Semiotic Assemblages and the Manifestations of Material Culture in Selected Chicken Licken Advertisements

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A thesis submitted in partial fulfilment of the requirements for the degree of Magister Atrium in the Department of Linguistics, University of the Western Cape.

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Abstract

With advances and information technology innovation, and the rise of revenue through advertisements, producers and content creators have become creative in the selection of cultural and semiotic materialities, and linguistic resources for the production of advertisements. Bearing in mind, the political landscape of South Africa and its history, producers have an abundance of cultural and semiotic artefacts in time and space to draw from, and to indulge their creative licence to come up with novel designs and concepts for their advertisements and brand identities. The thesis explored the use of local and transnational linguistic and other cultural objects as semiotic material in the design and construction of selected Chicken Licken advertisements. The specific objectives explored include; 1) local and global cultural elements in selected Chicken Licken advertisements; 2) the local and global identity affiliations in advertisement selection and production; and, 3) the translocalization and transnationalization of cultural flows as represented through semiotic materials.

The theoretical and analytical framework utilised for analysis was the social semiotic theory of multimodality/multisemioticity. Emphasis was drawn on the notion of semiotic assemblages, which Pennycook and Otsuji (2017:448) highlight as focusing on the re-aligning of the "range of linguistic, artefactual, historical and spatial resources…in particular assemblages in particular moments of time and space" for meaning-making. The database comprised selected Chicken Licken advertisements. From the database, the researcher explored the spatial repertoires within which the assembling artefacts were positioned. In addition, a significant aspect for consideration included the fundamental degree of localisation and adaptation in the advertisements for new meaning and pursuit of creativity. In relation to this, special attention was given to the role translocated material culture plays as semiotic resources and materialities in the production of advertisements, and the implicated social and cultural value and extended meanings therein. Didi-Huberman (2002) states that "material culture and its affordances transcend time, space and boundaries, in which images have a life that continues to haunt us, long after the moment of their creation".

The researcher's contribution towards the study was to introduce the effects of semiotic artefacts, how they are assembled naturally and strategically, their relation to material culture, and to highlight how semiotic material and linguistic resources intersect in advertisement production. This echoes the call for extending the social semiotic theory, beyond analysing

only the pragmatic function of advertisements, but incorporating symbolic factors such as religion, worldviews, historical context, rituals, and shared cultural beliefs.

The study proved that Chicken Licken's advertisements have become sites for remediations and reconfigurations of multiple meanings through the creative representations of reassembled (semiotic) material culture. The reassembling of semiotic artefacts has enabled us to see and re-evaluate how cultural objects are reconditioned and hence repositioned within society for new meanings, and how the significance of cultural objects as semiotic material traverse through time and space.

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Keywords

Material Culture

Semiotic Artefacts

Assembling Artefacts

Translocalization

Chronotopes

Cultural Flows

Remediation

Chicken Licken

Declaration

I declare that *"Semiotic Assemblages and the Manifestations of Material Culture in selected Chicken Licken Advertisements"* is my own work, that it has not been submitted for any degree or examination in any other university, and that all the sources I have used or quoted have been indicated and acknowledged by complete references.

Full Name: Dionne Fortuin   Date: 27 June 2021

Signed:

Aknowledgements

I thank the one true God, my Father, who has made heaven and earth, for granting me the strength and the insight to be able to complete this thesis. It has not been an easy road, but I am thankful and grateful for the opportunity to enrich and invest in my life and future. Our lives are precarious, only held together by strings of grace, granted by our Heavenly Father. To be able to learn and think is as vital as existing, to be able to impart that which was taught is an even greater gift in itself. Let us not be selfish and seek vanity, because life can humble us, and there are so many more hidden gems of knowledge, waiting to be discovered.

I am thankful for the support of my family and close friends who have prayed, encouraged, and walked this journey with me. To my father, mother, and sister, Elizna, you have listened to all my crazy ideas, you have cheered and loved me, and most importantly; not grown weary. You have stood by my side for the last 25 years, you have seen me at my very best and at my worst.

To my friend Tshepiso, for your unwavering faith and continual support, thank you so much.

To Mama, who encouraged me each day when I stepped into the Arts Faculty, to all the support staff at the University of the Western Cape, for a smile, a word of hope and courage, thank you, may God's favour be upon your lives.
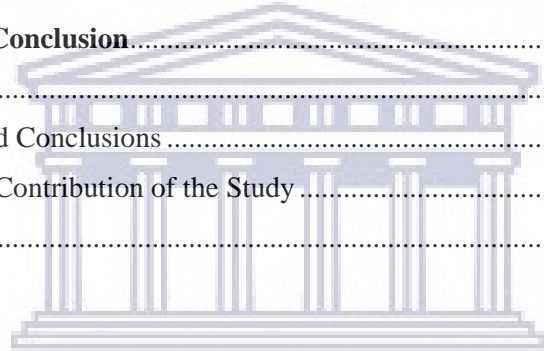
I am deeply indebted to the guidance and wisdom which was imparted to me by my supervisor, Professor Felix Banda, who saw my potential and kept speaking life into me. Prof has never been dismissive with my research topics or points of analysis, I have been encouraged to push through in every way. There are no words in my linguistic repertoire to employ, nor words in all of the dictionaries, those words recorded and unnaccounted for, to ever say thank you for the immeasurable impact you have made in my life.

Lastly, I'm sincerely thankful for the finacial assistance through the National Research Foundation and Sector Education and Training Authority who have helped me in procuring the necessary tools for success and for sustenance on my journey.

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Abbreviations

ARB   Advertising Regulatory Board

CL   Chicken Licken

MDA   Multimodal Discourse Analysis

NP   Nationalist Party

SABC   South African Broadcasting Corporation

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Chapter 1: Introduction and Background of the Study

1.0 Introduction

This chapter introduces the background of the study, it provides a detailed history of Chicken Licken (CL) and how the restaurant has grown since its conception. Further to this, is the statement of the problem, the main research aim, research objectives, research questions, and the organisation of the thesis.

1.1 Background of the Study

The consideration of semiotic materialities and the locality in which a given advertisement is framed in is a crucial element for content creators to consider. Fundamental to this, is the degree to which the notions of remediation and repurposing are utilised. Semiotic remediation considers the diverse ways in which semiotic performances are reported, revoiced, represented, and reused across modes, media and chains of activities (Prior & Hengst, 2010; Banda & Kunkeyani, 2015). This pivotal relationship ultimately defines what context an advertisement is framed in. In the light of this, it is significant to note how these elements assemble and disassemble at respective times in history. In addition, Goddard (1998) states that "for adverts to work, they must use our commonly shared resources of language in ways that affect us and mean something to us". The promotion of diversity and cultural inclusivity sets the creative backdrop for media houses and digital content directors to employ. Individuals and producers are thus given active agency to be able to retell stories throughout time, which implies that it is chronotopic in nature. The word 'chronotope' combines 'etyma' that denotes time (chromos) and space (topos). Agha (2007:321) attempts to show through various comparative studies of chronotopic representations that "entextualised projections of time cannot be isolated from those of locale and personhood". In this context, the notion of chronotopes may be considered. Prior and Hengst (2010:6) refer to chronotopes as the "understanding [of] how participants in a moment of discourse routinely navigate multiple representational worlds of indexical fields on the one hand, and also how such situated interactions link to part and projected histories of representation". In semiotic analysis, we should not only look at time to get an appropriate outcome; it is important to consider both time and place of those people of certain social types. Agha (2007:321) defines time as an entity that is "textually diagrammed and ideologically grasped in relation to, and through the activities of, loca table selves". Agha (2007:321-322)

firmly believes "that all semiotic representations are chronotopic because they occur in space and time".

On the contrary, it does not solely focus on the ability of producers to retell stories and take pride in South Africa's heritage but highlights semiotic materialities that have been embedded into the spheres of life. Further to this, Aronin and Ó Laoire (2012) state that the material culture of a multilingual society "is a specific blend of materialities, originating from many cultures which constitute a multilingual society". However, in each respective situation, multilingual settings can be a platform where one particular discourse unravels, thus allowing individuals to move from multiple discourse systems throughout time and space. Additionally, in the past, the commodification of language and culture, and the manifestations thereof has been exemplified throughout several CL advertisements. However, how producers successfully blend local and global cultural semiotic materialities in the respective advertisements, in this case by bearing in mind the specific target audience of CL, requires further research and investigation. In this regard, it is important to explore how CL advertisement producers blend local and global cultural semiotic materialities to broaden the target market locally and internationally. In relation to this, the purpose of this study is to explore the important role that material culture plays in highlighting and bringing to the fore semiotic resources and materialities as they appear in advertisements, and the social value and symbolic capital they hold throughout time and space. In essence, this study aims to highlight semiotic materialities and artefacts and in particular to illustrate how these are then assembled and disassembled for meaning making in the production of advertisements.

1.2 Chicken Licken Background

CL is a renowned fast food fried chicken restaurant chain headquartered in Johannesburg, South Africa. According to O' Brien (2010), CL was deemed the largest fried chicken franchise owned by non-Americans in the world. The restaurant was founded in Ridgeway 1981, a suburb in the southern inner-city region of Johannesburg. The use of the word *Inner* has become a significant element that functions in a series of advertisements that have been broadcasted on national television and uploaded onto CL's YouTube channel e.g., *Find your Inner peace*. It therefore reinforces a double meaning, by bearing reference to a geographical place as well as utilising it in multiple slogans and catchphrases. CL was founded by George Sonobonas, who was the son of a Greek immigrant restaurant owner. In the 1970's, Sonobonas had learnt the restaurant trade at the Dairy Den. According to O' Brien (2010), he had gone to America, where

George eventually bought trade journals to gain knowledge about the restaurant trade. After trying and testing different chicken and hamburgers from multiple restaurants, he was convinced that he tasted the best chicken ever, which was found in Texas. Later that evening, he invited the restaurant owner for dinner and had asked him for the recipe. After being persuaded, the owner eventually agreed and sold it to him for US$5 000. George did not have enough money but eventually paid him his last $1 000 in traveller's cheques for something he hadn't put to the test. Sonobonas remarked that he took a huge leap of faith and has never looked back.

1.3 Statement of the Problem

Studies thus far have primarily focused on the pragmatic analysis of advertisements, as opposed to the symbolic function thereof. This study aims to highlight semiotic materialities and artefacts, and in essence how these are then assembled and disassembled in the production of advertisements. With the integration of cultural and semiotic materials, these resources have been embedded successfully to achieve branding and marketisation of CL to increase production, culturally, and monetarily. Additionally, another limiting aspect that researchers have focused on is the emphasis on language use alone in the construction of advertisements. By focusing on selected CL advertisements, this study seeks to explore and draw on the notions of semiotic assemblages, and its relation to material culture. In addition, the manifestations of culture and integrating global and local linguistic resources in advertisements has been characterised as an important means of integrating and showcasing diversity on a global and local scale.

1.4 Main Research Aim

The main aim of this study is to identify the manifestations of material culture embedded in selected CL advertisements.

1.5 Research Objectives

The objectives of this study are to:

1. Identify the local and global cultural elements in selected Chicken Licken advertisements.

2. Identify the local and global identity affiliations in advertisement selection and production.

3. Explore translocalization of cultural flows as represented through semiotic materials.

4. Explore transnationalization of cultural flows as represented through semiotic materials.

1.6 Research Questions

The following considers the research questions central to the study:

1) How is material culture embedded in selected Chicken Licken advertisements?

2) How are local and global cultural elements represented in selected Chicken Licken advertisements?

3) How are local and global identity affiliations represented in advertisement selection and production?

4) To what extent is the translocalization of cultural flows represented through semiotic materials?

5) To what extent is the transnationalization of cultural flows represented through semiotic materials?

1.7 Organisation of the Thesis

Chapter one focused on the background of the study, which consists of the abstract, keywords, the history of Chicken Licken, the statement of the problem, the main research aim, research objectives, and the research questions.

Chapter two primarily focused on the literature review, theoretical and analytical framework. Key concepts for consideration include design features of advertisements, the history of South African television and advertisements, and Chicken Licken's branding and persuasive strategies. Further to this is cultural flows, commodification of language and culture, assembling artefacts, semiotic assemblages, and material culture.

Chapter three considered the methodology, its primary research design, and data collection.

Chapter four analysed the effects of assembling artefacts in four Chicken Licken advertisements respectively and how they disassemble and assemble at particular moments in time.

Chapter five focused on the manifestations of material culture and how it is embedded in five Chicken Licken advertisements respectively. Additionally, it focused on highlighting the local and global identity affiliations in advertisement selection and production. It also considered the role of interlocking cultural flows and its connection to translocalization and transnationalization in all the advertisements.

Chapter six focused on the summary and conclusion of the study and provides a general discussion on the significant findings.

1.8 Summary

This chapter was centred on the background to the study, it identified the need for extensive research on social semiotics and extending the scope of the social semiotic theory. The aim of the chapter was to introduce the research problem and the need for further investigation concerning CL's advertisements and how producers successfully blend local and global semiotic materialities. Instead of basing the analysis on the pragmatic functions of advertisements, the study aims to highlight the importance of utilising the symbolic function of advertisements. This will be explored later in the data analysis chapters, which will further provide insight into the intangible objects, subjective and opposing worldviews, cultural beliefs in society, superstitions, shared values, and customs that arise from the given advertisements. The various meanings that are explored through the advertisements and the social and cultural value it holds, proves the need for including the symbolic function as a unit of analysis.

The aim of the chapter was to outline all the related research objectives and aims, by specifically focusing on the role translocated semiotic materialities play in the production of CL's advertisements. Following this is the thesis outline. The next chapter reviews literature that is relevant to the study and explores the theoretical framework the study is situated in.

Chapter 2: Literature Review and Theoretical and Analytical Framework

2.0 Introduction

The upsurge of technological advances, freedom of expression, and creative authority has been the backdrop for media houses and production companies to showcase their illusive creativity and innovation. Considering the plight and aftermath that apartheid has left on the human psyche of South Africans, much can be culled from the transformative ways in which advertising agencies have drawn their inspiration from. The world has been a witness to see this transformative shift in the history of television and media, which was previously dominated by an elite group, to which many more have the freedom to celebrate cultural diversity and inclusivity at the present moment. This is attributed to the fact that South Africa has been declared as a Rainbow Nation and owes its freedom to those who have struggled to gain independence from a crippling and tyrannical system that was known to exploit and suppress its people. Despite bearing witness to this radical change, a lot more needs to be done to cultivate a spirit of unity and collectivity. The same blunders that occurred in 2020 with a popular cosmetics store and its hair-care advertisement should not be happening in the present moment. There is a fine line between representing cultural diversity and cultural appropriation. It is thus vital for content creators, producers, and media houses to be aware of the underlying cultural attachments and intended purposes when creating advertising material and content. Although, one might argue that the primary objective is one that is motivated by monetary purposes, it is important to consider the importance of culture, shared beliefs, and religious ideals of South Africans at large, including the world. One finds that, although there have been significant developments concerning the ruling parties and progressive changes since apartheid, many are still stuck in their ways and cannot move forward from the past. Despite this, more individuals are accepting of the liberal steps that were taken to include and celebrate all cultures in South Africa, through various modes, which include freedom of expression and storytelling.

Essentially, this study aims to shed light on the manner in which semiotic artefacts have been assembled (put together) in selected CL advertisements in order to account for the overlapping cultural flows that are present and strategically selected to index culture to which various meanings are attached to. The following section explores the design features of advertisements. Following this, literature on the history of South African television and Advertisements and how it has changed through the course of time is reviewed. It aims to provide a brief discussion

to gain more insight on how the advertising landscape has transformed in South Africa. This innovation has since opened the gateway for advertisements to be broadcasted on different social media platforms such as YouTube and Instagram. Majority of the advertisements to be used for analysis were uploaded onto CL's YouTube channel. Further to this is a discussion highlighting CL's branding and advertising strategies which is imperative in understanding how these semiotic artefacts are assembled in conjunction with local and global elements in order to create a nuanced product. In addition, the next section reviews literature on cultural flows and the commodification of language and culture, and specifically to contrast it with translocalization and transnationalization. Further to this, the notions of assembling artefacts, semiotic assemblages, and material culture are discussed. In concluding, an outline is provided to discuss the use of a social semiotic theory of multimodality/multisemioticity approach for the theoretical framework.

2.1 Design Features of Advertisements

It is important to consider the design features of advertisements as they are pivotal to the make-up of advertisements and the creative process behind each unique advertisement. In the context of the CL products, there is a creative team responsible for the generation of brand identity, marketing strategies, techniques, and aims.

Given the shift of technological advances and mediums in the new digital age, there's a clear transition from print media to digital technology and new media. Advertisements in their nature are said to have a lasting effect on the reader and are essentially designed to generate a prompt in stimulating the potential customer to utilise their services. Advertisements must thus appeal to potential clients and need to be thought provoking to ensure that their content stays top of mind for the reader/viewer. It is worth noting that many media houses and production companies are responsible for facilitating this process. Furthermore, there are many factors that need to be taken into consideration, such as airtime, cultural and religious sensitivity, and to ultimately decide what the best medium is to ensure maximum viewership and an element of engagement. Local and global factors are important to gauge audience reception and to establish a nuanced target audience. These factors give rise to the aspect of translocalization and transnationalization, which will be discussed in detail. In addition to this, it is crucial to note that the technological gap has grown exponentially, where it is evident that more individuals have access to smart devices as well as the internet. In recent years, there has been a shift from print media to new media, as many people have access to devices and do not feel

the need to 'read' advertisements. Since advertisements are multimodal in nature, this gives rise to increasing creativity levels as it comprises of multiple modes. These modes are visual, verbal text, images, and sound. By incorporating these various modes, readers/viewers will ultimately be more 'hooked' and will be prompted to act. Having multiple modes increases the likelihood that advertisements will be 'locked' in the viewer's psyche and will stay there. By including various modes, advertisements become more appealing and will generate more engagement, thus creating hype around it. 'Electronic Word of Mouth' has been illustrated through the use of comments on YouTube Channels as well as on social media sites such as Twitter, Instagram, Facebook, Pinterest, Reddit, Buzzfeed etc. By commenting on these posts, an elaborate network of dialogue is created, thus promoting the advertisements and enables more potential clients to react. The internet has become a place to connect people locally and globally. As a result of the aforementioned, the design features of advertisements can be described as having a pedagogical effect. In essence, the design features constantly change throughout time and can be viewed as an active process that relies on the input of the reader/viewer of the advertisement, as well as the creative genius behind the production thereof.

The term advertisement comes from the Latin verb "advertere", which translates to "direct one's attention to". According to El-Dali (2019), there are three distinct types of advertisements, namely consumer advertising, trade advertising, and public relations advertising. Some studies have primarily focused on the visual representations presented but have disregarded language use. Advertisements can be seen as a type of discourse but even this is problematic in itself. To answer this dilemma, we need to consider the exchange of language, scrutinising persuasive strategies, different modes such as the use of images, and the visual layout of advertisements by drawing on pragmatic psycholinguistic and sociolinguistic theories.

2.2 History of South African Television and Advertisements

According to Bezuidenhout (1998), Afrikaans and English were the country's only official languages in the year of 1948. As a result, legislation stipulated that all advertising was to take place in both these official languages. South Africa "was the last country in Africa to have a television service, with the first broadcast taking place in the major cities in 1975, before the first nation-wide broadcast on 6 January 1976" (Brand South Africa, 2013). As time progressed, after apartheid, the language policy enabled the South African Broadcasting Corporation (SABC) to create various programmes that were multilingual as opposed to

monolingual, and to ensure that the SABC does not adopt any forms of linguistic segregation (Barnard, 2006). "From 1979 to date, television advertising has increased dramatically in South Africa and thus most brands prefer to use television as the medium of advertisement rather than print (Bezuidenhout, 1998 cited in Thabela, 2012). During apartheid, advertisements were primarily used to belittle and poke fun at Black people. They were branded as backward thinking and were often caricatured by overemphasising bodily features. Not only were Black people mimicked, their culture was exploited and seen as unimportant. The primary aim of the White ruling power was to diminish every trace of the non-Whites. The very reason why televisions only appeared in all households in 1978 was because the National Party was worried that Black people would come into opposition like the Americans and that they would be 'brainwashed'. *"South Africa would have to import films showing race mixing; and advertising would make (non-White) Africans dissatisfied with their lot".* The NP held the belief that television would destroy the supremacy of Afrikaans as a language and its culture as a whole (Cros, 2003). Television catered for a specific group as their target audience, namely Whites, Indians and Coloureds (Sinclair, 1985). However, in 1979, the apartheid government condoned racial integration including Blacks and Whites, but they could not appear in the same frame (Holt, 1998).

