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Gesture and Speech in the oral narratives of Sesotho and Mamelodi Lingo speakers



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in fulfilment of the requirement for Master of Art's Degree in Humanities

Under the supervision of

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The University of the Witwatersrand
School of Literature, Language and Media

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DECLARATION

I hereby declare that this is entirely my own work and all primary and secondary sources have been appropriately acknowledged. The dissertation has not been submitted to any other institution as part of an academic qualification.

This dissertation is prepared in fulfillment of the requirements of the degree of Master of Arts in African languages and Linguistics at the University of the Witwatersrand

03 March 2016

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ABSTRACT

Title: Gesture and Speech in the oral narratives of Sesotho and Mamelodi Lingo speakers

The gradual decline in the use of Black South African languages (BSALs) has been a concern for the past 20 years in both the South African civil population and academia. The last census data of 2011 informs this phenomenon by showing how language use has changed nationally over the years. In an effort to counter this decline, some researchers have called for the improvement of existing non-standard language varieties, which could serve to improve some of these decreasing Black South African languages (Ditsele, 2014). Non-standard language varieties are 'languages' largely spoken in black townships around South Africa. They are sometimes referred to as stylects, sociolets or speech varieties, due to their structures and functions (Bembe & Beukes, 2007). Applying a psycholinguistic approach, this study seeks to compare the standard language Sesotho to a non-standard language variety, Mamelodi Lingo. This study looks at the discursive behaviour focusing on speech and gesture.

Previous literature on South African language varieties focuses on the semantic and pragmatic description of the words in use (Calteaux, 1996; Hurst, 2008; 2015; Rudwick, 2005; Ditsele, 2014), and very few have incorporated co-speech gesture, which form an integral part of non-language varieties (Brookes, 2001; 2005).

The present study presents the results of an empirical investigation that compares 20 narratives produced by Sesotho and Mamelodi Lingo speakers. Using the methodology used in the elicitation of speech and gesture by Colletta et al., (2009; 2015), participants watched a speechless short cartoon and were then asked to retell the story they had seen to the interviewer. Using the language annotation tool, ELAN narratives were annotated for language complexity, length, and type of clause, syntax, as well as story grammar memory-recall. Narratives were also annotated for gesture: type of gesture and function of gesture. The focus was on the discursive performance of speech and gesture. Results show a significant use of meta-narrative clauses from the language variety compared to the standard language as well as a higher use of non-representational gestures by the non-standard language. The findings also show an interesting use of interactive co-speech gestures when retrieving lexical items that are not present in the repertoire of Mamelodi Lingo.

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LIST OF ABBREVIATIONS

3rd pers	Third person
Abs	Absolute
Adv	Adverb
CL	Noun class
Conj	Conjunction
Dem	Demonstrative
Loc	Locative
ML	Mamelodi Lingo
N	Noun
NBUV	Non-standard Black Urban Variety
POSS	Possessive
Pre	Prefix
Pron	Pronoun
SVO	Subject verb agreement
TM	Tense morpheme
V	Verb

CHAPTER ONE

1.1. BACKGROUND

The gradual decline in the use of Black South African languages (BSALs) has been a concern for the past 20 years in both the South African civil population and academia (Ditsele & Mann, 2014; Ditsele, 2014). The last census data of 2011 informs this phenomenon by showing how language use has changed nationally over the years. The 2011 census has shown that six official African languages (isiXhosa, isiZulu, Sepedi, Sesotho, Setswana, and Siswati) have experienced negative growth. Interestingly, some researchers have noted "a widening of linguistic repertoires in the home, with peers and at the school/work: that is English is being used in addition to other languages" (Deumert, 2010:17), and the increased use of non-standard black urban varieties (henceforth NBUVs) which have greatly contributed to the widening of linguistic repertoires in the multilingual South African communities.

The NBUVs are 'languages' largely spoken in Black townships around South Africa, especially in surroundings such as public places; where people socialize and relax together (Calteaux, 1996). These are also referred to as stylects, sociolets or speech varieties, due to their structures, functions and region where they are spoken (Bembe & Beukes, 2007). As such, there exist numerous NBUVs, some of which have existed for more than 70 years and others are more recent. They remain a significant part of our multilingual society, spoken by a substantial number of people in various communities around the country. They are used for communication between people from different linguistic backgrounds. Yet studies and research concerning the use and development of language varieties in South Africa focus mostly on their descriptions (Ntshangase, 1993; Molamu, 1995; Makhudu, 2002: Hurst, 2008).

NBUVs are mainly used in informal settings (including the home), and in black-black interaction. They are also used at places of work under informal circumstances. There is however evidence that the use of NBUVs is spreading to formal domains such as political rallies, the workplace and school classrooms (Calteaux, 1996). In schools, learners and teachers use NBUVs as media if

communication and this use often spills over and becomes visible in their school work (Malimabe, 1990; Khumalo, 1995) as cited in (Calteaux, 1996, p.53). The use of NBUVs in schools is also caused by the condition that urban township schools are mostly linguistically mixed, which leads to teachers using a variety that accommodates all learners, often forcing teachers to deviate from the use of standard language for the duration of the lesson, the result of this is that the only time a standard language will be used is when it's being studied as a subject (Calteaux, 1996; Webb, Lepota & Ramagoshi, 2004).

Whilst it is not clear when children are socialized into these NBUVs' some scholars posit that they play a role in the decline of BSALs, and some researchers have even suggested the use of NBUVs as an effort to counter this decline (Ditsele and Mann, 2014; Ditsele, 2014). These researchers have called for the improvement of existing NBUVs, but it is not clear how this can be feasible. To fully understand the linguistic behaviour of NBUVs, this study seeks to take a psycholinguistic approach to understand the mental processes that occur during their use. Furthermore, the standard language Sesotho is studied to give a comparative analysis of the higher levels of processing – the discursive abilities of these varieties.

1.2. THE MULTIMODALITY OF THIS STUDY

The growing trend in studies that deal with these NBUVs focuses more on a sociolinguistic perspective, indicating that the role of non-standard varieties in the linguistic landscape of South Africa cannot be ignored. However, most of the studies that have focused on NBUVs provide little or no linguistic approaches that look at the linguistic structure; rather, they concentrate on the description of these varieties (Molamu, 1995; Makhudu, 2002; Hurst, 2008). If we are going to suggest that non-standard languages be used in schools or that they be used to improve the standard languages, we need to understand their linguistic structure and how they perform compared to standard languages. Would it be responsible to put much effort in developing them when we already have 11 official languages? Is it worth spending resources on improving them? How do you improve such dynamic language varieties that constantly evolve? Or is this notion of improving them too romanticized? This study does not prescribe that non-standard language

varieties should not be improved, but rather provides a formal and systematic investigation of the discursive behaviour of a non-standard language variety in comparison to a standard language.

Nevertheless, what has been clear over the years is that the linguistic particularities of all these non-standard language varieties have not developed further into the expected trajectory of such sociolects (with pidgin-like characteristics) and none have been standardized. Whilst, it has been well documented in language studies that pidgin languages 'normally' develop into creoles which children can acquire (Kay & Sankoff, 1974), this has not been the case with these South African non-standard language varieties. Pidgin languages are defined by some scholars as "makeshift languages that develop to fulfill the communication needs of people who have no language in common but who need to occasionally interact for commercial and other reasons" (Wakumelo, 2010, pp.135). In addition, they represent speech forms which do not have native speakers, and therefore are primarily used as lingua francas limited to specific social contexts (Muysken & Smith, 1995). Creoles on the other hand, are expanded and stabilized versions of pidgins, usually because of their continued relationship to a dominant standard language, and unlike pidgins they have native speakers (Wakumelo, 2010). Meanwhile, South African non-standard language varieties remain as pidgins as per the definition given by Wakumelo (2010) and Muysken and Smith (1995), it can be argued that in the South African context children have been socialized into learning these languages, and to date we have not found a study that has documented at what age children of these languages start to speak it.

