

**Narrative Comparison and Popular Appeal of South
African Television Drama Series: *A Textual Analysis of
Yizo Yizo and InterSexions***

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Declaration

I, Dumisani Reuben Mthethwa (207524043) declare that, except where indicated by specific reference in the text, this work is my own work. It has not been submitted for any degree or other qualification at any other University. Work done in collaboration with, or with the assistance of others, is indicated as such. I have identified all material in this dissertation which is not my own work through appropriate referencing and acknowledgement. Where I have quoted or incorporated material which is the work of others, I have included the source in the references. Any views expressed in the dissertation, other than referenced material, are mine.

Signed: _____ date: _____ at: _____

Supervisor: _____ date: _____ at: _____

Acknowledgment and dedications

This was a very long academic journey I had to take and in order to complete this journey I need some help from other people who were always available and willing to make the completion of this dissertation possible. There are so many people who came to rescue when I thought I could not make it. The following are the few people who directly and indirectly contributed to the completion of this Master degree.

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Dedication:

I dedicate this work to my late parents: Mr Alfred Mthethwa, Miss Gugu Mpanza, and to my late sister Thobile who passed away the same year this work was produced (2014).

I will always give gratitude to my wonderful God.

Abstract

This a textual analysis studies of narrative which examines the narrative structure and functions of two South African television drama series: *Yizo Yizo* and *InterSexions*. Both *Yizo Yizo* and *InterSexions* are part of the edutainment programmes designed by SABC in partnership with the South African Department of Education. The study's main focus is to analyse and compare the narrative structure of both series in terms of characters formation and development; the means in which the meaning was create. The study used a qualitative approach as the method for data collection. Thematic analysis was employed for analysing the primary data gathered from viewing both dramas. The study was mainly informed by two narrative theories: Propp's narrative theory and Levi-Straus' structural theory. These theories explain the process in which a narrative structure is formed. The primary data was analysed with the desktop and library data which serve as the secondary data. These two drama shows have a complete different narrative structure. *Yizo Yizo* is a television serial and utilised the structure of serial. The drama features the same characters across all episodes whereas *InterSexions* as a television series features different characters in each episode. *Yizo Yizo* has the same defined story that runs from the first to the last episode, whereas in contract, *InterSexions* have a new story each episode. Despite these differences, both shows had a popular appeal among South Africans.

Keywords: Television drama, Narrative structure, characters functions, *InterSexions*, *Yizo Yizo*, Audience

Abbreviations and Acronyms

ARVs - Antiretroviral

AIDS - Acquired Immune Deficiency Syndrome

CCMS - Centre for Communication, Media & Society

EE - Entertainment Education (Edutainment)

HIV - Human Immunodeficiency Virus

JHHESA - John Hopkins Health and Education in South Africa

KZN - KwaZulu-Natal

SRC - Student Representative Council

SGB - School Governing Board

STIs - Sexually Transmitted Infections

SABC - South African Broadcasting Corporation

TV - Television

UKZN - University of KwaZulu-Natal

USAID - U.S. Agency for International Development

UNAID - United Nations Joint Programme on AIDS

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Chapter One: Introduction

To create a public awareness of social issues, including health promotion, Education Entertainment (EE) or Edutainment is one of the most utilised television programming tools to get the public message across. It is easy to learn while you are entertained, and this is why most public awareness campaign messages are integrated with entertainment. EE programming is used to cover a wide range of concerns. In most cases, it covers social issues and health related matters in an attempt to create audience knowledge about educational issues, create a favourable attitude, and change a particular behaviour (Singhal and Rogers, 2002). A clear definition of an EE is given in chapter two of this research document.

This research is conducted on two South African EE television shows: *Yizo Yizo* and *InterSexions*. These two shows were created to serve the same purpose: to change or improve a particular behaviour among South African population. Television is one of the common medium in which the EE is staged, as it is argued that edutainment can take a form of video games, television and film, and even a radio broadcast (Becker and Parker, 2012). In both television and computer game format, we find a narrated text that can be studied and analysed for the purpose of deconstructing a narrative structure of that particular piece of entertainment.

In social science, narrative analysis is the most common approach to study a television text (Bernard, 2000). This research employs a textual analysis to trace the narrative structure of the two television programmes. There are a number of studies that have been conducted on both *Yizo Yizo* and *InterSexions* season one. This study, even though it takes a different approach, will be an addition to those few studies conducted in *Yizo Yizo* and also be the contribution to spark the future interest of studying *InterSexions*. This chapter aims at offering the reasons behind conducting this research.

Context of the Study

The study (textual analysis) is located at the University of Kwa-Zulu Natal (UKZN), Howard College. The research is under the supervision of a Centre for Culture, Communication and Media Society, (CCMS) based at Howard College. The CCMS has been on the forefront of the university research in media. CCMS has worked closely with Johns Hopkins Health and Education in South Africa (JHHESA) and United States Agency for International Development

(USAID).¹ The study has no field work; hence the data collected from viewed video of the studied television series formed the primary data of this research. The University of KwaZulu-Natal was formed on the 1st of January 2004 as a result of the merger between the University of Durban-Westville and the University of Natal, and the other three Universities. The University is divided into five campuses; they are all in Kwa-Zulu Natal (KZN): Howard College, Westville, Edgewood, Pietermaritzburg Campus, and School of Medicine. University of Kwa-Zulu is an institution of students with cross-cultural and racial background: Whites, African, Indians, Coloured, etc. It is “the largest, most culturally and linguistically diverse university in South Africa” (Moodley, 2010:4). According to the 2008/9 survey, there is a high prevalence of HIV in UKZN and both *Yizo Yizo* and *InterSexions* are part of the efforts to raise awareness on HIV prevention.² Furthermore, the university attracts youth from all provincial settings and locations, youth of different socio-economic, cultural and educational background.

Yizo Yizo was set in a township to address issues that affected township youth and schools in post-apartheid South Africa. The programme created a massive fan base among township youth across all provinces including KZN (Smith, 2001). The hypothesis about a narrative structure and function of *Yizo Yizo* drawn from KZN Townships is that the series/serial impacted much on the behaviour of KZN youth through the language used by the characters and the over-all portrayed lifestyle that youth tended to identify themselves with. *InterSexions* with its tone and texture represents the modern South African way of life; however it does not exclude the rural way of living, as the main focus of the series is drawn from the implications of poor sexual behaviour among South African population and other parts of the world regardless of race and geographical location. HIV transmission being the main theme of *InterSexions* is also the most researched field under the CCMS and that puts CCMS at the right position to conduct this research (Govender *et al*, 2013).

Rationale of the study

Every television text, especially edutainment, has a particular role to play in changing or influencing a certain behaviour of the targeted group as stated above (Singhal and Rogers, 2002). It is important to access and analyse the means by which a narrative structure of a text impacts on people. Neither of the two television shows previously have been studied with an

¹ <http://ccms.ukzn.ac.za/>

² Results of HIV Survey at UKZN (2008), <http://www.ukzn.ac.za/media-publications-reports/reports/results-of-hiv-survey>, (Accessed: 20 September 2013)

approach to analyse the narrative structure they utilize. In South Africa, there are very few, if any, narrative analysis research studies conducted on South African television programmes. None were identified during the literature search for this study. A narrative analysis of a text asks the question of ‘how’ the perceived impact and perceptions were achieved whereas the perception and impact analysis seeks find out ‘what’ was the main impact of the message decoded by audience from a particular text.

Most research studies focus more on the impact of a text on audience and also the audience perception of that particular text, rather than the textual narrative making up the programme. Therefore, there is gap between the understanding of the means in which television text was created to have an impact, and the ways in which the message impacted on audience. Hence, the research aims at closing this gap. The researcher of this study has a good background of the centre (CCMS) in which this research was conducted as he completed his honours degree in the same Centre. The Centre opened the opportunity for the researcher to look far beyond the normal approaches to the study of EE programmes. The study is important because it will identify the differences and similarities between the two drama series. The study will also help to create an understanding, through narrative analysis, of why these two drama series have a popular appeal to South Africans. *Yizo Yizo* was produced a number of years ago, but remains an important part of the television cannon; people are still talking about it, even before it was rebroadcasted in 2012. For audiences to easily decode the meaning from any television text, it is useful to understand the narrative structure and conventions of a particular television programme (Deleyto, 1996).

The objectives of the study

The objective of this research study is to trace and analyse a narrative structure of these two drama series that aimed at influencing positive behaviour in South African population. *Yizo Yizo* aimed to influence the culture of learning among youth in South Africa, and to create an awareness on the issue of gender relations, crime and violence. On the other hand, *InterSexions* season one aimed at raising awareness on the issue of HIV/AIDS and promoting healthy sexual behaviour. This research study seeks to identify the similarities and the differences in the narrative construction of the two drama series. The study also seeks to analyse functions and roles played by characters in the construction of narrative structure. Understanding character

function in narrative is important in order to understand what the story itself seeks to achieve. The study also seeks to identify the means through which the meaning was conveyed using narrative conventions, cultural myths and binary oppositions. To achieve these objectives, the study was conducted with few questions in mind to help the researcher to be able to trace a narrative construction of *Yizo Yizo* and *InterSexions*. The study did not include interviews or any other forms of data collection in which questions were asked to people as sources of data, therefore the questions were only for the researcher to be able to formulate a clear discussion of the viewed drama series. Those questions are structured into two main question:

1. How do *Yizo Yizo* and *InterSexions*' narrative conventions and structure different or similar?
 - How were the characters of the story assigned to play the role they play?
 - How was the entire plot constructed?
 - How were episodes developed to create an overall narrative structure?
2. What role did narrative structure and formation play in the creation of the meaning?

The structure of the dissertation

Chapter One of this dissertation (the introduction) provides basic information about the study that will help the reader to easily understand what to expect in the next chapters. In this chapter, the reader gets to understand the objectives of the study and the context in which the study is conducted. It provides the overall context of the research. *Chapter Two* provides the literature or studies in which the undertaken study falls under. In this case most studies contained in chapter two are in the field of media and television programming. It also include the previous studies conducted in both *Yizo Yizo* and *InterSexions*. This chapter also helped the researcher to identify the limitation of textual and narrative research in South Africa. *Chapter Three* introduced the theories that will be used as a framework for the narrative discussion. There are two main theories discussed in Chapter Three: - Morphology of Folktale, *Narrative theory* (Propp, 1968) which was used in conjunction with a *structural analysis of narrative* (Todorov, 1969) and the *structural study of myth* (Levi-Strauss, 1955). There are other supporting genre and narrative theories that form part of research framework and they are briefly discussed in chapter three. *Chapter four* is a research methodology section which briefly outlines the means in which the research was designed to gather information. It covers the type of research

approach: a qualitative. It also covers the unit of study: purposive sampling technique. Chapter four also outlines the ways in which data will be collected and analysed. *Chapter five* presents the findings gathered from the data collected using the technique described in chapter four and analyses those finding through the use of theories discussed in chapter three. Lastly, *chapter six* contains the conclusions of the overall study. It briefly draws on the narrative comparison of *Yizo Yizo* and *InterSexions*.

Chapter Two: Literature Review

Introduction

This study is informed by literatures that relates to the television drama and narrative structure of television. In the literature review, narrative structure is explained and its function to television text is discussed. By reviewing previous literatures from similar field and contexts, I am able to position my study in the field of public health communication, and Entertainment Education, and television studies.

The study will analyse a narrative structure and function of *Yizo Yizo* and *InterSexions* as television drama series. Many studies conducted on *Yizo Yizo* analysed the impact the drama has on its audience. Those studies include study on the representation of violence and gender relations by Rene Smith (2000), the intersexuality tool used in *Yizo Yizo* (Anderson, 2004), citizenship, commodification and popular culture in South Africa by Clive Barnett (2004), and the study conducted by Michael Clasquin (2003) on the reflections on South African popular culture. These studies help to explore an understanding of the programme, *Yizo Yizo*. For *InterSexions*, I used a study conducted by Eliza Govender *et al* (2012) on the use of social networks as platforms on which to discuss sexual networks. Other articles were sourced online and I were used them to extend an understanding of *InterSexions*. All these above mentioned studies, along with other literatures, will form a literature review of this study.

Introducing narrative and Genre

Narrative

Narrative can be defined as the chain of events in the cause-effect relationship occurring in time (Bordwell and Thompson, 1980). The word “narratives” derives from the Latin *narre* (to make known) and “narratives frequently convey information” (Lacey, 2000:13). There are many scholars who contributed to the understanding of narrative study. Among those scholars is a Russian Soviet formalist scholar, Vladimir Propp (1968). Narrative is the representation of an event, or series of events (Abbott, 2008). Narrative can be considered both fiction and non-fiction (Rimmon-Kenan, 2005). According to Catherine Riessman (2008) narrative analysis is the human science which can be referred to as a family of approaches to diverse kinds of texts. The same argument points out that the concept of narrative has become a popular concept in academic discourse in diverse disciplines of the humanities and social science in general

(Shenhav, 2006). In addition, Paul Hazel (2007:3) states “narrative studies are no exception: the vast bulk of the literature on narrative is derived from an analysis based on text” such as novels, historical writings, and film. Numerous researches on narrative have been conducted in humanities or, and social science disciplines. Narrative analysis is not only the relevant for the study of disruptive life events: the method is also appropriate for the study of social movements, political change and macro-level phenomena (Riessman, 2008). Narrative research refers to any study that uses or analyse narrative materials (Giovannoli, 2009). The centrality of narrative, however, in current thought and discourse derives mainly from “narratology, poststructuralist literary and cultural theory, and constructionist approaches in social science, but its meanings and implications vary according to its provenance” (Rimmon-Kenan, 2006:10).

Narrative can be described as the framework that is used to give coherence to “imaginatively created stories about fiction characters and events, as well as stories about human events” (Polkinghorne, 1991:143). Narratives as human science approaches are parts of human daily existence, “we dream in narrative, daydream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticize, construct, gossip, learn, hate and love by narrative” (Shenhav, 2006:246). All narratives, according to Propp (1968), share certain common features serving similar purposes. Film makers create structured experience through narrative that will involve us, or sometimes change the way we think and feel about our lives (Bordwell and Thompson, 1980). A point made by Hannah Abbott is that narrative is so much part of the way we “apprehend the world in time that it is built in to the way we see it” (Abbott, 2008:6). She argues further that people do not see the world before their eyes until it is put in a narrative mode (Abbott, 2008). This is evident in *Yizo Yizo*, where to a certain degree, the narrative is unpredictable, as many out-of-control addicts hurt either themselves or others during the episode (Kosovski and Smith, 2011).

In narrative, the story designates the narrated events from their preparation in the text and reconstructed in their chronological order, together with participants in these events (Rimmon-Kenan, 2008). According to Horace Newcomb (2004) both narratives and genres are means through which the world of human experience can be reconstructed, rearranged, and reimagined and they have central to film and electronic media since the beginnings of these forms of communication. This means that genre and narrative are interlinked. As Roland

Barthes (1977:79) states “narrative is first and foremost a prodigious variety of genres”. Narratives are composed of a story, comprised of actions, happenings, characters, settings, discourse or plot (Sandelowski, 1990).

Genre

The word genre comes from the French (and originally from Latin) used to describe kind or class. It is used in rhetoric, literary theory and media theory to refer to a distinctive type of text (Chandler, 1997). Another definition of genre is that it is any type or kind of literary or artistic work or a class of artistic endeavour that has a characteristic form or technique, including music, drama, and studio arts (Fountas and Pinnell, 2012:12). The importance of genre is that it makes the communication of content possible (Fowler, 1989). In this regard genre can be seen as a kind of shorthand servicing to increase the efficiency of communication (Newcomb, 2004). Genres are patterns of communication in media that serve to guide both writers and readers (Bazerman, 1994). In addition, “genre uses limitations [of form and content] to challenge expectations, optimize expression, and facilitate communication” (Ryan *et al*, 2002). In directing audience choice and expectation, genre is a principal factory (Corner, 1991). It helps the audience to organise fan practices, guide personal preference, and also frame everyday conversation (Mittell, 2004). The identification of a text as part of a particular genre enables a potential reader or audience to decide whether or not, that text is going to appeal to them (Chandler, 1997).

Genre functions as a means of constructing the audience and the reading subject (Fiske, 1987). Genre in a study as analysis “has always been a multi-disciplinary activity attracting attention not only from linguists (both applied and computational), discourse analysts, communication experts and rhetoricians, but also from sociologists, cognitive scientists, translators, advertisers, and plain English campaigners, to name only a few” (Bhatia, 2002:4). In addition to genre analysis, Vijay Bhatia (2002) states that genre studies incorporate a variety of frameworks used to analyse a range of textual genres constructed, interpreted and used by members of various disciplinary communities in academic, professional, workplace and other institutionalised contexts. Genre consists of a coded set of formulas and conventions that indicate a culturally accepted way of organising material into distinct patterns (Berger, 1992). The concept of genre has been more widely and generally applied, for example, “across media: from literature to film to radio to television, patterned works such as the western, the mystery, the medical story, and the romance can all be considered genres” (Newcomb, 2004:423). Some

genres can be defined by setting (westerns), some by actions (crime shows), some by audience effect (comedy), and some by narrative form (mysteries) (Mittell, 2001).

Daniel Candler (1997) argues that an advantage of genres is that they can rely on readers that already have knowledge and expectations about works within a genre. This makes it easier for the producer to estimate how many audiences their genre have the potential to attract and to keep (Bhatia, 2002). He further argues that genre can be “mixed or hybrid” and that of genre forms often serve a mixture of two or more communicative purposes through the same generic form (Bhatia, 2002:11). Jason Mittell also argues that genres emerge only from the intertextual relations between multiple texts, resulting in a common category (Mittell, 2001). There are two approaches to film genre: the semantic approach which stresses the genre's building blocks and the syntactic approach that focuses on the structures into which film genres are arranged (Altman, 1984). Teachers, students, and researchers gain ‘ethnomethodological’ access to discourse communities through genre analysis, which enables them to observe how and why individuals use language in specific settings to make specific practices possible (Devitt *et al*, 2003). Ethnomethodology, a term that was first coined by Harold Garfinkel in 1967 (Maynard and Clayman, 2003) can be defined as the branch of sociology that deals with the codes and conventions that underlie everyday social interactions and activities.

The literature on genre surveyed and discussed above has helped the researcher to understand the concept of narrative and genre and their function to a text. The importance of understanding narrative and genre is that once the two are comprehended, it will be easy to develop a clear distinction between them. The understanding achieved from the above discussed literatures is used to analyse the narrative structure, and formation and also to analyse the genre of *Yizo Yizo* and *InterSexions*.

Both *Yizo Yizo* and *InterSexions* can be classified as television serials: however, there are elements of the soap opera in them as well. The format of the programming is important, since the genre defines the structural conventions and limitations available to the scriptwriters and producers (Alrath and Gymnich, 2005; Ellis, 1992; Fiske, 1987; Thittell, 2004). The narrative in any medium or genre is a way of structuring and representing lived experience (Fulton, *et al*, 2005). Christina Beck (2012) conducted a study on American daytime drama. Her study

examined the narrative structure and function of American soap operas. As she considers herself a ‘committed’ soap opera fan, she argues that generations of television fans become loyal to particular television programmes that appeal to them due to a programmes’ narrative. This study is relevant to my research because it examines the power of narrative structure and function to capture audience attention. My research will analyse the narrative structure and function of the two South African drama series, *Yizo Yizo* and *InterSexions*. Narrative structure of *Yizo Yizo* explores the relationship between learners, their peers, teachers and families (Smith, 2000). On the other hand, the narrative structure of *InterSexions* “follows the HIV and AIDS infection chain through 25 inter-connected but independent stories with the final episode bringing all the storylines together and being narrated by HIV” (Govender *et al.*, 2012:1).

Narrative structure and function

According to David Bordwell and Kristin Thompson (1985) narrative is able to convey information by beginning with one situation and ending with another. In between this, the narrative incorporates changes that occur according to a pattern of cause and effect. These causes and effects lead to the final situation where the problem is resolved and order is maintained. The structure of narrative is used to organise events into various kinds of stories: for examples, the story or history of nations (Polkinghorne, 1991). The structure of narrative “show how events combine to form micro sequences which in turn combine to form macro sequences which jointly create the complete story” (Rimmon-Kenan, 1983:15). Through narrative function the “films can be able to communicate information and ideas, and show us the places and ways of life we might not otherwise know” (Bordwell and Thompson, 1998:2). In addition, narratives also make the audience experience events and emotions that may not be accessible in actual life (Bilandzic and Busselle, 2011). Narrative emotions can serve the function of giving the audience the opportunity to be surrounded by the extra ordinary (Bilandzic and Busselle, 2011:35), because it has the power of providing a safe space for an experience that may be dangerous or life threatening in real life (Nell, 1988). Narrative emotions or (empathy) is the sharing of feeling and perspective-taking induced by reading, viewing, hearing, or imagining narratives of another’s situation and condition (Keen, 2006:NP). “Narrative works, not directly as an agent of change like economic redistribution, but in mediating matter, consolidating resisting and shifting representational reality” (Squire, 2012:54). Narrated text must create a world and populate it with characters and objects (Ryan *et al*, 2004). Through the structure and function of narrative the individual is able to shape and display his or her identity and the definition of self (Schiffrin, 1996).