After apartheid, the new guidelines as stipulated by the SABC declared that all broadcasting must make exception for Nguni languages that were previously unrecognised and marginalised. Instead of marketers primarily catering for Whites only, inclusion had to be made for Coloureds, Indians and Blacks. This stipulated that they need to share the same privileges and should be recognised in accordance with the new guidelines. As time progressed, advertisements now included racial integration in which individuals appeared in the same frame together. This further illustrated the element of inclusivity and aimed to portray South Africa as a Rainbow Nation. In the same manner, producers have to be sensitive to racial issues and should always consider if their work will offend their target audience. As with all advertisements, criticism is a given, especially if one's work is broadcasted on multiple platforms and channels.

Considering the technological advances, advertisements on paper have decreased, and has extended its scope to new media, and appears on different social media sites. Majority of advertisements appear on YouTube, in between videos, on Facebook, and Instagram, which also includes a paid promotion for the producers. The world of online gaming and streaming has altered the viewing functionality, where individuals can now pre-record their favourite

television shows so that they do not miss out on these shows. Large companies have strategically selected specific times to broadcast their advertisements on live television and in between videos on YouTube.

2.3 Chicken Licken's Branding and Advertising Strategies

Branding is a crucial element that companies utilise to represent their product/service, and to market it in such a manner that distinguishes it from other entities and businesses. CL is renowned for its orange packaging and especially utilising this colour as a salient feature in all its promotional work. The packaging of CL is significant as it reflects how it has changed throughout the years, as well as its relation to aesthetic appeal. The packages are thus linked to time, depending on what is current, feeding into people's needs and wants e.g. a Louis Vuitton type of pattern on the packaging instead of the regular orange packaging. All the advertisements selected for analysis are divided into different themes, which makes up the catchphrases/slogans, and always appears in a yellow font. These comprise *Find your Inner Peace, When the Craving's got you, it's got you, Rock Your Soul, Where Have you been, When a Sister needs some Soul,* and *Since Back in the Day*. Slogans have been formulated, reformulated and adapted, and re-adapted across time and space. Each of the slogans gather currency and agency when (re)contextualised in the perceived linguistic capital and semiotic potential (Jimaima & Banda, 2019:1). Slogans are *attention-grabbing strategies* that are employed to convey a specific message or theme that is central to the respective advertisement. Slogans, along with the colourful use of signage and semiotic illustrations, strengthen the entire brand image of CL.

Majority of CL's advertisements have been conceptualised by *Joe Public United*, which is known for their creative streak and cultural inclusivity. CL aims to portray everyday life so that individuals can relate to it much more, by creating advertisements that target real-life situations; it invites the viewer to share in the experience and to ultimately become a participant. This can be seen as another form of immediacy, by drawing the viewer directly into the situation. Stehling (2012) suggests that the localisation of TV formats should be viewed as a mode of audience reception, which looks at how audiences negotiate and appropriate the TV production/advertisement against the background of their everyday life experiences. Thus, it is not only regarded as a production technique or characteristic of the television text. Moreover, the success of TV formats is based on transculturality, which illustrates the possibility for audiences from different cultural contexts to relate to the advertisement. The

pivotal moment of a successful TV format is not the localisation process itself, but the potential to integrate and combine both global and local elements (Stehling, 2012). Another aspect that is noteworthy is the fact that CL's restaurants have been strategically opened in specific areas to accommodate their loyal customers. Sonobonas (2010) states that:

> "People who previously lived in the townships have started to migrate to more affluent areas. To retain the patronage of this new middle-class, we had to move our shops along with them to the suburbs. It's been a battle, but we are making good headway with stores now positioned in many of the affluent shopping malls around the country. "However, despite the brand's success and positive image, there are still some traditionally white shopping centres, like Sandton City, where the management still carry deep-rooted prejudices".

Identifying these strategies will outline the importance of branding and connect the relationship between the consumer and producer. Therefore, for a brand to stand out from the rest, they need to have a distinctive and recognisable identity. Mafofo (2010) argues that a strong identity can help the organisations to align with the market and serves as a way of differentiating themselves from others in the same field.

2.4 Cultural Flows and Commodification of Language and Culture

Cultural flows have been coined as multidirectional movements and rearrangements of people, objects, and ideas across national and regional boundaries, and across linguistic, race and ethnic boundaries. This will be useful to analyse in the CL advertisements as cultural flows are found and transmitted in material cultural artefacts and objects, which makes reference to ideas, words, images, musical sounds, and apparel. Equally important, another key factor is the commodification of language and culture which evidently contributes to the shaping of cultural flows. Appadurai (1986:3) argues that definitions that account for commodities as "objects of economic value" or describe a commodity as "anything intended for exchange" are problematic. In the same light, Appadurai (1986:13) proposes that commodities be perceived as "things in a certain situation, a situation that can characterize many different kinds of things, at different points in their social lives". Gal (1989) and Irvine (1989) also argued that the study of language needs to be framed in terms of not only the making of meaning, of social categories (or identities), and of social relations, but also the political and economic conditions that constrain the possibilities for making meaning and social relations. This theory can be seen

through the study of Sharma (2019) in Chinatown, which also highlights the effects of capitalism and the impact it has on a community of speakers and their linguistic choices. Essentially, the commodification of language confronts monolingualism with multilingualism, standardisation with variability, and prestige with authenticity in a market where linguistic resources have gained value and salience.

Further to this, two central aspects are translocalization and transnationalization in relation to cultural flows. This prompts us to reconsider the traditional definitions of these two concepts. It is significant to note that there remains a gap with cultural flows, as elements can be translocal across national or multiple local contexts with transnationalization that occurs across national boundaries. This suggests that there is an element of intermeshing between the two aspects which results in an overlap. This further introduces the concept of interlocking cultural flows. This can typically be seen through analysing YouTube comments, where you can see the entanglement between local and international interlocutors when they engage. When these interlocutors come into contact, at times they might not be aware of the context or languages that are being used in the given medium/mode. Ultimately, this is a noticeable trend and illustrates a form of unification and inclusivity, which also prompts the viewers to act. By doing so, the advertisers have thus reached their market purposes.

To boost productivity, marketing, and consumer consumption, it is important to consider the marketing tools that producers use to appeal to target audiences. Elvy (1972) suggests that advertising alone does not sell goods or services, but it depends on how the target audience's interest can be stimulated at best. This reinforces the fact that the inclusion of cultural flows in advertisements opens a window for translocalization and transnationalization to occur simultaneously. Another instance where translocalization takes place is in a study by Sultana (2017), which focuses on the heteroglossic language practices by young adults in Mongolia and how it is impacted by the use of popular cultural texts. In this study, it illustrates two shifts in which the young adults maintain desired affiliation or distance themselves from identity attributes. This leads us to another notion that producers utilise to sell their products and services – by involving an element of cultural appropriation. According to Matthes (2016), cultural appropriation is viewed as a global phenomenon that "might plausibly be thought to include occurrences as varied as; 1) the representation of cultural practices or experiences by cultural 'outsiders' (sometimes called 'voice appropriation'); 2) the use of artistic styles distinctive of cultural groups by non-members; and, 3) the procurement or continued possession of cultural objects by non-members or culturally distant institutions". By using these

interrelated concepts of cultural flows and the element of translocalization and transnationalization, it will provide a means to explore the manifestations thereof in CL advertisements. Another term to be used for analysis is globalisation which refers to:

> "The most commonly used shorthand for the intensified flows of capital, goods, people, images and discourses around the globe, driven by technological innovations mainly in the field of media and information and communication technology, and resulting in new patterns of global activity, community organization and culture" (p. 13, emphasis original; cf. Castells, 1996; Appadurai, 1996)".

The semiotic resources that have been used in the production of the advertisements will be explored through the notions of semiotic assemblages and from a chronotopic point. In doing so, the audience can gauge the different meanings and affiliations that are utilised as it is directly linked to past experiences, the present time, as well as future experiences. Sharma's (2019) article centred on the new formation of a Chinatown illustrates the semiotic shift and social practices of residents by focusing on the commodification of languages, identities, and cultures. It articulates the idea that material and linguistic changes show the transformation which is visible in the streets of China, allowing their residents "to claim the urban space as their own, both foreign and distant, as well as familiar and present" (Jaworski & Thurlow, 2010a:8). By considering this fact, much can be said with regards to how content creators and producers ultimately shape advertisements when considering semiotic materialities and cultural resources embedded within the production thereof. This therefore enables them to be active creators; reinforcing the idea that they have the agency to do so emphatically. In doing so, the semiotic resources and materialities that are highlighted in the advertisements will provide a better insight of how branding and marketing is ultimately achieved.

2.5 Assembling Artefacts

The notion of assembling artefacts has been highlighted by the works of Pennycook and Otsuji (2017) who refer to it as "objects that mediate across geographies, environments, culinary traditions and histories". As illustrated through their research on fish and phone cards in Bangladeshi and Tokyo shops, they focused on the significance of objects and how they join part of semiotic assemblages of material and semiotic resources. Particularly, they looked at how customers, goods, and language assemble and disassemble at moments in time. Another significant aspect considered the effects of understanding the role of objects in social semiotics

that forms part of a critical sociolinguistics of diversity. Pivotal to this, is the aspect of metrolingualism and the spatial repertoire within which the assembling artefacts are positioned or found. Further to this, Pennycook and Otsuji (2017) state that to comprehend the aspect of assemblages, it functions as a way of seeing the multiplicity of interactions going on at any particular moment in time. *Figure 2.1* illustrates the composition of assembling artefacts as outlined by Pennycook and Otsuji (2017), including what it entails, comprises, and its role when viewed through the lens of social semiotics.
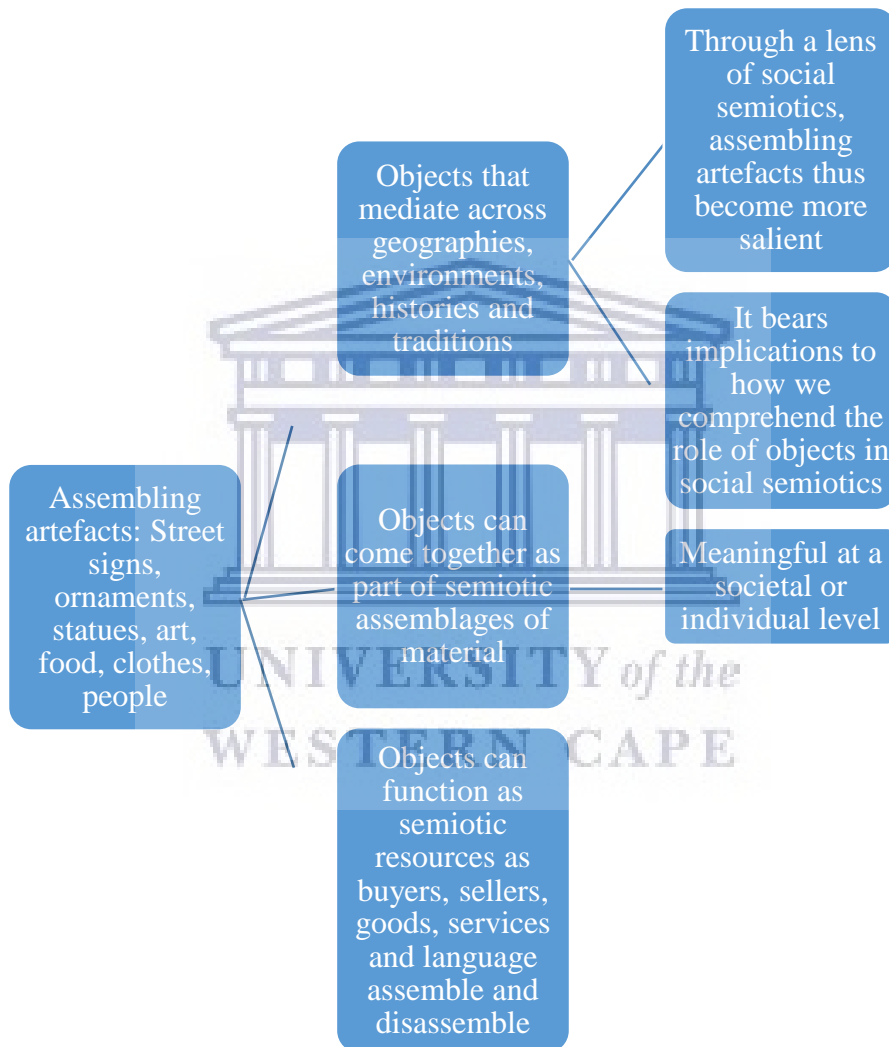
Figure 2.1: Diagram discussing the construction of assembling artefacts.

Assembling artefacts refer to objects that mediate across traditions, histories, and geographies while drawing onto other related objects (Pennycook & Otsuji, 2017). When the different assembling artefacts such as colours, songs and dance, symbols, and people from different ethnic groups and regions come together, they become part of the semiotic assemblage (Jimaima & Banda, 2019). This essentially means that different objects across different

trajectories come together with their respective significance and cultural value which constitutes semiotic assemblages. It therefore includes an aspect of transcending various boundaries, as these objects continue to disassemble and reassemble. In essence, the presence of assembling artefacts in different sites of the advertisement such as use of colour (brand identity), religious motifs, shared cultures and beliefs, the heritage of South Africa, the aspect of emancipation and degrees of inclusivity in a dynamic and diversified nation, all encapsulate the very notions of semiotic assemblages. The meanings derived from the symbolic functions and by projecting a narrative of everyday life in South Africa, captures the attention of viewers and prompts them to buy into CL's appeal. The integration of semiotic artefacts and material culture with the use of persuasive strategies are intricately woven to achieve its collective ideals as a brand. Reversely, theorists have not sufficiently engaged with this concept and its significance. This thesis therefore subjects the importance of highlighting assembling artefacts in the production of advertisements.

2.6 Semiotic Assemblages

Kell (2015) suggests that viewing objects, (assembling artefacts) becomes more salient when it is viewed through a lens of social semiotics, which makes it possible to see how people and languages are called into existence by various objects. Pennycook and Otsuji (2017) claim that their primary objective is to not focus on the identification of an assemblage but to be able to comprehend the momentary material and semiotic resources that intersect at a particular time and place. One criticism that may be highlighted is the fact that the article titled *Fish, Phone Cards and Semiotic Assemblages in two Bangladeshi Shops in Sydney and Tokyo* does not focus on the human body as a site for semiotic assemblages. Instead, Pennycook and Otsuji (2017) primarily rely on the interactions between interlocutors and the seemingly unconscious connection they share based on the act of exchanging words. Thus, reinforcing the fact that the human body as a semiotic site is not considered in this regard. To gain insight on this phenomenon, Banda and Jimaima (2019) further explore the fundamental relationship between semiotic assemblages and materialities. The paper aimed to focus on semiotic assemblages and assembling artefacts, which highlighted materialities resulting from a presidential campaign. It further concluded that these materialities were a significant device to show affiliation with brand party identification and the selling of presidential candidates. In essence, a fundamental aspect for exploration is that theorists have considered the meaning of artefacts, how it has been utilised, produced, and positioned in relation to one another. In the same way, Jimaima

and Banda (2019) state that the use of regalia (utilised in the presidential campaign) was said to "translocalise" the party in such a manner that multiple localities can resonate "simultaneously within and outside the space and time of the rally, thus making the same message available to all geo-political spaces in a nation".

Different senses of place (localities) lead to the sites where semiotic materialities are positioned and found. This further leads to different moments of interaction as perceived by the participants/viewers in this instance. This leads the audience to view it through a spectrum/lens, which is an accumulation of perspectives, open to various forms of meaning making and interpretation as experienced by the sensor/viewer. "Capturing and analysing moments of transformed and commodified semiotic landscapes/sites, environments" (Jimaima & Banda, 2019). In addition, this reinforces the belief that assemblages are found in localised spaces within advertisements.

2.7 Material Culture

Previously, material culture had been defined as the "study of artefacts and objects as well as landscapes, cityscapes, roadscapes, villages, localities, dwellings, private households and collective homes, public spaces and ways of their organisation and use" (Aronin & O´ Laoire, 2012:3). An illustration of material culture and its significance is outlined in *Figure 2.2: Material culture diagram.*
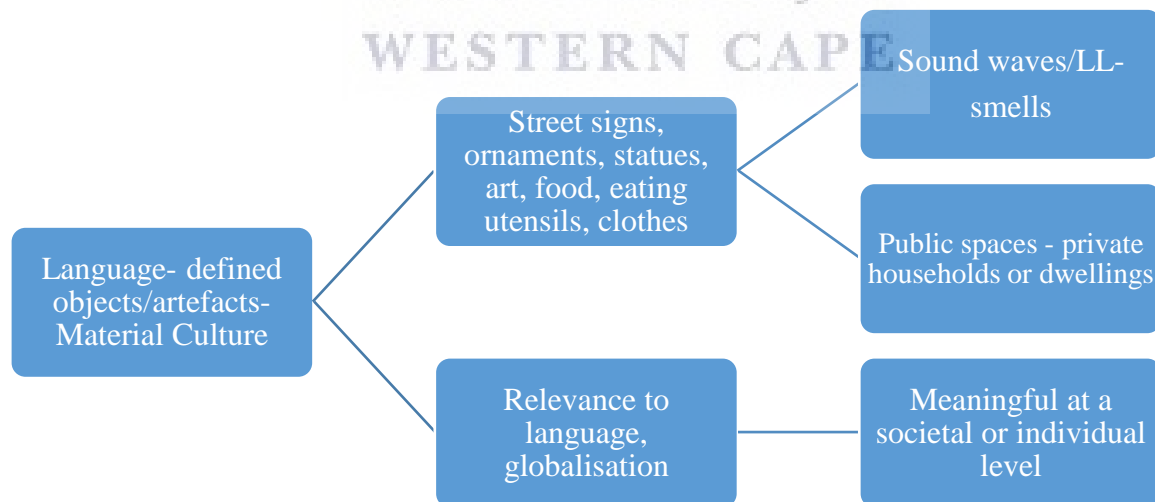
Figure 2.2: Diagram of material culture

A more recent conceptualisation of material culture is that it refers to the realm of physical items embracing everyday objects, of the present, all produced by humans and interconnected

by and with local and global mindset, culture, tradition and social life (Aronin, Hornsby & Kiliańska-Przybyło, 2018). Furthermore, in arguing for expansion of the current epistemological models of linguistic landscape research, Aronin and O Laoire (2012:1) call for a "focus on materialities that are linked with the ways of life in … homes, places of works and socialisation and time-spaces of wider society".

In the same way, Banda and Jimaima (2015) view material culture as everyday life objects – physical items – produced by humans as well as events and spaces interconnected by and with local and global mentality, in which culture, tradition and social life become critical components in LL studies". Thus, the material culture of a multilingual/multicultural society "is a specific blend of materialities, originating from many cultures which constitute a multilingual society" (Aronin & Ó Laoire, 2012:228 in Aronin, 2015:14). Moreover, Banda and Jimaima (2015) in their article outlining the semiotic ecology of linguistic landscapes in rural Zambia, aim to capture the productive and complex interplay between the diverse semiotic material in place through which meanings are assigned and therefore appropriated.

Additionally, Miller (1987:217) refers to material culture as "a surprisingly illusive component of modern culture", which "has consistently managed to evade the focus of academic gaze and remains the least understood of all central phenomena of the modern age". This statement reinforces the notion that more studies need to be conducted to find the underlying significance of material artefacts and its meaning at a societal and individual level respectively. It is crucial to note that material culture represents a mode of communication. Thus, meaning that objects and artefacts are not passive in nature. This means that they transcend through time, and it has an influence on future events as well as how its symbolic function transforms over time. These specific elements can be seen as social practices that continuously get readapted and gain new meaning with regards to customs, beliefs, and rituals as portrayed in advertisements.

2.8 Theoretical Framework

The theoretical framework for consideration is a multisemiotic analysis approach. Multimodal Discourse Analysis (MDA) is used to evaluate how several or all of the different semiotic modes are intertwined together to produce a unified text or communicative event. "Mode is socially shaped and culturally given resource for making meaning. Image, writing, layout, music, gesture, speech, moving image, soundtrack are examples of modes used in representation and communication" (Kress, 2009:54). Along with this, semiotics involves the

study not only of what is referred to as 'signs' in everyday speech, but of anything that 'stands for' something else. In a semiotic sense, signs take the form of words, images, sounds, gestures, and objects (Chandler, 2007). According to Scollon and Scollon (2003:21), modality refers to "the property of showing the degree of truth value or validity in a picture through the use of colour saturation or the implementation of diagrams compared to photographic images".

