listeners to listen to the current radio drama.</td>
<td></td>
</tr>
<tr>
<td>To bridge the gap between the narrator and the listener.</td>
<td></td>
</tr>
<tr>
<td>Other. (Specify)</td>
<td></td>
</tr>
</tbody>
</table>

2. What is the role played by poetic language as a semiotic sign in isiZulu radio drama?
Table 6. The role of poetic language in radio drama.

<table>
<thead>
<tr>
<th>Role</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>To add flavour in radio drama.</td>
<td></td>
</tr>
<tr>
<td>To generate a unique meaning, train listeners to analyse information and enriches language.</td>
<td></td>
</tr>
<tr>
<td>To make language easier for none mother tongue listeners.</td>
<td></td>
</tr>
<tr>
<td>To make language more complicated for none mother tongue listeners.</td>
<td></td>
</tr>
<tr>
<td>Other. (Specify)</td>
<td></td>
</tr>
</tbody>
</table>

3. What role is played by the use of rituals in isiZulu radio drama?

Table 7. The role of the use of rituals in isiZulu radio drama.

<table>
<thead>
<tr>
<th>Role</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>To depict the tradition of isiZulu-speaking community.</td>
<td></td>
</tr>
<tr>
<td>To reflect how traditional are isiZulu-speaking people.</td>
<td></td>
</tr>
<tr>
<td>To teach and revive cultural norms and customs of isiZulu-speaking community.</td>
<td></td>
</tr>
<tr>
<td>To expose cultural tradition of isiZulu-speaking community to the listeners.</td>
<td></td>
</tr>
<tr>
<td>Other. (Specify)</td>
<td></td>
</tr>
</tbody>
</table>

8. How effective is the use of rituals in isiZulu radio drama can improve cultural understanding of isiZulu-speaking community.

Table 8. How effective is the use of rituals in isiZulu radio drama can improve cultural understanding of isiZulu-speaking community.

<table>
<thead>
<tr>
<th>Effectiveness</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listeners are able to learn, understand, copy and implement them when they are performing cultural rituals in their daily lives.</td>
<td></td>
</tr>
<tr>
<td>Listeners are able to learn and modify cultural rituals to suite their current daily lives.</td>
<td></td>
</tr>
<tr>
<td>Listeners are able to learn how to fit the cultures of other groups in isiZulu culture as to understand it.</td>
<td></td>
</tr>
</tbody>
</table>
Listeners are able to learn their culture and compare it to other cultures in order to understand their culture.

Other (Specify)

9. How does language as a linguistic sign in radio drama revive cultural tradition of isiZulu-speaking community?

Table 9. The extent to which linguistic sign in isiZulu radio drama can revive cultural tradition of isiZulu-speaking community.

| Language speakers who are also listeners share codes as well as sharing understanding of how to use those codes to convey meaning. |
| Language speakers who are also listeners share codes of other languages as well as sharing understanding of how to use those codes to convey meaning. |
| Different age group listeners share different codes as well as sharing different understanding of how to use those codes to convey meaning. |
| Different age group listeners share some of codes as well as sharing understanding of how to use some of those codes to convey meaning. |
| Other (Specify) |

10. How does naming as a linguistic sign preserve cultural tradition of isiZulu-speaking community?

Table 10. The extent to which naming can preserve cultural tradition of isiZulu-speaking community.

| Naming as a linguistic sign in isiZulu radio drama generates historical profile of a family member that reflects cultural heritage of isiZulu-speaking community. |
| Naming as a linguistic sign in isiZulu radio drama includes modification of cultural tradition of isiZulu-speaking community. |
| Naming as a linguistic sign in isiZulu radio drama promotes cultural hatred |
amongst isiZulu-speaking community.

Naming as a linguistic sign in isiZulu radio drama generates a new model of cultural tradition in isiZulu-speaking community.

Other. (Specify)

Thank you for your co-operation in completing this questionnaire. Kindly return the questionnaire as specified in the cover letter.