Narrative are not only found in communication but also in political discourse and the dominant role of narrative in such discourse is based on the centrality of narrative in the formulation and maintenance of world view (Shenhav, 2006). Shenhav further argues that political narratives, even though they are constructed and shaped, they do not determine how capable they are of representing a particular aspect of political reality (Shenhav, 2006). In most discourses narrative functions as a cognitive process that gives meaning to temporal events by identifying them as part of a plot (Polkinghome, 1991).

Research conducted by Do Kyn *et al* (2007) in Korea examined the narrative engagement of television drama in audience buying behaviour. Although this study is slightly different from my study because it focuses on the commercial side of television drama, it will also be a useful addition to my study as it talks about how narrative works in television text programming. The audience (through narrative structure and function) is able to impart meaning taken from television and incorporate it into their own cultural lives (Do Kyn *et al*, 2007). In narrative one state of affair is displaced by a different one and that new state of affair relates to the earlier state of affair (Lwin, 2010). It is also argued that it is important to understand how content and form of television text might influence audience interpretation of a particular television genre (Do Kyn *et al*, 2007). A well-formed and defined structure of narrative has the power that makes viewers return to watch the next episode of a series and do not tune out the film before it ends (Bilandzic and Busselle, 2011).

Eriend Lavik conducted a study on narrative structure of television series, *Sixth Sense* (2006). The study reported that narrative structure of *Sixth Sense* has, like of any other television text, a similar bearings on audience emotional involvement with the film. A study that is more similar to my study is the one conducted by Meghan Peirce (2011) in United States of America (USA). The study analysed the sexual representation in (American TV series) *Gossip Girls* and *One Tree Hill*. The comparative textual analysis suggests that the older programme, “*One Tree Hill*” (first broadcast in 2003) contains fewer portrayals of high-risk sexual activity than the Warner Bros’ newer teen programme, “*Gossip Girl*” (first broadcast in 2007). This is consistent with media research that tells us how programmes increase the amount of sexual content to attract new audiences (Peirce, 2011: 1).

This is a textual analysis study that compares narrative structure of *Gossip Girls* and *One Tree Hill*, which make this study relevant to my study of *Yizo Yizo* and *InterSexions*. This literature review will, therefore give the researcher a clear understanding of structure and function.

Textual analysis overview

Textual analysis is a way for the researcher to gather information about how other human beings make sense of their world (McKee, 2003). This type of discipline has become a favoured method for many cultural scholars who are interested in investigating media content (Fursich, 2007). Text, according to Neuman (1997), is anything written, visual, or spoken that serves as a medium for communication. According to Alan McKee (2003) text is anything that we can make meaning from. Textual analysis is the method communication researchers use to describe and interpret the characteristics of a recorded or visual messages (Frey *et al*, 1999). Researchers study texts (films, television programmes, magazines, etc.) in order to try and obtain a sense of the way in which people make sense of the world they inhabit (McKee, 2003). A textual analysis is appropriate for this research because it is not looking at audience reception, but rather context about the themes and underlying messages in media content (Bernard, 2000). In addition, textual analysis is a useful approach for researchers working on cultural studies, media studies and in mass communication (McKee, 2003). Sometime a textual analysis can produce a new text, which in turn, can also be analysed (Bernard and Ryan, 1998). Textual analysis is applied in order to analyse and in some cases compare documents (Weir and Livitsanou, 2010).

Textual analysis studies are carried out to describe the content, structure, and the functions of the message contained in the text (Helder, 2011). Textual analysis involves systematic approach to deconstructing information within a text (Tsai, 2010). The study of text analysis “is vital to social science research, and a wide range of techniques have emerge” within this approach (Carley, 1993:76). Textual analysis comprises of the identification of genre and the purpose of texts on the basis of an analysis of the communicative element, which includes the “social context, sender, and receiver, relationship between the sender and the receiver and then the medium” (Helder, 2011:25). This approach often views culture as a narrative or story-telling process in which a particular text or cultural artefacts consciously or unconsciously form

a link within themselves to form larger stories at play in the society.³ Among textual analysis, content analysis is commonly used and historically has been the dominant solution to textual analysis within social science (Fan, 1998 and Stone *et al*, 1968).

Media content analysis was introduced as a systematic method to study mass media by Harold Lasswell (1927). In content analysis, a researcher examines artefacts of social communication.⁴ When a researcher is doing a textual analysis he or she needs to take into consideration the type of text to be studied, and their approaches that will be employed to analyse the text (Frey *et al*, 1999). They further argue that there are four approaches to textual analysis: rhetorical criticism, content analysis (discussed above), interaction criticism and performance studies (Frey *et al*, 1999).

Rhetorical Criticism is a systematic method for describing, analysing, interpreting, and evaluating the persuasive force of messages embedded within texts. This can be used as a form of social criticism to evaluate society. *Content Analysis* is used to identify, enumerate, and analyse occurrences of specific messages and message characteristics embedded in texts. *Qualitative Content Analysis*: Researchers are more interested in the meanings associated with messages than with the number of times message variables occur. In *interaction Analysis*, scholars view interaction as a complex accomplishment that requires much knowledge on the part of individual communicators and the ability to coordinate behaviour with others. Researchers interested in the functional nature of messages exchanged during interaction focus on the purpose of each communicator's moves. *Performance Studies*: "the process of dialogic engagement with one's own and others' aesthetic communication through the means of performance. Researchers interpret texts as a method of inquiry that enables them and audiences of performances to interpret the aesthetic richness of those texts. (Frey *et al*, 1999)

Textual analysis includes the identification, examination and evaluation of various techniques and tools that are used by the creator of a text, and one needs to familiarise himself with the text before attempting to do textual analysis.⁵ Textual analysis focuses on the micro level functions and processes that socially construct reality in and through text (Mills *et al*, 2010). Textual analysis is interpretative and thus, it allows researchers to consider all aspects of content, including omissions (Hall, 1975). The study of television text requires strategic

³ views culture as a narrative or story-telling process in which a particular text or cultural artifacts consciously or unconsciously form a link within themselves to form larger stories at play in the society, http://culturalpolitics.net/popular_culture/textual_analysis (Accessed: 19 September 2013)

⁴ In content analysis, a researcher examines artifact of social communication. <http://depts.washington.edu/uwmcnair/chapter11.content.analysis.pdf>, (Accessed: 19 September 2013)

⁵Textual analysis includes the identification, examination and evaluation of various techniques and tools that are used by the creator of a text, and one needs to familiarise himself with the text before attempting to do textual analysis, <http://depts.washington.edu/uwmcnair/chapter11.content.analysis.pdf>, (Accessed: 19 September 2013)

choices concerning theoretical frameworks, the selection of text, and the exact methods to be used (Mills *et al*, 2010).

Since this research study forms part of textual analysis, the above considerations of the literature is also part of textual study help to create a wide understanding of what constitutes text, and how text is, or has to be analysed. This literature has been used in the interpretation of the data analysis.

Television, drama and society

Television drama is a fictional narrative material performed live, or pre-recorded and aired on television (Onusi, 2011). In South Africa, 5 January 1976, thousands of people tuned into South African Broadcasting Corporation television (SABC-TV) to see what they have been missing for more than two decades (Bevan, 2008). This was the first coming of television to South Africa. Television, “with its depictions of dramas of everyday life provides a compelling medium for building a national consciousness” (Ives, 2007:153). By 1979, the broadcast, of one service of one channel (SABC-TV) covered more than 80 % of the white population, and 42 % of black population (Bevan 2008). This was during the apartheid times in South Africa and the change was expected toward the first democratic government in 1994. South African television today according to Sarah Ives (2007) produces an image of South Africa that serves the governments’ attempts to construct a nation out of a divided past.

“As part of colonial society and later racist settler capitalism in South Africa, film became one of the objects around and through which the power relations that typified these societies were buttressed symbolically and socially” (Modisane, 2000:2). Television is one of the mediums of communication which functions as a symbolic process whereby the reality is produced, maintained, repaired and transformed (Newcomb and Hirsch, 1983). Watching television programmes certainly is an ordinary, daily activity for individuals living in post-modern, post-industrial, information-oriented societies (Tomascikova, 2010).

Television drama studies have mixed origins and are yet to emerge as a domain on its own right that complements film studies (Nelson, 1997). Television drama is an example part of fictional texts that includes plays, series, serials and situation comedies (Alvarado, 2000). In addition to television depictions, Aishat Onusi (2011) also argues that television drama covers various forms, through situation comedies, mysteries, soap operas, dramatic series and mini-series, family adventures, many more. Some observations, based on a careful textual analysis of television text,

highlight that television is dense, rich and complex rather than improvised (Newcomb and Hirsch, 1983). It is important for the producers of television programmes to stay in line with the values and obligations of the broadcast channels they serve as this is where their audiences are based (Seiter *et al*, 1989 cited in Tanger and Ngwenya, 2011). In most instances, television dramas tend to tell stories that focus on common social issues with which the audience can identify (Onusi 2011). One of the good things about television is that viewers can use it (the television) to gain knowledge and understanding of themselves and others, and also about the world in which they live (Gillespie, 2005). Drama has the power to captures people's imaginations the way that other television genre cannot.⁶ The audiences have their expectation of a particular television text, and their expectation can sometimes influence the context in which the text is produced and aired. "The meaning audiences generate, generally reveal why they watch a particular programme. Most importantly, it shows how they decode their messages in relation to their socio-cultural background" (Tanger and Ngwenya, 2011:338). Television dramas have been created either as series or serials of episodes. The increase of serialisation and complexity of television drama means that it has become difficult to make clearer distinctions between series, serials and mini-series (Creeber, 2004).

Series refers to those television drama shows whose characteristics and settings are recycled, but the story concludes in each individual episode, in contrast, serials, feature stories and discourses do not come to a conclusion during an episode (Nelson, 1997). In addition, a serial is any drama whose story continues across many episodes in which the main cast develops over time (Douglas, 2007). The mini-series encourages intense audience involvement through the use of multi-narrative cumulative storylines that tend to bring back audiences week after week (Nelson 19997). "Television drama frequently reflects complex and wrenching problems in contemporary society-such as racism, sexism, violence, spirituality, and social identity-the creator must confront these issues with honesty" (Douglas, 2007:1). Among popular drama serials in South African are soap opera, such as *Generations*, *Isidingo* (The Need), both from SABC, but aired on different channels, and also *Rhythm City*, *Scandals*, *Sex tips for girls* from eTV. The name "soap opera" originated from the sponsors and large manufacturers of soap products which are Palmolive and Colgate—who wanted to promote their products to a captive female audience (Clasquin, 2003:29). Series are normally developed in seasons that are aired during one year or a semester and their audiences are then quantified and analysed in order to decide if a new season is to be produced or not

⁶ Drama has the power to captures people's imaginations the way that other television genre cannot, <http://www.soulcity.org.za/news/invitation-to-tender-soul-city-series-12-television-production/invitation-to-tender-soul-city-series-12-television-production>, (Accessed: 15 September 2013)

(Zagalo and Barker, 2006). In America television serves as their primary source of health information (Smith, 2010). This type of television text is referred to as an entertainment education Coleman (1999). Entertainment education is explained in depth in the next subheading.

The above discussed literature is important to this research paper because it presents information about television, drama and television genre and the social inclusions rendered by television drama. The literature helps to generate understanding as far as television programming is concerned and is used in the interpretation of findings.

Entertainment Education (EE)

This study is a part of inquiry into Entertainment Education (EE), and the texts to be studied form part of EE. Therefore, literature on EE is reviewed to inform this study. Entertainment Education is defined as the intentional placement of educational content in entertainment messages (Singhal and Rogers, 2001). Another definition of EE is the one given by Patrick Coleman (1999) which defines EE as a strategic process to design and implement communication which offer both entertainment and education elements to enhance and facilitate social change. Both *Yizo Yizo* and *InterSexions* are entertainment educational programmes. When viewers are watching a dramatic entertainment programme, they feel as if they have been transported into “a narrative world” of a particular programming that is characterised by the emotional connection viewers develop with characters (Moyer-Guse and Nabi, 2010: 29). A study conducted on the determinants of change in knowledge, attitude and behaviour in EE programmes (Murphy *et al*, 2009) reported that people on an everyday basis, turn on their television and expect to be entertained. During that entertainment session they get more than just pleasure. The narrative structure of EE programmes is constructed to entertain and educate (Murphy *et al*, 2009). Literature on television drama series and EE is relevant television as the main focus of this research study is on the narrative comparison of EE television programmes.

Drama as a learning method (different from watching a television drama) is gaining increased interest throughout Europe and the rest of the world (Piekkari, 2005). Even though this method is different from watching television drama text, it also use narrative theory to form a learning plot and a story. South African broadcasters, educationalists and media activists have developed an innovative approach to educational broadcasting in the post-apartheid period

(Barnett, 2004). Drama in education refers to the use of drama as a tool for bringing education (Piekkari, 2005). E-E uses drama, music, or other communication formats that engage the emotions to inform audiences and change attitudes, behavior, and social norms (Info Report 2008).⁷ Entertainment Education as the method of educating has the ability to influence beliefs, attitudes and behavior by increasing motivation and thus reducing resistance (Smith, 2010). Entertainment-education practitioners are to be mindful of at least seven important ethical dilemmas, and these ethical dilemmas are:-

- 1) *The prosocial development dilemma*: in this dilemma, the fundamental question to ask: is it right to use the mass media as a persuasive tool to foster social change? 2) *The prosocial content dilemma*: this is centered on the problem of distinguishing between prosocial and antisocial content, 3) *the source-centered dilemma* which deals with who decides about entertainment education. Sometimes the government decides in developing countries, 4) *the audience segment dilemma*: this fine-tunes messages to fit the need of relatively homogenous group to maximise outcomes, 5) *the oblique persuasion dilemma*: EE strategy takes an oblique route to persuasion by surrogating the lessons, in part to break down the individuals' learning defenses to the educational message, 6) *the sociocultural equality dilemma*: this dilemma deals with how one can insure sociocultural equality by providing equal treatment to various audience segments, and 7) is termed: *the unintended-effects dilemma* which points that development is a complex phenomenon whose consequences are not always predictable.

Singhal and Rogers (1999:218-221)

EE programmes play an integral part in social development and health living life style. This is why EE programmes are used in health promotion campaigns. During the production of EE programmes, socio-cultural consideration should be taken into account as this will help in the formation of a text meaning and creation of a target audience. As the production of *Yizo Yizo* differs from the production of the *InterSexions*, the target audience will also differ from one programme to another.

Brief background of *Yizo Yizo* and the *InterSexions*

InterSexions (Season 1)

InterSexions is a South African television drama series produced by Quizzical Pictures in partnership with Johns Hopkins Health and Education in South Africa (JHHESA) and SABC Education.⁸ It is a two season drama series of 26 episodes each season. Season 1 was aired on

⁷ E-E uses drama, music, or other communication formats that engage the emotions to inform audiences and change attitudes, behavior, and social norms (Info Report 2008), <http://www.k4health.org/sites/default/files/EntertainmentEducation.pdf>, (Accesse: 26 September 2013)

⁸ Intersexions is a South African television drama series produced by Quizzical Pictures <http://www.tvsa.co.za/showinfo.asp?showid=4363> (accessed: 20 March 2013)

SABC1 from 12 October, 2010 to 5 April, 2011 every Tuesdays at 20h30. Season 2 was aired in 2013 by the same television channel. *InterSexions* shows how HIV/AIDS can be transmitted from one person to another. *InterSexions* is an episodic drama series with 26 independent but interrelated stand-alone episodes that follow the AIDS infection chain through sexual networks. *InterSexions* covers one story each episode, and that story will be linked to the next story to form a chain of sexual networks.⁹ *InterSexions* contributed to social learning through providing new knowledge but also reinforcing existing knowledge about HIV infection (Teer-Tomaselli, 2011).¹⁰

The main idea of *InterSexions* was to try to explain to young people the idea of a sexual network, the idea that once you sleep with somebody, you are entering a huge network of millions of people you do not know, so you should protect yourself.¹¹ An educational message is placed, to encourage audiences to take precautionary measures against HIV infection. *InterSexions* is a South African produced multi-media intervention that addresses the issues of HIV prevention, treatment, care and support and voluntary counselling and testing (Govender *et al*, 2012).

Yizo Yizo (Season 1)

Yizo Yizo is a South African television drama serial that was created and written by Teboho Mahlatsi, Peter Esterhuysen, Harriet Perlman, Mtutuzeli Matshoba and Angus Gibson.¹² It was produced by the Bomb Productions. The word ‘*Yizo Yizo*’ is a township vernacular means ‘the way it is or this is it’ (Barnett, 2004 and Smith, 2000). This is a three seasons’ series of thirteen episodes each season. *Yizo Yizo* was aired in SABC 1 channel in 1999 (season 1), 2001 (season 2) and 2004 (Season 3), and it has been rebroadcasted in 2012 to 2013. In its first broadcast, the programme attracted more than two million viewers (Clasquin, 2003). The show portrayed South African township youth culture in a post-apartheid era of education. The series features

⁹ *Intersexions* is an episodic drama series with 25 independent but interrelated stand-alone episodes that follow the AIDS infection chain. <http://www.intersexions.co.za/about-intersexions.html> (accessed: March 2013)

¹⁰ Using social media for collective efficacy, Case Study: *InterSexions*, http://jhhesa.org/sites/default/files/the_use_of_the_social_media_intersexions_final_teer-tomaselli.pdf, (Accessed: 20 September 2013)

¹¹ The original idea of *Intersexions*: <http://www.voanews.com/content/south-african-viewers-hooked-on-aids-themed-tv-show/1646322.html>, (accessed: 17 May 2013)

¹² *Yizo Yizo*: Show summary, <http://www.tvsa.co.za/showinfo.asp?showid=5986> (accessed: 25 February 2013)

an educational message: youth are encouraged to adopt less violent actions to dealing with conflicts and other social issues.

The culture of learning is promoted through *Yizo Yizo*. Students do drugs within and outside the school premises; those that do drugs are bullying and causing violence within these schools. There are many aspects taking place in *Yizo Yizo* that makes the drama a highly textured narrative that is open to multiple interpretations (Smith, 2000). Smith (2000) further states that according to the director of *Yizo Yizo*, Teboho Mahlatsi, the programme is part of educational attempt by the Department of Education in South African. *Yizo Yizo*, has become the single most controversial television event in post-apartheid media culture in South Africa, as well as the single most watched programme on South African television (Barnett, 2004).

The protagonists of the series are Thiza, Hazel, Nomsa, Javas who are all standard 8 learners, and Chester (the gangster) and Papa Action (learner and gangster) (Smith, 2000). There are other characters in the drama that play important roles in the continuity of the story: including Mr. Nyembe, Bra Gibs, and Nomsa's mother, School security, Sunny-boy, Gunman, and others. All these characters will be discussed briefly in chapter five (data analyses) of this research project. The popular appeal of *Yizo Yizo* was the result of the use of 'intertextuality', which is used to engage with the already said issues of post-apartheid debates (Anderson, 2004). The programme was different from other popular local television offerings, such as *Generations*, *Isidingo* and *Backstage* that portrayed a world that is a middle class. This element, of class relation, also differentiates *Yizo Yizo* from *InterSexions*. *InterSexions* portrays both low (rural) and middle (urban) class, whereas *Yizo Yizo* portrayed low, township class.

The production of *Yizo Yizo* was to create an awareness of and stimulate debate about the state of learning and teaching in the post-apartheid South Africa (Clasquin, 2003). In addition, *Yizo Yizo* addressed the range of social, moral, economic and professional problems in township schools (Modisane, 2010). Media representations need to be understood by the public and therefore, *Yizo Yizo* served, as the occasion for a public debate about how the relationship between media representation and everyday life should be understood (Barnett, 2004)

***Yizo Yizo* and *InterSexions*: Entertainment Education, genre and narratological formation**

Yizo Yizo and *InterSexions* are television dramas that can also be described as narrative and performed genre. Television dramas, like film have a text and performance (script and action), and the script is designed into a storyboard (Gibbs, 2012). Scripts of *Yizo Yizo* and *InterSexions* were formed with an intention of educating while entertaining, and thus the two has features of an Entertainment Education programme. Television genre (drama) is constructed through the employment of different production departments. Film and other television texts employ a collective and collaborative production from writers; producers; directors; actors; camera operators; marketers and distributors; and many more (Gibbs, 2012). Among producers of the two drama series are the department of Education and Health in South Africa. Entertainment Education programmes are the most favourable strategies which are used to promote a certain behaviour or belief. In addition to this, Deleyto (1996) argues that in nowadays stories are told more through cinema, television and less told through novels. Drama is preferred because it provides a direct perceptual access to space and characters (Grodal, 2005). There are different techniques used to bring about a clear narrative structure and composition of a message. In some dramatic genres, such as *InterSexions*, we can hear a voice-over acting as a narrator (non-diegetic sound), because only the audience hear the voice whereas characters do not hear it. The last episode of the *InterSexions* has a voice of HIV as a narrator. *Yizo Yizo* uses mainly an on screen narration. Film, like drama narrates “arranging and composing information from various sources” and this may include written narrative text and actual narrative voices (Manfred, 2003:6).