For the study, emphasis has been drawn on the notions of assembling artefacts and semiotic assemblages (Pennycook & Otsuji, 2017). It therefore aims to explore the trajectories and use of semiotic resources and materialities in selected CL advertisements. A notion that is important is localisation, which involves taking a product and making it linguistically and culturally appropriate to the target locale (country/region and language) where it will be used and sold (Pym, 2001). An important aspect for consideration includes the material culture of multilingualism/multiculturalism. Banda and Jimaima (2015; 2017) and Banda, Mokwena and Jimaima (2019) extend the material ethnographic model, by drawing on Bolter and Grusin's (2000) and Prior and Hengst's (2010) notion of semiotic remediation (repurposing), to demonstrate how cultural material condition is not a constraint but a resource.

Furthermore, Banda and Jimaima (2015) state that "the ecology of semiotic material in place is meant to privilege and highlight the creativity of producers and consumers of the semiotic material, who selectively use memory, historical knowledge, the natural features in the environment, spatial architecture and cultural materialities". It also captures the productive and complex interplay between different semiotic materials in place, to which meanings are assigned as well as appropriated.

Semiotic remediation can be referred to as how individuals routinely report and revoice other's words in talk. It is also about how people, producers/directors and/or actors in movies and advertisements routinely reperform others' gestures and actions, repurpose objects, represent ideas in different media/modes, and re-make their world and themselves in the process (Bolter & Grusin, 2000; Banda, 2014; Banda & Kunkeyani, 2015). Semiotic remediation is defined as the diverse ways that semiotic performances are reported, revoiced, represented and reused across modes, media, and chains of activities (Prior & Hengst, 2010; Banda & Kunkeyani, 2015). Agha (2007:321-322) also argues that "all semiotic representations are chronotopic because they occur in space and time". When considering the method of analysis, we should extend the social semiotic theory, a multisemiotic analysis, which includes the interpretation of signs, symbols, and discourse.

This interpretation can also be linked to the concept of modes in which multiple interpretations of situations may transpire. In addition, modes are both similar and vary from culture to culture in their potential for representation. In the same light, different modes have different semiotic/meaning affordances.

2.9 Summary

This chapter provided a brief introduction to the study, it focused on current technological advances and how they have impacted the use of technological mediums and devices. In addition, is the reflection of South African ideals and the issues concerning originality and the creative licence that content producers employ. Subjective issues related to race, socio-historical knowledge, bearing in mind the historical context of South Africa, are integral dimensions that contributed to the multiple narrations and points of analysis. Following this, the chapter critically reflected and reviewed the design features of advertisements, the history of South African television and advertisements, and CL's branding and persuasive strategies. Further to this, the chapter explored literature on the related concepts of Cultural flows and the commodification of language and culture, assembling artefacts, semiotic assemblages, and material culture.

Lastly, the chapter outlined the approach to the theoretical framework. The following chapter looks at the methodological approaches to the study, by considering what the best research method would be, as well as outlining the steps taken to conduct, store, and analyse the data.

Chapter 3: Methodology

3.0 Introduction

This chapter focuses on the research design for the study, it details why a qualitative approach was used, it considers the research instruments, and details how the data was collected. Additionally, it emphasises why semiotic assemblages and materialities should be analysed through a multisemiotic approach and highlights the key concepts relevant to the study. The methodology chapter ends with an ethical statement as well and a summary of the chapter.

3.1 Research Design

According to Hennik (2020), qualitative research is a broad concept that covers a variety of philosophies and techniques. It has been defined as a research approach that allows one to analyse and examine people's experiences in detail, by using specific set of research methods which include: focus group discussions, in-depth interviews, content analysis, observation, biographies, and visual methods. These research methods were utilised by several authors that adopted a qualitative methodology for their research (Roberts, 2017; Roux, 2019; Banda & Peck, 2014; Thabela, 2012; Gilje, 2010; O' Hallaran, 2011; Prior & Hengst, 2010).

A qualitative method was utilised for the study as no participants were used for data collection and observation. The data collection and methodology were measured through a multi-social semiotic approach. The database consists of selected CL advertisements for analysis. The primary research instrument used in this study consists of selected CL advertisements. To access the respective CL advertisements, the videos were found on a website called YouTube and then downloaded. The data was collected over a period of two months in which the nine videos were specifically selected for the database depending on the respective arguments made. Traces of material culture and the commodification of language were a central aspect for considering which advertisements to analyse. Four advertisements, namely *25 Years of Soul, The Soul Sister Series (Lounge* and *Supermarket),* and the *Pharaoh* have been selected to discuss the notion of semiotic assemblages and how these objects found in the advertisements assemble and disassemble at particular points in time. Further to this, five more advertisements, namely *3 Pieces for Durango*, *The Legend of Big John*, *The Icelandic Boy*, *The Bunker,* and *I am Sbu* have been analysed to consider the manifestations of material culture and how it is embedded in the advertisements respectively. At the same time, the last five adverts have been used to analyse the interlocking cultural flows, and the local and global identity affiliations in

the advertisements. The motivation for selecting the respective advertisements was to highlight the aspects of local and global identity affiliations in advertisement selection and production, and to link the advertisements to significant historical events. All the advertisements have been analysed through a chronotopic social semiotic lens, as a way to account for material cultural flows across time and space. Further to this, all the advertisements have focused on the presence of highlighting cultural flows and illustrating its connection to translocalization and transnationalization. The data collection was measured through a multisemiotic analysis approach (Roberts, 2017; Roux, 2019; Banda & Peck, 2014; Thabela, 2012).

The data was collected over a period of two months, it was downloaded from YouTube and stored on a flash drive (*Telefunken*) for easy access. A laptop (*Asus*) was used to download the selected advertisements from the popular social site YouTube. As such, YouTube does not have a downloading function; thus, an additional application had to be installed via Google Play Store so that the selected videos could be downloaded. The data collection steps entailed; 1) identifying/establishing the respective CL advertisement; 2) copying the URL link of the YouTube video; 3) pasting the URL link into the designated video downloader application; 4) pressing the download button; 5) locating the selected video in the downloads folder; 6) retrieving the downloaded file; 7) moving the downloaded file into a designated folder which houses all the respective CL advertisements intended for data analysis; and, 8) copying all the CL advertisements so that additional copies can be stored in case it gets lost, and to primarily maintain a backup of the stored data.

The motivation for extending the data collection period was that the researcher filtered through various advertisements and selected the most suitable videos that would best represent the arguments that would arise. Instead of selecting random advertisements, the researcher was particular in electing the nine CL advertisements that would explore the manifestations of material culture, semiotic materialities, the aspects of transculturality, transmodality, translocalization, and transnationalization. Particular emphasis was focused on the aspect of global and local semiotic materialities, and the various meanings that arise from these interrelated concepts and how it is reconfigured, reconstrued and (re-)assembled in the CL advertisements.

The *25 Years of Soul* advertisement was the only YouTube advertisement in which the comments were retrieved and formed part of the data analysis. As such, the comments were a vital part that reflected a small percentage of the customers' evaluation and response to the

advertisement and CL in its entirety as a brand. Although a mere fraction, the insight proved to be extremely valuable as it reflected a pedagogical nature of the repeated slogans utilised by CL as well as giving a glimpse of the consumer profile, which made reference to race, language, ideals, customs, time, and the aspect of nostalgia as experienced through the comments. The comments section, which was culled from the YouTube site, was a telling marker that enabled users to engage with one another and share fond memories related to their childhood and a particular historical time in South Africa. This element reinforced the notions of adaptation and in particular localisation. By gauging the comments made in the comments section, the consumers (users) have become active in facilitating the branding process, and essentially boosting the marketisation and appeal of CL by creating and establishing dialogue.

3.2 Multimodal/Multisemiotic Analysis of Assemblages and Material Culture

The notion of assemblages as "ad hoc groupings of diverse elements, of vibrant materials of all sorts" (Bennett, 2010a:23) allows for the ability to comprehend how different trajectories of people, semiotic resources, and objects meet at particular moments and places (Pennycook & Otsuji, 2017). Assemblages describe the manner in which things are brought together to function in new ways. This is what Prior and Hengst (2010) and Banda and Jimaima (2015; 2019) have called semiotic remediation as repurposing, in which semiotic material is assembled and re-worked for completely new meanings and purposes. This also provides a way of thinking about how originality, agency, cognition, language, and other semiotic material can all be understood as distributed beyond any supposed human centre (Pennycook, 2018). The selected advertisements have been used to portray, and as sites for remediations and reconfigurations of multiple meanings through the creative representations of reassembled (semiotic) material culture. The reassembling of semiotic artefacts enables us to see and re-evaluate how cultural objects are reconditioned and hence repositioned within society for new meanings, and how the significance of cultural objects as semiotic material traverse through time and space. Through the study, emphasis is drawn on how these CL advertisements become sites for consumption, showcasing the integration of local and global identity affiliations in relation to how specific semiotic materialities have been assembled throughout time and space. The focus, therefore, is on identifying local South African and international (global) semiotic materials and how these are (re-)assembled and reconfigured for new meanings in the advertisements. The comments that people make in reaction to the selected advertisements in

the YouTube comments section have provided a glimpse of the consumer's evaluations of the advertisements.

3.3 Ethical Statement

No human participants have been considered to conduct research; and therefore, permission is not required as it is primarily a secondary data study based on CL advertisements culled from YouTube, a public domain.

3.4 Summary

Chapter three focused on the research design, and the reasons for selecting a qualitative method over a quantitative method for this study. It considered some researchers who used the same qualitative method to conduct research. The data collection was outlined in various steps, such as downloading the YouTube videos, where to store it, and most importantly describing the motivation for selecting the respective videos. Following this, was the framework (unit of analysis), which was a multimodal/multisemiotic analysis of assemblages and material culture. The last facet for the chapter included an ethical statement.
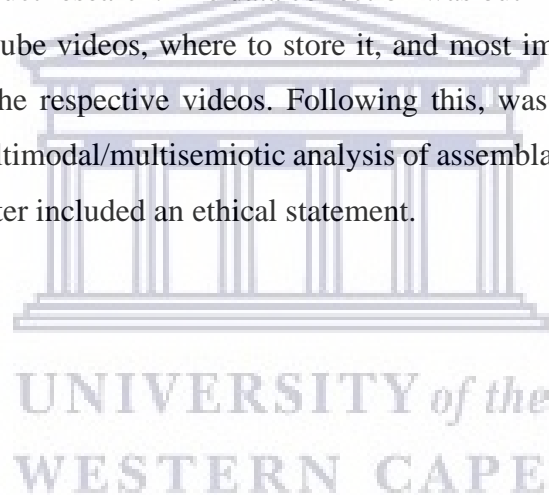
Chapter 4: Effects of Assembling and Disassembling Artefacts in Chicken Licken Advertisements

4.0 Introduction

This is the first of the data analysis chapters (combining results and discussion) which looks at the four advertisements that will be analysed in depth. *It comprises Assembling and Disassembling 25 Years of Soul, Material Culture in Soul Sister Series (Lounge), Assembling Artefacts in Soul Sister Series (Supermarket)*, and *Pharaoh as a site of Material Culture and Cultural Affordances.*

4.1 Assembling and Disassembling 25 Years of Soul

At the first glance of *25 Years of Soul*, it is evident through gauging the megapixels and the viewing quality of the advertisement that it is quite old and aims to highlight the time period of the 1980's. Bearing in mind the filming and creative strategies that were employed, it is yet remarkable to note that the producers thereof were indeed ahead of their time. The advertisement aims to portray a brief synopsis which celebrates and commemorates 25 years of CL and its existence. *25 Years of Soul* starts out in the present moment (being in the 80's) and captures trajectories of the past. These instances hold memories and illustrate the political landscape in South Africa, social stratification, and the celebration of life in the townships. It seeks to essentially illustrate how CL has expanded through its brand identity, its ethos, and food as a core aspect that is used to unite individuals from all walks of life. The manifestations of material culture are evident in the way that attire, culture, religious motifs, and music has been semiotically appropriated and represented throughout the advertisement.

As the narrative unfolds, the viewers are given insight as to how the packaging has developed, in terms of its typographical and visual appeal, and how it becomes more modernised as time progresses. It is important to consider the advertisement strategies utilised within the advertisement and the use of posters in the actual scenes to promote and establish the brand identity of CL. The music that has been used in the advertisement is a song by Sipho 'Hotstix' Mabuse, called *Burn Out*, which comprises percussion and woodwind instruments, and which resonates with the jazz era. This song was so successful that it became one of the first major crossover hits in South Africa in the 1980's and sold more than 500,000 copies. The genre of the song falls under Township Jive and Pop. Township Jive, also known as *Jaiva,* is defined as

a "subgenre of South African township music and African dance form, which has since influenced Western breakdance and emerged from the shebeen culture of the apartheid-era townships" (Wikipedia, n.d.). This specific genre was strategically used and is geographically linked to Soweto in the context of the advertisement, in which Sipho Mabuse also originates from. This strategic approach reinforces the aspect of audience reception and how the advertisement has been adapted and produced for the locality by bearing in mind the consumers (target audience). South African music mirrors an intricate and complex history of African and Western cultures. It has also been influenced by the notions of conflict, triumph, and perseverance. As time has passed, we can therefore notice that there is a significant shift in the production of music videos. This is further exemplified through the use of integrating and using what is authentically South African, namely dance styles, dialects, and locations. In retrospect, instead of adopting international trends and practises, there is a significant shift from being fed culture to actually creating culture. Currently, more producers and content creators have found the need to incorporate South African culture by finding pride in what South Africa has to offer (South African Music: Origin and History, 2018).

Throughout the advertisement, individuals are seen moving backwards, back in time, in history, as they are essentially disassembling and assembling simultaneously through the various acts that are unfolding. As these scenes unfold, it can be viewed through a chronotopic lens, which illustrates how the flashbacks of the past are re-enacted through the trajectories. The use of vehicles and attire are utilised cleverly to signify the aspect of time, how it is altered, how it comes together, the duration of time, as well as how time signals continuity. Another aspect that can be explored thoroughly is the manifestations of material culture throughout time and space, which can also be exemplified through the use of semiotic assemblages/artefacts which index the presence of culture, aspirations, and shared beliefs.

The advertisement starts out with a classic by Sipho Mabuse, depicting the township life. The scenes switch from meeting up with old friends, commuting, walking through the bustling streets of the city, fighting for change in a country of inequality, playing with friends in the rain, and enjoying an evening out on the dance floors. These instances commemorate what it feels like to be a human being amidst rapid change and growth for a better and unified South Africa where diversification is celebrated. The sequences that unfold in the advertisement range from the present moment to the past, encompassing post-apartheid vs. apartheid. Based on the costume used in the video, it appears to be in the 80's, with floral dresses, chunky jewellery,

bright make-up, records, and radios for the disco nights. In the first frame, the CL restaurant is positioned in the centre with a verbal element *25 YRS of SOUL*. Following this, individuals (commuters) are seen walking through the streets backwards, as a type of Jeep/SUV is seen reversing right next to the restaurant *(Figure 4.1: Opening scene)*. Couples are walking hand in hand, signalling their unity, closeness, and courtship. This further reinforces the fact that CL is a brand that unites individuals, its shared values, family, and close relations. Human beings (customers in the advertisement) become assembling artefacts as it positions them in relation to how the sequences unfold in the advertisement and the collective ideals of the brand. The manner in which the semiotic materialities are positioned illustrates the interconnectedness of the semiotic assemblages. This further expands into it being a key device that indicates material culture and cultural flows.
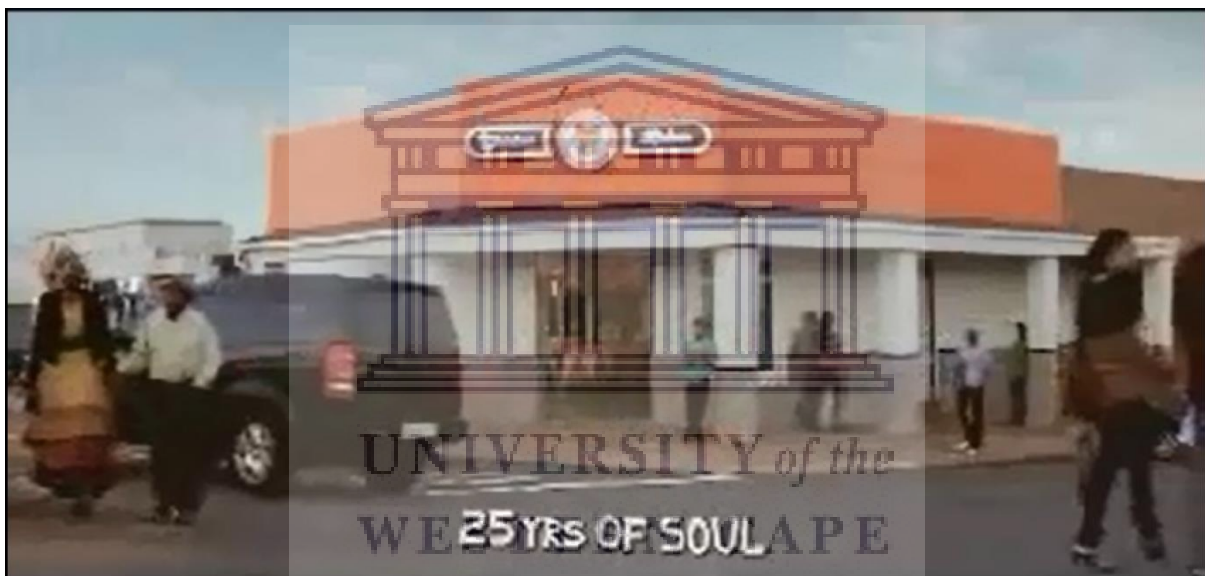
Figure 4.1: Opening scene

The next scene changes to a young gentleman clothed in an orange and black striped jersey (which links to the brands identity of CL) paired with a jean, and is sitting on a bench, fixated on his lunch as he opens a CL package/box *(Figure 4.2)*. This is an important scene to consider as it echoes the last scene that unfolds in the narrative. The packaging as an object yet again signifies an assembling artefact, which in turn acts as a catalyst and brings associated symbols into frame. These elements include the significance of the spatial arrangement of the scene outside the restaurant, its relation to the brand colours, and the posters as a method of advertising.

Figure 2.2: Young man plus advertising in background

Further to this, an old man is seen pushing his bicycle alongside the young boy. The mode of transportation also acts as a reference of time. It is evident that there are CL advertisements in the background, positioned on the side of the restaurant. Following this, the young man is seen wiping his mouth with a serviette. The following scene (frame 00:09) illustrates an interaction between two young men who appear to have a unique greeting style. They are seen wearing Hip Hop apparel (baggy clothes with a hoody and a jacket) *(Figure 4.3)*. This is synonymous with the Hip Hop culture. These further signals group identity and the global influence of Hip Hop. The choice of attire represents another assembling artefact. Additionally, another important aspect for consideration is Hip Hop culture and identity in South Africa. In a South African context, different disciplines of Hip Hop culture play a significant role in the social construction of the culture. Furthermore, ways of dressing and speaking are but two aspects of Hip Hop culture that are enacted daily by youth. South African youth are thus able to contextualise themselves within the broader culture of Hip Hop through which they participate in commerce through an industrious fashion. These participants are required to prove themselves to gain respect and popularity in the Hip Hop culture. The pivotal message the culture aims to portray is that Hip Hop should be viewed as a pedagogical tool that aids in educating society at large.

Furthermore, another aspect that influences and contextualises the commodification of culture and language in advertisements is the globalisation of Hip Hop in South African youth. The notion of authenticity represents a large part in global and South African constructs of Hip Hop

culture. Hip Hop trends appear to share the same features globally. The key fact that differentiates these features from one another are languages and different geographical spaces. According to DeNora (2000), through Hip Hop culture it seemed that participants were allowed to be able to locate themselves in a local and global social hierarchal space. In the same manner, it should be considered that South Africa has different societal issues, as compared with other countries, that is why it is important for brands and Hip Hop to express what is reflected in their respective environments (Lucky, 2015:7).

Additionally, Swartz (2003) states that in the past 20 years there has been a strong movement which redefines ideas on Black identity in South Africa in this post-apartheid era. In the past 15 years, not only has there been a renaissance on the concepts of Black identity, it also includes a new emergence of unique South African youth identities which also translates to brands. Youth brands have seen a gap in the newly emerging Black identity that is being forged through local representations of Hip Hop culture. This aspect is also supported by the global distribution and financial clout that is wielded by global and American Hip Hop culture.

When considering the marketisation of Hip Hop culture, it is important to note that Hip Hop culture potentially aids in playing an important role in educating South African youth and brand community. This is achieved through the process of networking in which advertisement agencies network with prominent corporates or government initiatives.

Figure 4.3: Greeting, Hip Hop culture

In the background, long queues are seen as customers are eagerly lining up to buy CL. Equally important to note is the fact that the advertisement progressively goes back in time; thus, the gentleman is seen hopping into the taxi, while the taxi driver waves to the people in the street and greets them with a broad smile. He is seen wearing a beret and a long-sleeved shirt *(Figure 4.4)*. At first glance, this choice of clothing would seem 'normal', but it also indicates the aspect of time as taxi drivers these days would not choose such 'formal' attire. Most taxi drivers would wear a t-shirt, jeans, shorts, *tekkies*, slippers, and instead wear a cap or bucket hat. With the age of convenience and modern appeal, it's easier to choose clothing that one would be more comfortable wearing.