APPENDIX F: OPEN-ENDED QUESTIONNAIRE

Please answer the following questions by writing down your answer in the space provided.

1. What is the role of unique music at the beginning of isiZulu radio drama episode?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

2. What is the role of unique music between scenes in episode of isiZulu radio drama?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

3. What is the role of unique music at the end of episode of isiZulu radio drama?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

4. What is the role of sound effects in episode of isiZulu radio drama?

________________________________________________________________________

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5. What is the role of rituals in episode of isiZulu radio drama?

6. What is the role played by the use of linguistic signs in isiZulu radio drama?

7. What is the role of poetic language in isiZulu radio drama?
8. In what ways can cultural implications in isiZulu radio drama episodes impart cultural knowledge to potential listeners?

___________________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________

9. How effective are semiotic signs in isiZulu radio drama being able to revive social norms of isiZulu-speaking community?

___________________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________

10. To what extent are semiotic signs in isiZulu radio dramas successfully expose current themes that affects isiZulu-speaking community?

___________________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________

Thank you for your co-operation in completing this questionnaire. Kindly return the questionnaire as specified in the cover letter

**APPENDIX G: ORAL SELF REPORT**

**THEME:** The Role of Semiotics in Radio Drama and Its Impact on the Culture Of IsiZulu-speaking Community.
DATE: 23 December 2012
TIME: 8H00 am- 8h30 am
VENUE: own house
TOOLS: own cellphones, video camera and drafted guideline questions

INTERVIEW PROCESS

Recording started.

Interviewer: Good morning. I am the person who requested to interview you.

Participant: Ok.

Interviewer: Can we start our interview.

Participant: Yes.

Interviewer: What is the role played by music at the beginning of radio drama episode?

Participant: Is to express the mood of the radio drama or episode or scenes. If there is sorrow, the music will reflect the bad mood. If it is in a funeral, the music or the background music can be of religious to depict the mood that is prevailing when worshiping God.

Participant: Do you understand?

Interviewer: Yes. It is clear.

Participant: There is also music bridge that separates scenes. This music also depict mood of the scene or the mood of the scene that follows.

Participant: There is also a situation where things happen simultaneously. This type of music is referred to as a sting. Three different actions can be accompanied by three
different types of music that is appropriate to the action.

Interviewer: What is the role of music at the end of radio drama and how does it help the listeners?

Participant: The drama has come to an end. The music at the beginning may be the same as music at the end.

Interviewer: What is the role of rituals found in the episode of radio drama?

Participant: What type of rituals are you talking about?

Interviewer: Rituals pertaining to funerals, goat slaughtering and functions.

Participant: To restore culture or customs.

To depict culture as it is.

To educate.

To inform.

To entertain.

Interviewer: In certain instances writers include figures of speech, what is the purpose?

Participant: To restore pure language.

Interviewer: What is the role of radio drama?

Participant: We are going back to what have been said.

To educate.

To inform.

To entertain.

Interviewer: How does sound effect help the listeners?
Participant: To establish the scene as to where the action takes place e.g., urban or rural area.

When the action takes place? (e.g., in the morning or day light or afternoon)

Participant: Do you understand?

Interviewer: Yes.

Participant: The listeners are able to depict the action.

Interviewer: How do customs reach those who are not listeners?

Participant: By asking those who are potential listeners.

Are you satisfied?

Interviewer: Yes.

Participant: Yes. It is like that. Sometimes he or she is referred to ‘isangoma’

Interviewer: What was your aim to write ‘Amanyala Enyoka’?

Participant: To remind people about things that they reject because they think that they are unacceptable if they are done by other people whereas they also do those things.

To let them realised that there is nothing that you can hide. E.g., Thuli is accusing Zika’s girlfriend because she didn’t tell him that she had a baby whereas Thuli also didn’t tell Mguni that she had Zika and Nomthandazo outside her marriage.

Interviewer: Thank you very much. Our interview has come to an end.

Participant: I hope that you have been helped. Have a good luck in your studies.