Series and serial as narrative forms

It is important to understand the difference between drama series and serial, as the two has different features in terms of narrative structure and character functions and development. It is common that most television shows are referred to as series without noting that series is different from serial (Parker, 1999). In defining the two terms: drama series is a show that has a regular cast of characters who have the episodic adventures but with few or multi-episode or series of story arcs, whereas a drama serial is a show which has a story that is told over a limited number of episodes with a definite end (Ames, 2012). Jacobus Fourie (2009), a South African senior scholar in communication science argues in his edition, *Media Studies: content, audience and production*, that in series, the same characters find themselves in different stories

and in contrary, a serial consists of a continuation of the same (main) characters that become the recurring characters in a continuing story. Recurring characters are the characters that keep coming back, but they do not need to be in each and every episode. Television serial and series are argued to be another form of storytelling that successfully emerged and made the clear transition from radio to television (Butler, 2012). Xander Bennett (2011) also states that the television series is a narrative form that presents weekly episodes with defined recurring characters, and each weekly's episode is self-contained. "The main difference between the series and serial is the way that each of the two handles the development of the narrative from episode to episode" (Butler, 2012:41).

The audience must be kept glued on a screen even during commercial break or promos (Ames, 2012). The last scene just before the commercial break must end on a peak tone to force the viewer to wait until the story continues from the break. Serial that is able to do this is created in a way that it keeps its viewers interested, as it is often saturated with enigmas, and the story has to reach the climax, if it does not, audience would probably stop watching. The climax of the serial, unlike that of a series, usually does not lead to a resolution (Butter, 2012). On the other note, a television serial is argued to depict a narrative progression whose climax is never reached and it employs a multiple number of characters and plots whereas series focus on a limited number of protagonists where the climax is reached (Wilcox and Lavery, 2002). In a narrative plot of the series, the past in the life of characters is obscure and indefinite (Butler, 2012) where as in a serial, characters constantly refer to the past (Epstein, 2006). Characters in serial can talk about what happened in the previous episode as they developed from one episode to another.

Character in a drama series are directed by the themes of the plot (Wilcox and Turnbull, 2011). "The narrative strategies used in a particular television series shape its aesthetic and determine how the series approaches its thematic concerns" (Allrath and Gymnich, 2005:85). Series episodes can have not final resolution, no narrative closure because to have a closure would mean the end of the narrative itself (Butler, 2012). The structure of serial depends on the link between episodes and the link or connection between episodes is fundamental for a narrative pleasure (Bennett, 2011). The narrative chain of the television serial is interrupted more frequently than that of series (Dancyger and Rush, 2007). In series there are four distinctive levels of stories within a narrative chain, namely:

Main stories: the story which runs throughout the whole dramatic structure and dominate the narrative space. *Secondary stories*: thee stories also run throughout the whole dramatic structure but do not occupy much narrative time. *Tertiary stories*: these stories do not run throughout the whole dramatic structure. They last a few scenes or a sequence. Lastly, *Filters*: these stories last only one of two scenes.

(Parker, 1999:80)

These four types of stories play a key role in the identification of a narrative form. The main stories can also be found in a television serial where the narrative is dominated by one theme across all episodes. In between the main narrative of the main story, there would be other stories which could either be secondary, tertiary or filter stories, depending on their time lapse. The similarity between the series and serial is that the storyline should be simple, clear and familiar so that the audience will be able to relate (Brooke 1995). Audience easily related to the storyline if they can be able to relate to characters. Eliza Govender *et al* (2013) argue that South Africans could easily relate to *InterSexions* because the drama used South African characters. These studies are relevant to this study and they will be useful when analysing these *Yizo Yizo* and *InterSexions* which are television drama shows. These studies will be useful in the identification of which one is drama series and serial. Characters assignment and development varies from one narrative form to another.

Characterisation and development for the narrative continuity

Characters are the vital ingredients in any television drama as they are the vehicle through which viewers experience the action of the plot (Lowson, 2000). Without characters, the writer cannot tell the story and there is no narrative. As it is also argued that the most important element of all television drama is the character, therefore every television drama should have good, engaging and memorable characters because good characters can overcome the poor scripts and also poor characters can kill a great plot (Lowson, 2000). The extent to which each story is developed and the level of characterisation needed within each story is directly related to the dramatic form, it could either be series or serial (Parker, 1999). Characters carry the story in a narrative and they must be able to relate to our world by having identifiable attributes and characteristics (Brooke, 1995). The personality and traits of characters are presented or revealed through the manipulation of various codes and conventions (Fourie, 2001). In the study '*Transitional television dram*' conducted by Elke Weissmann (2012) in United States of America found that in US, if the writer and the producer want the programme to be the hit, they need to think of character development in a long run because it is the character development

that allows the audiences to remain interested to a television programme. In addition, the central characters need to be stable, and have a clearly defined function as the serial relies on characters development for stability (Piazza, 2011).

During the development of the character in a narrative, he or she may embody two different personalities as binary opposition (Schleifer and Davis, 1992). Since all narratives are the representations of a real world, they must be created with binary oppositions, even “Shakespeare in his writings realised that the line between good and evil within a single character is often blurred” (Allison and Goethals, 2011:131). For example, during the development of a narrative, the hero can develop from being strong to being weak or the other way around because like any other human being, the 'hero is a combination of strength and weakness, and virtues and vices” (Schleifer and Davis, 1992:88). This character development gives rise and development to the narrative. The script writers a lot do when planning a series or serial even though the series usually coast less than the feature film, but it requires a proper sourcing of characters that will be assigned to a story and as to develop a character means more narration, and to develop the plot means enriching a character (Piazza, 2011). Sometimes the development of narrative can take place through characters’ dialogue (Withrell and Noddings, 1991).

Dialogue is a conversation between characters in a narrative (Roy, 2012). Writers use dialogue to make characters different from other by making that character’s speech distinctive in a recognisable way, e.g. the use character can a particular dialect that the viewers can understand (Haines, 1991). In a narrative, the dialogue has functions to perform. Those functions are to: reveal the personality of the character reveal the type of those characters around the main character, show the mood of the character and move the action of the plot forward and build the suspense (Roy, 2012). The same argument is that of James Mendrinos who argued:

Most long stories contain dialogue and in those stories, its accomplishment is to reveal the character: through the character’s words or reaction to other characters, the audience finds out more about the character. Dialogue also advances the plot; bring scenes to life from characters’ conversation where the audience can feel the sense of life. The dialogue also creates pace for the story.

(Mendrinos, 2004)

The above two arguments by Roy (2012) and Mendrinos (2004) have two distinctive things in

common: to reveal the personality of the character and to advance the plot. One commonly invoked function of dialogue is that it contributes to the process of characterisation (Haines, 1991).

Conclusion.

This chapter has identified, evaluated and presented a number of literatures that are in the field of mass communication, television studies, and entertainment education and public health communication. Articles and books on narrative and genre have been used to explain both narrative and genre in relation to mass communication. Characterisation and character development has also been cover thorough the identification of those scholars' work that relate to the characterisation. Dialogue is one of the tools that are used to create the personality of the character and it is also important for an advancement of the plot. The study on the *Yizo Yizo* has been presented, and these studies have helped to inform this study as it investigates the narrative structure of *Yizo Yizo* and *InterSexions*. Since this study is part of mass communication (television) it was important that literature of television as medium of commutation is included in this body of literature. Entertainment Education articles and literatures also formed part of this chapter. These literatures will be useful in the interpretation and analysing of *Yizo Yizo* and *InterSexions* as television drama serial and series.

Chapter Three: Theoretical Framework

Introduction

This chapter presents the comprehensive conceptual framework of this study. It breaks down theories that are used in this research. The two theories are formulated to explain, predict and understand phenomena and, in many cases, to challenge and extend existing knowledge within the limit of the critical bounding assumption.¹³ The theoretical framework of the research project refers to the philosophical basis on which the research takes place, and it also forms the link between the theoretical aspects and practical components of the investigation undertaken (Mertens, 1998).

This paper employs two theories that are common in the study of narrative to provide the theoretical foundations for this study. The theoretical framework will guide the study as a conceptual framework to draw on the narrative comparison of *Yizo Yizo* and *InterSexions*. Delving into the structure of the programming, Vladimir Propp's (1968) narrative theory is used, including Levi-Strauss' (1955) structural theory. Both theories are used to serve two different purposes: Propp's theory is used to analyse the story in terms of narrative (genre) conventions, and the formation of character (syntagmatic analysis); Levi-Strauss' structural theory is used to analyse the structure of the narrative discourse (paradigmatic analysis). Both the aforementioned authors have been expanded on by various more recent writers and each provided a core approach to the study of narratives. The study also touches on Todorov's (1969) *Structural Analysis of Narrative*. Although Todorov's theory analyses the structure of narrative, it is not one of the key theories of this paper.

In utilizing the concept of television genre specific convention, this paper includes the seminal studies of Roger Silverstone (1981), John Ellis (1992), John Fiske (1987) and the recent work of Horace Newcomb (2004). Roland Barthes (1952 and 1987), and Allrath and Gymnich (2005) are amongst the other writers who have commented on narrative structure and television programming. The importance of these above mentioned studies is that they describe the range in which story tellers using the medium of television are able to work with.

¹³ Theories are formulated to explain, predict and understand phenomena and, in many cases, to challenge and extend existing knowledge, within the limit of the critical bounding assumption, <http://libguides.usc.edu/content.php?pid=83009&sid=618409>.

Propp's Narrative Theory

The famous Russian folklorist, Vladimir Yakovlevich Propp developed a narrative theory founded on study of folktales, the *Morphology of Folktale*, which was firstly published in 1928 and was translated into English in 1958 (Prinsloo and Criticos 1991:134). Propp analysed the folktales to identify common trends in them, and to outline the way in which patterns of narrative are created. His theory highlights the notion that particular traits and functions are attached to created characters to perform a particular role in drama and other genres. It can be argued that characters are not real but created with 'traits' to fit their functions to narrative events (Prinsloo and Criticos, 1991). Guided by Propp's narrative theory this research study explores two types of functions established by Propp: - 1) *character functions*, which according to Lacey (2000:51) are "spheres of action" in the formation of narrative, and 2) the thirty-one *narrative functions* (events) in the construction of the story.

Characterisation and spheres of action in narrative

Spheres of action can be defined as collective actions or functions performed by each different character in a narrative and those actions, from both round and flat characters, are clustered together to complete the structure of the narrative (Lapsley and Westlake, 2006). For example, the actions of the villain is to upset the narrative where those of the hero is to rectify the imbalance narrative. In order to be able to identify spheres of action in narrative, it is important to understand and be able to identify the categories of characters. There are two categories of characters in a narrative; simple (flat) and complex (round) characters. In simple (flat) characters, a character is less the representation of human personality than the embodiment of a single attitude of obsession in a character, whereas complex characters are those that the audience get to see all sides of him. This character is more lifelike than the simple character (Kafalenos, 2006). In a simple explanation round character is a major or main character in a work of the story who encounters conflict and is more likely to be changed by that conflict, hence he is a dynamic character. Round characters tend to be more fully developed and described than flat, or static, characters. On the other hand flat characters is a minor character in a story who does not undergo substantial change or growth in the course of a story. Flat characters are also referred to as 'static characters'. Propp identifies eight specific character functions which can also be categorised into rounded or flat characters. Those characters are: i) the hero, the villain, the princess and false hero (rounded characters), and ii) the donor, princess's father, the helper and the dispatcher (flat character). Characters can fulfil more than one sphere of action and spheres of actions can be made up of more than one character (Lacey,

2000). The initial equilibrium begins with the hero who will along with all other main casts, through his journey encounter conflicts that will cause disruption and the hero will get help that he then uses to fight the conflict and restore order at the final equilibrium. Flat or supporting characters are also an important part of the story as they help bring about the continuity of narrative. Below is the brief description of each character and their role in the story. The first four are main casts and the last four are supporting casts.

The hero (victim): Hero or protagonist can also be referred to as the main or central character of the story. The hero, according to Propp (1958) is usually the male, the agent whose task is to embark upon a quest to restore the narrative equilibrium. Nick Lacey (2000) states that Propp distinguishes between the ‘victim hero’ as the one who is the centre of the villain’s attentions, and the ‘seeker’ hero, who helps others who are also the victims of the villain. The protagonist can be a female (heroine) or male (hero) character, but in many narratives the protagonist is a male because of the masculine portrayal. The term hero and heroine are argued as:

The term “heroine” should mean a hero who is a female, the fact is that this is a contradiction in terms, given the gender binary which prescribes that women are by definition not heroic (for heroism is associated with masculinity, which is presumed to be unavailable to authentic women). Thus, the term “heroine” is a term fraught with inherent contradictions: it is not a woman who is a brave, assertive leader who saves the world – rather, it is a woman with serious problems who is unlikely to find fulfilment and happiness as a woman. For a man, being a hero may be perceived as the ultimate fulfilment of his masculine destiny, while for a woman, being a heroine implies subversion of her feminine destiny. It is thus clear that, what is required in order for women to truly don the hero’s cape is a revisioning of the hero archetype, so that we may have the version of a female hero, rather than a heroine.

(Goodwill, 2009:14)

This argument by Jo-Anne Goodwill touches on the gender imbalances and the character formation in narrative. The hero is consequently the one always in conflict with the villain, however the hero is fictionally created to be collected and disciplined. In a narrative where the protagonist is a woman, when she becomes “hard and unfeminine, who competes with men, finally becomes ... a Bitch” (Russ, 1995:82) and her heroic actions is rarely appraised as that of a male hero.

The villain: this character can also be referred to as the antagonist, he is the one who usually creates the narrative complication in the story and opposes or challenges the hero. The villain appears challenges the hero into many encounters. In a typical film, a villain would, for example kidnap a woman and demand some form of a price as an exchange for a women, the hero would be challenged to face the villain and save the women. It argued that characters can

fulfil more than one sphere of action in narrative (Lacey, 2000). (*The False hero*: the false here appears to be good but at the end of narrative he or she is revealed to have been bad. Most of the time audience, at the beginning of the narrative text, believe the false hero is actually the true hero. *The princess*: in narrative, the princess is usually the character threatened by the villain and has to be saved by the hero. All these four character functions are those referred as main or round characters or casts. For the continuity of the narrative, the story also features the supporting (flat) characters (casts). The followings are the flat character. *The dispatcher*: the dispatcher is the one who set the hero on his task, and sometimes the dispatcher is the father of the princess. *The donor*: this is the one who gives the hero something; it may be an object, information or advice, which will help in resolution of the narrative. *The helper*: in the task of restoring equilibrium, the helper (the wingman) assists the hero to restore the equilibrium. *The princess's father*: the father of the princess (who, in most fairy tales was often the king) usually gives the princess away, as the reward to the hero as the reward at the narrative conclusion (Lacey, 2000:51).

All these eight character functions or spheres of actions are important for the structure and the continuity of the narrative. In analysing data of both the *Yizo Yizo* and *InterSexions*, the researcher analysed and tested if all of these spheres of actions appear from these television programmes. In each programme, characters are broken down according to his or her character traits and their roles in the development of narrative are also discussed. All these spheres of actions (character functions) occur in thirty-one narrative functions (events) of Propp theory which are discussed below.

Propp established thirty-one functions that are grouped into six categories: preparation, complication, transference, struggle, return and recognition. Under each of these functions, a hero encounters different events. Propp narrative theory according to Daniel Chandler (1994) focuses on the syntagmatic analysis of a narrative text. In this analysis, a text is examined as a sequence of events that forms a narrative. Below is the basic diagram of Propp's narrative theory.

Propp's 31 narrative functions

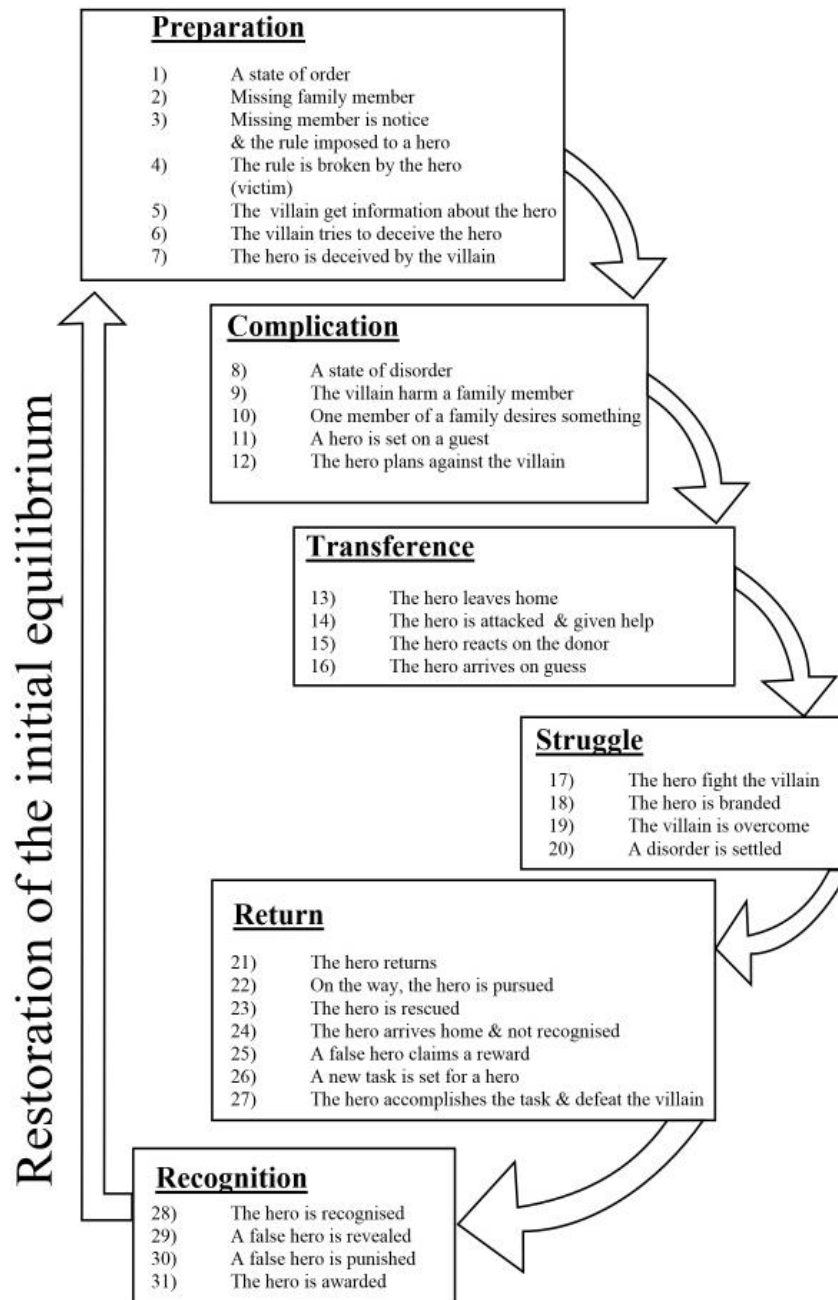


Figure 3.1: Propp's Narrative Functions

Source: Mthethwa, 2014 – Adapted from Vladimir Propp (1958)

The above diagram summaries the thirty-one Propp's narrative functions which are to be discussed below: starting with the initial situation being disrupted until the normal state is set. In preparation there are seven events that occur that will lead to the eighth event of the second

function. According to Tzvetan Todorov (1969), this is an initial equilibrium and in Propp (1968) it is referred to as *preparation*. This narrative stage begins with the member of the family leaving home and the hero is introduced (Lacey, 2000). In the introduction of most narrative texts, the hero is given a rule which prohibits him to take on a particular action, however the hero violates the rule. The villain begins to try to get more information about the hero who will become the victim by the villain. The *complication* begins as soon as the hero is victimised. The villain, during the complication stage, harms a member of the family of the hero (victim), and the disruption begins, recognised and hero is sent by the dispatcher.

The first stage in an attempt to resolve the problem is *transference*, which an attempt to repairing the disruption caused. The hero leaves home to liquidate the 'lack or misfortune'. The hero encounters a lot of difficulties (attacks or interrogation) during his journey. The hero receives and uses magical help from a donor and then follows the lead of the general location where the object is kept. The hero is set to encounter the *struggle* to fight and defeat the villain. From this stage, the liquidation of the lack is set right. The hero has to *return* home and along the way, he is pursued and rescued. As he arrives home, the false hero makes the unfounded claims of being the hero and the actual hero is not recognised but the difficult task is set for him (the hero). He accomplishes the task and then gets *recognition* he deserves. The hero gets a new appearance while the villain and the false hero are exposed. After the villain has been punished, the situation gets back to normal and thus the lack or misfortune is liquidated and the hero is awarded for his task. The final stage is, as argued by Todorov, a final equilibrium.

At the final equilibrium, the disruption is resolved and the initial equilibrium is restored and the hero, by help from his wingman, plays the major role in the restoration of the state of equilibrium. The hero's primary purpose is to separate from the ordinary world and sacrifices himself for the service of the journey at hand to answer the challenge, complete the quest and restore the ordinary situation (Russ, 1995). Besides the hero being the central character of the story, there are other main or key characters that are important for the development of the story and the recognition of the hero. All main characters help for the development of the narrative as they are used to enhance and help to reveal the protagonist's personae (Goodwill, 2009). In each and every event along the journey, the hero meets different characters with whom he either fights or makes friends. If the hero finds problems, usually he meets the mentor who gives him advice so as to how he can achieve his mission (Russ, 1995).