1.3. RATIONALE

Previous research has left some gaps that this study attempts to fill. The primary gap in relation to this research is that no previous study has examined the multimodal nature of a non-standard language variety in comparison to a standard language. Non-standard language varieties are mostly studied in isolation. Literature has shown that language has two modalities - the verbal and non-verbal. However most language variety studies have only looked at one modality - the verbal. Nonetheless, the few available studies that looked at both modalities, in relation to language varieties, have focused only on the multimodal behaviour of males with focus only on quotable or conventional gestures (Brookes, 2005). In addition, the studies that have looked at both modalities in relation to standard South African languages, have only focused on co-speech gesture of isiZulu speakers (Kunene, 2010; Kunene Nicolas, 2015). Overall, there is an insignificant body of work on the multimodal behaviour of South African languages and language varieties.

Secondly, while there is considerable body of work on NBUVs, few studies have explored the study of NBUVs in controlled experimental conditions. Even fewer studies have used a psycholinguistic approach as a methodology of analysis; most have employed the sociological approach. For this study, we want to know what happens exactly when you put a non-standard language in a controlled environment - how will it behave compared to a standard language? Through a narrative production task, the participants watched a wordless cartoon and were asked to to retell the story. Therefore, in order to allow not only for the understanding of language use, but also for the formal and systematic investigation of discursive behaviour of a South African standard language, and a non-standard language variety. The study provides a systematic analysis of the co-speech gestures of a standard and a non-standard language. The study aims to investigate how the pragmatic behaviour of the speakers of a non-standard language compares to that of the speakers of a standard language.This can give insight on human behaviour and interaction and allow for the use of a methodological approach that also provides data analysis on aspects of interaction, such as speech and co-speech gesture.

1.4. PRESENT STUDY

As mentioned earlier, this study looks at the discursive behaviour from not only a speech perspective, but includes both speech and gesture. It seeks to have an in-depth exploration of both the verbal and non-verbal behaviour of a particular pidgin-like and non-standard urban black variety of Pretoria Sotho known as Mamelodi Lingo and one of its predominant source languages, Sesotho. The study is centred on the reality that speech is not a linear production of only words and sentences; it also includes meta-linguistic/nonverbal aspects such as co-speech gesture (McNeill, 1992; Kendon, 2004). When speaking most people often spontaneously produce hand gestures in conjunction with their speech (McNeill, 1992). At present, there is common agreement that communication emerges through multimodal channels, linking together speech, and gestures, accordingly, language is multimodal, and the multimodality of this study encompasses the verbal and the non-verbal (McNeill, 1992; Kendon, 2004; Colletta, Pellenq & Guidetti, 2010). Communication cannot be simply reduced to just orality, this is because communication is embodied, which means the incorporation of visual, auditory and verbal stimuli (Bonacchi & Karpinski, 2014). According to Alibali (2005), when people speak, they often spontaneously produce gestures. Speech production is a cognitively demanding task (Hostetter, Alibali & Kita,

2007), and people often produce movements of the hands and body when engaged in demanding cognitive activities, such as speaking. According to Bonacchi & Karpinski (2014, p.2)

> Multimodality designates a new, global way of considering human communicative resources as a whole, in which verbal language, gesture, facial expressions, voice and movements are regarded as mutually interdependent.

What is meant by the term 'gesture'? Using Kendon (2004) or McNeill (1992) classification of gesture, we refer to gesticulation as motion that expresses meaning related to the accompanying speech. Thus, gesture is mostly associated with hand movements but recent findings have shown that it is more than that. This is because a gesture represents a diversity of communicative movements. Ongoing debates and investigations have assumed an analogous link between gestures and speech, a view that is heavily challenged. However, empirical evidence from various scholars (Kendon, 2004; McNeill, 1992, 2005; Beattie & Shovelton, 2006), has supported the idea that "gestures are visuo-spatial phenomena that are intrinsically linked to language and speech" (Kunene Nicolas, 2015, p.1), a view which this study shares. Co-speech gestures and speech production are closely interlinked. This simply means that speech and gesture can influence each other. Because co-speech gestures have a close semantic relationship to speech in adult conversations (Sowden, Clegg & Perkins, 2013), this study investigates how adult speakers of Mamelodi Lingo and Sesotho use gestures in their speech, the type of gestures they use, the functions of those gestures.

This study draws upon discourse in the form of oral narratives. It examines the multimodal narrative abilities of adults in a non-standard language variety and a standard language; two 'languages' that have never been compared before. Essentially, narrative is story-telling that can be either be spoken or written. Narratives are extremely important in communication because they are useful in observing the development of language skills (Berman, 2008). Narrating a story involves skills such as attention, memory, metalinguistic, semantics, syntax, and sequencing, amongst others. These skills range from the narrator's ability to remember and recall the story, organizing the events into structures that make sense, being aware and able to talk about the story, to understand and use appropriate vocabulary, descriptions and language (Cortazzi & Jin, 2007). This study solely focuses on oral narratives in the form of a monologue; using an elicited language production task, the participant recalls and narrates the story to the listener.

1.5. RESEARCH QUESTIONS

In order to achieve the aims and objectives of this research, this study addresses the following questions:

1. How does the pragmatic language behaviour of Mamelodi Lingo speakers compare to speakers of standard Sesotho?
   1.1. How does the non-standard language variety behave under a controlled environment in comparison to a standard language?

2. What kind of gestural behaviour do the speakers of Mamelodi Lingo and the standard Sesotho produce?
   2.1. To what extent do co-speech gestures affect the oral narratives of the non-standard language variety compared to the standard language?

1.6. CHAPTER OUTLINE

Chapter One: Introduction

This chapter provides a background on the multilingual urban setting of language varieties in South Africa. It discusses the concerns raised on the decrease in the use of black standard languages of South Africa. Thus, outlining the current trends of non-standard black urban varieties and the suggested solutions to counter the decline of South African standard languages. The chapter then introduces the subject of the study, gives an overview of the different matters involved with the subject. It continues to state the type of approach that will be used by the study. The chapter then provides the aims and research questions of the study and furthermore it explains and motivates why this study is significant.

Chapter Two: Literature Review

This chapter provides background information on the non-standard languages of South Africa, including contextual information about the Mamelodi Township and Mamelodi Lingo.

Furthermore the chapter discusses related previous work on co-speech gestures and further shows how previous work described relates to this study. Lastly, it provides a discussion of the different theoretical frameworks used in the study.

Chapter Three: Methodology

The methodology chapter explains the methods used in collecting data, coding and developing the thesis report. In this regard, the description of materials or equipment and the procedure are provided. The explanation of analytical methods, including reference to specialized software, such as ELAN is described.

Chapter Four: Quantitative Analysis

This chapter includes the presentation and analysis of data, where quantifiable variables of the data are given as the results of the study. These include observation results, tables and graphs.

Chapter Five: Qualitative Analysis

This chapter, like chapter four, provides the results and qualitatively discusses these findings. The chapter identifies, explains and provides examples of the interactive clauses, code-switching and co-speech gesture.