Interviewer: Thank you for your co-operation. You have helped me a lot.

Recording ends.

APPENDIX H: SYNOPSIS OF SELECTED ISIZULU RADIO DRAMAS
Audible radio dramas

“Amanyala Enyoka”


UZika afike achazele abazali bakhe ngoZinhle Sosibo. Kulongiselelele usuku lokuyolobola. AbakwaSosibo babize u R 30 000.00. U R25 000.00 umayelana nezikomelo zeloBolo kantto u R50 000.00 uqondene namanye amanangananga. UMtheku ashayiswe uShozi. Limthethe icala uShozi okokuqaleni kuthi owesibi limlahle uShozi kumele akhokhele uMtheku nambameli. UNomthandazo afike nezindaba ezimuncu ekhaya ezithinta uZinhle Sosibo. UMnguni aqashe umeshe oziemele ukuthi aqoqoqo ubufakazi ngqinhle uMtheku uyatise ukuthi unengane ayiholela uSomabhezini othile ongazitholi izingane wabe esemfundisa njengoba enguMcwaningi Mabhuku. Livela inqiniso lokuthi akayona intombi nto behlukana noZika. UMnguni ahlagane noLungi owayeyiintombi yakhe yakudala kwavuka owakudala. Kwavela nokuthi uZika noNomthandazo akubona abakwaMnguni kodwa abakwaSithole. UMtheku noMxam b'{achazele izingane zadamala. UMnquni wahlukana noThuli waya kuSithole. UJOba waqasha uCobra ukuthi agudluze uMnguni kodwa wasinda uMnguni kwafa uMbhatha. UJOba wabulala uThuli. UZika noNomthandazo banmgcwabe belekelela kwafu Gogo wabo ozala uThuli besizwa uMtheku noMxam. Baboshwa benoCobra. UJOba wagwetshe imnyaka engama-15 nodilikajele kantto uCobra wagwetshe imnyaka eyisi-8 nodilikajele.

(This radio drama consists of 40 episodes. It is about Jowell Hlesana Mnquni and Thuli better known as uMaCele. They are parents of Zika and Nomthandazo. Zika is a chartered accountant and Nomthandazo has become a doctor. Whilst they were busy preparing to welcome their children, Thuli had an incident and injured a child of 4 years of age but they did n’t tell Zika and Nomthandazo because they did not want to disappoint them. Mnquni and Thuli discovered that
TV plasma has been stolen from their house when they return from King Shaka Airport to accompany Zika and Nomthandazo. Detective Derrick Mangele arrested Mpintshi Cedrick Shozi and the TV plasma was recovered. Mpintshi was not found guilty by the court. On the other hand Thuli was also not found guilty by the court due to the assistance of Attorney Memela. Zika informed his parents about his fiancé and his intention to marry her as soon as possible. His parents were positive and requested him to wait until they are through with the oncoming ceremony for successful achievement of Zika and Nomthandazo at tertiary level. Mpintshi attempted another house breaking at Mtheku’s house but unfortunately he was killed by a dog known as Hunter in the yard. Mnguni’s ceremony was successful with the assistance of Mtheku’s family. Mnguni was worried about a dream that had appeared to him for several years but neglecting it. He usually dreams about a house that is unfinished, unpainted and without doors. Mnguni informed Mtheku about the dream and he advised him to see Isangoma better known as uMakhosi and Mtheku accompanied him. Makhosi explained the dream to Mnguni and advised him to see Nguqunguqu who was going to help him in connection to his dream.