Structural theory of narrative

In addition to Propp's spheres of action, there is Todorov's narrative theory. The narrative begins with a state of equilibrium, followed by the disruption of the equilibrium, a recognition that there has been a disruption, an attempt to repair the disruption and a finally, a reinstatement of the equilibrium (Todorov, 1969). Below is a model showing Todorov structural theory.

Todorov's Structural Theory

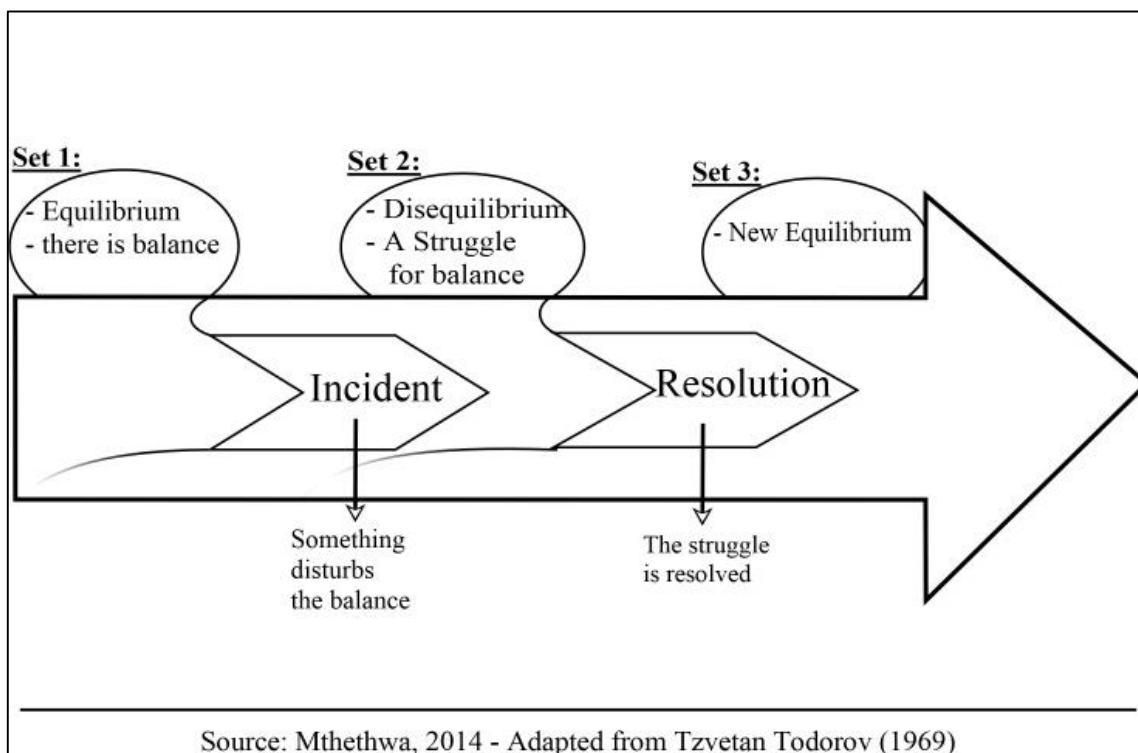


Figure 3.2. Todorov's Structural theory

The above structure shows how Todorov's narrative theory explains the stages found in narrative. There are five stages found in Todorov's narrative theory: 1) state of equilibrium; 2) disruption; 3) Recognition of disruption (disequilibrium); 4) resolution and lastly, 5) new equilibrium. The state of equilibrium exists at the beginning of the narrative. At this stage, the situation is normal. State of equilibrium is the existence of a stable but fixed relation between the members of a society (Kafalenos, 2006). At this stage, in a film, characters are introduced. State of equilibrium or initial situation is an important stage in narrative as it sets the motion for the entire narrative structure (Todorov, 1969, Bal, 2004). From the state of the equilibrium,

follows the actions or encounters by the characters to cause the disruption. Once the disruption is caused, the protagonist recognises it and attempt to resolve it. There are series of events during the restoration of the unstable situation. Drawing from Propp's narrative as an example, the protagonist gets into a fight with the villain. In the final stage, the new equilibrium is developed and the unstable situation is stabilised. Newcomb (2004) argues that Todorov's narrative analysis focuses on shifting stages of social movements which begins with stability, moves through changes and challenges which will lead to instability and at the end the instability is resolved. Todorov theory forms part of the theoretical framework for this study because it is has the link with Propp narrative theory. It will be useful in the explanation and interpretation of the narrative structure of *Yizo Yizo* and *InterSexions*

The similarities and differences between Propp's and Todorov's theory

The obvious similarity is that they are both applicable to film narrative structure. Both theories begin with the state of equilibrium and end with the final or new equilibrium. In between the two equilibriums is the disruption stage in both theories. The main focus of these theories is the structure and the formation of narrative. Those are the fundamental similarities that these two narrative theories share. Though Propp's and Todorov's practises do differ in method, both of them serve the same end to present the inner structural features and take a significant place in the structuralist discourse.¹⁴ Looking at Todorov's theory, we can see it highlight the basic structure of narrative with only five stages (as they are explained above) without characters explained in each stage. In contrast, Propp's theory highlights the complex structure of narrative whereby characters' roles and functions in the story are discussed. Propp's narrative analysis is made up of characters' functions and spheres of action, meanwhile Todorov's theory being the basic structure of a narrative is made up of propositions.

The researcher used Propp's (1958) and Todorov (1969) theories to test if the protagonists in *Yizo Yizo* and *InterSexions* follow any or all of these events for the development of the story. The study examined events that occur from the first episode to the finale episode of season one from both series. The study also examined how these events helped in the construction of genre narrative of two drama series and ways in which their pro-social and public health messages were conveyed. Both *Yizo Yizo* and *InterSexions*, as stated in literature review, constitute visual media texts, and therefore the characters have an impact on the continuity of the story (Prinsloo

¹⁴https://www.academia.edu/3190951/STRUCTURAL_ANALYSIS_OF_VLADIMIR_PROPP_AND_TZVETAN_TODOROV_ON_FAIRY_TALES (access: 24/09/2014)

and Criticos, 1991, Neuman, 1997). From the initial situation (preparation), each story grows and every character performs his or her role in the narrative events. In television series, character development is carried forward from one episode to the next (Porter *et al*, 2002) and the character may undergo different changes during the narrative. These functions from Propp's narrative theory are then used to link primary data from viewed episodes of *Yizo Yizo* and *InterSexions* with secondary data from library and desktop research to analyse and report findings.

Levi-Strauss structural theory: The Structural Study of Myth

The structural study of myth (theory) was developed by a French structural anthropologist, Claude Levi- Strauss who theorised that binary oppositions formed the basis of humanity's attempts to understand reality through the creation of myths (Lacey, 2000). Levi-Strauss influenced other scholars like Roland Barthes who saw an interest in the study of myth. Roland Barthes and Lionel Duisit (1975) *Introduction to the Structural Analysis of Narratives* is a contributing study in narrative structure which is concerned with examining a close similarity between the structure of a sentence and that of a larger narrative. This theory is useful for narrative study of television programmes as Fulton *et al* (2005) argue that structuralist studies of narrative are certainly useful for the gaining of insights and making generalisations and comparisons which is the role of any theory, to give us helpful ways of talking about the object of the study. Levi-Strauss, unlike Propp, takes a paradigmatic approach, whereas Propp takes a syntagmatic approach of analysis. Syntagmatic analysis is a combination of interacting signifiers which forms a meaning within a text (Candler, 1994), and this combination can be examined as a horizontal sequence of events that form a narrative (Berger, 1997). Paradigmatic analysis is a set of associated signifiers or signified which are all the members of some defined categories (Chandler, 1994). This analysis, unlike Syntagmatic, takes on a vertical pattern. Furthermore, according to Slavka Tomascikova (2009:284) "Syntagmatic analysis deals with what happens in a text (structure of plots and roles of characters) whereas paradigmatic analyses uncovers the meaning of the text" Levi-Strauss focuses on the myth, in the form of binary opposition, as the tool for storytelling.

Binary Oppositions

Levi-Strauss theory states that people think of the world in terms of binary oppositions, and culture can be understood in terms of these opposites. Binary oppositions in media context can be defined as sets of opposite values which create the structure of media texts (Bordwell and

Thompson, 1985). The example of these binary oppositions mentioned in the table below (figure 3.3) and there are others which might not be mentioned, but they can also be found in two television programmes that the study analyses. In *Yizo Yizo*, for example, crime, law and order were applied in the formation of the story. *InterSexions*, as a health campaign programme, can include life and death among other binary oppositions. This theory is used help to draw on an understanding as to how binary oppositions were applied in the narrative of both *Yizo Yizo* and *InterSexions*. Using this theory to identify binary oppositions from each drama helps the researcher and “the reader to understand the meaning of the text” (Berger, 1997:30).

Fiske’s sixteen pairs of binary oppositions

Discourse of Politics:	Democracy	Totalitarianism
	Freedom	Slavery
	Authority	Power
	Progress	Stagnation
	Peace	Violence
	The Individual	The Ruler or the State
Discourse of Economics:	Free Trade	State Monopoly
	Use Value	Scarcity Value
	Plenty	Scarcity
	Balance	Imbalance
Discourse of Individualism:	Freedom	Captivity
	Individuality/Eccentricity	Conformity
	Life	Death
Discourse of Morality:	Truth	Lies
	Good	Evil
	Christ	Devil

Figure 3.3. Binary Oppositions

Source: Fiske, J. (1987) ‘Popularity and ideology’

The above table was adapted from John Fiske (1987) *Television Culture*. He is a media and communication scholar and the former Professor in the Department of Communication Arts at the University of Wisconsin-Madison. He states that “The values on the left (those of the heroes) are clearly those of the Christian capitalist democracies, whereas those on the right are, by implication, those of communism (or at least the dominant Western view of it). So the deep structure, of which all the events, existents, and discourses of the narrative transformation, is

“Heroes, Villains: Capitalism, Communism: (Heroes are to Villains as Capitalism is to Communism)” (Fiske, 1987).

A Myth is an “anxiety-reducing mechanism that deals with unresolvable contradictions in cultures and provides imaginative ways of living with them” (Fiske, 1987:131). The word myth comes from the Greek word 'mythos' which means 'to tell a story' (Huber, 2013). Myths can also be defined as:

The oldest and most powerful of all story forms: They often carry an important message for a culture or group. Myths are stories that give people a relationship with the universe, the passing of time, and with their environment. Some myths give the official view of creation; others are a way to explain natural events. Myths were passed on by spoken word, and their function was to explain, to teach lessons, and to entertain.

(Huber, 2013:3)

Carol Lattimore (1991) argues that myths are the most powerful tools used by patriarchy to subordinate women in the use of language. In most societies women are subjected to gender and power relations and they often viewed as less superior to men. Men have final say to most decisions and mythically speaking, in many societies like traditional Zulu families, women should not argue with men. Roland Barthes also contributed to the study of myth in this book *Mythologies* which was firstly published in 1957 in French language and translated in English language by Annette Lavers in 1972. In this book Roland Barthes examines the social formation of modern myth, ‘myth today’ in making meaning.

In narrative, the hero and the villain are binary opposition, where the hero will portray the good attributes and the villain, in opposition, will portray the bad attributes. Binary oppositions are applicable in many or all narratives because stories are structured by the attempt to resolve conflict, characterised by the opposition between the hero and the villain (Lacey, 2000).

Levi-Straus' Paradigmatic analysis of text

Paradigmatic analysis of a text involves a search of hidden pattern of oppositions that are buried in the text and the opposition that generates the meaning of the story (Culler, 1975). It seeks to identify the various ways (or pre-existing sets of signifier) which underlies the manifest content of texts (Chandler, 2002). This analysis forms part of a discourse analysis whereas the syntagmatic analysis forms part of the story in a narrative function as it is argued that narrative has two parts: firstly, a story which comprises of events (actions and happenings) and the existents (characters and setting) and secondly, a discourse which is an expression or means by which the content of the story is communicated (Chatman, 1978). “This aspect of structural analysis involves a consideration of the positive or negative connotations of each signifier (revealed through the use of one signifier rather than another), and the existence of 'underlying' thematic paradigms (e.g. binary oppositions)” Chandler (1994:69).

Levi-Strauss argues that narrative path is carried out through the application of binary oppositions. The villain, at the beginning of the narrative wins by deceiving the hero, the hero finally wins by defeating the villain in combat.

Narrative paths through binary opposition

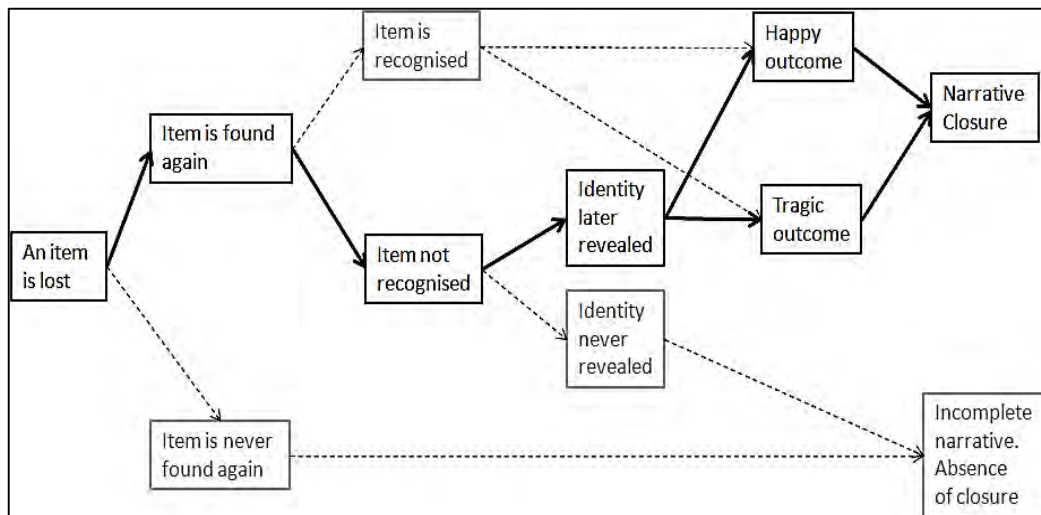


Figure 2.4: Narrative paths (Binary opposition)

Source: Whatling (2011) - *The richest narrative path; item is found but only recognised later*

The above narrative path begins with the disruption when the hero has to depart from home for a mission to discover a lost item. When the hero finds the lost item and gets recognition, the

narrative closure is complete. In the event where the lost item is found, never recognised and identity is later revealed, a tragic outcome can occur, but the narrative closure is complete. On the negative side, in the situation, where the item is lost and then never found again, or else is found but never recognised, the narrative path can be regarded as unsatisfactory in narrative terms, since they lack narrative closure.

Supporting scholars to television narrative and genre theory

This research also makes use of the other important literatures to television genre, narrative conventions and television programming. Sue Thornham and Tony Purvis (1989:27) argue that “theories on narrative have become central – if controversial – concern in historical, political and scientific research”. They further argue that without narrative, history becomes obscure, people less familiar, and space and time less clear (Thornham and Purvis, 1989). The above mentioned supportive theories are incorporated in television programmes such as series and serials and other shows. Since this study analyses television programmes which are television drama series or serial in their genre, it is important to briefly discuss the distinction between television series and serial. Series refers to those television shows whose characters and setting are recycled, but the story concludes in each episode. On the other hand, in serial, the story and discourse do not end during one episode (Allrath and Gymnich, 2005). A researcher, studying narrative, needs to be aware of these distinctions as much as he or she needs to be aware of the genre in which a studied text belongs.

A central question in the study of narrative, according to Horace Newcomb which he regards as a good starting point for narrative analysis, is “Why did it start and end there?” (Newcomb, 2004:416). In successfully answering this question, the researcher will be able to identify the commencing point and cause of that narrative commencement. He further argues other questions that can be asked in narrative analysis, which are, “why the events in narrative are arranged in this specific order, what causes this narrative to occur or perhaps orders the causal relationship that follows?” (Newcomb, 2004:416). The other narrative work that the researcher used in this research study is Roland Barthes (1974) narrative five narrative codes from his ‘S/Z’ essay. Those codes are: 1) action code, 2) enigma code, 3) semic code, 4) symbolic code and 5) cultural code. “Code is a rule-governed system of signs whose rules and conventions are shared amongst the members of culture and which are used to generate and circulate meanings in and for culture” (Fiske, 1987:4). Barthes’ narrative codes are discussed as:

Action code: is used to signify something the audience knows and does not need explanation, e.g. a hand to a gun means trouble or shooting; *enigma code*: is seen when the narrative poses a question, the audience wants to know the answer as to what will happen. This narrative technique is usually used at the end of the episode to draw the audience interest to watch the next episode; *semic code*: the way in which characters, objects and setting take on a particular meaning, e.g. a woman dress may determine woman's character in narrative; *symbolic code*: involves textual elements that carry ideological or mythical meaning in binary oppositions. This one can relate to Levi Straus' narrative structural theory; and lastly, *cultural codes*: references which come from cultural knowledge, the example can be a smoke which signifies a fire.

(Henderson, 2005)

Roland Barthes' narrative codes, like Levi-Straus' binary oppositions, are used by the audience to make sense of the media text. These two theories, however, are not the same but have similarities as far as myths and binary opposition is concerned in the formation of meaning. The above mentioned scholars are used in this research study not as the main theories but as supporting theories which also deal with narrative. Propp's and Levi-Straus' theory are the key theories to this study.

Conclusion.

This chapter covered two key theories to narrative that are used as the framework of this study. Propp's narrative theory is discussed in details whereby his eight character functions, or according to Lacey (2000), spheres of actions are explained and discussed. In addition to Propp's eight character functions, the study also employed his thirty-one narrative functions as part of the conceptual framework that is used to analyse two South African television programmes: *Yizo Yizo* and *InterSexions*. These thirty-one narrative functions are discussed in relation to Todorov's structural narrative theory of binary oppositions. It should be noted that Todorov theory is not the main or the key theory to this research paper: it is only used to clarify the ways in which narrative events occur through stages. Propp's narrative theory, which focuses mainly on the syntagmatic analysis of narrative text, is used together with Levi-Strauss (1955) *Structural study of myth*. This theory, unlike Propp's syntagmatic approach, focuses on the way in which narratives are organised or structured and the way in which that organisation makes meaning. This is referred to as a *paradigmatic analysis* of text. Levi-Strauss explains that myth and binary oppositions are important for the construction of narrative. The mythologies and narrative codes by Roland Barthes are also used to analyse the formation of meaning within *Yizo Yizo* and *InterSexions*.

Chapter Four: Research Method

Introduction

Research methodology is a systematic way to solve a problem. It is a science of studying how research is to be carried out. Essentially, the procedures by which researchers go about their work of describing, explaining and predicting phenomena are called research methodology (Rajasekar, *et al.* 2006). There are two types of research approaches: qualitative and quantitative approach. The main objective of this research study is to trace, and analyse a narrative structure of these two drama series that aimed at influencing positive behaviour in the South African population. In order to achieve this and other objectives of the research, a qualitative approach is applied using a purposive sampling technique. Only video viewing has been used for data collection, and the data collected from videos was analysed through the use of thematic analysis.

Research Approach: Qualitative research approach

This textual analysis study seeks to understand, explain and describe the narrative structure of *Yizo Yizo* and *InterSexions*. This makes the study different to quantitative research that tries to measure, or predict and record the phenomenon in numbers (Guest, *et al.*, 2006). Qualitative research is a "diverse term covering an array of techniques seeking to describe, decode, translate, and somehow come to terms with the meaning, rather than the measurements or frequency of phenomena in the social world" (Schwandt, 2001:3). The use of a qualitative approach enables the views of participants to be included (Koutra, 2010). This means that the participants, as the source of data have a chance to speak out their views and opinions without the manipulation by the researcher. This doesn't not apply to this study because the researcher did not interview any participants for data collection. The main source of information for this research are video clips, not participants. Qualitative methods are specifically used to research three related concepts: "research epistemologies which are non-oriented proof, research strategies are to interpret and reveal concepts and meanings rather than generalizing accidental relationships and qualitative research techniques can't fall into numbers" (Toloie-Eshlaghy *et al.*, 2011:107). The researcher in qualitative approach, build a complex, holistic picture, analysing words, reporting detailed views of informants and he or she has to conduct the study in a natural setting (Creswell, 1998).