Chapter Six: Discussions and Conclusion

Under the discussions section, this chapter interprets the findings and summarizes the most important results. It also interprets results in terms of the background laid out in the introduction, (e.g.) what is the relationship of the present results to the original thesis. The conclusion includes the strongest and most important statements that were made from the observations/results. Furthermore, it describes the conclusions reached from carrying out this research, and finally a summary of new observations, new interpretations, and new insights that have resulted from the present work.

CHAPTER 2

LITERATURE REVIEW

This study seeks to bring a new perspective on the pragmatic discursive behaviour of a non-standard black urban variety known as Mamelodi Lingo and the Sesotho standard language. It investigates and compares the oral narrative performance of Mamelodi Lingo and Sesotho speakers. The study presents an in depth investigation of both the linguistic and co-speech behaviour of Mamelodi Lingo and one of its source languages (Sesotho). The chapter first begins with a review of literature on NBUVs in South Africa. Then it provides a more detailed description of the NBUV and standard language of interest. The chapter further discusses the concept of code-switching and various theoretical frameworks used in the study for gesture analysis, such as discourse analysis, narratives and co-speech gesture theories which this study draws heavily from.

2.1.BACKGROUND OF NON-STANDARD LANGUAGE VARIETIES (NSLV)

Owing to its rich and diverse cultural identity, South Africa is a multilingual country, housing a great number of languages. Eleven of these are official; namely Afrikaans, English, isiNdebele, isiXhosa, isiZulu, Sesotho, Setswana, Sepedi, siSwati, Tshivenda and Xitsonga. In addition to these eleven official languages, there are more non-official languages spoken in the country. These unofficial languages include, but are not limited to, NBUVs. These are 'languages' spoken by mostly black citizens in urban townships, used as lingua francas, mainly in informal domains.

One of the unique characteristics of NBUVs in South Africa is their existence in multiple base languages. As a result, all the 11 official languages have their own accompanying NBUVs (Hurst, 2015). Other non-official languages, including mixed forms of language in multilingual townships such as Tshwane and Soweto have their varieties of NBUVs, which have a unifying function and have become the vernacular norm in these areas (Hurst, 2015; Ditsele, 2014; Webb, Lepota, Ramagoshi, 2004).

Most literature on non-standard language varieties has focused on Tsotsitaal, looking at its emergence, history, function and development in South Africa (Ntshangase, 1993; Molamu, 1995; Makhudu, 2002). In particular, Molamu (1995) looked at the emergence and development of

Tsotsitaal in South Africa, focusing on the social and cultural origins of this variety. Molamu (1995) defines Tsotsitaal as a language made up of elements of Afrikaans and other languages spoken in South Africa. The paper further continues to present a historical and descriptive dictionary of Tsotsitaal. The dictionary constitutes a modest repository of the linguistic experience of the black population in urban South Africa (Molamu, 1995). The dictionary also sets out to provide a comprehensive catalogue of words and phrases used in Tsotsitaal (Molamu, 1995). Like Molamu (1995), Makhudu (2002) also discusses the history of Tsotsitaal, also referred to as Flaaitaal in the paper. However, unlike Molamu (1995) who views Tsotsitaal as a pidgin that has developed over the years, Makhudu (2002) treats it as a township argot, a mixed code reliant on Afrikaans for structure. Slabbert and Myers-Scotton (1997) examine the structure of the two varieties, Tsotsitaal and iScamtho, which are considered to be spoken predominantly by males who live in the black urban townships of South Africa. They discuss how Tsotsitaal and iScamtho are similar or different from other language contact phenomena. It looks at the extent to which the structure of both language varieties supports the matrix language frame model of Myers-Scotton (Myers-Scotton, 1993b).

Moreover, others have looked at the different NBUVs respectively (Mulaudzi & Poulos, 2001; Rudwick, 2005; Hurst, 2008; Ditsele, 2014). More specifically, Mulaudzi and Poulos (2001) present a survey of a language variety used in Venda, named Venda Tsotsitaal. They first discuss the origin and use of Tsotsitaal in South Africa. Then, they use this assessment to motivate that the language variety spoken in Venda is also considered Tsotsitaal, by presenting its characteristics and examples of words. Rudwick (2005), on the other hand, discusses a language variety spoken in Umlazi township of KwaZulu-Natal referred to as isiTsotsi. Rudwick analyses the relationship between the language variety (also referred to as an urban mixed code) and the standard isiZulu. He draws theoretical insights from the theoretical framework of diglossia. Rudwick's (2005) findings suggest that isiTsotsi is an informal and very common medium of communication amongst Umlazi residents, the youth in particular. Moreover, the use of the variety "represents a language that is an urban and 'hip' medium of communication amongst the younger generation of Umlazi township" (Rudwick, 2005, p.314). Drawing from the notion of diglossia, Rudwick (2005) also highlights that isiTsotsi is mainly used in "low domains of life and isiZulu in the high ones" (p. 314). Low-domains of life referring to the language variety being used in conversations with friends, on the radio, in music (e.g. Kwaito), whilst the high domains of life include classrooms, newspaper

editorials, where isiTsotsi, in comparison to standard isiZulu, has little cultural and social status, little literary heritage and has not been standardized.

With regard to the different NBUVs that have been studied, a significant finding is that the emergence of African language based NBUVs are changing the earlier perception that Tsotsitaal is only Afrikaans based. This has allowed for the distinction of regional varieties of Tsotsitaal, as an NBUV and other NBUVs depending on geographic region, speaker preference and local preference (Hurst, 2015). This has also allowed for the use of different but synonymous or alternative names for NBUVs, ranging from Kasitaal, isiTsotsi, Flaaitaal, iScamtho, etc. This has influenced how different scholars labelled them, for example the different terminology for NBUVs, such as NSUS (Non-Standard Urban Speech), BUV (Black Urban Variety), and AUYL (African Urban Youth Languages) (Ditsele, 2014; Hurst 2015). However, regardless of the different terminology, research objectives and approaches, applications and conclusions, previous studies of NBUVs have one common theme and that is they provide some insight on NBUVs found in the different regions around South Africa. Hurst (2015) provides a distinction between Tsotsitaal and the urban forms of the African languages that it uses as its base(s).

> Broadly, urban languages differ from Tsotsitaals in that they: rely on one base language (unless they involve code-switching), are not domain-restricted, are spoken by all generations and genders, emerged from contact rather than criminal slang (Hurst, 2015, p.171).

At the same time, they have features such as innovation in lexicon, including neologisms involving strategies such as metaphor, borrowing, form manipulations, semantic manipulations in common (Hurst, 2015, Ditsele, 2014).

There are also a number of studies focusing on NBUVs in Gauteng such as Msimang (1987), Mfusi (1990), Ntshangase (1993, 1995; 2002), Slabbert (1994), Makhudu (1995, 2002), Molamu (2003) and Ditsele (2014). These studies look at Gauteng township language varieties such as Tsotsitaal based on isiZulu, Setswana, and Afrikaans, also at iScamtho, Soweto Tsotsi and Pretoria Sotho as lingua francas that break away from Tsotsitaal, and as pidgins, argots, koines and mixed varieties. They also look at the history of non-standard speech varieties focusing on their structure and function, and on how they function as identity markers for the youth in urban townships of South

Africa (Hurst, 2008; 2009) and how they can be used to enrich standard languages (Ditsele & Mann, 2014; Ditsele, 2014).