Shozi opened a case for Mtheku whom he accused for being responsible for the death of Mpintshi but he was found guilty and expected to pay R1200.00 within 30 days sothat Mtheku would be able to process a ritual ceremony in order to cleanse his home. Zika gave his parents all the necessary information about Zinhle Sosibo and Sosibo’s demands for ‘lobolo.’ They demanded R30 000.00. R25 000.00 was to be paid for ‘lobolo’ and R5 000.00 was going to cover other expenses related to ‘ilobolo’. Mtheku was involved in a car accident that also involved Shozi. Shozi opened a case against Mtheku. At the initial phase of the case, Mtheku was found guilty. Attorney Memela made an appeal and Shozi was found guilty and he had to pay for all damages to Mtheku and pay attorneys. Nomthandazo discovered that Zinhle cheated to Zika for not telling him the real truth about her profile. She did not tell him that he had a child. Nomthandazo informed her parents and they organized a private investigator who confirmed that Zinhle had a child and how she convinced Zika that she was a virgin. Mnguni met Lungi who was his ex-girlfriend and renew their love. Lungi told Mnguni that Zika and Nomthandazo were not his children but they belong to Sithole. Thuli and Mnguni were separated and Thuli informed Sithole about the incident. Sithole planned to kill Mnguni without Thuli’s concerned and hired Cobra. Cobra attempted to kill Mnguni but Mnguni managed to survived and he was taken to another hospital. When Cobra arrived to finish Mnguni he was able to kill Mbatha unaware that Mnguni had been transfer to another hospital due to the assistance of Makhosi and Lungi. Sithole also known as Jobe killed Thuli and he was arrested. Zika and Nomthandazo managed to bury their mother being assisted by their grandmother and Mtheku’s family. Cobra was also arrested and sentenced 8 years and life sentence. Jobe was sentenced 15 years and life sentence.)

“Umdonsiswano”


(This radio drama play consists of 39 episodes. It is about a political conflict between Madoda the elder brother and Xhegu the younger brother. The two brothers belong to different political organisations. Madoda is a staunch member of iNkatha Freedom Party better known as IFP and Xhegu is also a staunch member of African National Congress better known as ANC. MaNzimande is a wife of Madoda with two children in the name of Duduzile and Dumazile and Mbomvu is a wife of Xhegu. Sakhile is the youngest brother and his wife is Thuli. Sakhile is trying his level best to bring peace between the two brothers and he is being assisted by his wife and the wives of the two brothers. After Madoda discovered that Duduzile is pregnant and Ngoti Mbambo a member of ANC is responsible he became more furious and chased her away from his home. Duduzile went to Xhegu’s home and stay with him. The conflict between two brothers became tenser when Xhegu discovered that IFP is going to hold its general meeting at his area which is the strongest hold of ANC at uMlazi location. The IFP idea provokes ANC members to attack IFP members on their arrival. On the day before IFP general meeting, Madoda got injured by a bull in the kraal at his home and he was rushed to hospital.

On the other hand, Xhegu was also shot whilst they were engaged in gun shooting between two sides and was also rushed to hospital. Both brothers were discharged from hospital and continued to fight each other. Xhegu prepares to attack his elder brother but failed because Sakhile the youngest brother intervened with an aim to bring peace between his brothers. Ngoti Mbambo also played a significant role by informing his girlfriend Duduzile about the intention of Xhegu because he was also a member of ANC. His girlfriend informed her sister Dumazile who informed her parents Madoda and MaNzimande. All these attempts contributed to the failure of
Xhegu to attack his brother Madoda but Sakhile was injured on the eye. Duduzile gave birth to a baby boy while Xhegu was admitted in hospital and diagnosed diabetic and later he had a kidney problem. No one could match his blood group to those who were willing to help him even from his family except his elder brother who had never been tried because he was a member of IFP. Xhegu did not want anything associated with Madoda because he was a staunch member of IFP. Madoda was also not prepared to help ANC dog. When Madoda discovered how sick was his brother changed his attitude and was prepared to donate his kidney to his brother. Xhegu recovered and made peace with his elder brother Madoda.)