Advantages and disadvantages of qualitative approach

The strength of qualitative research is its ability to provide complex textual descriptions of how people experience a given research issue (Bernard, 1995). Like any other research approach, a qualitative approach has both advantages and disadvantages. One of the advantages of qualitative methods in exploratory research is the use of “open-ended questions and probing which gives participants the opportunity to respond in their own words, rather than forcing them to choose from fixed responses” (Bernard, 1995:13). This approach can be carried out on a smaller sampling scale, and it, therefore can be less expensive than the quantitative approach. Due to the nature of the study, it is difficult to make general predictions about the findings, and it can be difficult to test hypothesis with a large sampling scale, thus the size of the sample can, as previous mentioned, be relatively small. Both *Yizo Yizo* and *InterSexions* have more than one season, however, in this study only season one from both drama series has been chosen and it helped to reduce the sampling unit. Qualitative methods can take time to collect data, and data analysis can also be time consuming.¹⁵

Qualitative research is relevant for this research study as it seeks to identify, interpret and analyse human experience through the deconstruction of narrative structure. This type of research approach is effective in identifying intangible factors, such as social norms, socioeconomic status, gender roles, ethnicity and religion of a studied community (Pelto and Pelto, 1997). In addition, the qualitative research approach is effective in obtaining “culturally relevant information about values, beliefs, opinions, behaviours and social context of a particular population” (Bernard, 1996:11). This research as previously mentioned in the research objectives, seeks to analyse the narrative structure and formation of television drama programmes. This approach is therefore relevant for this research study.

Sampling: purposive sampling

This research study used purposive sampling and this sampling technique is commonly used in qualitative research (Patton, 1990). The purposive sampling technique, also called judgment sampling, is the deliberate choice of an informant due to the qualities the informant possesses (Tongco, 2007). Michael Patton (1990) argues that all sampling in qualitative research can be encompassed under the broad term of purposeful sampling. The two television drama series

¹⁵ The weakness of qualitative research

http://www.southalabama.edu/coe/bset/johnson/oh_master/Ch14/Tab14-02.pdf (Accessed: 12 September 2013)

selected as case studies are purposefully selected. Only one season (first season) per programme is used for data gathering: - eleven episodes from *Yizo Yizo* and twenty-six episodes from *InterSexions*. Purposive sampling requires that people, or study units are deliberately selected with a reasonably clear purpose in mind, to address the research aim and because they are a rich source of data (Marshall, 1996).

The purpose of selecting these two drama series is their different appeal to South African youth. These two drama series have different narrative structures: *Yizo Yizo* focuses mainly on education and socio-economic issues of the post-apartheid South Africa, whereas *InterSexions* focuses mainly on HIV/AIDS transmission. The reason for selecting only the first season from three seasons of *Yizo Yizo* is that the first season was the first of its kind to play on SABC television, and it created debate around issues of violence and crime in township youth. On the other hand, season one of *InterSexions* is selected only because it completed its broadcast period at the time the research was taken. After the season one (*InterSexions*), people were talking about how good the drama was, and thus encouraged the researcher to conduct a study which compares the two drama series.

In sampling, the researcher needs to conduct a reasonably small number of participants per focus groups and Martin Marshall (1996) argues that qualitative researchers often fail to understand the usefulness of studying small samples. The reason for researchers using this sample size is because this is qualitative research and the researcher is more concerned with “the level of depth of information than the number of participants about whom they’re getting the information” (Davis *et al*, 2009: 172). To add on this argument, qualitative research focuses on relatively small sample sizes because its main focus is on the quality than the quantity of information (Coyne, 1997).

Data Collection: Video clips as a source of data

Videos (season one) from each drama series are used as the main source of data for this research. Videos have been viewed, and the useful information to achieve research objectives was taken as notes. Video viewing is considered as an image-based research which considers, in addition to video, music, dance, drama, pictures, photographs and computer-generated graphics that can be utilised as sources of data to create new knowledge (Klenke, 2008). It should be noted that not only the qualitative approach is used in the video analysis, quantitative

is also used but this study uses qualitative approach. For data collection, digital recordings are just as useful for standard quantitative purposes (using images to systematically code cases and variables) as they are for qualitative analysis of actors and events (Shrum *et al*, 2005). They further argue that audio and images may be view, edited, and copied without degradation, facilitating the sharing of data and results among qualitative researchers (Shrum *et al*, 2005). In a film or any other ethnodrama, characters are generally the research participants portrayed by actors (Klenke 2008). It could also be argued that previously, film was not used to collect data but only to provide a record of interesting social practice and rare or disappearing cultures (Shrum *et al*, 2005).

Data collected from video viewing (television drama programmes) and email semi-structured interviews served as the primary data for this research project. For secondary data, the library and desktop search is used. In the literature review of this project, similar studies to this research study that were previously conducted are included and were used as secondary sources of data.

Data analysis: Thematic analysis

Analysis of data involves summarising the mass of data collected and presenting the results in a way that communicates the most important features (Hancock *et al*, 2007). In qualitative research, the mass of words generated by interviews or observational data needs to be described and summarised, this stage is called data analysis (Lacy and Luff, 2007). There are, however different types of data analysis used in qualitative research, this research used thematic data analysis. Thematic analysis is one of the most commonly used methods of qualitative analysis and in thematic analysis the task of the researcher is to identify a limited number of themes which adequately reflect their textual data (Crammer and Howitt).¹⁶ Thematic analysis is defined as a method of identifying, analysing, and reporting patterns (themes) within data (Braun and Clarke, 2006). In thematic data analysis, identifying themes is crucial during data analysis that involves different number of stages as they are discussed below. “A theme captures something important about the data in relation to the research question, and represents some level of patterned response or meaning within the data” (Braun and Clarke, 2006: 10).

¹⁶Crammer, D and Howitt, D. 2007. Introduction to Research Method in Psychology, 2nd ed., Prentice Hall Publishers: www.wps.pearsoned.co.uk, (Accessed 08 October 2013)

Phases of thematic analysis

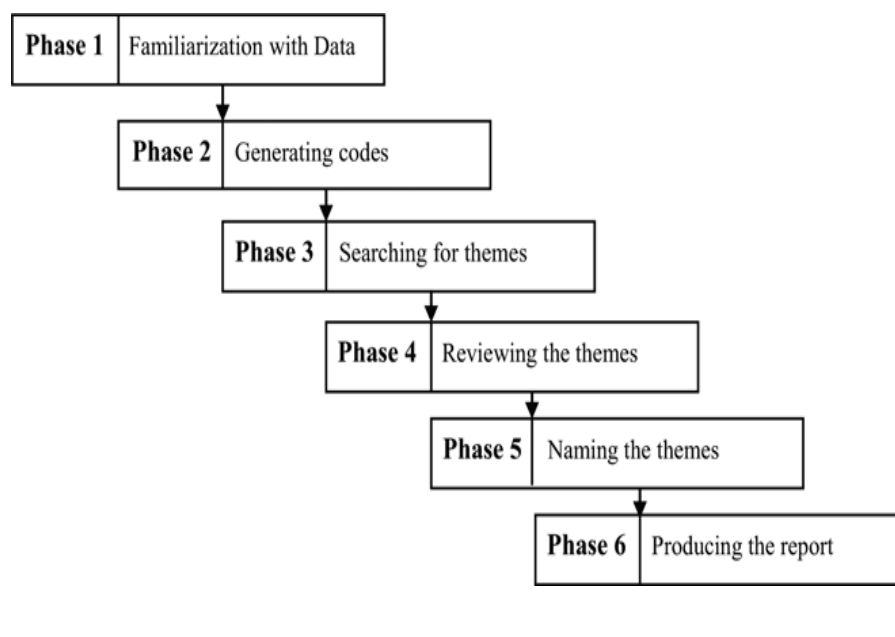


Figure 4.1: Braun and Clarke Thematic Analysis (2006)

The above six phases of thematic analysis formulated by Virginia Braun and Victoria Clarke (2006). These are used in analysing data collected from videos of *Yizo Yizo* and *InterSexions*. These stages are discussed as:

- 1) *Familiarising yourself with your data*: this involves repeated reading of data, and reading data in an active way - searching for meanings, patterns. During this stage, transcription of verbal data is done: If the researcher is working with verbal data such as interviews, that data will need to be transcribed into written form in order to conduct a thematic analysis;
- 2) *Generating initial codes*: this is the second stage when the research is familiar with the data. This stage involves the production of initial codes from the data.
- 3) *Searching for themes*: after coding all the codes identified are sorted into potential themes. In this stage the researcher ends with collecting candidate themes, sub-themes, and all extracts from the data;
- 4) *Reviewing themes*: this stage begins when the researcher has devised a set of candidate themes, and it involves the refinement of those themes;
- 5) *Defining and naming themes*: this begins when the researcher has a satisfactory thematic map of research data.
- 6) *Producing the report*: this is the last stage after all the above mentioned stages. This stage begins when the researcher has a set of fully worked-out themes, and this involves the final analysis and write-up of the findings.

(Braun and Clarke, 2006: 16-22)

All these stages discussed by Braun and Clarke have been taken account during data analysis of this research study. Themes were developed using the above mentioned stages of thematic analysis. These steps do not follow each other in order. Thematic analysis can be an essentialist or realist method, which reports experiences, meanings, and the reality of participants, or it can be a constructivist method, which examines the ways in which events, realities, meaning, and experiences are the effects of a range of discourse operating within society (Braun and Clarke, 2006). Several theories discussed in the theoretical framework are applied in the data analysis that addresses the objectives of this research project.

All the identified themes from each drama will be assigned to each character function identified from season one of both *Yizo Yizo* and *InterSexions*. The research will develop a schematic diagram for each drama and the schematic will illustrate main characters, and supporting characters with their function in a story. The diagram will also illustrate the themes associated with each character. This diagram will help the research to refer back to the schematic during data analysis in chapter five.

Conclusion

This research, in order to achieve its objectives employed a qualitative research approach. Qualitative method focuses mainly on the quality and meanings of the way in which people make sense of their world. In social science, a qualitative paradigm is mostly used to carry out information based research. This approach is relevant for my study since it seeks to identify, analyse and report information based on the narrative structure of *Yizi Yizo* and *InterSexions*. Not all seasons per series have been used as sources of data, only season one per series have been used. That make my sampling technique a purposive one. Viewing episodes (eleven from *Yizo Yizo* and twenty-six from *InterSexions*) serves as primary data collection that can be supplemented by desktop and library data which serve as a secondary data. Thematic analyses is used to analyse data and in this section guided by the theoretical framework. As argued in the third chapter of this research study, narrative theories are used to draw a narrative comparison of *Yizo Yizo* and *InterSexions*.

Chapter Five: Presenting the Findings of a Narrative Construction

This chapter presents the findings that were gathered from viewed narrative text. These findings are discussed in depth using the two main narrative theories and other supporting theories as they are mentioned in chapter three and the researcher also made use of literature examined throughout in this study. The challenge experienced with *InterSexions* is limitation of literature while there is relative sufficient literature on *Yizo Yizo*. The discussion of *InterSexions* lacks a significant involvement of literature. The findings of the narrative structure of two television dramas, *Yizo Yizo* and *InterSexions*, are presented here as case studies. Each of these television dramas is discussed in two categories. The first one is the discussion of character functions. In this section, the researcher has provided a brief explanation of all characters that form part of the narrative. This has been done to make the link between the character type and function each character performs explicit. The second category covered the discussion of a narrative function and development whereby the researcher explored the way in which a narrative structure of each drama was constructed. The discussion has been carried out through the use of themes which are written in bold font.

Characters functions and dominance in *Yizo Yizo* (Season One)

Like any other television drama series, *Yizo Yizo* is made up of main and supporting characters. *Yizo Yizo* has four main characters types: Thiza as a hero; Hazel, the princess; Javas and Nomsa play the role of a helper; and also Chester and Papa Action as villains. Apart from main characters, there are also supporting characters which include Bobo; Sticks; Thulas; Dudu; Mantwana; Lesego and Gunman. Main characters are those characters that we see across all episodes of the series even though their episodic dominance may vary. These characters are associated with particular themes: Thiza is associated with education and love; Hazel is associated with education, sexual violence; and Chester with his friend Papa Action are associated with crime, violence and deviant behaviour. Java and Nomsa are associated with leadership and education. In *Yizo Yizo* the hero undergoes changes (from being good to be bad and back to good again) from the first episode to the last episode.

The dominance of characters in *Yizo Yizo* rises from one episode to another according to different themes in order to carry out the structure of the narrative. An example of this will be the rise or dominance of Chester and Papa Action which brings about the increase of violence and crime within the school. *Yizo Yizo* is characters driven. In a character-driven story or

narrative the characters take center stage and drive the plot. In *Yizo Yizo*, for as an example, as the story reaches its climax Thiza joins the gangsters and the story take a new direction and the story changes again when Thiza decide to stay away from the gangsters. The story is the characters themselves, story changes according to how characters change their personalities from one theme to another.¹⁷ Individual characters are more important than the story in this type of television text. The following diagram in the next page shows the dominance of characters in partnership with each one another from episode one to episode eleven

¹⁷ ¹⁷ Writers Chick (ND). IS YOUR STORY PLOT-DRIVEN OR CHARACTER-DRIVEN? <http://writerchick.wordpress.com/2011/09/26/is-your-story-plot-driven-or-character-driven/>, (Accessed: 11 November 2014)

Propp's Character function (and associated themes) used in *Yizo Yizo* season 1

Character	Propp's Functions	Associated theme(s)	Dominant partnership
Thiza	Hero	Education, love	Hazel, Javas, Chester
Hazel	Princess (victim)	Education, sexual violence	Mantwa, Thiza, Sony boy, Dudu
Javas	Helper	Leadership, education,	Bobo, Sticks, Thiza, Nomsa
Nomsa	Helper	Education, love, leadership	Dudu, Javas, Lesego
Chester	Villain	Crime, violence, rape, gangster	Bra Gibs, Mr Mokoena, Papa Action, Thiza
Papa Action	Villain	Crime, violence, sexual abuse	Chester, Mr Thapelo, Bra Gibs, Dudu
Zakes	Dispatcher & donor	Hustling, poverty, crime	Thiza
Mr Mthembu	Failed hero	Education	Moloi (security), Mr Nyembe
Mr Thapelo	Helper	Education	Miss Cele, Javas
Miss Cele	Helper	Education	Mr Thapelo, Javas, Zaza
Grace Letsasi	Helper	Leadership, education	Mr Mahlatse, Mr Nyembe,
Mr Mokoena	False hero	Incompetence, crime, money	Bra Gibs, Mss Tlale
Colour meaning: = Main characters = Supporting characters			

Figure 5.1: *Yizo Yizo* character Function and themes

Sources: Designed by Mthethwa, D. (2014); Analysed from *Yizo Yizo* Season 1

The following character functions, as they are shown above in *figure 5.1*, were discussed in line with Propp's (1968) eight character and thirty-one narrative functions. From the very first episode of only eleven that were reviewed, the researcher managed to trace the narrative of the drama. Thabo Nonyane, also known as Thiza by his fellow students, is the hero (protagonist) in the drama. Thiza is the second child from the family headed by grandmother with his brother, Zakes who is the breadwinner at home. Thiza's heroic character is the one that Andrew Tidmarsh (2014) describes as a tragic hero: type of a character whose personality has a tragic weakness that can prevent him becoming what he wants to be. In most film or television the hero is a man and the princess is a woman who will be offered to a man (hero) as the reward (Propp, 1968). Thiza is a determined student, loves education and has dreams of becoming a writer, but his brother orders him to do law studies so that he will be able to take care of the family. He, Thiza, dominates the narrative from the first to the fifth episode. As the serial starts to unfold, he starts to drop in narrative importance as he begins to lose focus to his studies and dreams. He starts losing hope of becoming the writer from the fifth episode when Mr. Ken Mokoena, the teacher, discourages him with the marks he gives to his essay. From episode six he starts taking drugs and joins the gang group (of Chester and Papa Action) which is ranged against his brother Zakes, and in hustling activities around the neighbourhood. Rene Smith (2001) also identified the above mentioned character in her study (*Yizo Yizo: This is it?*); however, in her list she did not separate them according to Propp's character functions. This is because her study was not focusing on the narrative structure and development.

Despite Thiza being the main character and the member of the Student Representative Council (SRC), he becomes less dominant in the drama when the community and other students with their representatives are trying to resolve hooliganism and chaos within the school. He loves Hazel but is afraid to tell her. He tries to impress her by dominating in class as the smart student and also writes poems for her. He is one of the main characters; hence he is attached to many issues that form a narrative including education and teaching conditions in the drama serial. As Jim Hall (www.narrativefirst.com, ND) argues that the main character of the drama gives the audience a close perspective of the story's central problem that the narrative is trying to address.¹⁸

¹⁸ Jim Hall (ND). How Narrative Science Sees Character <http://narrativefirst.com/articles/series/character-and-change>, (Access: 10 November 2014)

Chester and Papa Action are the members of the gang crew which works against the success of Thiza and other students as they are in the forefront in causing chaos within the school. They play the villain characters in *Yizo Yizo* as they destabilise the school and cause chaos, all of which distracts Thiza. The villain is usually the one causing narrative disruption (Propp, 1968) or disequilibrium (Todorov, 1969). Papa Action is also the student of the same school with Thiza and he is introduced from the first episode as the bullying student at school. Chester is one of those typical township boys who have a 'cool' personality that is attractive to young township girls. He drives the convertible BMM, a model of vehicle that became popular during the 1990s: if one was driving that car, he or she was considered as a 'cool' and 'stylish' person. Hypothetically speaking, these two characters influenced township youth culture of the post-apartheid South Africa. Michael Porter *et al* (2002) argue that the regular viewer is interested in what happens to the characters: how they develop, form relationships, and how they cope with various obstacles week after week, season after season. Comments among peers implies that most township youth who were drawn into *Yizo Yizo* Season One tended to identify themselves with the character of Chester and Papa Action and this is evidenced by the high rate of street violence in South African townships (Clark, 2012).

These two characters, as the group, take the full dominance from episode six after the Principal, Mr. Mthembu, resigns whose role was to maintain order in the school. This in turn led to the resignation of the trusted security guard, Mr. Moloi who was responsible for security within the school. Regardless of being the villains in the narrative, Chester and Papa Action's movement define the dramatic spine of the story as they try to make all other characters' functions to subordinate their function. In their function they fight their pride but they eventually lose as villains do (Dancyger and Rush, 2007). It is due to the nature of the character that they only dominated to cause the chaos within the school and took Thiza under their group. Chester and Papa Action are not working for themselves in their hustling, but working for a family man who is known as Bra Gibs. He is behind the drug dealings, giving Chester and Papa Action drugs to distribute in township and within school. Bra Gibs is part of the villains.

Javas is the student and also a member of the Student Representative Council (SRC) and can be seen as a helper to Thiza. His role as the helper is to come to the hero's (Thiza) rescue (Marsha, 2002), even though he is not the only character to contribute to the hero recognition, Zakes and other responsible students play a major role in the restoration of order in the

narrative. Zakes and those other students who played a role in restoring order within the school are helpers to the hero. Javas behaves like most teenagers: he is very naughty with peers but respectful to the elders and teachers. He is one of the 'smart' students at school and very good at physical science. His character is full of humour and needs to be controlled time after time. His father, Mr Nyembe, who is also a member of a School Governing Board (SGB), is a very strict man. Javas is a friend with Thiza and also gets along with other characters in a series including Bobo and Sticks. He does not dominate the first episode, but we see him rising to take full dominance from the second episode to the fifth episode. In episode six, when Chester and Papa Action take control of the school, Javas becomes less dominant. In the next episode he rises again as he and other SRC members are working on bringing order in an attempt to restore the culture of learning in the school. He becomes very close with Nomsa toward the end of the series even though they fight a lot from the beginning because of Javas deviant behaviour.

Hazel is the new girl at school who is dating a taxi driver, Sonny-boy, who Thiza is silently competing with for Hazel. Sonny-boy is associated with the theme of love and sexual violence but he is not much involved in a story. Thiza is in love with Hazel and he cannot hide it from his friends. Hazel has a sister whose name is Snowy who has a secret child with one of the school teachers. Snowy is the helper to Hazel as she tries to talk to Hazel about women sexuality and the danger of unplanned pregnancy as she is a victim of unplanned pregnancy. In most episodes Hazel is with Thiza and when Thiza becomes less dominant, so does she. She loves school and her dream is to be a top economist. She is aware that in order to reach her dreams she needs to work hard on her education. As the story continues her boyfriend, Sonny-boy forces her into sex and she becomes frustrated. Hazel can be viewed as the princess in this narrative as she is the main girl Thiza is trying to impress and hoping to win her heart as reward (Propp, 1968). Nomsa, another central character, comes as the helper to restore the order in school together with the rest of the SRC working with the SGB. She is the most confident girl and worries about how the community think of her. As an example, in her first scene she complains how short her school skirt is. She is the first-born of the Shai family and her mother is a nurse to the nearest hospital where school girls get medical assistance. The Shai family is part of the supporting characters.

It is crucial to give a brief description of these characters as they dominate the series and have huge impact in the formation and continuity of the narrative. The description of each character helps to create an understanding of why a particular character in a series acts the way he or she does. They engage with each other on different occasions and in activities that find them opposing or arguing with each other. Javas frequently teases Thiza about how scared the latter is to tell Hazel of his love. Nomsa and Javas are always on one each other's case during meeting and class sessions and SRC meetings. That helps to carry the narrative forward as the views may be interested to see what will happen between the characters. These characters alone could not form a complete narrative structure. Supporting characters also play an integral role in providing other functions described in Propp's narrative theory. The attributes given to central characters help to create the interaction between the central and supporting characters which results in the development of the narrative. There are about seven supporting characters in *Yizo Yizo* excluding teachers (see Figure 5.1).