Understanding the dynamic language situation of the country is vital, especially for language planning and language policy. Therefore, as NBUVs are part of the country's dynamic language situation and play a huge role in bridging language barriers, their use has also spread from the informal to the formal domains such as classrooms and the media (Calteaux, 1996; Webb, Lepota & Ramagoshi, 2004). As mentioned already, NBUVs serve as urban lingua francas in multilingual communities, thus becoming the vernacular norm in most of these communities, especially in the Tshwane area. It is for such reasons that research on NBUVs is essential.

Ditsele (2014) and Ditsele and Mann (2014) look at a non-standard language variety, known as Sepitori or Pretoria Sotho, a lingua franca of the Tshwane urban area. Ditsele argues that Sepitori could be used to revive interest and enrich the vocabularies of Setswana and Sepedi in South Africa. Ditsele and Mann (2014) have argued for the use of NBUVs in enriching the vocabularies of standard languages. They further propose that Setswana and Sepedi words which are used in the Tshwane NBUV called Sepitori should not only become synonymous in the former two standard languages, but that they should also become regionally based vocabularies of Setswana and Sepedi spoken and written in the Tshwane metropolitan and neighbouring regions where Sepitori is spoken. They continue to argue that Sepitori coined terminology should be adopted into the two standard languages (Setswana and Sepedi). According to Ditsele (2014) this could "address the challenge of having unnecessarily long phrases (i.e. being too prescriptive); and take advantage of available single words that people actively use in their daily lives, and legitimize them by adopting and harmonising them into standard varieties" (p.224).

Existing literature has shown that the 'expected' trend of language development, usually begins with language as a pidgin, then moves on to be a creole and sometimes becomes a standard language (Kay & Sankoff, 1974), where it is codified in dictionaries, grammar books and spread through education systems. This has not become the case with any NBUV found in South Africa. Even with the most researched NBUV like Tsotsitaal, there has not been any major progress and the language is still more oral in nature and children do not acquire it but are socialised into it.

Over the years, a number of pidgins have acquired native speakers, thus making them creoles; examples include Tok Pisin in Papua New Guinea, Nigerian Pidgin English, Hawaiian Creole, and

Mauritius Creole, just to name a few cases (Arends, Muysken & Smith, 1995). In particular, this kind of pidgin development into creoles tended to occur in urban environments, where speakers from different ethnic groups have daily contact with each other, as in the Mamelodi Lingo and many other NBUVs cases across South Africa. However, children eventually grow up speaking the pidgin language as their native language, which has not been the case in the South African context or at least no research has showed us otherwise, except that they are socialised into it and no research on the acquisition of NBUVs by children has been presented.

Creole languages are different from 'ordinary' languages in that it can be said that creoles came into existence at some point in time. Some researchers have shown that creole languages are pidgins that have become the first language of a new generation of speakers (Holmes, 1992). Wardhaugh (2011) furthers stipulates that "a creole is a pidgin, which has expanded in structure, and vocabulary to express the range of meanings and serve the range of functions required of a first language" (p.63).

While many linguists recognise their existence, because of their mixed characteristics, pidgins and creoles have frequently not been accorded the status of a language; however, this is by no means universally the case (Arends, Muysken & Smith, 1995). The scholar Ditsele (2014) does not necessarily argue for the standardization of NBUV, but rather for NBUVs to be used as 'vocabulary feeders' to the spoken and written standard languages. This may prove to be much of a challenge, especially considering the nature of NBUVs as social languages; such as the unpredictability, semantic manipulation, and continual change of terminologies within NBUV speakers.

Over the last 30 years, a large number of studies and publications on creoles have extensively discussed and presented explanations for the wide-ranging similarities exhibited in all creoles (Lefebvre, 2004). It is also widely acknowledged that most creoles are on the same level with other languages and that in fact they meet all the systematic structural, lexical, and communicative requirements for an operational language (Lefebvre, 2004). Conversely, as seen with most South African language varieties these pidgin-like languages are fast growing, continuously changing and based on several linguistic systems. They are also distinctive because they originated and developed through adult constructive processes under socialization conditions and not through child native language acquisition (Lefebvre, 2004). More importantly, studies of Sepitori have specifically described it as a 'koiné' language; different to pidgin and creole languages, "koiné languages are characterised by their development out of mutually intelligible languages" (Ditsele &

Mann, 2014, p.161). Wardhaugh gives the definition "…koiné is a form of speech shared by people of different vernaculars though for some of them the koiné itself may be their vernacular. It is a common language, but not necessarily a standard one" (Ditsele, 2014, p.220). Schuring (1985) reached the conclusion that Sepitori is a 'koiné' language, the based on six hypotheses:

1. Is a colloquial language;
2. Is a dynamic language;
3. Is a mixed language, consisting of a base language to which familiar elements of other languages are added;
4. Is a lingua franca;
5. Is a cosmopolitan language; and,
6. Is an autonomous popular language with a lower status than that of the related standard language(s) (cited in Ditsele & Mann, 2014, p.161).

Similarly to Sepitori, Mamelodi Lingo illustrates the same parameters as indicated above.

2.2.SESOTHO

Sesotho (also known as Southern Sotho) is part of the Sotho language group, which also includes Setswana and Sepedi. Setswana and Sepedi are both mutually intelligible with Sesotho. Like most other Bantu languages, they are morphologically agglutinative in nature. This means that, they construct whole words by joining discrete roots and morphemes with specific meanings and may modify words by similar processes (Demuth, 1992). Sesotho's basic word order is Subject Verb Object (SVO), however because the verb is marked with the subject and sometimes the object, this order may be changed to emphasize certain parts of the predicate. As previously mentioned, it is most closely related to other major languages in the Sotho-Tswana language group: Setswana and Sepedi, all these Sotho languages are in turn closely related to other Southern Bantu language groups, including Venda, Tsonga, and Nguni languages (see Figure 2.1 below).

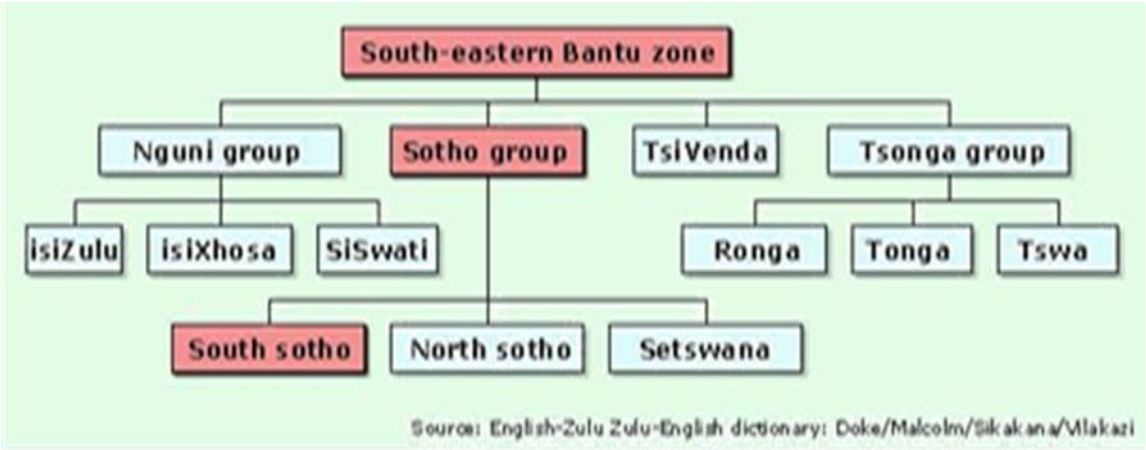


Figure 2.1: South-Eastern Bantu Language tree **(adapted from Doke, Malcolm, Sikakana & Vilakazi, 1990)**