Figure 4.4: Taxi driver

The next scene shows a pimped-out, red, VW Mk2, which was a popular car and held social status in the 80's *(Figure 4.5)*. This car was "Volkswagen's highest volume seller from 1983 and remained in production until 1992". To an extent, driving around in this type of car showed the individual's social status. The box car had flashy rims and bears the iconic signature stripes on the bonnet. The VW is also 'dropped' and mimics the stance culture. The owners are seen wearing shades and a bucket hat. The individual in the passenger seat is seen nodding his head up and down to the beat of the music used in the advertisement. Pivotal to this, is the fact that music held a strong value as it was an outlet for change, reformation, and resistance against inequality. It is also a universal symbol that connects individuals across all walks of life.

Figure 4.5: VW Mk2

The following scene illustrates a gathering in which a group of individuals are seen cheering, chanting, and holding placards. These placards form part of the assembling artefacts that shed light on the political landscape of South Africa, and acts as reference to mark a historical event of liberation and change. The verbal elements "*Viva*" are written on the cards *(Figure 4.6)*. Viva is an interjection which translates to *long live*, which can be used as a greeting, or used as a salutation at left-wing political allies, or can be used as a cry of celebration or triumph (Dictionary of South African English, 1958). This term is similar to *amandla*, which translates to *power*. These symbolic motifs ties in historically and indicate a time of resistance, struggle, and the power of the human spirit to combat change. It is also an act of solidarity as the people of South Africa assemble in this fashion.

Figure 4.6: Cheering

Additionally, a man can be seen speaking via a megaphone speaker; it appears that everyone has received positive news. A poster with the face of Nelson Mandela is placed on a lamppost which reads *"Viva Freedom"*. In the background, there are salon advertisements that index material culture *(Figure 4.7)*. These specific artefacts share a relationship as they are placed in juxtaposition with one another. This further reinforces the idea that semiotic artefacts are assembled strategically while also occurring naturally in a given space where it functions in conjunction. Locality is an important marker to illustrate various manifestations of material culture and acts as a site for semiotic artefacts to be assembled. The area appears to be a taxi rank, this is an area in which commuters frequent regularly and it also forms part of a social site in which there is an exchange of goods and services.

Figure 4.7: Viva and site of exchange

Young Black gentlemen are seen wearing shiny black shoes, pinstriped suits, and hats, these types of attires signify coming of age/once a boy becomes a man *indoda/umntu* and it forms part of illustrating social status and group identity/affiliations locally and globally. It appears as if the men are dancing and jiving, showing signs of jollification *(Figure 4.8)*. It, therefore, forms part of culture and bears religious significance. It is not merely about looking smart, but these social practises are meaningful at a societal and individual level. Being a man is not a task that should be taken lightly in the Xhosa and Zulu tradition, it comes with great responsibility and certain tasks need to be fulfilled in order to gain the approval of the elders/ancestors. This scene illustrates the joys of a significant result of a rite of passage into manhood/adulthood. As the saying goes, childhood things have gone away and there is no time to think like a child anymore, and so the former things have passed, and new things have taken priority. Thus, it alludes to religion, and it interlinks with group identity at the same time. This image portrays two different spheres that come into conjunction with one another. The songs and dance form part of the semiotic site that unfolds.

Figure 4.8: Young men, coming of age

Figure 4.9: Shiny shoes

Children are seen playing in the rain, pushing their tyres as it imitates their cars/mode of transportation. This scene symbolises an aspect of childlike purity and being carefree. Mothers are seen walking in town, where there are fruit stalls and vegetables, it essentially also illustrates a site of commodity and exchange. The next scene shifts to young men playing soccer and dribbling with a ball in the streets. Soccer is a universal game that seeks to unite individuals, regardless of race or creed. These instances portrayed in the advertisement reinforces the ethos that CL is known for, which is uniting people and sharing memories together *(Figure 4.10)*. It ties in with the overall brand identity and acts as a form of coming

together, throughout time and surpasses troubling times, whether it is politically, economically, or racially.

Figure 4.10: Aspect of unity/community

The following scene changes to night-time where a couple is introduced, they look in high spirits, all made up for a dance/night out. The attire here is associated with the 80's disco days, the gentleman is seen stealing a kiss and they continue to dance with other party goers in a club setting. They are all seen dancing in formation, as they are sliding across the dance floor, their clothing consists of puffy dresses, bright beads, and bold statement pieces. According to Fisher and Algoo (2020), "the 1980s were a decade of bold style, colours, and silhouettes — and heaping amounts of permed hair. With trends spanning from ripped tights and biker jackets to polished oversized blazers and poof skirts, and style icons ranging from Joan Jett to Joan Collins, it was one of the most eclectic decades in fashion". This statement rings true as the individuals are seen wearing shoulder pads and bright hues throughout the entire advertisement. The different hairstyles that appear range from afro's, high tops, cornrows, and braids – this signals individual identity and relates to the time period of the 80's and 90's.

Figure 4.11: Young couple

The DJ is seen bringing his tape, he has a high-top afro with tons of gold chains and a suite with a polo neck. He is seen taking the tape out of the car – a Chevrolet/Opel Rekord/Kadett, which was a popular vehicle at the time *(Figure 4.13)*. The car looks like a station wagon. A boy is seen riding his bicycle and is then transported to the same bench the young man was sitting on in the opening scenes. The landscape shifts to the past, from the old packaging to the roads that are now seen as gravel. More individuals are on foot and the model of the car is an older make. The catchphrase appears *"Since Back in the Day"*, which ties in with social transformation and where CL originally started. The acts in the advertisement assemble and disassemble at particular points in time, this can be exemplified through the sequences and its irregular, non-chronological pattern where the significant events unfold in real-time.

Figure 4.12: DJ with record

Figure 4.13: Opel/Chevrolet alongside boy

Figure 4.14: Young boy on bench

Figure 4.15: Initial Chicken Licken restaurant and catchphrase

The following section looks at the interlocking cultural flows as exemplified in the YouTube comments section of *25 Years of Soul*.

Figure 4.16: Comments 1

One viewer wishes that they were alive in the era in which the CL advertisement is set. This statement could allude to a simpler time in life or the act of immersing oneself in the past as a method to reconnect and relive a particular moment or experience in time. This phenomenon adds a level of spatial relativity and the significance of positioning assembled artefacts in the advertisements as experienced by the viewer. This further gives rise to the notion that semiotic materialities show continuity and sees the viewer as an active participant in which meaning is attached to the artefacts in the advertisement. Another user commented that chicken and Black men go hand in hand, this is another stereotype that individuals firmly believe in. In addition, another user commented that *'Burn Out'* is a massive hit that all South Africans are familiar with. It is as if everyone stops doing what they are busy with and they instinctively decide to dance together. It can be seen as the *Sista Bettina* and *Omunye* of the decade. These comments are an important indicator that reveals how the public views CL, and how the cultural and linguistic resources come into play. The significance of dance shows that it forms part of a collective ritual in which culture and tradition become interlinked. Postmodernism refers to the emergence of a society in which popular culture and the mass media are the most powerful and

important factors that shape and control all social relationships (Strinati, 2004). Popular cultural influences and the mass media have greatly impacted society, influencing, amongst other things, what music people listen to and the clothes that people wear.
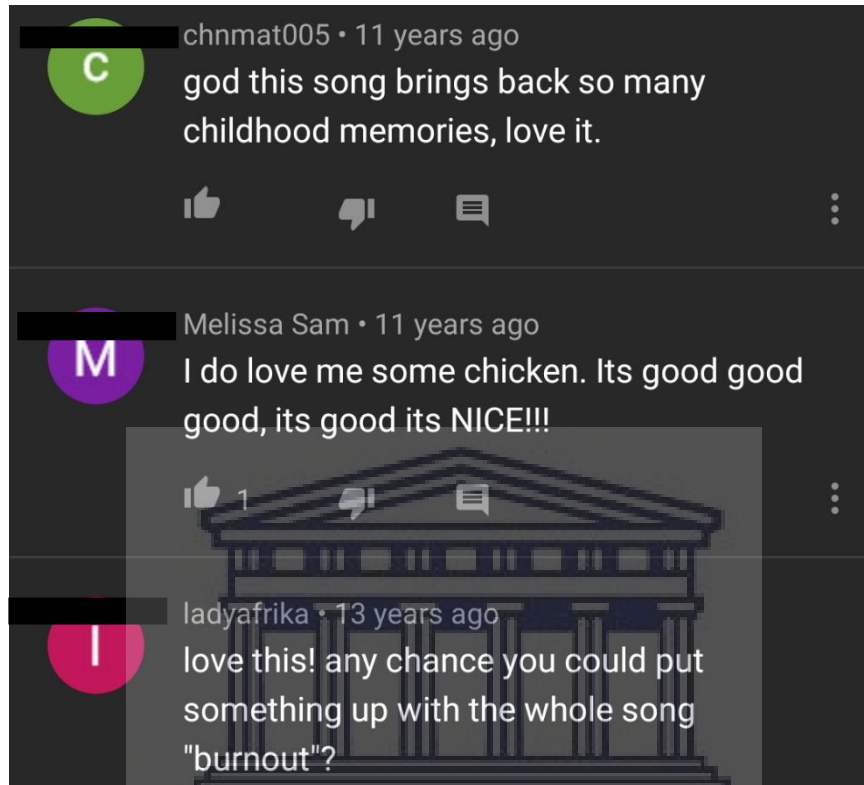
Figure 4.17: Comments 2

Adding on to the comments left on the YouTube site, *Burn Out* is said to be etched in the memories of the viewers, whenever the song is played, it conjures up different feelings and experiences associated with it. For one viewer, it reminds them of their childhood where it was a carefree time filled with joy and happiness. By strategically selecting this song, it was said to have an everlasting effect on the viewers, so much that they requested the full version of it. Another element that is illustrated through the comments section is the pedagogical effect it has, because the viewer is familiar with the brand and its catchphrases, a reference has been made; *It's good, good, good, it's good, it's NICE!* This serves as an educational device in which the viewers become accustomed and normalised with the brand and its persuasive strategies.

By gauging such a response, one could suggest that CL has reached their purpose, by instilling trust, a sense of community, and ideally propelling the viewers to become loyal customers in a strategic and naturalised way. It further reinforces the aspect of time and continuity, how various symbols/references are assembled and come into conversation with one another as it is

perceived and exemplified in the comments section. Additionally, reinforcing the notions of cultural representations and flows, cultural flows are multidirectional movements and rearrangements of people, objects, and ideas across national and regional boundaries, and across linguistic, race. and ethnic boundaries. This notion conjures up an element of intertextuality. In addition, to make this distinction, the reason why and how we are able to draw on knowledge, to identify certain sequences, patterns or events comes as a result of bearing a predisposition to acquiring prior knowledge. Therefore, we are able to make the contrast between the different elements because we had prior knowledge of the songs, historical context of South Africa, and the catchphrases used in the CL advertisements.

4.2 Material Culture in Soul Sister Series (Lounge)

These segments pose as a mini collection and are more modernised to some degree, even though the time periods differ for both the respective advertisements. The original Supremes were Florence Ballard, Mary Wilson, and Diana Ross, they were known for their signature hair updos. They originated from Detroit Michigan, were active from the years 1959 to 1977 and were known as *Diana Ross* and *The Supremes,* and *The Primettes*. Two advertisements have been selected as part of the analysis i.e. *Soul Sister Lounge* and *Soul Sister Supermarket*.

1: A conservative household is represented; it contains antique furniture – it is modest in appearance and appears to be set in the early 2000's. Most of the items found in the household constitute as part of material culture, they contain several knick-knacks such as birds, golden vessels, *doilies*, ashtray holders, ornaments, and figurines. A young gentleman walks into the lounge while his father is seated and is reading a newspaper intensely. A conversation begins to unfold…

Figure 4.18: Lounge

Son: *Dad, I've got something to tell you. I'm, I'm, I'm…* [Clock starts ticking intently, bird comes out of clock, cuckoos, it is significant to note that the figurines are heterosexual couples and the bird is pushing through as it intensifies the truth that is going to be revealed. The cuckoo is known to bring fortune and fulfilment in one's life, (Aunty Flo)].

Figure 4.19: Cuckoo i.e. announcement

Out of nowhere, two women dressed in pink glittery dresses literally "step out" of the closet and into the interaction/conversation and start singing.

Figure 4.20: Coming out of the closet

Woman 1: *"**Tumisang**, Tumisang, Blessing has something to say".*

Woman 2: *Something real important.* [Americanised English Accent]

Woman 1: *And it rhymes with… slay...* Father looks bewildered.

Women in Unison: *Yeah, your son is…*

Continued... *Your son is…*

Son: *Gay!*

Father: Ngiyayazi indodana yami, **Mbethu** (I know my son, Mbethu) [Father laughs and extends his hand towards his son to grasp him].

Figure 4.21: Acceptance

Third woman appears out of the closet and sings *"It's harder than it looks"*.

Figure 4.22: Lounge transcript

All three women embrace the son, and the following catchphrase appears **"When a Sister needs some Soul"**, following a visual illustration of the meal and the words *Party 4*. The CL logo is glittery and has a lot of sparkles on it – it is covered in magic dust. This image alludes to glitz, glamour, and shine.

Figure 4.23: Catchphrase

Figure 4.24: Glitter logo

What one can assume is that language can be viewed as a barrier but through the means of humour; awareness is created around the question of sexuality, preference, and the notion of gay men and the various attitudes towards it throughout time. In this context, the notion of chronotopes may be considered. Prior and Hengst (2010:6) refer to chronotopes as the "understanding [of] how participants in a moment of discourse routinely navigate multiple representational worlds of indexical fields on the one hand, and also how such situated interactions link to part and projected histories of representation". In semiotic analysis, the audience should not only look at time to get an appropriate outcome; it is important to consider both time and place of those people of certain social types. Representations are signs that are heard and seen by participants. Only then can meaning be experienced by these participants. This is known as "temporal-spacial expression" (Agha, 2007:322), where *the participants connect illustrated chronotopes to experienced chronotopes.*

4.3 Assembling Artefacts in Soul Sister Series (Supermarket)

The opening scene illustrates a teller chewing bubble gum, she appears to be annoyed at the customer who placed her groceries on the counter to be scanned. The teller's name is Patience, which is ironic and thus creates humour *(Figure 4.25)*. She also has orange highlights in her hair, which alludes to the concept of branding and its association with CL.

Figure 4.25: Patience

The next scene shows the act of the customer's card being declined. Patience chooses to articulate this "embarrassing" situation out loud, which in turn makes the other customers curious. The customer looks quite shocked, Patience then calls out *"Patricia, wena"*, seemingly to get the assistance of a manager. A visual symbol is the teller's number that becomes highlighted (number 10). Colours of red, orange, and black are salient, and tie in well with the brand identity of CL.

Figure 4.26: Embarrassed customer

Figure 4.27: Supermarket

Following this, as Patience screams out loud for some assistance, the three Supremes hear her calling out, they appear to be in the hair care isle, the bottle which is brought to the foreground bears the name *Supreme hold* – this can be linked to the Supremes once again *(Figure 4.28).* The products are also related to material culture and are assembling artefacts.
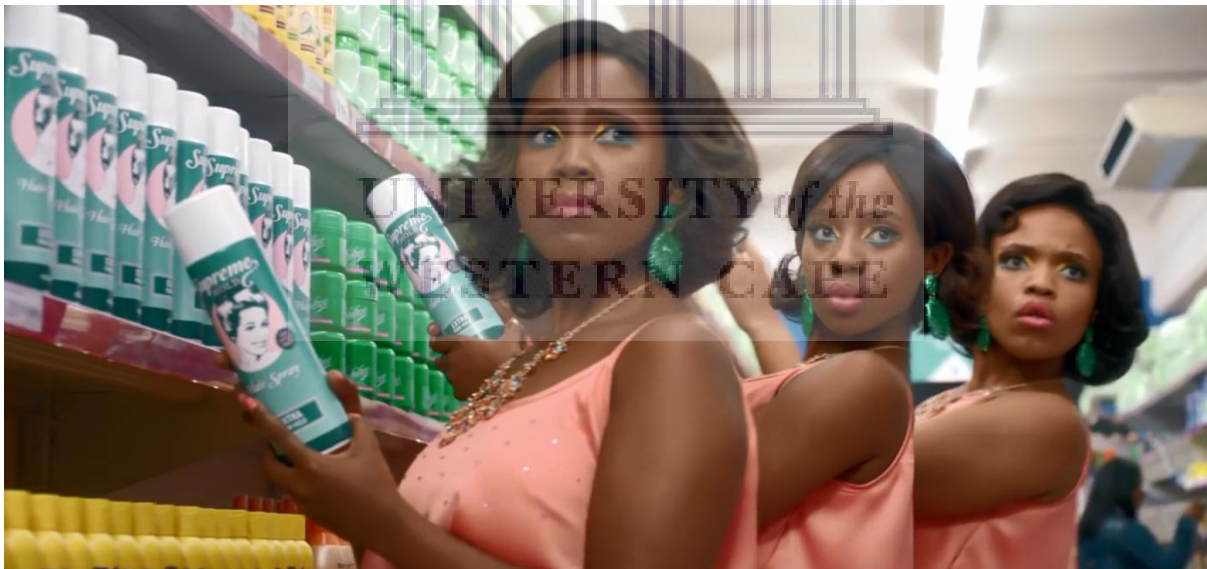
Figure 4.28: Supremes

As Patience gets more annoyed, the Supremes stop at the counter and start singing *"Eish, when you're in line, the worst thing happens, your card is declined,* Thalidomide = hybrid language construction (starts hitting head). *This you can't avoid.*

Figure 4.29: Offering assistance

The Supremes proceed to give the customer some money, to spare her the embarrassment and ultimately save the day; *Girl we've got your back. Just pay us back (Figure 4.29).* In response to this kind gesture, the customer pays the teller and Patience cleans her teeth and annoyingly says *Plastic.* This iconic phrase has been used as a meme and is often re-enacted to show the various ways shop tellers interact and treat their customers based on the specific type of shop they're working in, as well as how the public esteem it i.e. upmarket vs. local. As much as it is humorous, another aim is to provide critique on these societal "norms" and aims to sketch a very real narrative that occurs in South Africa every day. This relates to poor etiquette and mistreatment from shop tellers, which many people can relate to. CL utilises humour as a means to educate people through the use of euphemistic strategies.

Figure 4.30: Upset Patience

After Patience's stunt, she then proceeds to put the grocery items in the plastic bag and the customer looks extremely satisfied.

Figure 4.31: Iconic plastic phrase

Following this, the catchphrase appears in yellow font; **When a Sister needs some Soul**. The same meal appears, as well as the glitter CL logo found at the end of the advertisement.

Figure 4.32: Catchphrase

Both the *Soul Sister* advertisements focus on social issues, and everyday occurrences. The main figures are seemingly in distress and cannot find their way around their issues. With the help of the Supremes, the task becomes lighter and more painless. The Supremes naturally ooze confidence, and this has a ripple effect on the two figures, whether it's a young person acknowledging *their true* identity/sexual orientation in front of *their* strict father, or a woman's card being declined in a large supermarket. The catchphrase highlights the fact that sometimes everyone just needs a little push in the right direction. It also highlights the aspect of community, togetherness, and recognising the fact that humanity needs help. In addition, when we are confronted with a challenge or we acknowledge that someone needs our assistance, we should not turn them away if we are in a position to help others. The same rings true with the ethos of CL, it imparts a sense of togetherness, inclusivity, and genuine real-life encounters. A couple of years back, all things associated with being gay were considered a taboo topic, let alone it being aired on national television. This further shows the developments and transformation over the years. In essence, through the use of persuasive strategies, CL also aims to be more inclusive and not bias, it also creates a sense of awareness over preconceived ideas, cultural beliefs, and aims to pick at backward thinking and ignorance in a time of diversification in modern day South Africa.

4.4 Pharaoh as a site of Material Culture and Cultural Affordances

The inner peace, (Pharaoh) advertisement has a reference to the movie, *Are we there yet.* Even the music that has been used for the advertisement illustrates the use of semiotic assemblages. It is rich in cultural significance and religious affiliations. In the given advertisement, different cultures and ways of life intersect. The question that is posed is how to find one's inner peace as it bears reference to death i.e. the mummy resting in his tomb or if inner peace is a destination or reaching nirvana. This ties in with the Buddhist religion and finding inner fulfilment. One could argue that there are similarities in terms of the Egyptians way of life, which would be sun worship, reincarnation, and the transmigration of the soul. Another advertisement which bears the same slogan is found in *3 Pieces for Durango*.