Thulas, an older student, comes to school for discipline after he has served in the army. He rarely talks and students make fun of him. His age worries the Principal; however he tends to be a student with discipline. He plays a role in fighting against crime and violence within the school and he is also a helper in getting rid of Mr. Mokoena. The experience from the army does not give him peace as we see him having hallucinations and drawing pictures that signify pain and torture. Javas is the only student who understands him and is able to get through to him. There is Bobo, a student who is very negative about life and education. Despite being a friend with Javas, he does not dominate the series and he is different to Javas in terms of his commitment to education. He loves good things and a nice life. In the middle of the series he and his friend, Sticks, try to join Chester's crew but they are not taken in. Bobo believes education is not important but crime can help him reach his goals. Bobo's close friend, Sticks, is a deviant student who gets corporal punishment from the Principal on the very first episode for his dreadlocks hairstyle. In my opinion dreadlocks are perceived as a ghetto hairstyle by township youth and in *Yizo Yizo* as they worm by Sticks, they signify ghetto life within the school. Bobo and Sticks are associated with chaos within the school but also do attend classes regularly. The dominance of Nomsa gives a chance for her friend, Dudu, to be in the picture; however Dudu acts merely as the supporting character to Nomsa. If Nomsa is not busy with SRC meetings she is with Dudu. She doesn't have much impact on the series but she usually

supports Nomsa in almost everything Nomsa is doing. Dudu is associated with sexual violence and rape.

The rise of gangster life within the school directs the audiences' attention towards another character named Mantwa. She is a very close friend with Hazel and also gets along with Dudu. There is a crucial input from the President of the SRC, Lesego, in dealing with issues affecting teaching and students well-being with the school. Lesego appears to be a well-mannered student who always dresses smartly and speaks only when he needs to address his committee and the rest of the students. He is responsible for peace keeping as he always oppose the use of violence to solve problems. He appears in few episodes where they are trying to restore order within the school. He comes to the fore front when he hooks up with Nomsa for only one day. As is the case in most township schools, there are a number of students who bully other students and enjoy chaos. In Supatsela High School there is Gunman, a very disruptive and bullying student. He appears mostly from episode seven when there is a full blown chaos with the school. He relies on violence to fight violence.

Students are not alone in restoring the learning culture. Some teachers and community members also contribute a lot while other teachers don't pay attention to and disregard issues affecting students. The school is headed by Mr Mthembu and he is trusted by most parents. He has been in the school for more than ten years. Mr Mthembu is very a strict principal who believes in corporal punishment to discipline students. He hardly listens to his staff, especially if one questions his leadership. This signify power imbalances (power relations) where the one in authority dominates and detects. Mr Thapelo, a very dedicated teacher, loves his students and teaching rather than promoting his personal advancement. He is very organised, and that character trait makes disillusioned teachers and gangsters hate him. He gets along with Miss Zoe Cele, a part-time teacher who teaches English. Students love her and she doesn't believe in corporal punishment which is what Mr Mthembu believes in. Miss Cele plays a role in bringing order and encouraging students to love education. Mr Ben Mokoena is not on good terms with Mr Thapelo. We see the binary opposition of a good and bad teacher between the two. Mr Mokoena is well established in his job as a teacher, and will take over when Mr Mthembu resigns as the Principal. What is noticeable about him is that he is very careless and getting involves with wrong people (drug dealers) in the community. He always gets support from Louisa Tlale, another teacher who doesn't care much about students and what happens

within the school. She is a lazy teacher who expresses criticising opinions without offering alternatives. Another less frequent teacher in the series is Zaza, Louisa's cousin. She takes no side during arguments and only supports any motion of the meeting. Toward the end of series, after the students' boycott, Mr. Mokoena's misconduct is discovered, the Department of Education appoints a new female Principal, Miss Grace Letsatsi, to replace him. Grace Letsatsi is a very collected, down to earth but yet powerful woman facing a challenge of being a female Principal of one of the most chaotic schools. The appointment of a woman to replace a man in power is a binary oppositions of gender which also speaks on the gender stereotypical myth that women cannot lead. When Miss Letsatsi comes to school some community members of Supatsela High School do not think she could be able to restore order within in the school.

A narrative structure of *Yizo Yizo* allows the main characters to interact with the supporting characters. Students could not achieve to bring order within the school if there was no help from the teachers such as Mr Thapelo and Miss Cele who were always with students and support them in making sure that teaching occurs. These two teachers functioned as helpers to the hero (see Figure 5.1). Mr Mthembu's role is very crucial in the story as some parents believed in his leadership, however he became the failed hero when he failed to honour the ruling which guides the use of corporal punishment and could not continue as the principal. In *Yizo Yizo*, as a drama serial, supporting characters are key to the development of a narrative structure. Teachers interact with students, community members, Department of Education and the police. The interaction is around the same issue (education) and it is prevailed across all episodes. Main four character functions have their own circle of interaction which take place before and after the narrative flashback.

Character functions in *InterSexions* (Season 1)

As a methodology in this research, all twenty-six episodes of the *InterSexions* were reviewed. As stated above each episode covers a complete story but same characters are used in more than one episode. Characters in *InterSexions* do not rise and fall across episodes. The reason for this is the way in which the narrative structure of the drama was organised. While *Yizo Yizo* is character driven, and the development of the characters is the impetus of the story line over the entire season, *InterSexions* uses a more self-contained method, where the actions of the series are concluded after each episode, featuring the same characters yet being independent from stories told in other episodes (Fourie, 2009). Unlike *Yizo Yizo*, the narrative structure of *InterSexions* is theme driven. Jennine Lanouette (2012) argues that in theme driven television

text the story is motivated by a theme as opposed to a plot or character conflict. Theme driven stories are tales in which the story is more important than the individual characters. It often involves stories that are larger than life, for instance, alien invasions of Earth or and global outbreak of a virulent disease.¹⁹ Since *InterSexions* is a drama series not serial, it features different characters in each episode and in each episode there may be a hero and the villain.

¹⁹ Writers Chick (ND). IS YOUR STORY PLOT-DRIVEN OR CHARACTER-DRIVEN? <http://writerchick.wordpress.com/2011/09/26/is-your-story-plot-driven-or-character-driven/>, (Accessed: 11 November 2014)

Propp's Character function used in *InterSexions* season 1

Character	Propp's Functions	Associated theme(s)	Dominant Partnership
Mandisa	Hero (heroine)	HIV, love	Cherise, Kabelo, DJ Mo
Kabelo	False hero	HIV, love, work, funeral	Lindi, Mandisa
Cherise	Helper	HIV	Mandisa
DJ Mo	Villain	Entertainment, partying, HIV/AIDS	Shorter, Lindi, Mandisa, Boitumelo (Tumi)
Shorty	Helper	Entertainment,	DJ Mo, Kabelo
Lindi	Victim	HIV, love, cheating and disloyalty	Kabelo, DJ Mo, Mandisa, George, Ntombi
Ruth	Victim	Hustling, poverty, crime,	Jake, Dessie, Thami
Mr Molete	False hero	HIV, education, father, unfaithful, poverty	Sylvia, Ntando, Tsholofelo, Dalitso
Sylvia	Victim	Education, pregnancy, HIV	Mr Molete, Charlie, Sylvia
Mandisa's mother	Dispatcher	Parenthood, family	Mandisa, Cherise
Dalitso	Princess	Poverty, hustling, sex & prostitution	Tshepo, Mr Molete
Tizozo	False hero	Rape, prisons and homosexuality	Thami, Tshepo
Ntombi	Victim	HIV, cultural belief, poverty, rural area	Vukani, George, Mthunzi, Buhle, Charlie
Duma	Villain	HIV, truck driver, cheating	Zamo, Ntando
Colour meaning: Main characters Supporting characters			

Figure 5.2: *InterSexions* character Function and themes

Sources: Designed by Mthethwa, D. (2014); Analysed from *InterSexions* Season 1

This section briefly discusses characters function or attributes as described by Propp's narrative theory as applied to *InterSexions*. Mandisa (the heroine); Kabelo (false hero); Cherise (the helper); DJ Mo and HIV (as a villain character); Shorty and Lindi are the main characters of the Series. These six characters are paired as follows: Mandisa with Cherise; Kabelo with Lindi and DJ Mo with Shorter. Since the series focuses mainly on sexual networks and the transmission of HIV, these characters play a dominating role in addressing the initial and final equilibrium. The series has a long narrative journey and therefore many other characters are introduced in each episode as a supporting cast to further the development of a narrative. Some of those supporting characters are: Mr Molete; Sylvia and Tsholofelo; Ruth; Thando; Dessie and Virginia; Duma and Zamo; George; Army; Jake; Tizozo; Thami and Tsepo; Dalitso, Boitumelo (Tumi); Vukani, and Buhle. There are other characters that appear in the story but are not mentioned here as most of them are involve with the supporting characters in the formation of the story.

The series main character, Mondli, better known as DJ Mo, is the one creating a starting point of the narrative. He is a radio and club DJ. Like any other DJ's lifestyle, entertainment is DJ Mo's lifestyle. DJ Mo works with Shorty as his radio producer and event manager. DJ Mo is the central character who carries the main theme of the series (sexual networks and HIV). DJ Mo has HIV which is portrayed as a villain in the series. Shorty looks after DJ Mo in most occasions as he is a friend and a colleague. There is also Mandisa, the strong woman who was getting married to Kabelo. Mandisa is the hero in the series and she has a friend by the name of Cherise. This is a very interesting part of the series whereby the hero is a female character. According to Propp (1968) in his character functions, the role of a hero is played by a male character who has to go on a journey to save a female (the princess). The reason why the role of a hero was traditionally assigned to a male character was because of the male distinctive features of being masculine for the fact that "such person faces dangers and adversity from a position of weakness and who has the courage and the will for sacrifice to overcome the danger" (Nusz, 2012:13). Viewers may expect to see Mandisa as princess being saved by Kabelo who she was married to, however, Kabelo becomes the false hero and Mandisa is revealed as a hero. Since narratives represent the real life event, this marks the shift in time in terms of gender dominance. Down Gallant (2014) argues that the main problem with Propp's theory is that it was written in the early 19th century and it now goes against the contemporary media text where a female character can assume the role of a hero.

Cherise is a helper who is always with Mandisa and supports her emotionally and socially. The false hero in *InterSexions* is Kabelo. He claims to be the innocent part in their relationship and that raises a question of who infected the other between him and Mandisa. In the end it appears Mandisa is a hero and Kabelo is the only one in their marriage who has HIV. The other central character is Lindi, a lawyer who is working with Kabelo. Lindi is the very quiet person. Through these characters' functions viewers get to see how complex the explanation of HIV transmission is. The very same complexity is important for the development of a narrative. It may be argued that *InterSexions* has a series of multiple protagonists in which there is more than one hero across the series, and each individual episode is a mini-narrative with its own hero and villain. Multiple protagonists is a form of narrative formation used when the scriptwriter needs to write about a group of people or an individuals affected by a group (Aronson, ND).²⁰ In order to comprehend the plot complexity viewers are invited and encouraged to follow the pattern of a narrative until the end. Even though the above mentioned characters are central to the series, they do not appear in each and every episode. To make a narrative interesting and complete, the scriptwriters create a story that invites viewers to identify with the main character of the story or with that character's situation (Danyger and Rush, 2007). Central characters of *InterSexions* interact with supporting characters in each episode in which a specific central characters in found.

InterSexions has many supporting characters and viewers see different individuals in each episode. One of the most frequently appearing supporting characters, is Mr Molete, a teacher and a choir master. He is associated with more than one story in the series, and therefore more than one theme can be identified with him. He is the father of Ntando whom he never while she was growing up as Ntando was staying with his mother. There are two school girls close to Mr Molete: Sylvia and Tsholofelo. Sylvia and Tsholofelo stay with their sick grandmother and two younger brothers. The economic condition of the two girls is relatively poor. Both girls appear separately in more than one episode. Ruth, a business woman, is a single woman who has an affair with Thami. She gets infected by HIV. Ruth introduced Dessie into a narrative journey. Dessie is a coloured man, married to Virginia and also has a sexual relationship with Ruth. Virginia (based in Cape Town) is a human rights campaigner. She is a woman of her word. The introduction of Virginia brings with it change in theme of the series: from HIV alone

²⁰ Linda Aronson, ND. Which parallel narrative structure suits my script? <http://www.lindaaronson.com/what-type-of-parallel-narrative-suit-my-story.html> (Accessed: 28 November 2014)

to human rights. Duma and Zamo are married. Duma is a truck driver who has sexual relationships with multiple women. One of the main characters, Lindi, is in a relationship with George, the restaurant owner. Another interesting character is Jackie who brings an interesting plot in a series. Jackie engages in sex with both men and woman. He does not want to have a stable relationship and likes to be in control over whoever it is with whom he is temporally involved. The series also features life behind prison walls. Tizozo is a male inmate who raped other male inmates, a story line that extends the sexual network into man-on-man sexual encounters.

Thami and Tsepo are good friends who grew up together. Thami is a celebrity also known as Disk Sithole (his acting name). He became attracted to Boitumelo while he was in a relationship with Ruth. Tsepo is in love with Dalitso, a prostitute. She plays a role of a foreign woman came to make a living in South Africa. She is afraid of being in a serious relationship with men as she believes that men are not capable of love, but all they care about is sex. Another character who brings a different narrative development is Vukani, a boy from rural area living in Durban. He is a musician and also a poet. Vukani has a rural cousin by the name of Muzi whose life is based in rural areas. From the rural area we get the character of Buhle who, with her family and friends, adds an interesting story in a series. She became infected with HIV but refuses to give up on her life. She gets involved with Lindi's boyfriend, George. These are the characters that play different roles in a development of a narrative. There are also other characters that will be mentioned in narrative function analyses. To list a few of them are; - Jabu, Amy, Sarah, Charlie and Jake. They are not mentioned here only because they are not assigned in themes as leading characters.

Yizo and *Yizo* and *InterSexions* used different styles in character formation and development. Characters in *Yizo Yizo* are very active and their actions call for viewers to identify with the characters. In *Yizo Yizo* viewers get to understand the individual character's attributes as a story or a theme relies on characters' ability to carry the story forward. Conversely, in *InterSexions* the viewers' main interests is more likely to drawn be into a theme than the individual characters. Characters in *InterSexions* change with the change of themes, since the series is theme-driven; whereas *Yizo Yizo* features almost the same characters across all episodes, since

it is character-driven. Characters in *Yizo Yizo* change in terms of episodic dominance of storylines, rather than themes.

Discussion of the narrative function of *Yizo Yizo* - Season one

Yizo Yizo has a clear narrative structure as it covers one story and features the same characters from the first episode to the last episode. Propp's narrative functions and Todorov's structural analyses of narrative are used to serve the same purpose which is to deconstruct a narrative structure from the initial equilibrium to a new equilibrium. Levi-Strauss' (1955) theory is also used in data analysis to discuss the formation of meaning through the use of binary opposition and myth as they appear in *Yizo Yizo*. It should also be noted that *Yizo Yizo* is best discussed using Todorov's theory, as the drama serial takes place in a very small and typical setting. Television texts, like film and drama, serves a cultural function through its narrative that goes beyond the pleasure of a story to portray a real world way of life (Alsoford, 2006). *Yizo Yizo* portrayed the way of life of South African youth in townships (Clasquin, 2003). It is the genre narrative of *Yizo Yizo* that attracted a large number of the audience in South Africa. As noted previously, the narrative structure of *Yizo Yizo* is driven by character; thus the rise of a star (character) comes with the rise of a particular theme and sometimes the viewers will experience the introduction of many binary oppositions (Levi-Strauss, 1955). As mentioned in the introduction of this Chapter Five, themes dominate the narrative in *Yizo Yizo*. The themes are education; poverty; love and sex; violence; and crime. These themes are association with specific character(s). The discussion in this section covers these themes (with no order of importance)

Education in the development of a narrative structure and function

Yizo Yizo is set in Soweto and the action takes place within the school: the first scene of the very first episode shows the school wall with the painting "No school! More sex". With the display of school wall and school uniforms (costumes) worn by students, viewers can tell that the story is centred around education, and this forms part of a semiotic code (Barthes, 1974 and Henderson, 2005) As with most narratives, *Yizo Yizo* begins with the stage of equilibrium where there is order and everything is normal (Propp, 1968), and main characters are introduced. To create a well-structured story, the opening scene should introduce the normal situation, followed by conflict; the middle scenes will bring the narrative conflict to its climax and may include attempts to resolve the conflict; and the final scene must settle the conflict and bring the order in the narrative world (Brooke, 1995). Thiza is introduced in the first

episode preparing for school in his house with his grandmother and the brother. He is passionate about school and ambitious to be a writer. He is a calm, collected and disciplined character. He is the hero of the serial as he faces difficulties that push him to switch from one personality to another and *Yizo Yizo* attracted a large number viewers because of the way in which characters were created (Clasquin, 2003).

Thiza's character switch helps for the narrative development. It is important to recall that *Yizo Yizo* was produced in South Africa only few years after the abolishment of apartheid regime. There was still a lot to be done to change the ways in which schools and other social institutions functioned. A film about social issues should be read in the context of the period and the country in which it was made (Bryant, 1973). Awareness of the social context helps viewers not only to relate to characters, but also to reread history in order to understand the cause of the current situation (Bascam, 1965). Turning back to *Yizo Yizo*, in the state of equilibrium teachers and students are busy with registration and designing of time table for the new academic year. Teaching is taking place and the Thiza is seen as the smart student, though he faces some difficulties when dealing with his teacher, Mr. Mokoena (supporting character). From the very first episode Hazel is introduced as the girl that Thiza likes. Normally, in township high schools, friends spend a lot of time talking about girls and exchanging ideas as to how one should go about getting a girl that is loved. In *Yizo Yizo* Javas, Bobo and Sticks are introduced as friends of Thiza with whom he talks about girls. From Thiza's group, Javas plays a role of a helper in the narrative. He is always realistic and supportive in his comments to Thiza; this is the role of the helper - to help the hero in his quest to deal with negative things (Marsh, 2002). Proper teaching continues from episode one to episode three, but the dominance of education as a theme does not end in episode three, it only take a different turn through the change in character dominance as a form of binary opposition (Levi-Strauss, 1955). Education moves from good to a bad or poor condition after the resignation of Mr Mthembu (the Principal).

Mr Mthembu is a very strict character who believes in the traditional way of corporal punishment to maintain order within the school, regardless of what the current rules says about corporal punishment. It is the function of myth in social order to create the belief that every society must have a leader whose responsibility is to maintain order in society through the application of the rules (Bhanegoankar, 2012). Mr Mthembu did not take into consideration

the fact that the use of corporal punishment was abolished in South African schools. He continued to use it as one of the means to discipline students; this behaviour forced his resignation after he severely punished Nomsa. The prevailing social myth of the society had changed: whereas corporal punishment was previous acceptable, this was no longer the case. Mr Mthembu had not kept pace with the changing myth, hence he lost his job.

It is Javas' character that led to the punishment of Nomsa's late arrival at school and her failure to follow the principal's orders. Javas, because of his playful character, stole Nomsa's school bag; Nomsa was busy looking for her bag while the school gate was closing. The late comers in Mr Mthembu's school were punished. Thus, in this narrative chain, a problem begins with Javas, moved to Nomsa, followed by the principal's resignation and the appointment of Mr Mokoena as the new principal. Mr Mokoena's tenure, in turn, triggered the build-up of the disorder within the school. The same Mr Mokoena often challenged what Thiza tried to do, and therefore Mr Mokoena played the false hero. Mr Mokoena was also sleeping with school children. Mr Mokoena later becomes a villain when he started working with Bra Gibs' boys, Chester and Papa Action. It is argued that the false hero often acts like a real hero who will be discovered that he is not a hero and sometimes merged with villains' role (Propp, 1968). Mr Mokoena has a baby with the former Supatsela high school students, Snowy who is the sister of Hazel but the community does not know about Snowy's baby.

Poverty and money: the fight for survival

Poverty is one of the social issues affecting South African township and rural areas, and also other geographical settings, while education is seen as one of the means to redress this crisis (Ravi and Borat, 2006). *Yizo Yizo* also highlights the issues of poverty. Thiza struggles to get school books as his family's economic status is not strong. His brother, Zakes is involved in black market. The situation does not directly contribute to factors that demotivate Thiza from his ambitions. He seems to understand the situation and keeps his dreams alive. The other character that seems to be living in the heart of poverty is Bobo. He made a comment about the lack of job opportunities and the impact it has on escalating rate of poverty. Bobo's character functions to display how some township boys who do not believe in education choose to deal with their lives. He steals and believes crime is the only way to getting money in South Africa (*Yizo Yizo*: Season 1). At the beginning of episode one, the narrative focuses on the living condition in Javas' home. Javas, Bobo and Sticks went to sleep drunk and they woke up late in a small room within a crowded space. The lack of enough financial support from home can shape

the viewers' understanding of what might have contributed to the hero's sudden change of behaviour. Thiza, the hero, could join gangers hoping that he could be able to make some money. There are a lot of binary oppositions of good and bad in *Yizo Yizo* and one may be forced to believe that in a fight for economic survival a person can do anything even if against societal norms (Balinistenu, 2013). This can be explained using Thiza as a hero who moves from being good to be bad when he joined villains for status and economic survival.