Sesotho is a standard and official language, thus it is used for teaching and learning in schools. Some school textbooks are written in this language and it has the capacity to function as a medium of instruction at any level of instruction (Webb, Lepota & Ramagoshi, 2004). It also has the necessary general vocabulary and morphological and syntactic capacity to express whatever meaning its speakers wish to express (Webb, Lepota & Ramagoshi, 2004). As a fully-fledged standard language, it "cuts across regional differences, providing a unified means of communication…" (Kembo-Sure & Webb, 2000, p. 65) and can be characterised by the following features (among others):

- Has clearly defined norms, and is fully codified i.e. des cribed in grammars and dictionaries
- It is structurally relatively uniform, exhibiting minimal formal variation
- It is prescribed by authoritative bodies
- It is known by all educated (and non- educated) members of the language community
- Is accepted by the language community as the appropriate variety for high-function formal contexts
- It is functionally and fully elaborated in the sense of having the capacity to be used to perform any high level public function any member of its speech community may wish to perform
- Can be transmitted through instruction in formal education

2.2.1. GRAMMATICAL OUTLINE OF SESOTHO

Sesotho is a basic SVO word order language. Like other Bantu languages, it has a very productive noun class and agreement system (see Table 2.1 below). Like most Bantu languages, it also has several grammatical properties, including pro-drop, word order flexibility, subject/object asymmetries, applicative and causative constructions, passives, question formation, relative clauses, and locatives, expletives and impersonal constructions (Demuth, 1992).

Gloss	Class	Singular	Class	Plural
'person'	1	**mo**-tho	2	**ba**-tho
'father'	1a	Ntate	2a	**bo**-ntate
'finger'	3	**mo**-nwana	4	**me**-nwana
'scar'	5	**le**-badi	6	**ma**-badi
'enemy'	7	**se-ra**	8	**di-ra**
'dog'	9	Ntja	10	**di**-ntja
'hardship'	14	**bo**-ima		
'to walk'	15	**ho**-tsamaya		

Table 2.1: Sesotho Singular and Plural noun prefixes

Demuth (1992) states that, "the noun class system is part of a larger inflectional agreement system that permeates most Bantu languages. In this system, subject-verb agreement, adjectival agreement, possessives, demonstratives, independent pronouns, relatives and object clitics all 'agree' in noun class with their head noun" (p.5) (for a more extensive description of Sesotho see Demuth 1992; Doke & Mofokeng, 1957).

Example 1

A typical Sesotho sentence reads:

mme o bona nonyana

[CL1a-mother] [SVA+V-sees] [CL9-bird]

'a mother sees a bird'

Bantu-languages like Sesotho provide a very rich source of information for several areas of language acquisition research. In particular, as previously mentioned, "they exhibit complex tonal systems, pervasive morphological noun class and agreement systems, intricate tense/aspect systems, pro-drop, word order flexibility… and many other grammatical phenomena …" (Demuth, 1992, p.2).

*2.3.*MAMELODI LINGO

Mamelodi Lingo (ML) is an NBUV spoken in Mamelodi – an urban township in Tshwane. Mamelodi Lingo is a local variety of the NBUV known as Sepitori. This simply means that Mamelodi Lingo branches from Sepitori and the speech is customized by Mamelodi residents to accommodate their linguistic needs. These speech adjustments can be either convergent or divergent, where if convergent the speakers adapt to each other's communicative behaviour, and reduce interpersonal differences (Giles, Coupland & Coupland, 1996). When the speech is divergent then the speakers want to keep an identity with the reference group and emphasize the differences (Giles, Coupland & Coupland, 1996). Therefore, since this local variety of Sepitori is spoken in Mamelodi, the speakers have termed it Mamelodi *Lingo*, in order to distinguish it from the other Sepitori varieties spoken in townships around Tshwane such as Atteridgeville and Soshanguve, just to name a few. And so, in describing Mamelodi Lingo and its structure, this research extrapolates more from Ditsele's (2014) studies of NBUVs, where he looks at Sepitori (sometimes called Pretoria Sotho), as a lingua franca of the Tshwane urban area. Ditsele (2014, p. 221) describes Sepitori as a mixed language or Black Urban Vernacular (BUV), based mainly on mutually intelligible languages, namely Sepedi and Setswana and bit of Sesotho.

Mamelodi Lingo, in particular, is also based on the Sotho group languages, with a few additions from isiZulu, Afrikaans and English. Using the Sepitori syntax examples in Ditsele (2014), Mamelodi Lingo shares the same characteristics of syntactic structure as shown in Table 2.2 below, this syntax structure is the same as that of its parent Sotho languages.

Language	**Lexical items**		
English	It found	the mouse	sleeping
Mamelodi Lingo	E kreile	legotlo	le gidlile
Setswana	E fitlhetse	legotlo	le robetse
Sepedi	E humane	legotlo	le robetse
Sesotho	E fumane	tweba	e robetse

Table 2.2: ML Syntax (adapted from Ditsele, 2014, p. 222)

2.3.1. LEXICON OF MAMELODI LINGO

This section provides a detailed description of the characteristics of the NBUV of interest. The section discusses and provides examples of some of the lexicon found in Mamelodi Lingo; in

doing so, it specifically looks at the lexical terms, the sources of these terms and the creation of the terms. This is significant in understanding the nature of Mameloli Lingo (ML) as an NBUV. As has been stated above, the major languages from which Mamelodi Lingo has borrowed words are the Sotho group languages, isiZulu, Afrikaans and English. Semantic extension is "a situation where words have been borrowed from other languages and have assumed a new meaning in the new language" (Wakumelo, 2010, p.144). Borrowing on the other hand is "a process that involves obtaining words from other languages" (Wakumelo, 2010, p.148).

In some cases, the process of borrowing has involved further subjecting borrowed words to other processes of word formation. For instance, some words that have been borrowed from other languages have also been semantically extended. This means that a word can be borrowed from other languages and then modified to fit into the structure of another. In this section, we focus on borrowed words that are also semantically extended. The processes can be seen in the following words (see Table 2.3 below): the table is adapted from this researcher's Honours research paper and the data was provided by Mamelodi residents.

Word	Source meaning	New meaning	Source Language
Jack	a name of a person	a friend	English
Federe	More	used to emphasize	Afrikaans
Legotlo	a rat	a Carvela shoe	Sesotho
Boys	Boys	R2 (2 rand)	English
Patla	a stick for walking or beating	a lie	Sesotho
Gedlela	a kettle	a car	isiZulu

Table 2.3: ML semantically extended & borrowed words **(Ntuli, 2013:18)**

As can be seen in Table 2.3 above, these words have other everyday meanings which form the basis of their new meanings in Mamelodi Lingo. To explain more on this for example, a name of a person ***Jack*** is mostly given to males and is used by male speakers of the language to refer to a male friend. In gambling 'jack' is a card of honour and there is the saying about 'jack' as a master of all: 'jack of all trades', therefore according to the speakers, the choice to use 'jack', is because 'Jack' is considered able to help you with anything and everything that you need, making him a friend. This word ***Jack*** is borrowed from the English language and semantically extended to mean something new other than a name of a person. The word ***legotlo***, which means 'rat', is borrowed from Sotho languages and semantically extended; the word has a new meaning, which is very

different from the literal meaning. The new meaning is inspired by the sneaky actions or movements of a rat when they want to unnoticeably grab something. These rat-moving actions describe how a person wearing a Carvela shoe walks; the walk is considered sneaky in a different and stylish manner, where the person unlike the rat actually wants to grab the attention of others, so that they see the expensive shoe. The word ***patla*** means a stick/cane; however the new meaning totally means something different. The new meaning comes from the use of a cane to beat someone, and the fact that they tend to punish the other person when they beat them. With that said, when a person is being lied to they feel like they are being beaten with a cane and are being made to suffer, this is why the new meaning means 'to lie'.