The opening scene sketches a glorious view of the pyramids in Egypt, where an archaeologist appears to be at work, busy dusting off an artefact with a brush.

Figure 4.33: Pyramids

As he looks up, to steady his gaze and marvel at his handiwork, he lets out a little gasp as he finds himself falling into a hole/underground tunnel. Following this, he lights up a match and is startled to find himself in an underground tomb, staring at a golden mummy situated in the centre.

Figure 4.34: Tomb

On the perimeters of the tomb, golden objects are found alongside it, which comprises of a sphinx cat, jars/vessels in various sizes and shapes, as well as hieroglyphics found on two pillars *(Figure 4.34)*. These hieroglyphics have cultural significance and hold stories throughout history. They act as a record of history, illustrated through a unique use of icons and symbols that hold meaning to the originators of the script as well as those who can decode it. The symbols comprise eyes, owls, vessels, lamps, important historical figures (body as a site), animals, forms of transportation, and food items that are intricately painted/carved onto the walls. These scripts can also signify well wishes and blessings that surround the mummy as he travels into the afterlife. It is also customary to 'bury' the mummy with a lot of riches so that it may go well with him in the afterlife – the amount of treasures surrounding the tomb is also an indication of the social status, wealth, and the general hierarchy.

Figure 4.35: Golden artefacts

The explorer is amazed at this discovery and proceeds to open the tomb/casket. As he opens it, the "mummy" opens its eyes and angrily shouts at him, his utterances do not make sense, yet the explorer is able to decode it, the mummy continues to speak a gibberish language/unintelligible phrase, which translates to; **Pharaoh**: *Who dares disturb the peace of the great Hor-Aha?! I curse you!!!... Hor-Aha* comes from Horus, meaning the great fighter.

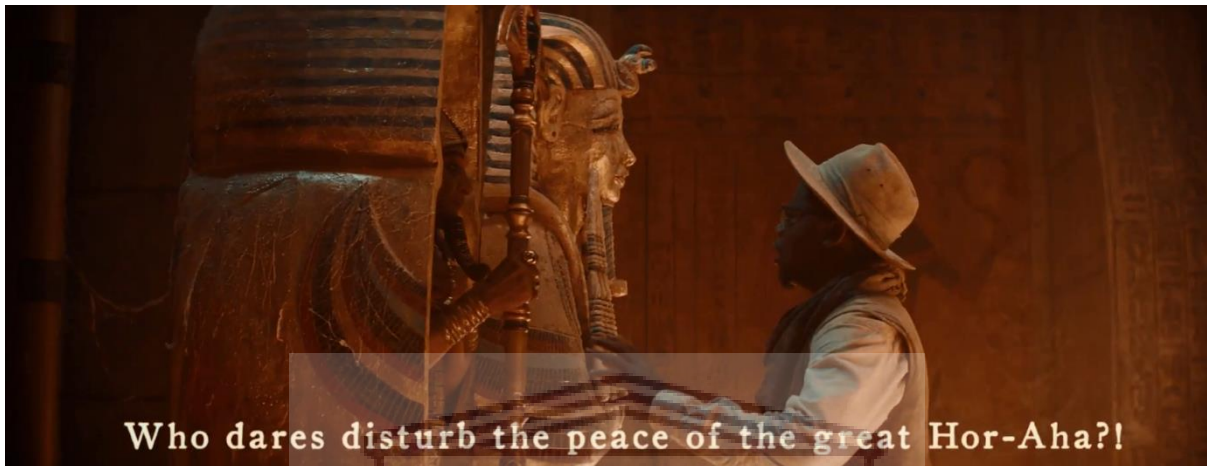**Figure 4.36: Interaction**

Explorer: *Eish Sorry… But Pharaoh, I know where you can find your inner peace.*

Pharaoh: *Show me.*

Following this is a musical interlude. The pair set off on a journey, riding camels on the hot dunes. A map is shown which gives a visual description/icon to index their pathway/journey which is in Cairo, Egypt. **Pharaoh**: *Are we there yet?*

Figure 4.37: Map

They continue to walk through the streets of the city and a gentleman on a scooter/vespa almost bumps into them as he takes a turn sharply. The Pharaoh is stunned to see this spectacle. On the corner he finds a camera, which then shows his face on various types of monitors/televisions. These televisions all range from the earliest black and white screens to the most modern high-definition screens that are in colour and high resolution. It is worth noting that the Pharaoh is not accustomed to seeing these various technological devices as it is all new to him. He is amused and starts laughing as he sees his own reflection on the interface *(Figure 4.38)*. He then proceeds to cross his arms on his chest as if posing for a photograph. The Pharaoh is dressed ostentatiously, adorned with various rings of precious jewels on every single finger. His headwrap is made of pure gold, contains blue gems, and his clothing is of the finest thread. All the apparel indicates his degree of wealth and his status in the kingdom. The Pharaoh also carries a sceptre with him at all times, this tool enables him to cast spells or miracles to happen as soon as he hits it onto the ground. It is embellished with blue gems and is made of gold. The most salient colours are hues of brown and gold, which symbolise the desert, the stateliness of the Pharaoh, the earth tones, fertility, the earth, growth, and all things organic. The gold signifies grandeur, wealth, splendour, and prosperity.
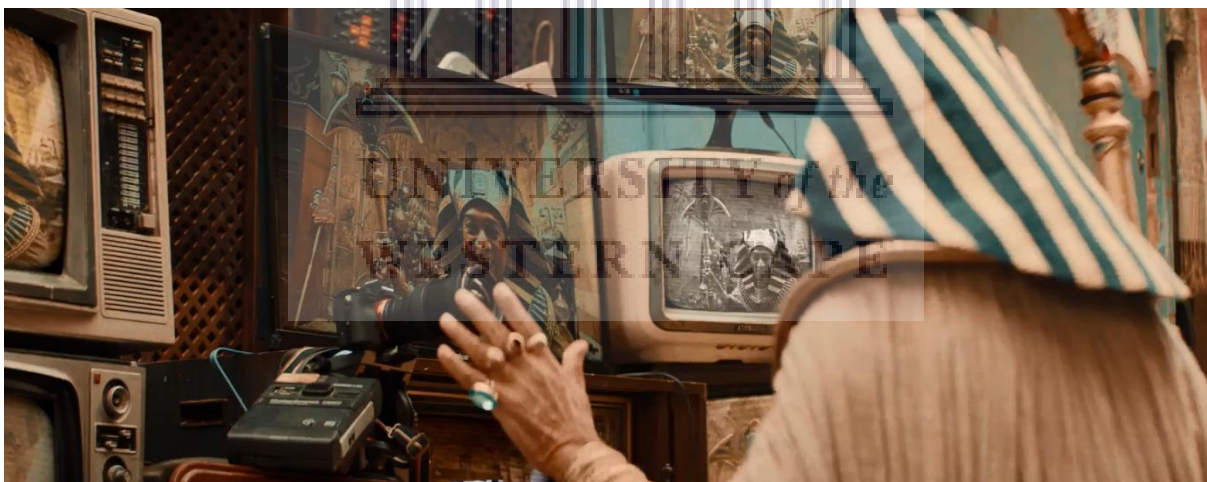
Figure 4.38: Monitor

The explorer motions to him that he needs to hurry up as they need to continue their quest. As they continue, a merchant stops the Pharaoh and shows him various objects but once he sees a model/figurine of a mummy, he raises his golden sceptre and makes the merchant disappear and then transforms him into a green frog. The explorer becomes shocked and realises that the Pharaoh indeed possesses magical powers.

Figure 4.39: Material artefacts

In the following scene, the pair find themselves in a bedroom. The explorer gets annoyed as the Pharaoh keeps switching the lights on and off as he has never seen this modern phenomena before – he is accustomed to using fire as a source of light. The next place the pair stops at is at a **luxery car rental** situated in the middle of nowhere. The incorrect spelling of luxury is used in the signage *(Figure 4.40)*.

Figure 4.40: Signage

The explorer signs the paperwork as the car dealer is stunned to see the Pharaoh standing upright in the car asking; *Where are the horses?* The Pharaoh treats the car as a cart, which indicates the difference in time and experience as this is a normal instance and a shared experience respectively, yet it is perceived differently.

Figure 4.41: Car

The pair continue their journey to Sudan as indicated by the geographical reference of the map. They pass through Kenya, showcasing the baobab trees, and a beautiful snowy mountain peak. They pass Kilimanjaro, which is Africa's highest mountain and a famous tourist destination. Pictured alongside it are members of the *Maasai* tribe and their distinct colourful attire. The tribe is said to be a "Nilotic ethnic group inhabiting northern, central and southern Kenya and northern Tanzania". Next on their stop is Tanzania, *Dar es Salaam, which* is illustrated by the crystal clear blue tropical waters.

Figure 4.42: Sudan

Figure 4.43: Kenya
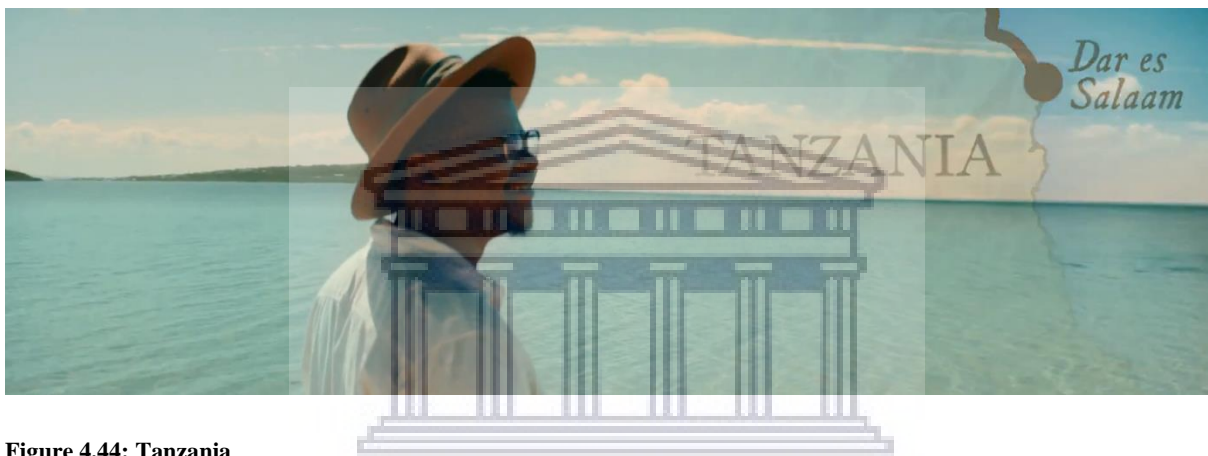
Figure 4.44: Tanzania

The pair are seen frolicking and wading in the water, and the Pharaoh is seen building sandcastles/pyramids with the beach sand. The Pharaoh is so impressed and truly happy to experience something so surreal that he asks the explorer *Is this it?* To which he responds *no*.

Figure 4.45: Sandcastles

In the next scene, the Pharaoh is at the airport and is visibly uncomfortable and upset when the border control starts searching his body. The map serves as a visual aid to record their journey, which ultimately leads them to the main destination – Joburg, *Mzansi*.

Figure 4.46: Mzansi

In the bustling streets, full of commuters, the CL sign is brought to the foreground.

Figure 4.47: CL signage

Once inside the restaurant, the explorer holds a piece of chicken and brings it to eye level, he then proceeds to take a bite of it. The Pharaoh does the same and a broad smile appears on his face, soothing music from the desert plays, feelings of contentment are expressed, and the Pharaoh disappears into thin air, as all the bystanders watch in amazement.

Figure 4.48: Pharaoh finds inner peace

The explorer tries to steal his chicken, but it too vanishes right before his eyes.

Figure 4.49: P disappears and returns to Egypt

The next scene illustrates the Pharaoh returning to his tomb in Egypt. Following this, the meal details appear, *rock my soul straight*, and yet again, the CL logo is linked to the specific advertisement, and in this instance, it now contains hieroglyphics. However, what is interesting are multiple local and global cultural elements and affiliations in the given advertisement, showing multilayered cultural flows and material culture. As exemplified in the advertisement, "transformation has occurred and continues to occur primarily through translocalizations and transnational cultural flows" (Banda & Peck, 2014).

Figure 4.50: hieroglyphics logo

4.5 Summary

Chapter four focused on four CL advertisements, namely *25 Years of Soul*, *Soul Sister Series (Lounge and Supermarket) and The Pharaoh*. This chapter brought to light the political history of South Africa, its racial plight, and how through the use of music, humour, reimagining and viewing, social issues have radically introduced a shift in a new way of thinking. Through CL's use of slogans, a pedagogical approach was exemplified in the respective advertisements. Instead of separating, CL has been an instrumental mouthpiece in celebrating the unique diversity and cultural heritage South Africa has to offer. By incorporating various material culture affordances and its multiple ways of representing symbolic values and beliefs, CL has broadened its target market by considering the use of local and global semiotic resources. These translocal and transnational semiotic resources have been the basis for marketing their brand and implementing their persuasive strategies in a bid to appeal to all its customers.

As exemplified in the given advertisements, CL has incorporated motifs that are uniquely South African, from the hit song *Burn Out*, to commuting in the bustling streets of Mzansi – these are the ideals and representations that make it inherently South African. The narratives that have been sketched throughout the advertisements are everyday occurrences, from walking in the townships, dribbling with a soccer ball, seeing the young men with their initiation attire, and dancing the night away in the shebeens/townships. CL has successfully exemplified what life is like growing up as a South African, pre- and post-apartheid. Content creators have become so innovative by incorporating and localising content to boost sales and have a greater audience reception.

CL's persuasive strategies have aided in the successful promotion of diversity, race, and not silencing the various social issues that South Africans face on a daily basis. They have broadened the scope of diversity, equity, and inclusion, in a time when gender/sex was criticised if it was not in accordance with the "normal standards", many families were left broken, ashamed, and essentially marginalised. However, CL has broadened its locale and target audience by sketching a narrative in which the 'abnormal' has essentially become 'normalised'. Being gay was a seen as a taboo in the Black culture and often times individuals were ostracised and rejected by their own families. In the Soul Sister series, such a scenario was presented, and instead of following the same narrative, the father accepts his child with open arms and therefore CL creates awareness by consciously deciding to explore this narrative and potentially changing the minds of others.

The use of cultural linguistic resources has been cleverly utilised by commodifying language and cultural artefacts. By taking a product that is seen as local and employing it in a different context where it now gains salience and social meaning/status. CL is known for utilising different symbolic motifs from different cultures and allowing it to be occupied in the same space, this can be seen in The Pharaoh advertisement where different ways of life intersect.
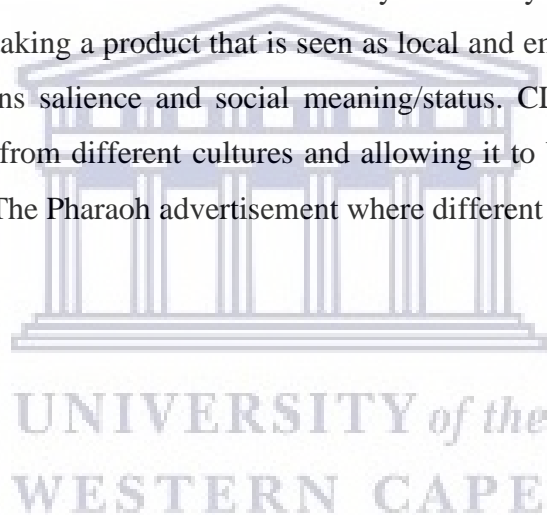
Chapter 5: Manifestations of Material Culture embedded in CL: Local and Global Identity Affiliations, Interlocking Cultural Flows

5.0 Introduction

The fifth chapter analyses five advertisements, namely *Local and Global Identity Affiliations in The Legend of Big John, Commodification of Culture and Language in 3 Pieces for Durango, Intertextual Traces in The Bunker, Translocalizing I am Sbu,* and *Translocalization and Transnationalization in The Icelandic Boy.* From the literature on material culture, it can be discerned that it is not just about tangible objects, ideological, ethnolinguistic, and political visions in place (Banda & Jimaima, 2015; Manan, 2016). The advertisements below represent the ideological and political manifestation and a "reimagination" of South Africa's vision.

5.1 Local and Global Identity Affiliations in The Legend of Big John

The advertisement illustrates a "reimagining" of the story of Dutch national Jan van Riebeek, who arrived in Cape Town in 1652 and was said to be "the administrator of colonialism in the region". Further to this, the advertisement portrays the journey of Big John (aka Mjonana), prince of the Motsamai tribe, who left his village on a boat in 1650 with the intention of satisfying his hunger for adventure. After the Advertising Regulatory Board (ARB) banned the advertisement, CL claimed that they did not intend to offend viewers. *"As a South African brand, Chicken Licken is acutely aware of the need to uplift the South African spirit. And that is the place from which the commercial stems, to show South Africans that Chicken Licken believes this country has all the potential to conquer the world and rewrite history from an African perspective".* According to the ARB, *The legend of Big John* was banned, claiming it went against social cohesion because "it trivialises an issue that is triggering and upsetting for many South African people". The ARB received a complaint in which a viewer exclaimed that the advertisement mocked the "colonisation by the Europeans in general, and the persecutions suffered at the hands of the Dutch in particular".

Santos (2014:68) defines colonialism as "…a system of naturalisation of differences in such a way that the hierarchies that justify domination, oppression, and so on are a product of the inferiority of certain people and not the cause of their inferiority". Similarly, coloniality is essentially about continued exercise of colonial power, most often covertly rather than overtly. The producers/content directors rewrote the narrative i.e. the Jan Van Riebeek adaptation, and was told from an African perspective. By rewriting history, the producers have thus provided

agency and creative licence. Traces of material culture and rituals are foregrounded in the advertisement. The use of orange as the most salient colour ties in with the notions of branding and marketisation. Every scene contains multi-coloured beads, and signage that is represented through body and face painting *(Figure 5.1)*. Another important element is the hybrid language constructions which are exemplified through the utterances and index culture.

Figure 5.1: Colourful beads

Figure 5.2: Handprints

Big John is seen walking on the beach, being greeted by his family/tribe, this event signals a symbolic ritual of sending him off into the world on a quest. His tribe is seen cheering and endowing him with flowers and leaves *(Figure 5.2)*. It is significant that he has two handprints situated on his body. The different languages and body representatives can be said to be mobile

semiotic assemblages (Jimaima &, Banda 2019; Pennycook & Otsuji, 2017) that have travelled across linguistic and regional borders and congregated to produce a national space locally. In addition, inscriptions of the body as an aspect of material culture (Peck & Stroud, 2015) builds on the conventional definition of Landry and Bouhris, and the conceptualisation of linguistic/semiotic landscapes.

The advertisement makes use of several textual and semiotic references that form part of the semiotic assemblages and highlights the links between global and local elements. It also serves as a form of commodification. Mjonana, similar to Moana, tells the story of a spirited teenager, who sets out on a daring mission, to prove herself as a master way finder and to fulfil her ancestor's unfinished quest. Once on the ocean, she encounters enormous creatures. The octopus that appears in the advertisement is another reference to Jack Sparrow. The main theme in the movie is the aspect of voyaging and overcoming obstacles in life, this can further be exemplified through Mjonana's personal journey. These global and local elements illustrate how semiotic materialities are thus embedded. Another semiotic reference can be made to Cast Away and Robinson Crusoe.