Propp's narrative theory explains that a hero changes during the narrative and therefore the change Thiza is going through is not surprising. Since *Yizo Yizo* is set within the school setting, the theme of poverty is not as strongly developed as it would be if the story was set within the community, but viewers cannot ignore that despite the drama series' setting, poverty and money form part of the narrative formation of the text. Students are affected by poverty which results in a lack of money for uniforms and other school needs. Nomsa, in episode three, complains to her parents about her short skirt, but instead of trying by one means or another to buy her a new one, they assure her that the skirt is fine she can wear it. It is the duty of an entertainment-education (EE) programme to inform the society about social, cultural, and economic or health issues. *Yizo Yizo* as a social drama was produced to address social issues in an attempt to provide a local context through the use of memorable characters (Brooke, 1995).

The representation of violence, crime and lack of leadership: The cause for a disruption

The state of equilibrium is disrupted by violent characters who commit crime within the community. In *Yizo Yizo*, disruption of equilibrium begins when Mr Mokoena takes over the position of headmaster. Chester and Papa Action (the villains) are taking over with the help from Mr Mokoena. At this stage the hero (Thiza) undergoes major changes and faces many difficulties as he tries to deal with his personal complications. This is common in a story of good and bad, the villains dominate the narrative when immoral behaviour becomes the main theme of the plot (Lacey, 2000). At this point in the narrative of the series, Chester and Papa Action are the main characters behind the violence and crime within and outside the school premises. They use township slang as their medium of communication and this type of a language is not appropriate within the school. They work for Bra Gibs as his drug distributors. The crime and gangster life that caused disruption within the school is furthered by the school principal, Mr Mokoena. His poor leadership and association with Bra Gibs causes disorder while he should be maintaining it. Ray Surette (2011) argues that crime narratives are not broad explanations of crime but they outline the recurring crime-type and situations embraced by the

society. Mr Mokoena is aware of Bra Gibs' drug-dealing and the involvement of Chester and Papa Action, but he allows them to disturb teaching. Papa was already a student, and Bra Gibs sent Chester to enrol as a student so that he would be able to distribute drugs within the school. The rise of the villain diminished the hero as Thiza's dominance decreased when Chester and his crew took charge of the school. Students together with the SRC and the community, try their best to deal with the problem school.

In Episode Five, Thiza becomes part of Chester's crew. He starts to spend time with them, doing drugs and he dodges SRC meetings. He becomes what Andrew Tidmarsh (2014) described as a tragic hero. The change of a hero creates an interesting narrative development as the audience want to know what is going to happen with him: will he rise again and be as good as he was in the beginning, or it is the end of his heroic character. This change undertaken by a hero leaves "the audience in a constant state of wanting to know what happens next" (Brooke, 1995:46). These techniques uses enigma codes (Barthes, 1975) to create the desire of wanting know what will happen the next time the episode is aired. Levi-Strauss' (1955) theory states that a narrative path is carried out through the application of binary opposition in which the villain wins by deceiving a hero during the course of the narrative. This is how Chester won over Thiza, but Zakes, the older brother of Thiza who always guides Thiza to doing right is still stronger than Chester and also not as bad as Chester even though he is also involved in criminal activities such as car high-jacking. It may be possible that the temporary fall and sudden change of Thiza results from the pressure he experiences at home and his weakness in dealing with that pressure. Allison and Goethals (2011) argued that evil actions usually stem from either human weakness or social pressure. Furthermore, there is a fine line between good and evil that exists in the heart and mind of humans. People can change their minds quickly depending on which side between good and evil is activated (Allison and Goethals, 2011). Inside Thiza's room there is a picture of American famous rapper (2 Pac), the picture on the wall written "Thug life". This picture only made its appearance in the series after Thiza jointed Chester's crew. The picture links with the lifestyle (Thug/gangster life) Thiza changed to due to a socio-economic pressure from home and easy access to Chester and Papa Action's life.

Sometimes binary oppositions are used by characters in conversation in a form of a dialogue, e.g. when Javas in episode nine was talking to angry students who wanted to drag the evil principal out of the school (episode nine, time frame: 00:09:24). Javas told the students not to

use violence. He advised students to avoid violence after he had an argument with Nomsa during an SRC meeting where he was proposing to violently confront Chester and Papa Action. Nomsa and Lesego opposed his idea of using violence to evict violence which occurred during the narrative climax of the drama serial. Every narrative has a dialogue and it is that dialogue that gives the audience a direction of where a narrative is going. Dialogue is the best tool used to bring interaction and therefore has a role to play in narrative development. There are three roles of dialogues which are:

First, dialogue helps in the characterisation. It tells the audience whether the character is educated, from where the character originates the profession of the character, the approximate age and emotional state of the character. Secondly: it helps define the plot. What the character says and does depends on the role of that character in the story. The third function of a dialogue is to relieve tension through the use of humour.

(Dancyger and Rush, 2007:4)

Dialogue plays a key role in a narrative as audience need to understand the type and attributes of a character they are viewing. Chester and his crew, for instance, use vulgar language that characterise them as violent and ill-mannered characters. The audience can also notice that they live most of their lives on a street as they use street words when talking to other characters, regardless of whether those characters understand the street dialect or not. Other characters such as Mr. Thapelo and Lesego use formal English language in most cases.

Love, sex and rape: it all happens so fast

Episode Nine marks the climax of the drama serial. The takeover of Chester and Papa Action as the dominant characters gives rise to the narrative complication and climax. The rise of deviant behaviour which led to a high level of violence within the school was also the result of Chester's dominance (see figure 5.1). Chester's two boys shot Mr Thapelo for punishing (beating) Papa Action. Thulas is arrested for holding the acting principal, Ken Mokoena, hostage. Papa Action sexually abused some of the female students, and in the process Dudu was gang-raped by Chester and Papa Action. At this stage of a narrative, a story is at boiling point, and from here out, the conflict needs to be resolved (Hutchinson, 2005). Students took the law into their own hands as they believed that the Department of Education failed them for keeping Ken Mokoena as the headmaster. One of the teachers who watched the student riot said "The department is useless...and why Ken is still here" (*Yizo Yizo* Season One Episode Nine). The hero (Thiza) is nowhere to be found when other students try to fight for their right to education, a proposition that was advocated by Thiza himself at the beginning of a narrative. Hazel is also not around as she was taking some days off from school after she was raped by

his boyfriend, Sunny Boy. The community members joined forces in an attempt to eradicate drugs and gangster activity within the community. All these problems needed to be resolved so that students will go back to classes. This was an attempt to restore narrative order and equilibrium.

The Department of Education was forced to remove Mr Mokoena as the acting principal and brought in Miss Grace Letsatsi. Mr Mahlatse, a representative from the Department of Education was in charge of Mr Mokoena's removal from principal's position. Some members of the community pushed for the reappointment of Mr Mthembu, and others believed they need some new change in leadership and were in favour of Grace Letsatsi. It is a cultural myth that women cannot be in a position of power over men. Culturally the myth is formed by the belief and is also embraced in particular societies (Barthes, 1972 and Bhanegoankar, 2012). Barthes further argues myths take hold in language to build their own systems of meaning that circulates within society (Barthes, 1972). When she was appointed, Miss Letsatsi had to prove that she was a good candidate for the position and pleaded for the community and students' help in the restoration of order and the establishment of the culture of learning at school.

Thulas was released from prison and admitted back to school. Thiza wanted to leave Chester's crew but he was already involved with them and it was not going to be easy just leave. Chester forced Thiza to come with them while they were going to a shop where they shot and killed the shopkeeper in the presence of Thiza. As a result, Thiza was implicated in the murder. This incident affected Thiza and he could not sleep well at night. The community caught Papa Action and took him to jail; however, he got away to continue his dirty work. Zakes engaged in a verbal fight with Chester who was inside the school.

Zakes found out about the murder of the shopkeeper, and insisted that Thiza must testify against Chester and Papa Action. Thiza and Hazel were both back at school. Javas was close to Thiza as they were spending time together. In this stage of a narrative, Zakes and Javas played the role of a helper to the hero, Thiza, by giving him good advice that helped him to better his life. The arrest of Chester and Papa Action, and Thiza's testimony against them, brought an end to the community disruption, criminal activities and all other deviant behaviours within the school. The hero rose again as Thiza agreed to testify against the community criminals: Chester and Papa Action. At this stage, a culture of learning within the school returned to normal, and

narrative equilibrium was restored. Nomsa dated Lesego whom she thought was in love with her, only to find out that all Lesego wanted was sex with her, so they broke up. Thiza dated Hazel after she broke up with Sonny Boy (who had raped her), and Thiza was there during Hazel's healing time and supported her. Order is restored and the new equilibrium was created. All the happenings during the narrative build-up led to the resolution. A narrative resolution cannot happen by chance: rather it has to be the result and the testimony of what the hero has gone through to reach that point (Brooke, 1995).

Discussing the narrative function of *InterSexions* Season one

The narrative structure of *InterSexions* was analysed through the use of Propp's (1968) narrative theory and Todorov's (1969) structural analysis of narrative as a supporting theory. As argued in Chapter Three, Propp's narrative functions feature six stages: - preparation; complication; transference; struggle; return and recognition. Todorov argues five main stages that occur in a narrative. Those stages are: - equilibrium, disruption, disequilibrium, resolution and new equilibrium. A hero has to go through these stages before a narrative journey is complete. To easily trace the narrative structure of *InterSexions* it is important to look at how the main story unfolds. Sexual networks and HIV transmission are the main story themes in the series. Themes are used to form a discussion. The structure below highlighting the sexual network was adapted from *InterSexions*.

InterSexions Characters: Sexual Network

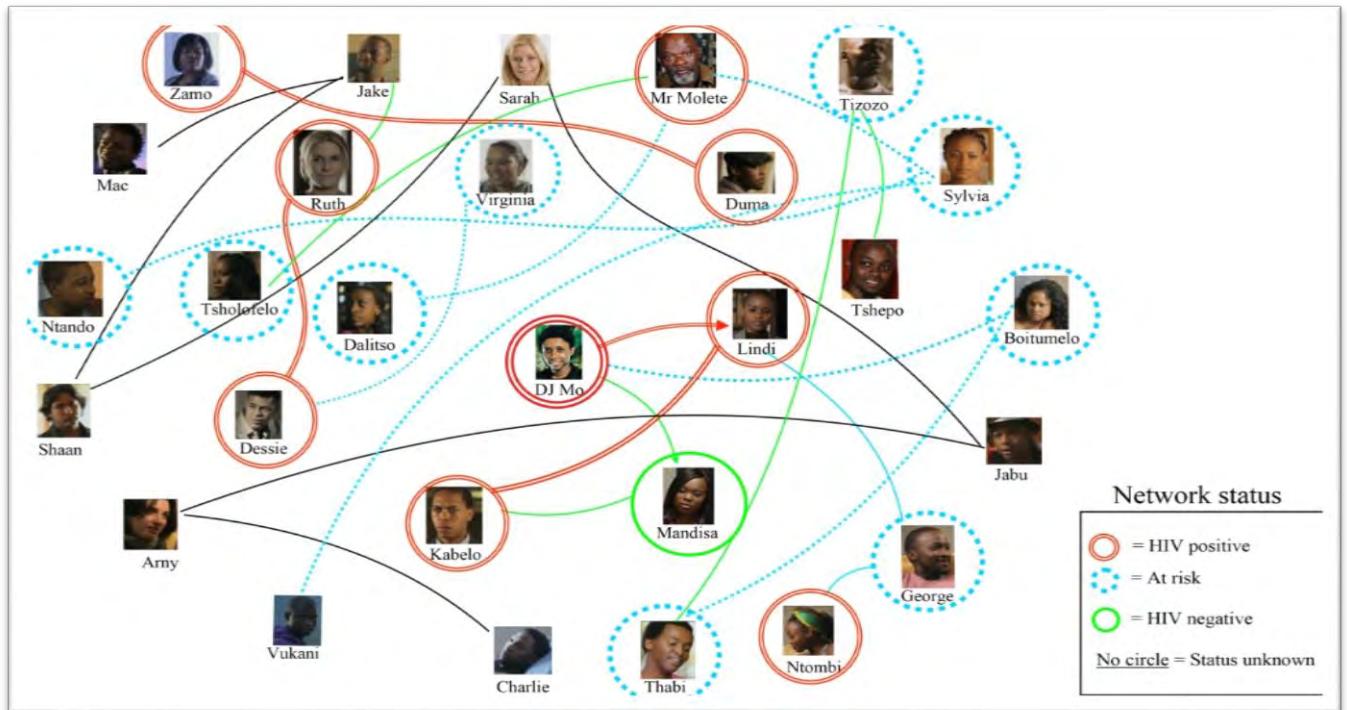


Figure 5.3- Sexual Network of InterSexions (season 1)

Source: Designed by Mthethwa, D. (2014) Analysed from *InterSexions* Season 1

This diagram shows the sexual networks in the narrative structure of *InterSexions* season one. The double line circle of a network status symbolises that HIV positive, dotted line circle means at risk of acquiring HIV because of the behaviour of one character and his or her relationship with other characters. The single line circle symbolises HIV negative status and those characters with no circle around them, their status was never confirmed and unknown.

Love, sex and the danger of HIV

The first episode of *InterSexions* introduces the preparation of a narrative (Propp, 1968), or state of equilibrium according to Todorov. In episode one features the wedding day of Mandisa. She is in a room with her friend, Cherise preparing for a day. Her life is good and happiness is written in Mandisa's face. Kabelo the groom is introduced and Lindi, a very complex character, is also introduced. There was no HIV in the picture or any other worrying factor until DJ Mo along with Shorty is introduced. DJ Mo declared on the public radio station that he has full blown AIDS. This causes a sudden change in mood for Mandisa who was dating DJ Mo before Kabelo. According to Levi-Strauss (1955), this mood change forms part of binary oppositions

used to create meaning. Cherise, who plays the character of a helper, advises Mandisa to tell Kabelo before the wedding. As it is argued that the role of the helper is to assist the hero in the process of restoring narrative equilibrium (Propp, 1968), Cherise performs that role in *InterSexions*. Mandisa does not take the advice and continues with the wedding without telling Kabelo. During the wedding Mandisa shows some discomfort and fear, but the people around her only think she is nervous as it was her ‘big day’. The viewers who live outside the characters’ world have been informed by the previous scene that Mandisa’s fear is caused by DJ Mo’s health condition and her possible chances of having HIV.

The plot is further disrupted later when Kabelo answers a phone call from the HIV positive DJ Mo calling Mandisa. Kabelo asked Mandisa a lot of questions. They have a verbal disagreement and the narrative disruption begins. Mandisa’s life becomes difficult as her husband is angry at her and also worried about the possibility of HIV. All main characters are introduced in this episode. Mandisa goes for a blood test, Cherise goes with her. The episode ends with an important scene: the conversation between Mandisa and the doctor. Mandisa: “*Doctor, I don’t sleep around. All the men I’ve slept with can be counted in one hand.*” Doctor: “*It is not only about who you have slept with. What is important is, do you know who your previous lovers have slept with?*” This question by the doctor, as shown in an image below, sums up the entire story line of the series, and is posed early on to keep viewers thinking and keen to find out more.



Figure 5.4: *InterSexions* Season 1 Episode 1 (2010)

Source: Designed by Mthethwa, D. (2014) Snapped shot from *InterSexions* Season 1

Narrative Flashback

The first episode leaves the viewers with enigma code (Barthes, 1974) as they expect to see whether the question addressed by the doctor is answered or not. However, the question is not answered immediately, instead, the scriptwriters employ a technique of extending the suspense (Brewer, 1996). The second episode is a flashback of what happened before DJ Mo got sick. Flashbacks often function to provide the back story in support of a main storyline (Spierling and Szilas, 2008). There are many themes from episode one to episode twenty-three, however love and sex is the most prevalent theme across all episodes. Mandisa and DJ Mo are in a relationship. DJ Mo is a radio and club DJ whereas Mandisa works for an event and public relations company. In the club DJ Mo meets many girls and he has sex with them without using a condom despite Shorty's advice that Mo should use a condom. DJ Mo has sex with the Lindi, the lawyer that handles his legal issues. During the music video shoot of DJ Mo, Mandisa as the event organiser for DJ Mo hired Boitumelo (also known as Tumi) who ended up having sex with her. She sleeps with Mo on more than one occasion. Mandisa sensed there was something with Mo as she followed him to the club where she saw him with Tumi and then Mandisa decided to break up with Mo. Tumi, after breaking up with Mo, went on to meet Thami, the actor. Thami was in a relationship with Ruth who is a business woman. Thami slept with Tumi while Ruth was away on a business trip. Leading to the next episode, Thami and his friend, Tshepo get arrested for failing to pay their club bill after trying to run away. Thami could not pay the bill as Ruth found out that Thami is having an affair with Tumi and Ruth decides to freeze the credit card. This happens between episode one and seven.

New characters are introduced in episode eight. Charlie and Amy, who were strangers, met at the club and went to Charlie's room. They have sex without a condom because of excessive alcohol consumption and they hardly remember what happened in the club and how they got into Charlie's room. Excessive alcohol consumption may impair an individual's reasoning ability, and as a result drunk people are more likely to have unprotected sex which might lead to a transmission of HIV (Boyle *et al*, 2013). The episode uses a flashback again to explain what happened the previous night at the club. Amy went on to have sex with Jabu, who is her friend Sarah's boyfriend. Jabu and Amy were staying in Sarah's room. When Sarah went on a work trip, Jabu and Amy had sex more than twice. The first time they had sex was when they took drugs by smoking dagga, and the second time it happened in their sober state of mind. When Sarah got back and found out they have been having sex, she chased both of them out.

The interesting moment is when Sarah's lifestyle is brought to light. She has been sleeping with a married man, Shaan, who promised to give her a job promotion. As far as Roland Barthes (1972) mythology is concerned, this act by Sarah can perpetuate the societal myth that most females get promotion by sleeping with bosses or people in higher position even if a female qualifies for a position however the society is more likely to believe that she traded sex for the position.

Being away from your loved one for work or business trip and failure to deal with the distance can lead to unfaithfulness. A Johannesburg based business woman, Ruth, who was in a relationship with Thami met her old friend from Cape Town whom she had liked since high school. That friend is Dessie who is married to Virginia. They met in a bar and went to Ruth's apartment where Dessie and Ruth had sex. Ruth found that she is HIV positive and so is Dessie. The news devastates Ruth while Dessie is calm about it. He tried to make Ruth understand and accept that this can happen to anyone. While Ruth was grieving, Dessie said: "HIV is not the end of the world" (*InterSexions*: season 1 episode 13). Much has been done to create awareness around HIV/AIDS. The production of a social narrative on HIV/AIDS conforms to and reinforces ideas about how the world works and how people interact and this is why, in order to understand sexual patterns, it is important that when analysing HIV narrative, that nothing within it should be taken for granted (Hood, 2011). The comment made by Ruth's maid implied that Ruth is not only sleeping with Dessie, but that there had been two other men who came to her house. This made things difficult for Ruth to know who might have infected her. In the creation of meaning, the characters' language plays a major role (Riedl and Young, 2010). While Ruth and Dessie confronted their HIV status, Dessie's wife, Virginia, was busy in Cape Town fighting for people in Cape flats whose rooms were demolished by the government. She felt as though Dessie was not supportive of what she was doing. Dessie, on his home arrival from Johannesburg, made fun of Virginia's work, saying: "I'm married to Che Guevara". Che Guevara was an Argentine Marxist, revolutionary, author, guerrilla leader diplomat and military theorist (Zimmermann, 1998). It could be noted that in most cases alcohol and drug substances is one of the factors leading to high number of sexual practises among strangers. Not only strangers and couples of the different gender are in danger of HIV/AIDS.

Homosexuality: sexual practice among people of same gender

Most studies conducted on the subject of HIV contributory factors show a relationship between alcohol and drug use and increased sexual risk among men who have sex with other men (Shernoff, 2006). After the arrest of Thami and Tshepo in episode two they were kept in prison where they met Tizozo, the prison boss. Tizozo forcefully slept with both of them. Thami slept with Tumi who also slept with the HIV positive DJ Mo. This means that prison inmates are also in danger of getting HIV while in prison. Some people cannot deal with the post-rape stress. A day before Thami and Tshepo's release from prison Thami committed suicide as a result of prison rape. Tshepo was released alone and was given a letter written to him by Thami. The audience need to keep in mind that characters are not real, they are part of a narrative world, but their archetypes are created to perform particular functions (Propp, 1968). The development of a narrative leads to a reconstruction of the story by the audience who are also making some judgment about a particular character (Griggs, 2009). This is the result of the narrative characters being designed in a way that they are believable to the audience (Riedl and Young, 2010).