“Kushiyana Ukwenza”

Lo mdla lo uma elana noThemba ong ocudo enguZodwa wazi ukuthi umezingane ezimbili noNtombi okunguZama noScelo kanti akazi ukuthi ingane yakhe iyodwa uScelo kaphela uZama akyena owakhe kodwa okaMandla. UThemba wathandana noNtombi engazi ukuthi usekholewe uNtombi ukhuleliswe uMandla owabe eseque umngcele ngenxa yezinxushunxushu zaseNtingizimu Afrika. UThemba wayikhulisa ingane benvoNtombi nayo yakhula yazi ukuthi ubaba wayo uThemba. UThemba waphinda watholisa uNtombi enye ingane igama layo uScelo.

U Themba wahlukana noNtombi wathandana noZodwa. NoMandla wabuya ekudingisweni baghubeka noNtombi. UThemba ushamashushu ngengane yakhe uZama umthanda okwedlula uScelo. Zonke izinsuku udlula kubo kaNtombi ukuzobona izingane zake ikakhulu kazi uZama. Lokhu kwenza kukaMandla kucine sekumcasula uNtombi ngoba akulula ukuthi amtshele ukthi ingane akusiyona eyakhe. UNtombi uzamangazo zonke izindlela zakuchiliza uThemba kodwa uThemba uyaphikelela kanti futhi wesekelwa nangumama kaNtombi. NoZama uyamthanda ubaba wakhe. UMandla naye uyabhoka Usefuna ukuhlala nengane yakhe. NoZodwa ayiphathetha kahle le mpilo kaThemba yokuhamba ebusuku amshiye yedwa ayobona izingane zake nengxabanayo yakhe noNtombi.

(This drama play is about Themba who had Zodwa his fiancé. He knew that he had two children with his former girlfriend Ntombi. His children were Zama and Scelo. Zama was not his child but she was Mandla's child. When Ntombi became Themba's girlfriend she did not know that she was already pregnant and Mandla was not in South Africa but he was in exile. Ntombi gave birth to a baby girl but Ntombi did not tell Themba the real truth. Themba loves his child Zama. Both of them raised Zama as their child. Ntombi became pregnant again and she gave birth to a baby boy in the name of Scelo. Themba did not love Scelo as he love Zama.

There was a misunderstanding between Themba and Ntombi. Themba was now in love with Zodwa. Mandla return to South Africa from exile. They continued with their relationship. Themba continued his relationship with his children particularly Zama but Ntombi and Mandla were not happy about Themba’s relationship with Zama. Ntombi tried various tactics to distance Themba from Zama but all was invain. She tried to frighten Themba with cold water. Themba ran away because he believed that the water was hot whereas it was cold. Although the relationship between Themba and Ntombi was deteriorating but Themba kept on visiting at Ntombi’s place to see Zama. Ntombi used to chase him when he found him at her home. Themba. Themba visited Zama at school and fetch her to Ntombi’s home. Ntombi retaliated by stoping him from fetching Zama at school and instructed Zama’s teacher to accompany Zama to her home and not allow Themba to fetch Zama from school. Themba was furious and disappointed he the waited Zama at Ntombi’s home. On the other hand Zodwa was dissatisfied about what was happening between Themba and Ntombi. She even informed Themba about her concerned for late coming at home because of Zama. Mandla was also furious about Themba’s behaviour and requested Ntombi to take Zama along with them to Mandla’s home. Mandla and Ntombi informed Zodwa about Zama’s issue but at the initial stage she did not believed them but latter she was prepared to help them. It became difficult for Zodwa to inform Themba while Mandla and Ntombi planned to inform Ntomb’s Mother about Zama. She was not prepared to accept what they were saying but at last she admitted. When Themba arrived at Ntombi’s home found that Zama was not there but she was with Ntombi and Mandla. Themba was disappointed and planned to take Zama to his home on the following day. Ntombi, Mandla and Ntombi’s Mother followed Themba and Zama. When they arrived to Themba's home he threatened to shoot them and they informed Themba that Zama was not his child but he rejected that and took Zama to his car and ran away. They followed them but unfortunately they were involved in a car accident.)

Readable radio drama scripts

“Hhayi Kushubile”

Ekuqaleni kwalo mdlalo sethulelwana umligisi uKhanyi umnikazi weSaloon esetshenzelwa uQondile, uSissy, Andile, Sbo, uBhuti Mizi noHlengiwe.