2.3.2. USE OF DESCRIPTIVE TERMS

Descriptive terms are those created from some form of description of characteristics or appearance of what is being referred to (Wakumelo, 2010). Sometimes these terms are naturalized to assume the structure of other languages, in most cases the structure of Sotho languages.

Descriptive word	**New meaning**	**Original word**
Peksa	to brag	peg
Lekashmir	stingy person	Kashmir
Leberete	Steady Girlfriend	beret
Ova	to talk	over

Table 2.4: ML Descriptive terms

A 'peg' is a tool used for hanging and holding clothes on a wire, but in Mamelodi Lingo it is used to represent an action of bragging where like the position of clothes hanging away from the ground, is how people who brag are seen. The word 'peg' is also naturalized to fit the structure of Sotho languages. The word 'peg' has a closed syllable structure; however since Bantu languages use open syllables, the word 'peg' is modified to fit that structure. Where ***-g*** from the word 'peg' is replaced with ***k-*** and ***–a*** is added, resulting to the word ***peksa,*** that eventually represents Mamelodi Lingo. An interesting terminology of Mamelodi Lingo is the word ***lekashmir,*** used to refer to a 'stingy person'. The term has been coined to portray a 'stingy person'. Mostly used in describing Indian

people, hence the use of a word similar to an Indian surname Kashmir, but the term also describes any person who does not like spending their money. This is also because Indians are perceived as people who do not like spending. Kashmir has been added a Sotho prefix, to fit the Sotho morphosyntactic structure and hence the word ***lekashmir***.

Another interesting term from Mamelodi Lingo is '***leberete'***, which originally comes from the English word 'beret', a soft round and flat hat, worn by many military personnel, in South Africa particularly it is also worn by a specific group of police who are characterized by power and force, but also feared and respected by the public. In Mamelodi Lingo this term is used to describe and refer to a 'steady or a real girlfriend', this is taken from the strict behaviour of beret policemen. Thus a steady girlfriend is considered someone who does not want infidelities, someone who is dedicated to the relationship and someone whom the partner fears enough not to disrespect them. The word 'beret' is prefixed with the Sotho ***le-***, and adopts an open syllable structure where the suffix ***–e*** is added to fit the Sotho phonological structure, hence the word ***leberete.*** The term ***ova, which comes from the English word 'over',*** has also been naturalized. This is seen in the replacement of ***e-*** with ***-a***. This Mamelodi Lingo term, is inspired by the security or police communication actions over the radio (walky talky), to get across a message or confirm a response to and from the other person at the end of the line. This is heard when the other person would send the message and then say 'over', expecting a response. In Mamelodi Lingo, it has come to mean talking. This study is not about the linguistic disposition of Mamelodi Lingo; the examples mentioned of its basic linguistic disposition serve only to give a hint of an idea of how this variety is structured.

2.3.3. CODE-SWITCHING

As mentioned previously, code-switching is a characteristic of most NBUVs. Mamelodi lingo is no different as it is also characterized by this phenomenon. In reality, switching between two or more languages in the same conversation is common (Myers-Scotton, 1979). But what is code-switching? According Wakumelo (2010) Myers-Scotton defines "code-switching as 'the selection by bilinguals or multi-linguals of forms from an embedded language (or languages) in utterances of a matrix language during the same conversation" (p.136). The matrix language is the main language, while the embedded language has a lesser role. On the other hand, Das (2012) defines 'code-switching' as the alteration between two or more languages in speaker's speech. Two types

are distinguished, first the code-switching in which a word or phrase is substituted from one language with a word or phrase from another. Secondly, a full sentence in one language, while the next one is in another language (Das, 2012). Consider the following examples:

Example 2

Satane ga chille ke skimile Jeso vandag

'Satan must just relax, I'm with Jesus today.'

Example 3

if ong inbosetsa ko go founela nou

'if you inbox me I will call you immediately/now'

In example 2 the words ***Satane, chille, skimile*** and ***Jeso*** are borrowed from English, ***vandag*** from Afrikaans and the rest from the Sotho language group. In example 3, the words ***if***, ***inbosetsa*** and ***founela*** are borrowed from English, while ***nou*** is borrowed from Afrikaans.

Although these Mamelodi Lingo examples indicate code-switching as the main process, however they also demonstrate that the phenomenon involves more than code-switching. The structure and source meanings of some of the words have been changed. For instance, the word ***skimile*** derived from the English word 'scheme' has assumed the meaning of hanging out or being with someone. There is also some visible change in the structure of English words 'inbox' to ***inbosetsa***, 'phone' to ***founela*** and 'chill' to ***chille,*** respectively. According to Makalela (2013) "in terms of everyday dialogues, speakers of kasi-taal concomitantly exploit these intelligibility patterns to transcend boundaries in the Sotho cluster" (p.119). This ability of Mamelodi Lingo speakers to shuttle between languages, and treat the diverse languages that form their repertoire as an integrated system is called translanguaging (Makalela, 2013). Makalela (2013) further states that although translanguaging consists of code-switching, "it differs from the traditional notions of code-switching in that the starting point is not language as an autonomous skill. Rather, the starting point is the speaker's performance through their mobile and flexible discourse practices" (p.111).

2.4. THEORETICAL FRAMEWORKS

As mentioned in chapter 1, this study looks at the multimodal discursive behaviour of Sesotho and Mamelodi Lingo adult speakers. This investigation takes the view that communication is

embodied, it encorporates several linguistic and meta-linguistic dimensions. We will use discourse analsysis to explore the pragmatic use of the standard and the non-standard language, Sesotho and Mamelodi Lingo. This section discusses the theoretical frameworks that foreground this study.

2.4.1. DISCOURSE, DISCOURSE ANALYSIS AND NARRATIVES

The term 'discourse' has numerous related and often loose meanings. Brown and Yule (1983) present several meanings of what discourse is, ranging from discourse referring to any form of 'language in use' or naturally occurring language and to discourse referring more specifically to spoken language, to being regarded as 'language above the sentence or above the clause' (Stubbs, 1983, p. 1). Another definition is provided by Burr (1995), who defines discourse as:

> …asset of meanings, metaphors, representations, images, stories, statements and so on that in some way together produce a particular version of events…surrounding any one object, event, person etc., there may be a variety of different discourses, each with a different story to tell about a world, a different way of representing it to the world. (p.48)

Although discourse has a wide range of meanings, the basic notion that underlies this term is the general idea of language being structured according to different patterns that people's utterances follow when they take part in different domains of social life (Jorgensen & Phillips, 2002). For many linguists, discourse generally means anything "beyond the sentence" (Schiffrin, Tannen & Hamilton, 2001).