The other interesting character is Jake who is sleeping with both males and females. Jake stays in the city of Johannesburg. He does not date in order to settle in one relationship. Rather, he only meets people for sex with "no strings attached and not compromises". That is his motto and he also makes sure that he takes control over whoever he meets. Jake was in a club and met Shaan. Shaan had left home after he had a verbal fight with his wife when she discovered that he was sleeping with Sarah. Shaan stayed in Jake's apartment. After they had sex Shaan started to be confused about his sexuality – he became 'clingy' around Jake - something and Jake did not like as he is not the keeper, and did not want to enter a long term relationship. Jake wanted to enjoy life and sleep with whomever regardless of gender. After he dumped Shaan, Jake slept with Ruth before Ruth meet Dessie. At the time when Ruth met Dessie she was waiting for Jake who was with another guy by the name of Mac. Jake and Mac had sex more than one which made Jake seems struggling to live up to his principles. Mac was in control this time around. The interesting thing about Jake is that he is making sure those condoms are at close reach and in an open space in his room. He regards condoms as insurance, and says that it is harder to forget them when they staring right at you. This use of characters that create and break ties so quickly is very different from the way in which characters are employed in *Yizo Yizo*. The promiscuous way in which characters behave in *InterSexions* underscores the larger

message of the series – those sexual liaisons are not only premised on the people with whom one has sex, but on their previous partners as well. In other words, the message drives the narrative, and the characters are used to explain the message; whereas in the narrative structure of *Yizo Yizo*, the characters drove the narrative and the message followed.



Figure 5.5: *InterSexions Season 1 Episode 4*

Source: Designed by Dumisani, D. (2014). Analysed from *InterSexions Season 1*

Poverty and hustling as contributory factor to the spread of HIV

Some people may argue that it is difficult to control the spread of HIV due to a high level of poverty. Some people, especially women resort to prostitution as a way to make ends meet. This poses risk of the spread of HIV infections and other Sexual Transmitted Illnesses (STI's) if the condom is not used during sexual intercourse. Among women nowadays selling sex wins out over the risk of illness and death from HIV and other STIs (Stillwaggon, 2006). Tshepo was released from prison and upon his release he met Dalitso, the prostitute who is a foreigner in South Africa. She is trying to survive in a city of Johannesburg and support her family back home. Dalitso does not like the life she is living however, at the same time she does not trust Tshepo who claimed to love her as she believes all men are after sex from women. They do not have sex until they escape to a new place to start a new life and they start a relationship. Dalitso once met Mr Molete but the viewers do not get to see whether or not they had sex. Some respected people (men) in societies, like Mr. Molete, take advantage of struggling and desperate young girls. The character assigned to Mr Molete, a teacher and a choir master addressed the way in which people who supposed to protect are the ones victimising young girls. This forms part of Levi-Strauss' binary opposition of good versus evil in one character who according to Pamela Heuschkel (2008) is regarded as a self-serving character (someone

uses deceit to further his courses). Mr Molete, during his choir practice acted a holy man but on the other side he sleeps with school girls. Sylvia and Tsholofelo are two school girls of the same household. They stay with their sick grandmother and two younger brothers. They need medication for their grandmother; Mr Molete took that advantage and slept with both girls which got Sylvia pregnant. The pregnancy proved that he is not using a condom with these girls. Mr Molete is HIV positive. The headmaster found out about his evil deed and expelled him from school.

The leading character in episode seven is Tsholofelo. She was staying with her grandmother, still sick and her two younger brothers who also need support for school fees. The grandmother is not getting government pension, Tsholofelo was trying to sort that problem out with the Department of Home Affairs which turned her down. Tsholofelo was the protagonist in this episode and hence she went through difficulties but with the help of Charlie, Tsholofelo found the strength. She looked for a job and found one in a restaurant where she met same previous discussed Charlie, the chef who slept with Army. Tsholofelo seemed to be a strong and cautious girl as she refused to sleep with her boss who gave her some money for the grandmother's funeral. Tsholofelo decided to quit her job. Charlie had feelings for Tsholofelo and in the end he told her how to cook and Tsholofelo developed the love for cooking through the help of Charlie who played the role of being a helper (Propp, 1968 and Brooke, 1995). Poverty and other economic constrains can make people do things like trading sex for food parcels and monetary gain and this puts their lives at risk of acquiring STI's.

Unfaithfulness and cheating in relation to HIV transmission

It is an undeniable that unfaithfulness contributes to the spread of HIV transmission. In InterSexions, cheating and unfaithfulness are among factors contributing to the high rate of HIV infections. There is Duma who was married to Zama. Duma is an unfaithful truck driver who slept with many women while he was married. Some of those women got pregnant. Both Duma and Zama find out that they are HIV positive. Long distance truck drivers are at risk of HIV infections as they travel away from their wives and official girlfriends and tend to sleep with any random girls they encounter along their journey (Podhisita *et al*, 1996). Zama mentioned that she only slept with Duma in her entire life which proves that Duma infected Zama since he is the one sleeping around. Monica Malta *et al* (2006) state that the sexual behaviour of long distance truck drivers put their wives at risk of HIV infections. Duma got involved in a car accident which put him on a wheelchair for quite some time and Zama at that

time was losing patience with her husband who brought her troubles and also infected her with HIV. As Duma could not do anything, Ntando a boy staying in Duma's house was the one helping in the house and Ntando was attracted Zama who eventually got attracted to Ntando too. Zama was honest enough to tell Ntando that she is HIV positive and they did not have sex. After a long tension in the house Zama accepted her HIV status and accepted her husband. They lived harmoniously after all.

Ntando met his father after he left from Zama's house. He met Sylvia and the got into a relationship in his new place where he was living with his father. At that time Sylvia was having a baby with Mr Molete who was HIV positive. When the father found out that Ntando has a girlfriend he advised him to use a condom and always make sure that he is safe. This shows that despite Mr Molete's character he still cares about the life of his son. He knows the risk of getting HIV. Ntando brought his girlfriend to meet his father and secrets came out as Sylvia saw that the Ntando's father is the father of her son. She once suspected during her first visit to Ntando when she heard the music used to be played by Mr Molete and it was all confirmed when they meet again. Sylvia did not tell Ntando the truth rather chose to break up with him. Mr Molete revealed to his son that Sylvia has his son and that make that boy a brother of Ntando. Mr Molete finally made things right in his life by transferring the house ownership to Ntando and he sold his music equipment to pay for Ntando university fees. This episode is very important to answering the question that the doctor asked to Mandisa if she knows who her previous lovers have slept with. Sexual networks, unless they are hindered, can extend from outside and into the boundaries family. Furthermore, where sexual networks break, "through any form of limitation or cessation of sexual activity" or use of a condom, HIV transmission network is interrupted and therefore further incident of HIV infection is hindered (Thornton, 2008:58). Sylvia left the place and met Vukani to her new place where she was working. Vukani is a musician, a rapper and he is accused of sleeping with my girls. He slept with Sylvia and cheated on her with the other girl and Sylvia broke up with him.

Cultural belief and myth toward HIV

In order to curb the spread of HIV it is important to make sure that public health programs are made available to people who might be lacking information and more likely to be influenced by cultural beliefs, myth and attitude about HIV (Essex *et al*, 2002). The series cover a very important theme which highlights that HIV has no boundary or setting, everyone everywhere is in danger. It also highlights how cultural beliefs affect the ways in which people think of HIV. Vukani, Durban based visited his home in rural area and he met Ntombi who wanted to go to Durban for job hunting but did not know how she could make it possible. Vukazi has a cousin whose name is Muzi and Ntombi has a sister, Buhle. Muzi and Buhle love one another but Buhle is expecting Muzi who is afraid to approach her. Vukani went back to the city with Ntombi. Her family was surprised and devastated when she comes back HIV positive while her sister was preparing for her wedding with Muzi. That is when cultural the cultural belief became the prevailed in the narrative development and meaning formation. Despite the massive awareness created around HIV/AIDS infection and cure, some traditional healers still claim that they can cure HIV/AIDS and they cite stories of how their clients were healed and went on with their lives (Essex *et al*, 2002). Ntombi is living on Antiretroviral (ARV) but her family does not know and they believe that traditional healers can sure anything even HIV. Ntombi knew that she should not mix ARVs with traditional substances (*umuthi*). It was until Ntombi's friend, Rose who was having a full blown AIDS got seriously ill and they wanted Ntombi to give her *umuthi*, Ntombi denied and told them the truth that the only thing helping her are ARVs and Rose needs to go to the clinic an get ARVs. The family did not take what Ntombi was telling but after her cousin Mthunzi who is also living with HIV backed her up. Mthunzi did not release his status before Ntombi. The possible reason why he kept quiet is because he feared the stigma still attached to some people who lack information on HIV.

Rose got help and they were both living a stable life and present at Buhle's wedding. After the wedding, Ntombi went to Gauteng province to look for job opportunities. When she arrived in Gauteng she met George, a restaurant own and Charlie, a chef. Levi-Strauss's theory of binary opposition is the most applicable theory in these themes as they involve mostly life and death, health and ill, truth and lies, good and evil (Barthes, 1972 and Fiske, 1984). From the above discussed themes of the flashback, the series brings back the first six characters that introduced the state of equilibrium or narrative preparation and disruption. In episode twenty-three, the narrative development continues from Lindi and Kabelo. Lindi is dating a cheating George. At

this time George was having a sexual relationship with an HIV positive Ntombi who was always insisted that they use a condom as she knew her HIV status. Lindi and George broke up and then Lindi discovered that she is HIV positive and she let George know about it. *InterSexions* has themes that are not carried out by the opening and closing characters and those themes have their own short narrative structure. Each episode incorporates Propp's narrative functions even though not all stories have all the thirty-one narrative functions (Tumer, 1988).

Narrative continuity from a flashback

Episode twenty-four takes viewers back to Mandisa and Kabelo after their wedding. Mandisa and Cherise are attending DJ Mo's funeral on behalf of the DJ Mo's Media and Event Management Company while Kabelo and Lindi are attending on behalf of the law company. Shorty as the friend of the deceased is the organiser of the funeral. Mandisa was still affected by DJ Mo's HIV situation that led to his death and her husband was not talking to her. Lindi decided to tell Kabelo about her HIV status and Kabelo is still in denial and confused. At this stage of the narrative the state was still imbalanced and the hero (Mandisa) through the helper's (Cherise) hand was trying to restore the initial equilibrium (Propp, 1968 and Todorov, 1969). This episode, like any other episodes, also features a lot of Roland Barthes' (1974) narrative (cultural code). The appearance of a casket signifies the funeral as a symbolic code (Barthes, 1974). To find the truth in an attempt to restore order a confrontation takes place at the funeral. Kabelo goes to talk to Shorty asking about the involvement of the late DJ Mo and Mandisa while Mandisa confronts Lindi to know about her involvement with DJ Mo. Shorty's response shocks Kabelo and so is Lindi's response to Mandisa. Shorty tells Kabelo that DJ Mo and Lindi (not Mandisa) ended their relationship two years back. Lindi reveals to Mandisa that Kabelo (not DJ Mo) and her ended their affair before Kabelo proposed to Mandisa. Things get more complicated as Mandisa did not know that Kabelo and Lindi had an affair, and Kabelo did not know about Lindi and DJ Mo's involvement. At this stage the narrative reached its climax and the viewers' expectation to what will happen is high (Burkhead, 2013). This, according to Barthes, is an enigma code. Mandisa collapse in a funeral and is taken to a hospital by Kabelo's car.

The episode before the finale clarifies every question that viewers have. In the hospital Kabelo finds out that DJ Mo broke up with Mandisa five years ago, before Mandisa met Kabelo. Kabelo has, as the false hero, been playing the innocent guy all along without having enough details. Mandisa loses her child through miscarriage. After finding that he is HIV positive,

Kabelo suspects that Lindi infected him and Mandisa but quite shocking is the news brought by Cherise that Mandisa is HIV negative. The role of Cherise as the helper has been the key to strengthening Mandisa (the heroine). Mandisa avoids the HIV infection despite all these sexual networks. In this narrative stage, recognition according to Propp (1968) and resolution to Todorov (1969), Mandisa seemed to be a strong character who firstly defeated the chances of her acquiring HIV and secondly won against the claims made by her husband about her being the transmitter of the virus, in so doing she stood up and be bold to leave her husband. Mandisa and Kabelo are going through a divorce and both their families come to their house to bury the baby. After the torture Mandisa went through, in the end she is happy again because she knows that she is HIV negative despite all the HIV accusations made by Kabelo. At this stage the only pain she has is of losing a baby.

The role of the hero of any film or television text is to teach us about our connectedness to the world and the implications of our choices and actions (Alsoford, 2006). Kabelo failed to sit down and talk to his wife and find out what happened, instead, he drew conclusions that Mandisa is HIV positive and infected him. Kabelo's conclusions about Mandisa caused narrative disruption. A devastated Kabelo plays a wounded hero when he finally signs the divorce paper and he thinks that Mandisa is divorcing him because of his HIV status. Mandisa clears the air by letting him know that she is only divorcing him because he does not deserve her love. Kabelo cannot be referred to as a villain, rather a false hero who according to Propp (1968) appears to be good in the beginning of the narrative but in the end he is revealed to be the bad person. Sometimes audiences that have developed the bond with the false hero and never foresaw the possibilities of that character becoming bad, may sympathise with Kabelo whom the audience may feel as though he is being abandoned because of his HIV status. *InterSexions* ends with the episode twenty-six which has a voice of an HIV. This ending is called "docu-drama" in which the storylines and the series' intentions are narrated by the voice of the HIV (Govender *et al*, 2013:69). It is argued that the voice-over narration is intended for the film audience and not heard by characters in the story, which makes voice-over narration a nondiegetic sound (Lewis, 2014). This episode wraps up everything that forms part of the narrative formation and development.

Conclusion.

This chapter reported on the findings gathered during data analysis of *Yizo Yizo* and *InterSexions*. The finding of *Yizo Yizo* were gather from eleven episodes viewed, whereas

InterSexions findings were gathered from the entire season one, of about twenty-six episodes including the season finale. It was found that *Yizo Yizo* is a serial drama show whose stories continue across many if not all episodes in which the main character develops over time, and drama serial where a stories continue across all episode is called a “long narrative” (Douglas, 2007: 11). In contrast, characters in a series remain fairly stable, with little growth or development and each episode contain an independent storyline that is resolved at the end of episode (Denise *et al*, 2008). The first part of this chapter covered the character functions of both television shows. The second function covered the narrative function of two shows in separate discussions. Characters in *Yizo Yizo* rise with themes, and this type of story is called a character-driven narrative. *InterSexions* plot is theme-driven and therefore, themes rise with characters. *Yizo Yizo* is narrative structure or function. These are the differences that form the narrative of the two television dramas. The assignment of characters also differs between the two, *Yizo Yizo* has few and recognisable characters, with the clear characters function. *InterSexions*, due to its complex narrative, has many central characters as the series can be referred to as multiple protagonist narrative. The narrative complexity of *InterSexions* is the resulted from the genre of the show (series) as it is argued that television drama series allow writers and producers more time to develop character and plots providing options for narrative complexity (Wilcox and Turnbull, 2011). The researcher of this study narrowed the character function by focusing only to those characters that the narrative introduced in the first episode. This was done purposefully to reduce the complexity of a narrative structure. The data analysis used thematic analysis to generate themes that were used in the reporting the findings. In *Yizo Yizo*, education, poverty and money, crime, violence and gangster, love, sex, and rape are the themes used in a discussion of narrative function. In *InterSexions*, love, sex and HIV, homosexuality, poverty and hustling, cheating, disloyalty, cultural belief on HIV are the themes that form the narrative function of the text.

Chapter Six: Conclusion

This chapter summarises the overall research project. The conclusion looks back at what were the research top and questions, and also objectives: were those questions answered and those objectives achieved. This dissertation analyses two television drama shows which are different in their formats. *Yizo Yizo* is a television dramas serial format whereas *InterSexions* is a drama series. The analysis of these two drama shows focuses mainly on the narrative structure whereby the research identified the narrative formation and development of both television stories. The analysis also looked on the character functions and their roles in the construction and development of narrative structure. Propp's (1968) narrative theory was used as a framework to analyse the narrative structure and character. This theory does not offer a guideline for the creation of a meaning in a story, and therefore Levi-Strauss's (1969) theory was used to test the possible means by which the meaning was created in *Yizo Yizo* and *InterSexions*. The study undertook a qualitative approach. *Yizo Yizo* and *InterSexions* videos serve as the primary source of data and there was no interview. The secondary data of used to supplement the primary data was derived from library and desktop search. It also be noted that only one season per episode were viewed. The data was analyses using the thematic analysis of Braun and Clarke (2006).

Each television production house strives to create its own audiences and as the results one production company becomes associated with a particular genre and format (Ames, 2013). This means that it can also be one of the reasons there differences among these two drama shows, which could be due to the fact that they were produced by difference companies (Bomb production for *Yizo Yizo* and Curious Pictures for *InterSexions*) It is more likely to see the programme of the same style and format under the same production house which will be different from the programme of the other production house. A narrative of *Yizo Yizo* as a serial show has the same story from the first episode to the last episode and it features the same (main) characters across all episodes. In contrary, a narrative of *InterSexions* features different main characters in each episode even though the series has the main theme which is a sexual behaviour in the transmission of HIV/AIDS. *Yizo Yizo* is a character-driven, which means the characters are associated with themes and each theme rises when the character rises. For example, during the climax of the story when Chester and Papa Action (associated with violence, crime, drugs and sexual abuse, see *figure 5.1*) dominate the narrative, violence and

crime also dominate within the school to replace education, peace and order which decreased as the hero, Thiza was diminished. While *Yizo Yizo* is character-driven, *InterSexions* is theme-driven which means characters rise with themes depending on the personal traits given to that character in relation to a particular theme (Fourie, 2009).

The context in which these shows were set also play an important role in their popularity. *Yizo Yizo* was produced few years after apartheid and therefore issues by which a narrative covers are the issues that were high on that time. There was a low level of education among township and the culture of learning was poor (Barnett, 2004). *Yizo Yizo* being the first of its kind to hit the screen, with the first season enjoyed a huge popularity among South Africans youth (Smith, 2001). The drama was set in Soweto where there was a lot of political unrests during the apartheid government; at the time of its production, South Africans could easily relate to the issues that the drama was addressing (Clasquin, 2003; Modisane, 2010). The setting of *InterSexions* differs from that of a *Yizo Yizo* in a way that, the series is shot in different location across South Africa, including Cape Town, Durban, Johannesburg and rural KZN. The series was produced at a time where there is a high prevalence of HIV/AIDS in South Africa. Govender, Dyll-Myklebust, Delate and Sundar, (2013) noted on their study of *InterSexions*, that there was about 6.1 million South African living with HIV. This makes South Africa the highest country with people living with HIV. It can be argued that the popularity of *InterSexions* was not merely on the time and setting in which it was produced, and the type of narrative in has but also the characters that were used are familiar and most of the characters are South Africans, been seen in other television text. When the viewers are able to identify and relate with characters they are more likely to follow the show. Most of the characters we saw in *Yizo Yizo* were not familiar in other parts of South Africa and they became known after *Yizo Yizo*. This means that *Yizo Yizo* introduced many actors in South African television which also is a reason why *Yizo Yizo* enjoyed huge popularity.

Looking at the narrative development of the two drama shows, they display different structure and therefore the development would differ. *InterSexions* has many different characters that are found each episode with a defined theme per episode. There those characters to whom the main story of the series is assigned: Mandisa, Kabelo; DJ Mo; Lindi; Cherise and Shorty. These are the characters the researcher identified as the central characters that open and close a narrative of *InterSexions*. The series used the flashback technique to create the link between

main characters and other characters. The link between characters was very important in order to trace the sexual network (See figure 5.3). The flashback techniques gives viewers a chance to see how Mandisa and DJ Mo meet and what happened before Mandisa met Kabelo. It is because of a narrative structure and development of the series that resulted in complexity of the whole series. *Yizo Yizo* uses the same characters that most interact with one another. Students, among whom there is a hero, helper and the princess interact with teachers and community members during the narrative development. All characters excluding the villains and their associates have the same goal which is to promote the culture of learning with the school. Their interaction is informed by the dialogue which give the viewers the idea of who is the hero and who is the helper. The interaction of characters and the use of myth and binary oppositions helped in the creation of narrative meaning. *Yizo Yizo* uses the typical character function where the hero is a man, and the process is a woman. In *InterSexions*, the hero is a female which is in conflict with the Propp's character functions. Both shows have myths and binary oppositions, however, those myth and binary opposition are ant the same. *Yizo Yizo* is associated with main with township lifestyle and the myths from it should relate to that lifestyle. Bobo for instance, when he was asked what type of a job he would love to have, he simply said it is hard for black people to get a job and therefore he would rather steal. There is no proven record which states that it is only hard for black people to get a job. The strongest myth identified in *InterSexions* is the one that relate to the belief of rural people in the cure for HIV. Narrative differences were mostly identified than the seminaries among these two television narratives.

What makes these narratives similar is that they both have the story of good and bad, moral and immoral. They begin with initiate states of equilibrium where there is order and peace. They are both produced in South Africa and aired by the same television channel (SABC 1). Both of shows embrace the importance of different language as they use more than one South African language. *Yizo Yizo* is dominated by street language (Tsotsi Taal) whereas *InterSexions* is largely dominated by English language with the use of subtitle in each show. Both shows are part of the entertainment education programmes. They were intended to teach and in their narrative programming entertainment were mixed with educational message.

In conclusion, this research study was undertaken with four main objectives as they are explained in chapter one: to trace the narrative structure, the formation of characters and their

functions in the development of a narrative, and also to analyse how the meaning how created to give these two television narrative a huge popularity. I believe this dissertation t has managed to achieve the set objectives.

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