U-Andile ungumuntu wesilisa kodwa uphila impilo yobutabani ngoba uqomile kodwa akafuni ukubizwa ngesitabani. Kuyaziphumela nje lakuye emlonyeni sengathi wakhalwelela yihhashi futi uyedelela uma ungamnakile.


(This radio drama is about present challenges that are facing young generation and it also reveals unjustified ways of solving problems they encounter in their everyday life. At the beginning of this radio drama we are introduced to the main actor in the name of Khanyi the owner of a Saloon. Her employees are Qondile, Sissy, Andile, Sbo, Bhuti Muzi and Hlengi. The situation is tense at the Saloon because Khanyi is in a financial crisis. Things became worse when she failed to pay full salaries to her employees. She failed to give them a full explanation as to why she can’t afford to keep her agreement. She even lied to Andile and Sbo by promising them a tender for the coming FIFA World Cup whereas both Andile and Sbo were misled by her in order to fulfill her ambitions to use them for sex activities for extra cash in order to boost her financially. Things became out of hand when she failed to pay for electricity where she stays. Her Saloon was closed down because she could not maintain it. As a result she was forced by circumstances to leave Durban and go back to her farm where she was born.)

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Sbo is one of Khanyi’s employees and she is responsible for washing client’s hairs because of her illiteracy. She does not know even the names of the countries that are in South Africa for the FIFA World Cup. She can’t pronounce the word “FIFA” instead she says “viva.” She registered as a private candidate. Muzi assisted her in her studies but she can’t cope as a result she bought previous papers from a certain educator unaware. She made copies and sold them to other students.

Muzi proposed love to Sbo but Sbo pretend as if she does not love Muzi whereas she loves him. When Sbo realized that Muzi was no more interested on her, she destroyed Muzi’s property. She bought a goat to fulfill ritual ceremony at work with an aim to clean all sins that might be a stumbling block in her life.

Andile is a male by birth but he is a gay who love other males. He does not want anyone to call him a gay even at the Saloon. He is too talkative and sometimes rude if he feels that you are undermining him because of his sexual status.

Muzi is a brother to Khanyi, the owner of a Saloon and he is also working at the Saloon. He is strict and adheres to the rule and regulation in general. He does not allow school children to maintain their hairs during school hours. He was married by Qondile one of Khanyi’s employees and the radio drama ends when Muzi became the owner of the Saloon because he bought it from his sister.)

“Ngeke Umlahle”


Sekunomkhubu omubi owenziwa ngamanye amayengandoda. Ahlangana nabanye bakhuthuze abazothenga ngalenkathi bematasatasa beqhuba umsebenzi.

UMthuthuzeli uhlangana noLulama ongunesi kuso lesi sibhdedlela asebenza kuso. Bahlangana edolobhene ngaphandle kwi-A.T.M. bayazixoxela kuze kufike ezingeni lokuthi uLulama atsheleke imali engama-R300 kuMthuthuzeli ayithole. UMthuthuzeli ugcina esemshela uLulama ngoba eseziwa enthanda kodwa bagcina bengathandani.ULulama uyaqhubeka nokutsheleka imali kuMthuthuzeli. UMthuthuzeli ugcina embambile uLulama ukuthi ungene wathi shi komashonisa ngenxa yokugxila ezinkambeni zikaFaro. Bagcina sebeqhelelele noLulama.

UThandi ubanjwa inkunzi indoda ezomthenga. Imkhiphela isibhamu, ilala naye igcina ngokumfuna yonke imali ayisebenze ngalolo suku imthathela nefoni. Ubikela ozakwabo nephayisa kodwa kunhlanga zimuka nomoya.