Figure 5.3: Spear sail

Mjonana sets out to the sea, opens his sail, and has an image of a spear that appears on it, it is also orange in colour *(Figure 5.3)*. Orange is the most prominent colour which ties in with the brand identity of CL. The advertisement illustrates various materials, these consist of spears,

branches, beads, feathers, face paint, and baskets that are weaved from straw. The representation of the flag and the figures in this sign may serve as a commodity image. In this instance, "commodity images, and the market itself, come to produce some of the most powerful reimagining's of race South Africa has known in some time. At the same time, the idea of the gap (here between what you have and what you want) is continually reconstituted at the heart of the commodity in order to propel new desires" (Nuttall, 2008:93).
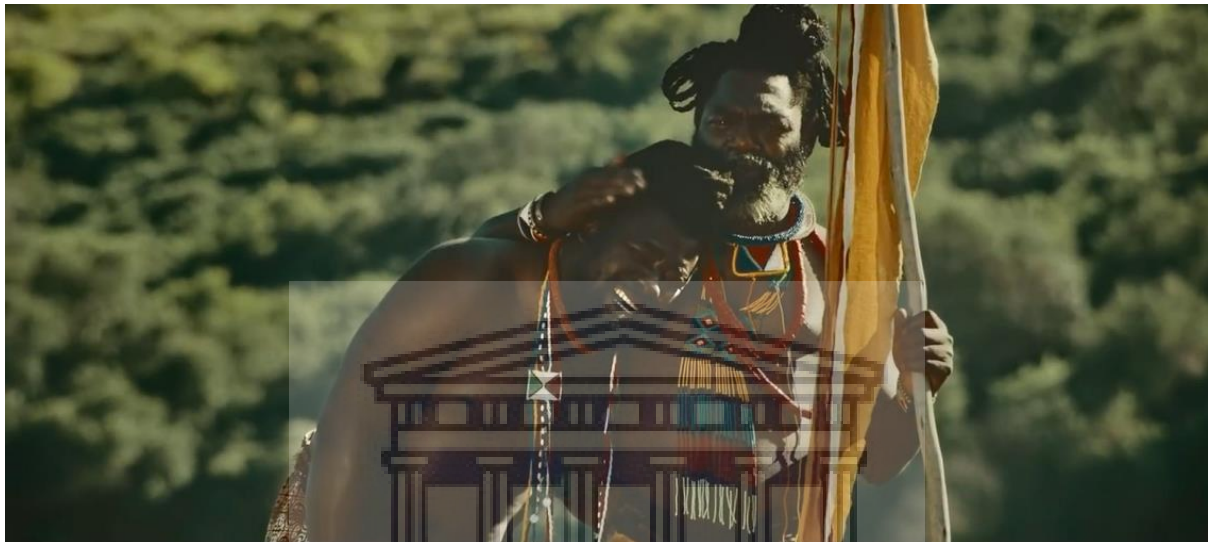
Figure 5.4: Yellow flag

A yellow flag is foregrounded, with multi-coloured beads and long dreaded hair, which forms part of the semiotic illustrations *(Figure 5.4)*. Several verbal elements/semiotic appropriated signs are positioned in the advertisement, such as *Once in Holland* and a barrel containing the words *Dromedart*. This term can be lexically linked to dromedary which is an Arabian camel used for racing and riding. It also serves as a historical object as the *Dromedart* was the name of the ship that settled in the Cape in the 1600's.

Figure 5.5: Playing Fetch

Mjonana is confronted by a jaguar (he instructs the jaguar to fetch, and the jaguar obliges like a playful dog). This refers to *The Jungle Book* by Rudyard Kipling, with Mowgli (Mjonana) and Bagheera (jaguar) as the central figures, which tells the story of a young boy being raised by animals in the wild.

The element of discourse and power and the question of subjectivity are brought to the foreground, which is suggestive of the subjugation of Black people. This element of reimagining has been used innovatively, not to cause cultural and racial conflict, but instead to reimagine countless injustices that have taken place. Due to the social injustices that have occurred, many cultures were unrecognised, land was taken back, and many individuals were stripped of their cultural heritage and pride. Mjonana, as presented in the advertisement, mirrors the representation of the Dutch settlers, Jan van Riebeek. In the same manner, this "reimagining" is achieved through the same sequence of events through the means of repurposing a similar event which occurred when South Africa was colonised. The creative director at Joe Public, Martin Schlumpf, stated that CL "*strives to put South Africans at the fore — creating a sense of pride and patriotism. Just like the film, we're turning things on their head, putting South Africa on top of the world map*".

Banda and Jimaima (2019), through their study, have proven that semiotic assemblages and assembling artefacts highlight various materialities. In the same light, these materialities acts as indicator/significant device to show affiliation, which can thus be linked to interlocking cultural flows. The following extract exemplifies the hybrid language constructions found in the Big John advert.

Extract 1

South Africa 1650
Narrator: A long, long, time ago, when leather was still in fashion, a young man left his home to satisfy his hunger for adventure.
BJ: I'll see you guys later. IsiXhosa: **Ndiza bafethu.**
Narrator: His name was Big Mjonana, Prince of the Motsamai Tribe. A man with a spirit so untameable, he tamed the spirit of others. [Black Panther Reference]
BJ: Fetch Boy! IsiXhosa: **Landa Boy!**
Narrator: He was unstoppable. [Life of Pi Reference]
BJ: Hola guys which way? Ah, sho't left! Thanks, my friends! **Mpintshi!**
N: His hunger was too big!
BJ: Hey! What's wrong with you? IsiXhosa: **Haai wena maan uyaphapha?**
N: *Laughing, nothing or no-one could shake Mjonana's confidence. He weathered every storm. But if you ask him, he'd say it was just a breeze. Big Mjonana did many things. But the one thing he will always be remembered for is discovering a foreign land.* [Jack Sparrow Reference]

Figure 5.6: SA 1650

Extract 2

Holland 1651
BJ: Hello White folk, wena Ngamla. [Greeting]
P1: Wie is dit? [Afrikaans]
P2: Ek het geen idee nie Meneer.
BJ: I like this place. I think I'll call it Eu..rope. IsiXhosa: **ndiyayithanda le Ndawo. Europe!**
Singing Big Mjonana
Old man: And that is the legend of Big John.
Lady: You know what, I'll have a Big John too.
Cashier: No problem!
Lady: Sjo. [IsiXhosa]

As illustrated through the hybrid language constructions, it can be argued that the fluid ways in which various linguistic resources are deployed and assembled throughout the conversation show how different sets of linguistic and non-linguistic resources are deployed as different artefacts and people intersect (Pennycook & Otsuji, 2017).

Language had been associated with national identity; promotion of standard varieties and suppression of non-standard or non-national languages; obsession with "how language is put together" (structuralism, formal properties of language). The language used in the advertisement is predominantly IsiXhosa and has traces of Afrikaans and IsiZulu, thereby incorporating an aspect of hybridity. This aids in the formation and the emergence of local constructions and use of language, which essentially provides a greater freedom of language choice e.g. changing language practices with code-mixing as exemplified in the conversation between Mjonana and the *settlers*. This therefore calls for co-existence of languages known and used effectively for communicative purposes (Heugh, 2014:362). Further to this, is the convergence of cultures as a result of the criss-crossing lives of social actors. The material culture produces new socio-cultural spaces in which cultural affordances take up new meanings, names, and frames of reference. Language has been viewed as a fundamental

variable that indexes an individual's identity, further to this is the notion of culture and its significance. This is further reinforced by the notion of language which is viewed as a system of communication that can be understood as a linguistic variety that allows for the formation of distinct identities (Prinsloo & Stroud, 2014). It therefore aims to highlight the different intersemiotic and interlocking cultural flows that give rise to various repertoires of styles and signs.

5.2 Commodification of Culture and Language in 3 Pieces for Durango

The manifestations of culture and commodification of language in advertisements has been identified as an important means of integrating and showcasing diversity on a global and local scale. The implementation and integration thereof within the advertisement industry has significantly shifted the entertainment and media landscape. With this in mind, a transformative shift has occurred by embedding semiotic materialities as opposed to primarily focusing on the aspect of language alone. In the vast expanding multicultural sphere of entertainment, content creators and producers have considered imperative notions that will appeal to their target audience. In doing so, it aims to expand the ethos of a brand by exemplifying and emphasising its collective identity. In essence, language and culture has been used by producers to enhance the authenticity of their work, as well as a means for marketisation purposes and the promotion of their respective brands. The advertisement for consideration is entitled *3 Pieces for Durango*, the agency responsible for the production of the advertisement is *Joe Public United*. The advertisement aims to sketch a utopian state within a South African context. The advertisement forms part of three segments that respectively aired in August 2018. As the advertisement is quite lengthy – three 3 minutes long – the extended version of the advertisement has been placed on YouTube for viewing purposes. The languages found in the advertisement comprise English, Afrikaans (Kaaps), IsiZulu, and IsiXhosa. It therefore aims to portray the multicultural microcosmic landscape of South Africa. The fictional town in the advertisement called *Harmony* is a physical representation of South Africa.

The advertisement aims to portray South Africa in a positive light by commodifying its social issues in a humorous way. It allows the viewers to reflect on South Africa's current political state and to consider the transition from the past, and its political turmoil and scars left by the apartheid regime. What CL is trying to portray is an escape from the cares of everyday life, they are trying to transport the viewers into a utopian state. This denotes a place where everyone is helpful, where taxi drivers do not overload their taxis, and a place where car guards take care

of your cars but do not ask for anything in return. It portrays a place where beggars, despite having no money, food, and shelter, remain hopeful and cheerful without a single complaint. Harmony is a place where the justice system does not consider your crimes but offers you the things that you truly desire in life. It is a place where there are no outlaws. and instead of expecting a shootout, you are welcomed by a group of pantsula dancers. Additionally, these ideals that are illustrated in the advertisement indicate that there is a chance for transformation to transpire as exemplified through the various multicultural instances. Moreover, Fairclough suggests that "ideologies are representations of aspects of the world which can be shown to contribute to establishing, maintaining, and changing social relations of power, domination and exploitation".

Figure 5.7: Opening scene

In the opening scenes of the advert, frame 00:03 (*Figure 5.7: Opening scene)*, we are presented with the physical setting of the advertisement as it represents a desert town. The visual representation has been juxtaposed with an image of a lizard, dust that is settling, and a horse that is galloping with a rider that is set on an important expedition. This dusty milieu conjures up notions of the Wild Wild West. The infamous Western song – *The Good, the Bad and the Ugly* commences as the horse gallops in frame 00:05.

This score was composed by Ennio Morricone in 1966 and re-adapted in 2004. The song is known for the incorporation of whistling, gunfire, and yodelling. The first verbal element on the foreground is 3 PiECES FOR DURANGO, which appears in yellow.

Figure 5.8: First verbal element

Furthermore, it is evident that the same type of font and colour appears elsewhere in another iconic Western music video entitled *For a Few Dollars More*. Further to this, the significance of the number three is important as it ties in with the adjectives, namely good, bad, and ugly respectively, as well as the representation of three pieces of chicken for Durango.

Figure 5.9: Yellow font

In the famous movie entitled *The Good, the Bad and the Ugly*, the character Blondie represented the *good,* and was known for his iconic brown hat and a poncho. This notion can be compared to the Hombre that is seen wearing similar attire in frame 00:29 (*Figure 5.13: Directions)*. The Hombre acts as a giver of direction as it is his first act of kindness. The character Angel Eyes represents the *bad*, while the character Tuco is known as the *ugly*, who

represents the ugly side of humanity. In essence, Abrams (1993) defines allusion as "a brief reference, explicit or indirect, to a person, place or event, or to another literary work or passage". A further example of this phenomenon can be seen in Wheelers (2011) work, the utilisation of allusion comprehensively includes "to establish a tone, create an implied association, contrasting two objects or people, making an unusual juxtaposition of references, or bringing the reader into a world of experience outside the limitations of the story itself".

In addition, the next visual representation is the name of the fictional town *Harmony* in which a series of events unfold in frame 00:13. This is also a foreboding element that can be linked to the catchphrase found at the end of the advertisement. It also conjures up the notion that people of the town live in peace together, as well as the term harmony when associated with music i.e. western theme. In common Westerns, this is evidentially not the case as most times it is filled with violence, seeking revenge, and a typical shoot out. The advertisement seeks to reflect an adaptation of what Western life is like. The American Frontier formed part of Western History, in terms of Western movies, it comprised of cowboys, outlaws, Native Americans, and settlers. Cowboys were seen as Western Heroes, which is a mythical adaptation of Hispanic Culture. A subgenre of Western movies is known as Spaghetti/Italian Westerns, in which the characters are known for wearing grimy clothes and are violent in nature. The death of the antagonists usually completed the narrative.

Figure 5.10: Harmony town

Durango is the most prominent figure in the advertisement as it is centred on his experience of the town Harmony. Durango is a state in central Mexico a "*high plateau, with the Sierra Madre Occidental in the west; irrigated agriculture especially cotton and rich mineral resources*".

Durango acts as a lens through which he offers the outsiders a first glance of the town Harmony i.e. the imagined country of South Africa. In the advertisement, it is important to note that when a character's vision is limited by the sides of the frame, everything outside the frame is essentially invisible. The aim of this is to allow the viewer's to only see from the perspective of what the character sees and experiences. Furthermore, the word 'chronotope' combines 'etyma' that denote time (chromos) and space (topos). Agha (2007:321) attempts to show through various comparative studies of chronotopic representations that "entextualised projections of time cannot be isolated from those of locale and personhood".

Moreover, another sign that is represented is *The General Store* in frame 00:22 *(Figure 5.11: General store).*
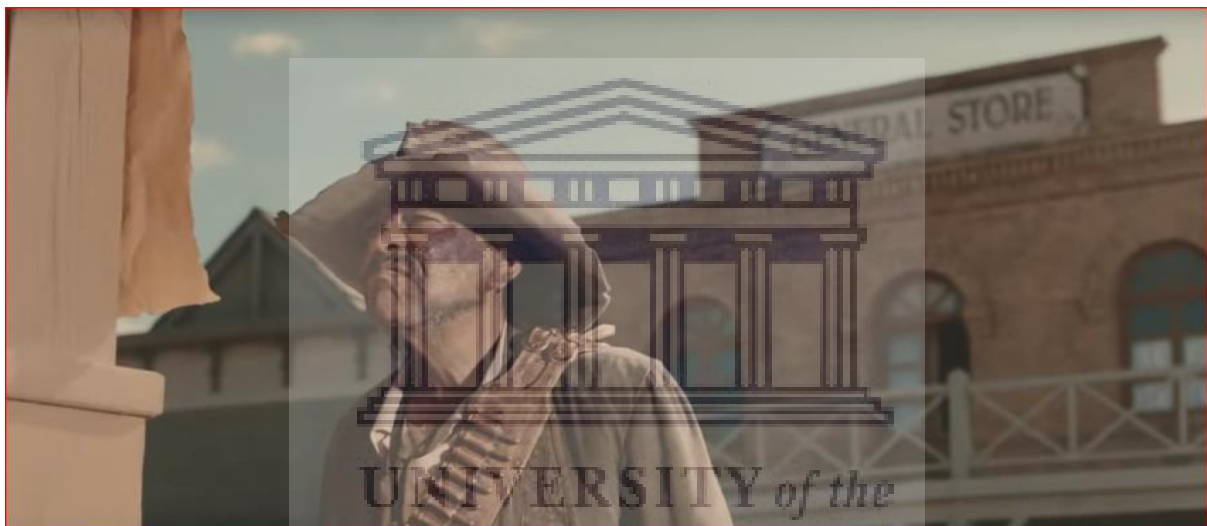
Figure 5.11: General store

Following this visual illustration is another sign found in frame 00:24. It reads *WANTED THE BOOTLESS BANDIT DURANGO* (*Figure 5.12: Wanted sign).* This sign includes both an image of Durango as well as a notice/sign.
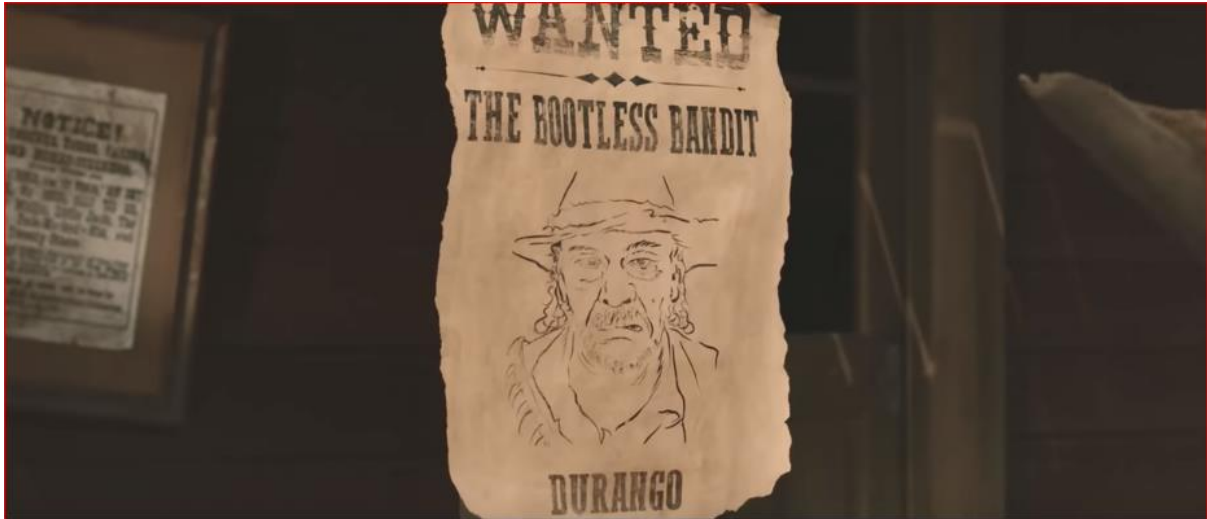
Figure 5.12: Wanted sign

The next act occurs in frame 00:29, where the Barefoot Bandit (BB) walks toward a man, asking him about the Sheriff's whereabouts *(Figure 5.13: Directions).*
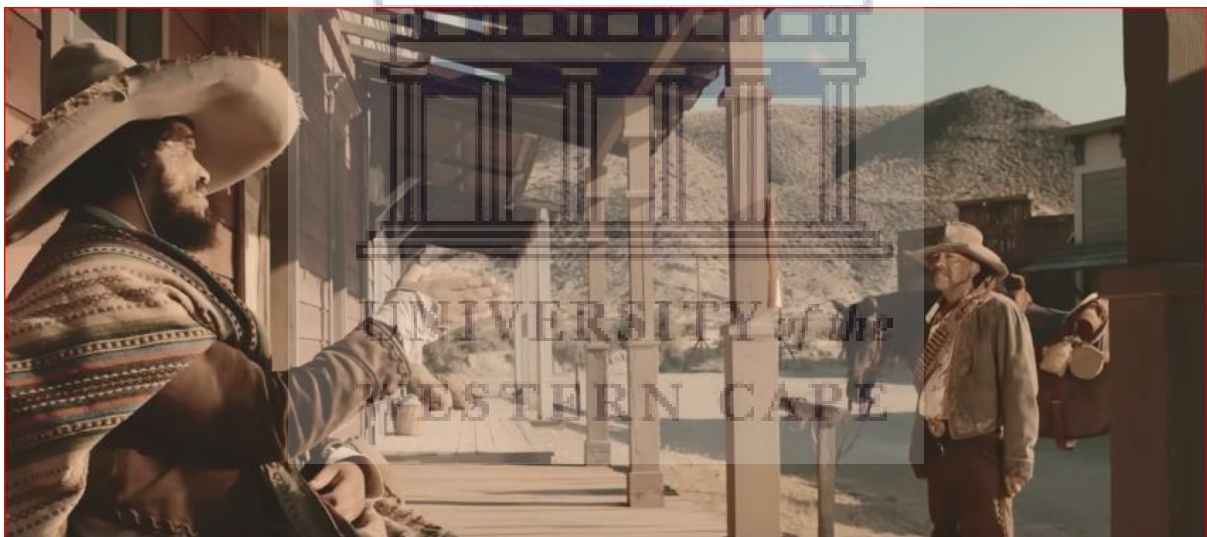
Figure 5.13: Directions

BB: Where is the Sheriff?
Hombre: *Kyki*, (look here), you take Main Street *né-* (the sign falls off). *Nai* you take Ngcobo street né and you *kap* (take a shot) a left then you find him there.

It is evident to note that the interaction includes Kaaps. These non-standard spelling forms are used in the utterances which contributes to make the text more informal. These forms of speech

can be labelled as "allegro speech forms" (Kotzé, 1984). Furthermore, its main purpose is to illustrate the social or regional characteristics of speech forms, which in this instance is Kaaps. The Hombre figure is played by a Coloured person. When Durango approaches him at first, it can be clearly seen that he is from a Mexican background because of his attire. As he starts speaking in Kaaps; thus, it can be linked to the aspects of adaptation and localisation.

Another visual representation is the street names, found in *Figure 5.14: Main Street* and in *Figure 5.15: Ngcobo Street* respectively. This alludes to the event of major road name changes that are currently happening in South Africa. It therefore reinforces the idea of including current historical events. The notion of material culture "foregrounds human interaction with the material world in which sign-making is not just about written language or visible objects in place" (Banda & Jimaima, 2015:647).