Areas of research in the social sciences, language use and social interaction have been approached in different ways. Among the many methodological approaches to this domain is discourse analysis (hereafter DA) which in simple and general terms has been defined as the analysis of language in use (Brown & Yule, 1983). However, DA is characterized by its interdisciplinary nature, and, as a result, has numerous different definitions and approaches, which are different for scholars in different fields (Schiffrin, Tannen & Hamilton, 2001). Consequently, DA can be applied to almost any text, to exploring them in a lot of different domains; to any situation or problem (Jørgensen &Phillips, 2002; Genc & Bada, 2006). Mainly because it has no definite guideline to follow, and this is because it is an interpretative approach with no clear consensus as what discourses are and how to analyze them (Jorgensen & Phillips, 2002).

The principal concern of DA is to examine how the spoken or written language produced is used in communication for a given situation in a given setting (Azzouz, 2009). This basically means that DA is concerned with the study of the relationship between language and the contexts in which it is used (Brenes, 2005). In Linguistics, DA deals with how people construct their ideas in a cohesive and coherent way in order to communicate their message. In DA, theory and method are intertwined, therefore in its study of language in use (Brown &Yule, 1983) important elements such as coherence and cohesion are taken into consideration (Brenes, 2005). Brenes argues that coherence is seen as the unity of a text, whilst cohesion concerns the ways in which sentences are tied together or connected (Brenes, 2005). Richards et al. (1992, p.111) gives a summary of what DA deals with and the summary is used as a guideline to analyzing the oral narratives of this study.

(a) How the choice of the articles, pronouns, and tenses affect the structure of discourse (for example how cohesion is created).
(b) The relationship between utterances in discourse
(c) The moves made by speakers to introduce a new topic, change the topic or assert a higher role relationship to participants.

For the purpose of this study, focus and emphasis will be on spoken discourse, particularly oral narratives. As stated by Linde (in Schiffrin, Tannen & Hamilton, 2001), narrative has been a major area of research in DA, which has led to various questions and studies ranging from the link of discourse with morphological and syntactic structure of narratives, to the formal structure of narratives, and the use of narratives in interactions. The choice to use DA on Oral narratives for this study is mainly because oral narratives contain numerous and meaningful elements that can demonstrate significant discourse tools (Brenes, 2005). The use of oral narratives is also important in order to understand how the spoken mode functions in real contexts. As such, DA is dependent on many components of language, such as lexicon, phonology, grammar, which help linguists and researchers identify and interpret samples of spoken texts. However, discourse analysts are also interested in a lot more than linguistic forms; they have further looked at how narrative functions in new contexts, with questions about the construction of time and space (Johnstone in Schiffrin, Tannen & Hamilton, 2001).

A DA of oral narratives in this study focuses on the function of language and how it is used in the narrative task level. Since the study examines the spoken discourse of Mamelodi Lingo and standard Sesotho speakers, the use of DA to highlight any present similarities and differences

between the two exposes the cohesive and cohesion relationship between words and sentences. these guidelines will specifically serve as an anchor in describing how discourse features such as cohesion and coherence are created and maintained in the ML narrative clauses compared to Sesotho with the aim of finding out exactly what happens to a non-standard language when placed in a controlled environment. Exploring discourse acts such as code-switching, explanations, comments and interpretations within the narratives. Moreover, observing and explaining the narrative strategies used by the speakers in retelling the story.

2.4.2. NARRATIVES

As a form of complex language task, the narrative is important because it requires both linguistic as well as social and cognitive abilities (Berman, 2004; Hickmann, 2003).

> The construction of an original story, in speech or in writing, is a complex and demanding process, involving formulating, planning, and organizing ideas, beyond the sentence level as well as self-regulation and pre-suppositional capacities, i.e. pragmatic skills (Kunene, 2015, p. 2).

According to Berger (1997,p.4) as cited in Ozyildirim (2009), "a narrative is a story, and stories tell about things that have happened or are happening to people, animals, and aliens from outer space, etc...". He continues to explain that a story contains a sequence of events, which means that narratives take place within or over some kind of period, which can be either very short or very long. Bruner (1991) argues that our experiences and memory of human events or situations are mostly organized in the form of narratives. Like written narratives, oral narrative can also be divided into different types, Schank (1990, pp.30-37) provides a classification of narrative stories into five basic categories, namely:

- Official narratives: which are learnt from official sources such as school, church etc...
- Invented or adapted narratives: these are stories people create and invent by adaptation rather than creation out of nothing.
- First-hand narratives: the stories that people tell about their own/personal experiences.
- Second-hand narratives: these are the first hand stories of others that we have heard or remembered.

- Culturally common narratives: the stories that people get from their environments; they are not told nor made up by one person.

The study of narratives extends over a broad range of human activities such as storytelling. Under appropriate conversationa conditions, humans engage in storttelling. The storyteller is tasked with the job of shaping remembered materials into a verbal performance. However, this may include intteruptions, comments from the listener/s; they may seek to redirect the story line, to reformulate its points or become co-tellers of the story. Therefore, in our aim to test and compare the bahviour of the standard and non-standard language, the storytelling occurred under controlled conditions. The narratives were elicited using a language production task and unlike in a natural setting were storytelling may resemble a conversation or interartion between the story teller and the listern, in this study the strory telling was by a single individual in the form of a monologue.

The structure of a fully formed oral narrative follows six stages: the abstract, orientation, complicating action, evaluation, resolution and coda (Labov, 1972). Each of these categories serves to address a hypothetical question about the narrative structure; therefore, each function fulfils a different function in a story (see Table 2.5 below). To construct a narrative that flows, there are a number of steps that are followed, often very quickly and unconsciously. In every narrative, there is the most reportable event and this refers to the main clause or main subject of the narrative. From this main event, there are sequences of other events that follow or lead up to the main clause, each linked to one another (Labov, 2007 see table 2.5 below).

Narrative category	**Narrative question**	**Narrative function**
Abstract	What was it about?	Signals that the story is about to begin and draws attentionfrom listener.
Orientation	Who or what are involved in the sory, and when and where did it take place?	Helps the listener to identify the place, persons, activity and situation of the story.
Complicating action	Then what happened?	The core narrative category providing the 'what happened element of the story
Resolution	What finally happened?	Recapitulates the final key event of a story
Evaluation	So what?	Functions to make the oiunt of the story clear.
Coda	How does it all end?	Signals that the story has ended and brings listener back to the point at which s/he entered the narrative.

Table 2.5: adapted from Labov's (1972) narrative structure lists

The significance of oral narratives in studying multimodal behaviour is better explained as consisting some of the following characteristics:

> First, the narrative presents a more constrained form than a single utterance, and the daily use of language to narrate events relies on the ability to understand and generate linguistic information organised at this level, such as in expository discourse (verbal explanations and reasoning). Second, the narrative displays specific properties of coherence and cohesion … that has no equivalent in the course of dialogue which is constructed out of the sequencing of short speech turns. Third, the action of storytelling requires cognitive abilities such as expressing absent referents, contextualizing linguistic information, and cognitive decentration to read the interlocutor's or the reader's mind.... (Colletta et al., 2015, p.124)

Narrating is storytelling and according to McNeill (1992), storytelling is structured on multiple levels. Therefore, narratives are further classified into the three different narrative levels; namely the narrative level referring to a 'true' account of events. Followed by the meta-narrative level, which refers to structuring the story during its narration by the speaker, and lastly the para-narrative level, which refers to the inclusion of personal experience and references linking the narrator and their narrative (McNeill, 1992; Colletta, 2004).