(This 40 episode radio drama focuses on teenage challenges. Mthuthuzeli is a household who is working at the hospital. He met Lulama in Town outside the A.T.M. They talk to each other and Mthuthuzeli offered Lulama a drink but Lulama requested him to borrow her sum of R300 instead of a drink. She got the money and they kept on meeting each other frequently. Mthuthuzeli proposed love to Lulama but late he was discouraged by Lulama’s mismanagement of funds due to alcohol abuse. Mthuthuzeli had a misunderstanding with his sister Thembi and Thembi had to leave her brother, took her children and stay somewhere and live her own life.

Nomusa was forced by circumstances to leave her home to Durban hotel 5th floor because of misunderstanding with her aunt Thembi. Nomusa met Thandi at the Durban hotel 5th floor and became friends. Thandi introduced Nomusa to prostitution though she was unwilling to do that but due to circumstances she became a prostitute. The prostitutes at Durban Hotel 5th floor encountered many difficulties. One of prostitutes was murdered by her client. Nomusa also encountered a problem with a regular client of Thandi but Thandi was on menstruation period.

Nomusa served the client but the client gave her a forge note of R50. She reported the matter to her colleges and the security. Thandi and Nomzamo beat the client and he had to pay another 50 and threatened them.

One day Thandi, Nomzamo and Nomusa wanted to do their jobs outside the hotel and targeted truck drives as their clients of the day. Both Nomzamo and Thandi were targeted by truck drivers and Nomusa was left alone.

The client, who was beaten because of a R50 note problem, attacked Nomusa and stabbed her several holes. She was saved by a certain Reverent who took her to the hospital where she survived. She went back home and preached the word of God.)
‘Bheka Nangakithi’

Lo mdlalo womsakazo uqwashisa uHulumeni ukuthi akabokhumbula namalungelo abesilisa angagxili kufhela kumalungelo abesifazane. Azihambi kahle izinto emzini kaSakhi njengoba kunengxabano eshubile phakathi kwakhe nonkosikazi wakhe uJabu. UJabu udiwa yisikhwele sokuthi indoda yakhe kukhona ethandana naye. Ucabanga ukuthi uThobile osebenzela uSakhi uyena othandana nendoda yakhe.

Udala ututherforda lapha emzini kaSakhi umshayela umthetho wokuthi abuye ngo-5h30 ekhaya. Akafuni ukuhambisa izingane esikoleni ngisho eselivini. Uxabana noMama kaSakhi kanye noMama wakhe ngoba engafuni ukulalela. Izingane zabo uZipho noGabi bayibona le ngxabano ikakhulukazi uZipho ngoba uze abikele uGogo wakhe (uMama kaBaba wakhe) ngengxabano yabazali bakhe. UJabu akayihloniphi indoda yakhe ngisho nabazali bakhe.


UJabu uzithola esenegciwane kodwa uSakhi uyamemukela enjalo. UNduku uhlanganisa amadoda omphakathi wawaqwashisa ngokuthi uHulumeni kumele abheke nangakubo. Angagxili kufhela ekubhekeni amalungelo abesifazane kufhela.

(This radio drama focuses its attention on the appeal to the government to consider also the rights of men rather than to concentrate only on women’s rights. Sakhi and Jabu are not in good terms in their marriage because Jabu is believes that Sakhi is in love with his receptionist in the name of Thobile. She demanded Sakhi to arrive at 5h30 at home.

Jabu also quarrel with her mother-in-law and her mother. She did not want their advice. Zipho and Gabi were also worried about their parent’s misunderstanding. Zipho even reported the matter to his grandmother but all was in vain because his mother continued to ill-treat his father.

Nduku and Lulu friends to Sakhi and Jabu tried their level best to assist their friends but Jabu was not prepared to change her attitude towards her husband. She disrespects him and moreover misbehaves. On top of that she fell in love with a young boy in the name of Themba.

Nduku was able to catch them and reported the matter to Sakhi. Sakhi also discovered that his wife was in love with Themba but forgave her.

Later she discovered that she had HIV and AIDS but he accepted her as his wife. Nduku planned a meeting with all men as part of the entire community and he highlighted the need for the
present government to consider also the rights of men rather than to concentrate only on the rights of women.)