Figure 5.14: Main Street

Figure 5.15: Ngcobo Street

Additionally, the next event occurs in frame 00:53, when a woman signals for a taxi/cart. Her hand gesture indicates that she is from the local area and that she is signalling for a local ride. Furthermore, the next interaction occurs when Durango passes the taxi/cart that stopped for the woman. The driver says *Askies man*, which translates to *I am sorry*. The driver is a Black man who speaks Afrikaans (*Figure 5.17: Askies man*). Furthermore, another act for consideration includes the interaction between the car guard and the horse rider. He attempts to usher him out and direct him safely into the road (*Figure 5.18: Car guards).* The car guard whistles and says *Jika, jika, jika*, an IsiZulu phrase that translates to "*turn* or *dangle"*. The horse rider offers to pay him for his services rendered but he replies and says *Haibo* meaning *no* in IsiXhosa and does not accept the token of thanks. This aids in the formation and the emergence of local constructions and use of language which essentially provide a greater freedom of language choice.
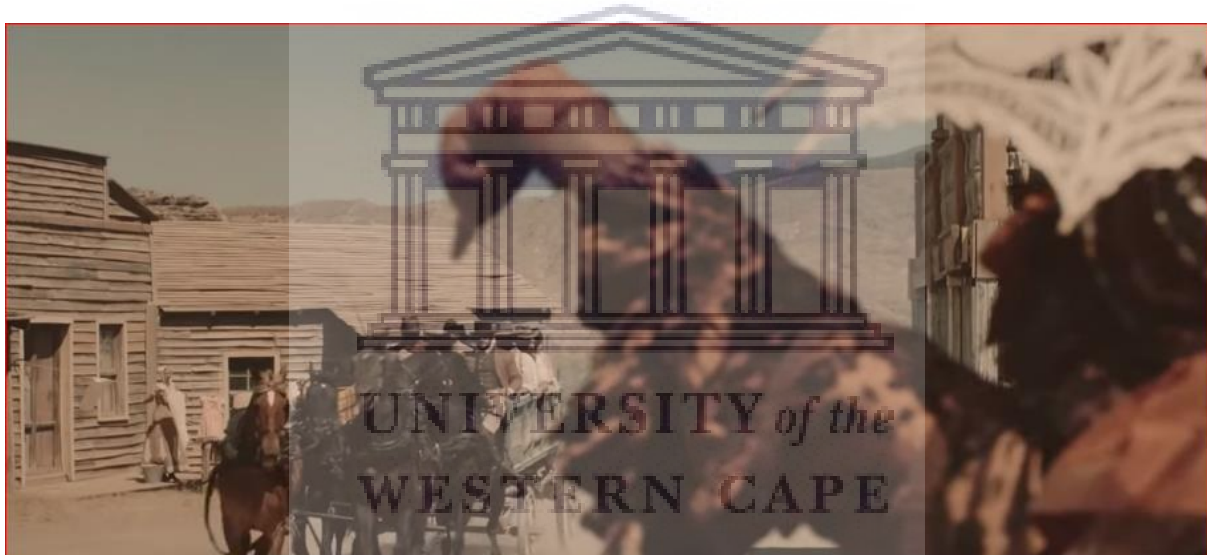
Figure 5.16: Local sign for taxi

Figure 5.17: Askies man

Figure 5.18: Car guards

In addition, another semiotic sign is the handwritten sign that appears in frame 01:08, it appears on a wooden plank with the text; *No work, No gun, No horse, No worries* (*Figure 5.19: Written sign).* This alludes to the notion of white unemployment and how the roles have reversed since apartheid. It also signifies that a balance has occurred, which is an indication of the multicultural nature of Harmony town. Semiotic remediation can be referred to as how individuals routinely report and revoice other's words in talk. It is also about how people, producers/directors, and/or actors in movies and advertisements routinely reperform others' gestures and actions, repurpose objects, represent ideas in different media/modes, and re-make their world and themselves in the process (Bolter & Grusin, 2000; Banda, 2014; Banda & Kunkeyani, 2015; Banda & Mawadza, 2015; Banda, 2014; 2016; ftc)

Figure 5.19: Written sign

Furthermore, Durango expects a possible shootout but sees a group of men dancing. It is significant to note that all the individuals are of different ethnicities thus reinforcing the integration of racial diversity. In this instance, dance has been used as a medium of unification, inclusivity and working together as a unit. This aims to portray South Africa as a Rainbow Nation. In addition, the convergence of cultures as a result of the criss-crossing lives of social actors and the material culture produce new socio-cultural spaces in which cultural affordances take up new meanings, names, and frames of reference. Additional signage appears on a window front in frame 01:18, the text reads; *PAB SON'S SALOON – haircut, shaving TRADITIONAL METHODS – trim beard (Figure 5.20: Pantsula dancing).* The sign includes an additional board indicating *fresh cuts*, which appear to be Victorian style. Further to this is more signage found displayed on a cart in frame 01:30, the verbal elements consist of *Buti's Muti – Lost lover found, No bad luck. Happy Marriages, Good dreams,* and *Money Paid (Figure 5.21: Buti's muti).* This image can be likened to signage that appears in public transport such as trains or taxis. These signs are often printed in small font as it is associated with private information. The sign *Buti's Muti* appears in a larger font just as it would appear in public domains. Essentially, when considering the signage, it is also about the reimagination of ideas, shared knowledge of socio-cultural history and natural artefacts, and their re-invention in narration of place" (Banda & Jimaima, 2015). Material culture is the core and ineluctable constituent of human life. Material culture is the realm of physical items, produced by humans, as well as events and spaces interconnected by and with local and global mentality, culture, tradition, and social life.

Figure 5.20: Pantsula dancing

Figure 5.21: Buti's muti

Furthermore, an interaction ensues between a Black and a White man, who appear to be rivals. The Black man calls out "*Jeremiah Johnston" Figure 5.22: Jeremiah*, the White man then responds in IsiXhosa and asks "*Are you talking to me Mxolisi Hlatshwayo?" Figure 5.23: M X*. After hearing the White man's ability to speak his language, he becomes friendlier and asks *"Can I call you Jerry?"* (*Figure 5.22: Jeremiah*). This signifies a shift in the interaction from hostility to transparency. According to Matthes (2016), cultural appropriation is viewed as a global phenomenon that "might plausibly be thought to include occurrences as varied as; 1) the representation of cultural practices or experiences by cultural "outsiders" (sometimes called "voice appropriation"); 2) the use of artistic styles distinctive of cultural groups by non-members; and, 3) the procurement or continued possession of cultural objects by non-members or culturally distant institutions". The interaction occurs opposite a *LUMBER YARD*, it is significant and ironic as there are no trees in the area. When considering the name Jeremiah, *Jeremiah Johnston* is a movie in which a Mexican-American War Veteran goes to the mountains to live in complete isolation. He comes across an experienced man who teaches him survival skills. He marries a native and lives a peaceful life until he angers the Crow Indians. This can therefore be linked to the social and political tensions that are experienced by South Africans in everyday life.

Figure 5.22: Jeremiah

Figure 5.23: M X

Furthermore, a White man is seen offloading cargo from the cart in frame 01:52 (“*Hey Babba, the Land?”) (Figure 5.24: Land issue).* This is reinforced by the argument in which Fairclough (2003) states that “what is said in a text is said against a background of what is unsaid”. The White man then starts packing the luggage onto the cart. The Black man tells him to stop because *“there’s plenty of land right here, we can share hauo!”* This event provides critique on the land issue as it portrays the imbalance between Blacks and Whites in South Africa.

Figure 5.24: Land issue

In addition*, Sleigh Queens Photography* is found in frame 02:10 (*Figure 5.25: SLP*), the woman is seen shouting "*another one"*, this is a reference to DJ Khaled's infamous way of starting every pop song. It therefore acts as a textual reference. She is also heard saying "*iyashisa man"*, the word *shisa* translates to *be hot* or *to iron* in Zulu whereas the prefix *iya* means *to*. Another reference includes the iconic statement "*Yaaaaas gal!"* which is a popular way of hyping someone up enthusiastically. This term has gained popularity amongst girls on social media and has spilled over into everyday interactions. In essence, this term has become repurposed. Semiotic remediation is defined as the diverse ways that semiotic performances are reported, revoiced, represented and reused across modes, media and chains of activities (Prior & Hengst, 2010; Banda & Kunkeyani, 2015; Banda & Mawadza, 2015). The critical component in semiotic remediation (SMR) is *repurposing.* Most of the text we are exposed to is a result of repurposing and reperforming (Bolter & Grusin, 2000; Banda, 2014; Banda & Kunkeyani, 2015; Banda & Mawadza, 2015; Banda 2014; 2016; ftc). Resemiotisation shows how practices capitalise on making meanings oblique across semiotic modes towards increasingly nonbodied phenomena (Prior & Hengst, 2010:142).

Figure 5.25: SLP

The CL logo makes its first appearance in frame 02:13, where it is named *Chicken Licken Saloon*. It therefore adds a dimension of hypermediacy, as the viewer only realises this about two minutes into the advertisement (*Figure 5.26: Chicken Licken saloon).*

Figure 5.26: Chicken Licken saloon

Everyone looks at Durango when he enters the saloon, as they might be familiar with the note and his face on it. It is also evident that Durango is the only Mexican in the advertisement. This alludes to the relationship between cowboys and Mexicans, as well as the age-old vendetta. In this instance, the Sheriff is a Black man as opposed to a White man. This point is significant as it highlights the transition between apartheid and post-apartheid. The fact that the town has a Black Sheriff is an indication of how the roles have been shifted and who essentially governs the town. Additionally, the role of mediatisation bears traces in the advert. Mediatisation of people, ideas and discourses refers to the "process through which the media organises and

orients the perception and interpretation of social roles and values" (Hiramoto/Park, 2012:1). This encounter can be viewed as a change in mediatisation by challenging what is viewed as the norm. The Sheriff is seen eating a piece of chicken, as he is positioned with a black brimmed hat and his gaze in a downward stance. In this crucial scene, the advertisement incorporates the use of silence to build suspicion and paranoia. Moreover, it includes long pauses in conjunction with music that has slowly increased in tempo. Another element is the striking of a clock, which is typical of westerns when a dramatic scene is enacted.

As Durango puts the wanted sign on the table, the Sheriff says in an American accent *"I see you got my message"*. Following this is a long pause of silence as the Sheriff reaches out for something next to the table. This is followed by another musical interlude as the viewer may expect a gun or a handcuff to arrest the Bandit. Instead, the Sheriff returns the boot (*Figure 5.30: Returns boot)*. Durango responds by saying *"I've been looking for that"*. In addition, the catchphrase appears positioned next to Durango as *"Welcome to inner peace country"* (*Figure 5.31: Catchphrase)*. The catchphrase epitomises the vision of Harmony town and everything it stands for. The word *piece* sounds similar to *peace* and ties in with the notion of *harmony*, which is fundamental to the message of the advert and the name of their collective identity being *soul food*. The advert then switches to a black screen showcasing the meal combination entitled *Rock my soul 3 Straight @ R35.90*. Durango is then seen riding away in the sunset, eating a drumstick *with a logo of Chicken Licken Soul Food.*

Figure 5.27: Iconic reference

Figure 5.28: Saloon setting

Figure 5.29: Sheriff

Figure 5.30: Returns boot

WELCOME TO INNER PEACE COUNTRY

Figure 5.31: Catchphrase

Figure 5.32: Food iconography
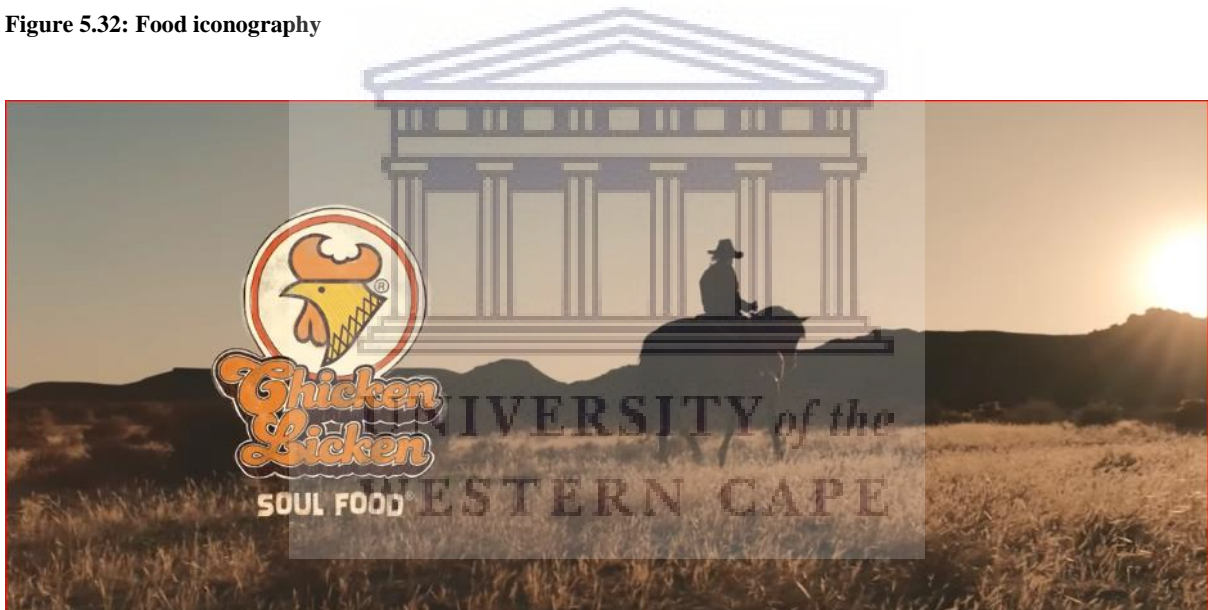
Figure 5.33: Narrative ending

In essence, the consideration of semiotic material and the use of space therefore contributes to the selection of place and locality. This ties in with the aspects of remediation and repurposing in the advertisement, which entails what context the advertisement is framed in. It therefore includes the incorporation of the good, the bad and the ugly, as well as the integration of taxis, car guards, and pantsula dancing. Furthermore, the commodification of language has been exemplified throughout the entire advertisement. The producers have successfully blended local and global cultural semiotic materialities in the advertisement by bearing in mind the specific target audience of CL.

5.3 Intertextual Traces in The Bunker

The seventh advertisement for consideration is the CL Bunker advertisement. It is centred on the life of a family from Krugersdorp in 1994. The family decides to stay in a bunker amidst the rapid political changes in South Africa *(Figure 5.34: Aspect of "outside")*.

Figure 5.34: Aspect of "outside"

In complete isolation from the world outside, the families' only means of food is tinned polony. *(Figure 5.35: Bunker)*.

Figure 5.35: Bunker

After their rations run out, the father decides to face the unknown and leave the bunker to look for food. The father does not return, and the eldest son decides to look for him.

The eldest son then leaves the bunker and says "It's been three days and I must go look for Pa". This phrase is a biblical reference that refers to Jesus who was in the tomb for three days. This notion further reinforces the aspect of intertextuality.
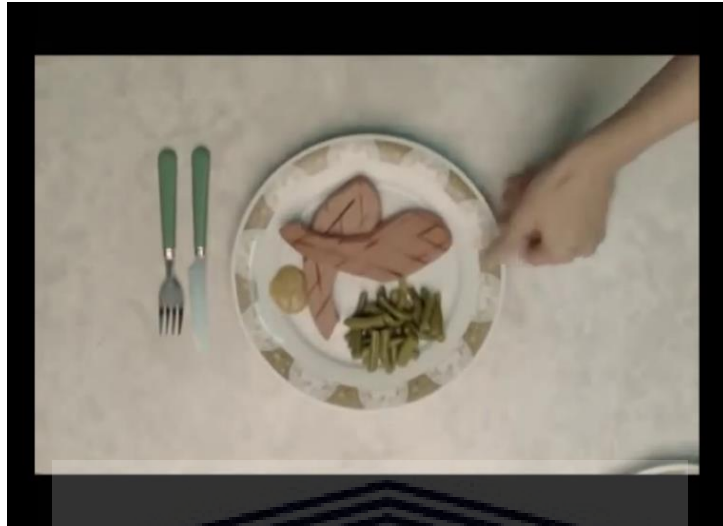
Figure 5.36: Polony reference

Another phrase that appears in the advertisement is suggestive of intertextuality "Pa, would always say, life is like polony, no matter what you get?" "Dit bly polony" [It stays polony]?" *(Figure 5.36: Polony reference).* This reference can be linked to the movie Forrest Gump, in which his mother says something similar. "Mama always said life was like a box of chocolates, you never know what you're gonna get". This claim is supported by the instances that are conveyed to evaluate the degree of textual integration within the advertisement. The catchphrase of the advertisement "If you haven't tried it, where have you been?" refers to the fact that CL is a well-known and established brand, and that individuals of the public should bear prior knowledge of their services (*Figure 5.38: Chicken Licken catchphrase).*

Figure 5.37: Chicken Licken paradise

Figure 5.38: Chicken Licken catchphrase

The catchphrase also alludes to a question about the presence of White people and their silence during apartheid. It is a means to seek answers to social injustices that have taken place during a tumultuous time in South Africa's political history. It is thus subjective and open to interpretation.

5.4 Translocalizing I am Sbu

In the opening scene, crickets are heard croaking, a house is in the foreground with a car that is parked outside, it is night-time, and a man is seen working in his garage. He appears to be creating a clone/biopic robot of himself as he is seen placing the scalp with hair onto the robot's head. He further types in some codes onto his laptop and waits to see if the robot will respond

to these inputs. The robot responds by stretching its fingers, and robotic sounds emanate from it *(Figure 5.39).* The man continues to fill in the codes as he sees the robot come to life.

Figure 5.39: Testing robot

Sbu: **I am Sbu.** [Play on *I am robot, Will Smith* reference]

Robot: **I am Sbu**.

Sbu starts laughing, and the robot imitates him. The song "I'm only Human" starts playing as the robot replaces Sbu at work *(I'm only human after all, don't put your blame on me)*. The class children are shocked as they can see their teacher does not look human. In the arts and music industry, language and culture has been used by artists and producers to enhance the authenticity of their work, as a means for marketisation purposes, and the promotion of their respective brands.
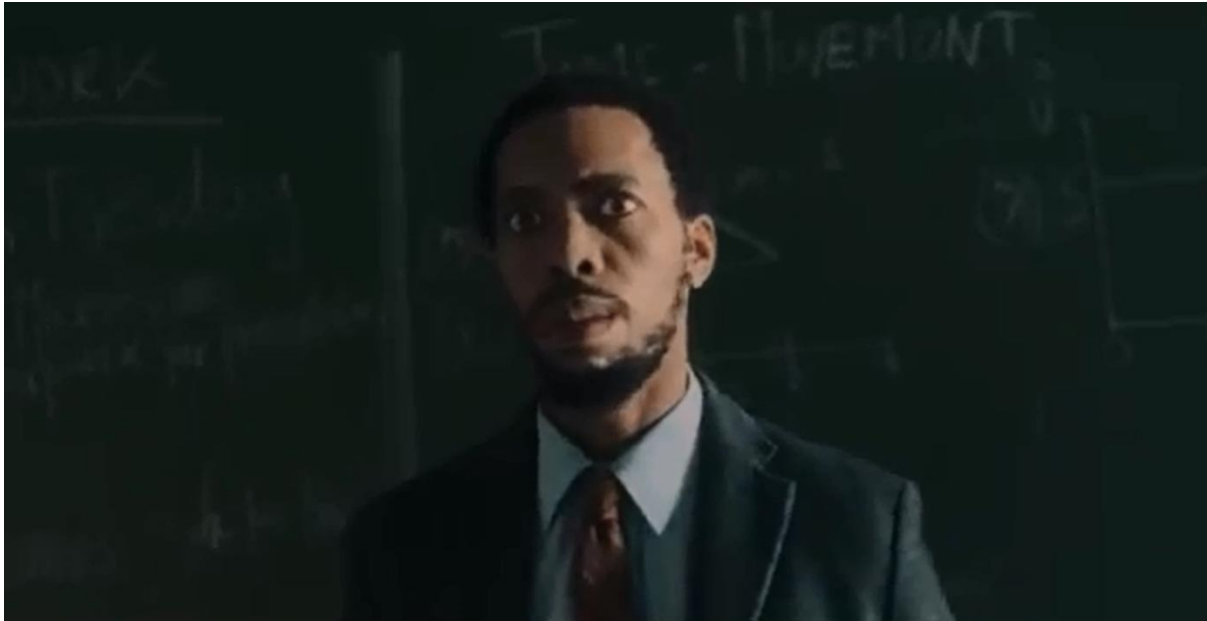
Figure 5.40: Robot teaching

The next scene takes place in the supermarket and the robot introduces himself to a poster, which is a man, this indicates that the robot cannot distinguish between humans and inanimate objects as he probably only responds to impulses or codes. His wife calls him out for acting weirdly. He walks mechanically and is susceptible to the scornful jeers of the onlookers in the supermarket *(Figure 5.41)*. A woman is seen giving him a side-eye as he passes by with his wife in the frozen food isle.

Figure 5.41: Abnormal interaction

The next scene is at a movie theatre, and it appears to be a tearjerker as all the people are seen crying, including the men in the audience. The robot is seen sitting next to his wife, sipping his

cool drink very loudly and is seen laughing, something his wife finds alarming *(Figure 5.42)*. This touches on the incapacity to have any emotional responses as he is a robot and lacks empathy as opposed to a human being who would display more emotion.

Figure 5.42: Lacking empathy
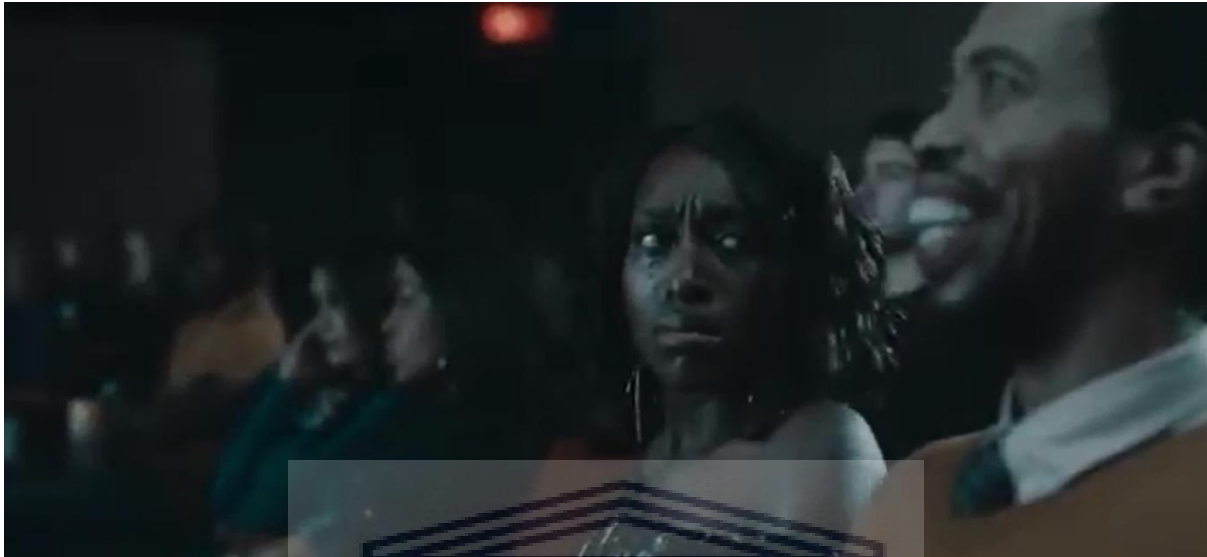
Following this, the robot is seen in the cleaning closet, along with all the household equipment. In shock, the cleaner exclaims **Joh***,* as she sees the robot sitting in the cupboard with a light emitting from it. This interjection confirms her demise and utter shock. The song *'man* starts playing, and the cleaner decides to close the cupboard door.

Figure 5.43: Cupboard scene

The next scene is at a football match, where the robot is responsible for being the goalkeeper, and he is unable to predict the direction of the ball as it lands into the net. His movements are all unnatural as he allows the opposing team to ultimately score. As he lands on his feet, he gets back up in a mechanical way and starts freaking out the team members.

The following scene illustrates a traffic officer that has asked Sbu and his wife to stop for a routine roadblock *(Figure 5.44)*. The officer walks over to their car, and asks for his licence, to which he responds in an unintelligible manner, *Basong, breathalyser.*

Figure 5.44: Traffic officer

The next scene is in the kitchen and as his wife is turning the knobs of the radio/tuning it, the frequency causes a reaction with the movements of the robot, and he struggles to eat his food. The husband is seen briefly as he fetches his jacket and heads out the door. As the robot takes his role as a teacher, as he is busy writing on the board, he is somehow stimulated, and it causes him to respond in a mechanic like way. A child proceeds to throw a paper plane at him to get his attention. As he tries to respond, all the technological devices in the classroom start to malfunction, this is seen once again as he stands in an isle at the supermarket where all the lights start flickering. Next, he is seen holding a light bulb and bringing light to it in a dark room. In the following scene, the robot is seen dancing with his wife, and is ironically doing the robot dance.

Figure 5.45: Robot dance

Further to this, the robot is seen looking frazzled after he slept with his wife, his eyes are somewhat crossed. This particular scene has been purposefully selected to incorporate an aspect of intimacy within the advertisement. This is further exemplified through its attempt to appeal to its target market by deploying sexual innuendoes as explored through humour.

Next, the two are seen walking hand in hand, past a CL restaurant, and his wife sees the real Sbu sitting inside the restaurant eating *(Figure 5.46)*.

Figure 5.46: Sees real Sbu

The catchphrase appears, **When the craving's got you, it's got you**, his wife then turns around and looks at the robot who proceeds to flash her a smile. The meal then appears as well as the catchphrase, as the words of the song echo, *some people got real problems, soul people gotta love.*

Figure 5.47: Catchphrase

The catchphrase could relate to immoral behaviour, losing all sense of reason. The question of immorality and looseness arises and reflects on the power of the flesh to take over and corrupt the soul. This catchphrase alludes to the carnal flesh of man, which is fickle, corruptible, and unpredictable. Through the use of humour, CL seeks to explore everyday scenarios where man is tempted to act on desires and fulfil the cravings the world has to offer, and in this instance, it is CL's scrumptious chicken.

5.5 Translocalization and Transnationalization in The Icelandic Boy

In the opening scene, we are introduced to a figure (little boy) that stares into the mirror (*Figure 5.48: Reincarnation symbolism).* The question we might propose is why people stare into mirrors? Is it to marvel at their own reflections, to see what is apparent, or do they use it as a tool to affirm something? In the advertisement we are presented with two contrasting ideas. Björgvin identifies as Frikkie, he intentionally looks into the mirror and emphatically declares that his name is Frikkie regardless of the fact that the viewers can see his full name appear on the screen as Björgvin.

Figure 5.48: Reincarnation symbolism

Volosinov (1973) cited in Fairclough (2003) that "when the speech or writing or thoughts of another is reported, two different texts, two different voices are brought into dialogue and potentially two different perspectives, objectives and so forth". The concept of reincarnation is thus brought to the foreground.

Furthermore, we are presented with an image of a Hadeda bird (*Figure 5.49: Hadeda symbolism).* Hadeda's are indigenous to Africa, they are believed to be associated with an Egyptian mythical phoenix called *Threskiornis aethiopicus*, which is related to the "transmigration of the soul". Thus, reinforcing the idea of reincarnation. The prefix 'trans' means to alter/change or move. The Egyptian motif gets expanded in the same manner as the Pharaoh advertisement. This in turn signifies a semiotic representation, as various symbols are assembled and come into conversation with one another. One might argue that its subjective nature transcends the very boundaries of perception and imagination.

Figure 5.49: Hadeda symbolism

In addition, it is evident that Frikkie's parents cannot understand him when he communicates with the Hadeda's. They declare his utterances as unintelligible and incomprehensive. This may be possible as his parents have no background knowledge on what a Hadeda might be, which questions their lack of presupposition. When they try and imitate the sound he makes, they fail to do so as Frikkie is the only family member who can communicate in this manner (*Figure 5.50: Question of lack of presupposition).* The fact that Frikkie is able to communicate in this manner illustrates the transmigration of his soul and his two respective personalities/identities.

Figure 5.50: Question of lack of presupposition

Moreover, another form of intertextuality that is present in the advertisement is the use of repetition. The phrases "It was something from a previous life – as the doctor told me" and

"former life", which thus reinforce the notion of reincarnation and the suggestion of a past life. Both adjectives ('previous' and 'former') are mentioned although it means the same thing. Hence, the fact that this statement gets repeated and restated strengthens the significance of the idea of Björgvin's past life. In fact, Frikkie can be seen repurposing an ice shoe/racket for a *braai rooster* (*Figure 5.51: Repetition and traces of reincarnation*).

Figure 5.51: Repetition and traces of reincarnation

Furthermore, the element of cultural appropriation and identity are foregrounded. In the advertisement, Frikkie/Björgvin appears to be an Icelandic boy, but much of his acts mirror that of a South African identity. His identity is thus self-constructed. Frikkie wears a comb in his sock as opposed to wearing it in his hair (*Figure 5.52: Cultural appropriation and identity*).

Figure 5.52: Cultural appropriation and identity

The question is what message is he trying to covey, are his actions viewed as intentional, and what is he trying to portray to those around him? Afro combs have been associated with Blacks as a movement based on the "resistance to conform". It therefore ties in with collective identity, resistance and is seen as a political emblem. Fairclough (2003) states that "what is said in a text is *said* against a background of what is unsaid".

Through the use of allusion, a literary aspect is presented by the statement "One day a strange man…knocked on the door". The phrase "one day" is an iconic statement that children easily recognise as the opening line of a story (*Figure 5.53: Allusion: Literary aspect).* The story of Björgvin is as much a story as the story of the strange man. Thus, it is a story within a story as it is the retelling of an account. Abrams (1993) defines allusion as "a brief reference, explicit or indirect, to a person, place or event, or to another literary work or passage". A further example of this phenomenon can be seen in Wheelers (2011) work, the utilisation of allusion comprehensively includes "to establish a tone, create an implied association, contrasting two objects or people, making an unusual juxtaposition of references, or bringing the reader into a world of experience outside the limitations of the story itself". Intertextuality thus plays on what is presupposed or known. On the contrary, Fairclough (1992b; 1992c; 1995b) states that intertextuality "points to how texts can transform prior texts and restructure existing conventions to generate new ones".

Figure 5.53: Allusion: Literary aspect

The element of allusion, through biblical and cultural appropriation, is introduced when the strange man appears at the door (*Figure 5.54: Allusion: Biblical symbolism).* The figure of the 'stranger' may act as a God/traditional healer, which opposes Western ideologies/traditions, as the regular (Western) doctor could not determine what was wrong with Frikkie. He simply could not heal him. The burger acts as a symbol of medicine which has miraculous healing properties. The use of allusion contributes to enhance and enrich the meaning of a text by adding multiple layers that may or may not be obvious to all readers of a given text. Further to this, is the presence of ideological significance of assumptions in a text. In the same manner Fairclough suggests that "ideologies are representations of aspects of the world which can be

shown to contribute to establishing, maintaining and changing social relations of power, domination and exploitation".

Figure 5.54: Allusion: Biblical symbolism

Additionally, the role of mediatisation bears traces in the advertisement. "Mediatization of people, ideas and discourses refers to the "process through which the media organises and orients the perception and interpretation of social roles and values" (Hiramoto/Park, 2012:1) (*Figure 5.55: Mediatisation in an advertisement*). In the closing scene, after Björgvin has been healed, the audience are presented with an image of a happy family. Phrases such as "he was like a normal boy" and "it was a happy day" are all idealised perceptions that play into the expectation of societal roles i.e. a happy family unit.

Figure 5.55: Mediatisation in an advertisement

Intertextuality is dialogic in nature, in the case of the Icelandic boy, through the use of mediated notions that draw issues of identity. He breaks this stereotype by embodying the identity of a South African. This idea is further reinforced when he speaks Afrikaans and uses phrases that

are uniquely South African e.g. *'Voetsek'*, *'Heita'*, *'Howzit',* which are all regional markers. Idiolect refers to a speaker's individual way of speaking i.e. a personalised dialect of an individual (Yule, 2010:255). For example, an individual may shift between two extremes; either they imitate their immediate environment, or they use accents to fit in a group. Frikkie therefore shifts between these two extremes. The catchphrase of the advertisement signifies the change in target audience and raises the question about identity and the authenticity thereof. "For those who are truly South African at heart" (*Figure 5.56: Catchphrase: South African context).* Questions for consideration include; What does it mean to be South African? Who represents South Africa? What is typically viewed as South African? Who determines who can be South African? And what is not considered to be South African? The proverb, *home is where the heart is* ties in with the catchphrase, as a result of Björgvin's transmigration of his soul, it therefore makes him a true South African despite the fact that he finds himself in Iceland.
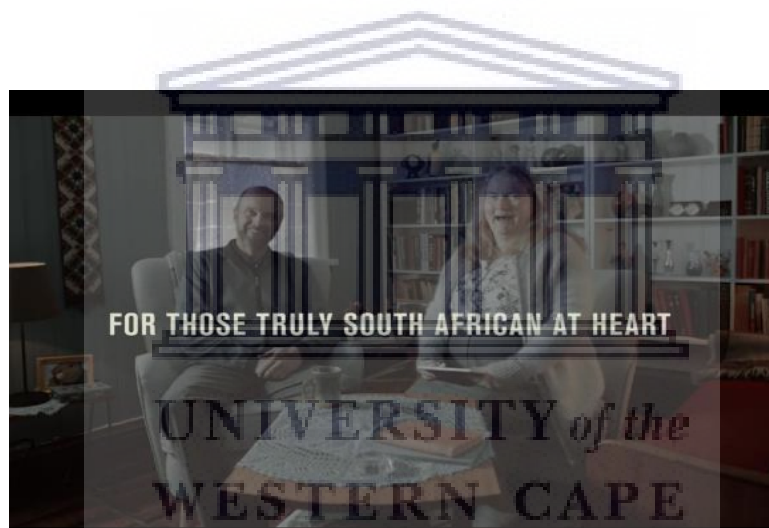

Figure 5.56: Catchphrase: South African context

The notion of unity as a means to reshape and reimagine ideologies is presented in the advertisement. The question is who is CL trying to reach? With the emergence of globalisation, are they trying to expand their product to a new target audience? (*Figure 5.57: Unity as a means to reshape ideologies).* To exemplify this, what is in a name? *Chick 'n boerie.* A chick refers to a newly hatched bird. Boerie is an informal term for boerewors. The word Boer can be extracted from boerie, while Boer refers to an Afrikaner farmer. The use of the word 'double' underpins the element of inclusivity, therefore acknowledging the phenomena of diversity (*Figure 5.58: Chick 'n boerie).* Intertextuality is thus important as it helps us build on previous knowledge. Texts should therefore not be viewed as isolated constructs but as fluid entities that rely on reinterpreting, reusing, and borrowing texts.

Figure 5.57: Unity as a means to reshape ideologies

Figure 5.58: Chick 'n boerie

Björgvin: *My name is Frikkie*.
Mother: *This is my son Björgvin, little Björgvin…when he was 5 years old…* [Father interjects]
Father: *No! 3 years old.*
Mother: *Okay.*
Sister: *It's been like 3 or 4 years since he started acting very strange and speaking some weird language.*

Mother: *Björgvin, dinners' ready!!*
Björgvin: *Ek kom, Ma!*
Björgvin: *Piesang.*
Mother: *He did like that... And then he...*
Father: *Ja. I don't get it.*
Sister: *Aaaaah Aaaaaah!*
Mother: *Aaaaaaaa!*
Father: *No! Aaaarghhh Aaaaaaargh!*
Björgvin: *Raaaaaa Raaaaaa Raaaaaaaaaaaa!*
Mother: *Deda?*
Father: *Hadeda?*
Mother: *It was something from a previous life as the doctor told me.*
Western Doctor: *Memories of a former life this child has had.*
Sister: *He said that he had some kind of condition, but I think it's just weird.*
Western Doctor: *A cause for concern because it will only get worse. He has no control over this, it overtakes him. Increasingly iritic behaviour.*
Björgvin: *Heeey, voetsek!*
Father: *Voetsek? I don't know. What is that?*
Western Doctor: *And in the end, you will not be able to communicate with him anymore.*
Mother: *One day… it was strange man that knock on the door.*
Strange man: *Eey heita, Dimamzo!*
Mother: *He brought this meal.*
Björgvin: *Howzit!!*
Strange man: *Sho man, ntwana!*

Father: *It was a miracle.*
Strange man: *Yessss man!*
Mother: *He was like a normal boy!*

5.6 Summary

This chapter explored the use of intertextual references and the manifestations of material culture exemplified throughout the advertisements. The intertextual references as illustrated through *The Bunker*, *I am Sbu,* and the *Icelandic boy* all exemplify the significance of semiotic assemblages. The concepts of semiotic materialities, affordances of material culture, cultural flows and semiotic artefacts are all interrelated. Through the analysis, the researcher concedes that there is a significant overlap, exemplified through the methods in which translocalization and cultural flows accounts for all the traces of material culture that are expressed in CL's advertisements.

Chapter 6: Summary and Conclusion

6.0 Introduction

This chapter summarises and concludes the key findings of the study; however, it is worth reiterating the objectives that guided this study.

1. To identify the local and global cultural elements in selected Chicken Licken advertisements.
2. To identify the local and global identity affiliations in advertisement selection and production.
3. To explore translocalization of cultural flows as represented through semiotic materials.
4. To explore transnationalization of cultural flows as represented through semiotic materials.

These objectives have been achieved in this study and are summarised and concluded below.

6.1 Summary of Findings and Conclusions

Considering the above objectives, the selected advertisements have been shown to encapsulate different aspects that dealt with semiotic assemblages, their relation to material culture and how they have been employed to achieve CL's brand ideals as a collective. Through the data analysis, it is clear that CL selects local and global cultural elements to create novel designs that uniquely represent Mzansi, while simultaneously appealing to an international audience. Moreover, the researcher concludes that an important finding of this research is that CL uses the human body as a site for semiotic assemblages. The body therefore acts as a mobile semiotic site that carries different affordances. As Pennycook states, it is more important to comprehend the "momentary material and semiotic resources that intersect at a particular point in time". This fact holds true as it is easy to point out the manifestations of semiotic artefacts but what should be considered is the respective meanings that are attached to these materialities. How does it gain significance at an individual and societal level? What constitutes a given semiotic site in advertisements? Who constructs it and how is it perceived by viewers/interlocutors? The aspect of locality, where the semiotic assemblages are positioned and placed, are all important in the construction of advertisements.

Moreover, the use of global and local identity affiliations used in the production of CL advertisements is a strategic move to illustrate the nuances of content creation and shifting the target audience, of which South Africans are the primary foundation. Through the multiple advertisements perused, the translocalization of cultural flows have been represented by the integration and presence of semiotic materialities. The last objective that was explored in depth was the transnationalization of cultural flows represented through semiotic materialities.

Factors for consideration included the different affordances, social stratification, cultural diversity, and inclusivity as exemplified in the assembling of CL advertisements. Different semiotic sites need to be accounted for, instead of just gauging at what is physically present in an advertisement, aspects that are sometimes unaccounted for need to be considered, such as historical context, religious affiliations and beliefs, witchcraft, worldviews, superstitious beliefs, or any shared beliefs. These symbolic motifs and semiotic illustrations tell more about signs and semiotic assemblages in place and the various meanings attached to it. It is easy to point out what is physically seen in an advertisement; however, the multisemiotic discourse and frame of analysis need to expand in order to account for these underlying factors. In the same manner, Kelleher and Milani (2015) therefore propose that the analysis of semiotic landscapes (sites) should be sensitive to the effects of surface, to dialogicality and semiotic expansion between texts – their temporality, juxtaposition, framing, and subversion. This echoes the call for extending the social semiotic theory, beyond analysing only the pragmatic function of advertisements but also symbolically. Equally important, is to comprehend the effects of understanding the role of objects in social semiotics that forms part of a critical sociolinguistics of diversity.

6.2 General Conclusion and Contribution of the Study

Through the data analysis, it is evident that CL's advertisements have become sites for remediations and reconfigurations of multiple meanings through the creative representations of reassembled (semiotic) material culture. The reassembling of semiotic artefacts has enabled the audience to see and re-evaluate how cultural objects are reconditioned and hence repositioned within society for new meanings, and how the significance of cultural objects as semiotic material traverse through time and space. As exemplified through the data analysis, CL's advertisements have become sites for consumption, showcasing the integration of local and global identity affiliations in relation to how specific semiotic materialities have been assembled throughout time and space. Using semiotic assemblages, CL has demonstrated the

significance of utilising local South African and international (global) semiotic materials and how these are (re-) assembled and reconfigured for new meanings in the given advertisements. This ultimately reinforces the fact that the inclusion of cultural flows in advertisements opens a window for translocalization and transnationalization to occur simultaneously.

In the same manner, the researcher argues that the presence of semiotic artefacts and material culture in the selected advertisement essentially highlights the phenomena of migration, globalisation and the interlocking cultural flows that have been strategically assembled in the construction of CL advertisements. Additionally, CL uses food (chicken), which can be viewed as a social practice that unites individuals from all walks of life. CL therefore aims to employ these persuasive strategies which may be for marketisation purposes, to appeal to specific consumers or it can be seen as a means of celebrating one's culture and identity as a South African. The works of Agha, Prior and Hengst bring to the fore concepts of chronotopes and the aspect of remediation and repurposing. Since the advertisements span throughout an extended period of time, social change, is dynamic, and can be seen as multimodal in the sense that it is in continuous conversation with other related texts. By considering the element of time, the advertisements are thus chronotopic in nature as they are not passive and the semiotic modes of which they are constructed can be said to traverse through history and time, and creating new meaning in time and space. Lastly, the researcher's contribution to the study aimed to develop a more comprehensive theoretical approach to semiotics, by exploring the symbolic elements and affordances measured by integrating the rich cultural and linguistic resources that account for semiotic materialities and assemblages.

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