So therefore, it is sufficient to say that narratives play a significant role in this study. By providing a method of analysing the internal structure of the stories produced, oral narratives function as an effective platform for the performance of oral language skills.

2.5. MULTIMODAL NATURE OF SPEECH

The non-verbal aspects such as co-speech gesture produced by the speakers during the narration will be closely analysed. Communication is multimodal, and the multimodality of this study encompasses the verbal and the non-verbal, co-speech gesture, thus a multimodal analysis of the behaviour of Mamelodi Lingo speakers is presented. Considering how people arrange and orient their visible body actions can be used to express to others the nature of their intentions, feelings, interests, ideas, and attitudes (Kendon, 2004). However, there are a number of ways in which bodily actions are used in the accomplishment of expressions, and at times, they are used with speech.

A number of scholars have also argued that during language comprehension and production, the relationship of gesture and speech is strongly integrated system during language production and comprehension (McNeill 1992, 2005; Goldin-Meadow, 2002; Kita & Özyürek, 2003). It therefore cannot be denied that gestures are an important part of human communication, and research on this matter is important. Hostetter and Alibali (2007), define 'gesture' as movements made with the hands or arms during speaking.

People move their arms as they talk. They gesture. Therefore, gestures are synchronous and co-expressive with speech, making them a significant part of speech (McNeill, 2005). Gesture that accompanies speech (co-speech gesture), also communicates, thus it can function as a research tool, providing some information and understanding on speakers 'unspoken thoughts' (Goldin-Meadow, 2002). Generally, co-speech gestures have been assumed to reflect speakers' feelings and emotions. Research has also shown that gesture production is influenced by the structure of language (Kita & Ozyurek, 2003).

The last decades of gesture research have demonstrated many factors that influence the specific multimodal behaviour exhibited by a speaker (Kopp, 2013), and there is a growing body of literature on multimodal co-speech gesture studies. This ranges from communicative intent, to language resources, and skills, cognitive state, individual characteristics, cultural background etc (Gullberg, 2006; Iverson & Goldin-Meadow, 2005; Goldin-Meadow, 1999; Kendon, 2004). A considerable number of research studies have observed co-speech gesture in conversations, narratives, description of objects and actions, and explanations. Gesture and speech production models/theories have been proposed (see McNeill, 2005; De Ruiter, 2000) and hypotheses on the relationship between gesture and speech tested (Kita & Ozyurek, 2003; Rauscher, Krauss & Chen, 1996; Bavelas et al., 2002). Some research has focused on a computational perspective in explaining the production of gesture and speech (see Bergmaan & Kopp, 2008). All of these studies draw from different psycholinguistic models of speech and gesture production. Consequently, the models and theories presented also denote different influences of speech and gesture during the multimodal process of production.

However, this study heavily draws on studies on multimodal narratives (Colletta, 2004, 2009; Colletta, et al., 2010; Colletta et al., 2015; Kunene, 2010; Carpirci et al., 2011; Graziano, 2009). These research studies have examined the multimodal narrative abilities of children and adults of different languages, internationally from French children and adults (Colletta, 2004, 2009; Colletta,

et al., 2010), Italian children (Carpirci et al., 2011) to a more local context of isiZulu children and adult speakers (Kunene, 2010). These studies have documented language behaviour from a multimodal perspective, revealing that the development of gestural behaviour and that of narrative behaviour complement each other (Colletta et al., 2015). The sequencing of events also affects gestural production accordingly, for instance, more iconic gestures which clearly represent referents mentioned in speech would be produced on the narrative level and more abstract gestures, would be produced on the meta- and para-narrative levels.

These studies explore the development of co-speech gestures, more specifically the development of children's language abilities and use of co-speech gesture, with oral narratives as the stimulus.

Kunene (2010), for example, looks at the development of children's language abilities and their use of co-speech gesture using video recordings of oral narratives produced by French and isiZulu children and adults. Brookes (2005), on the other hand, focuses on multimodal behaviour, but instead of using narratives as a tool, she observes spontaneous conversations among young male adults. Brookes' study establishes that quotable gestures in relation to speech can fulfil different communicative functions. Furthermore, the study demonstrates that gesture and speech are integrated into a single system of expression (McNeill, 1992). Brookes (2001, 2005) has focused on quotable gestures. Of these studies by Brookes (2001; 2005) and Kunene (2010) none has focused on multimodal comparison between Sesotho and Mamelodi Lingo. It is for this reason that this research looks at speech as a holistic communicative act in order to give a comprehensive analysis in this discursive task.

2.5.1. THEORIES OF GESTURE

This study focuses on speech and gesture. Therefore, using a multimodal perspective, insights from numerous co-speech gesture frameworks are utilised in the analysis of the narrative data. This means that in addition to the oral narrations, the co-produced hand gestures of the narrators are also studied comprehensively as co-speech actions. In a narrative context, the role of co-speech gestures plays a number of roles in the narrative discourse; it is fundamental to study this relationship between both gesture and oral narratives by considering the different co-speech gesture frameworks, such the growth point theory, the lexical retrieval hypothesis and the interface hypothesis. Moreover, using these different frameworks is motivated by the belief that all the theories recognise the link between speech and gesture.

Gestures are an integral part of human communication and they are intertwined with speech (McNeill & Duncan, 2000). When we speak, we spontaneously produce gestures (co-speech gestures). This simply means that speech and gesture can influence each other. Gestures accompany speech and reveal thought in the sense that they communicate images and actions that may or may not be expressed verbally (Scherr, 2007). Gestures may also express aspects of meaning that are not expressed in speech (Scherr, 2007).

The exact nature of the connection between gesture and speech is still a matter of debate. There is a lack of consensus regarding the exact nature of the link between co-speech gesture and speech production. This is evident in the diverse theory classes that explain or approach this link differently. The growth point theory (GPT) of McNeill considers the departure point of any utterance to be the growth point, which combines both the imagery and linguistic content (McNeill, 1998). As the thought is expressed, speech and gesture convey the content for which each modality is best suited. This theory therefore suggests that speech and gesture are fully integrated and interact throughout planning and speaking (McNeill, 1998). Inclusively,"the growth point is thus a theory of the cognitive core of utterances; what thought units are like as they begin their incorporation of context, how they evolve dialectically and how imagery intersects linguistic form to create a surface utterance" (McNeill, 1998,p.8).

On the other hand, the interface hypothesis (Kita & Ozyurek, 2003) is more specific concerning the influence of language. It assumes that "gestures originate from an interface representation between speaking and spatial thinking. The interface representation is the spatio-motoric representation (i.e., information about action and spatial information represented in terms of action). Thus, according to the interface hypothesis, gestures not only encode (non-linguistic) spatio-motoric properties of the referent, but also structure the information about the referent in the way that is relatively compatible with linguistic encoding possibilities" (Kita & Ozyurek, 2003, p.17).

The lexical retrieval hypothesis proposes that gestures function at the level of speech production, aiding in the retrieval of lexical items from the mental lexicon (Rauscher, Krauss & Chen, 1996; Holler, Turner & Varcianna, 2013). The lexical retrieval hypothesis assumes that producing gestures helps the speaker to find the right words, thus facilitating the retrieval of phonological word forms from the mental lexicon during speaking (Rauscher, Krauss & Chen, 1996). According to this theory, gestures are generated from semantics of lexical items in their accompanying speech. Other scholars have argued that "lexical item generates iconic gestures from one or more of its

semantic features that can be interpreted spatially" (Kita & Ozyurek, 2003,p.17). It further states that the source of the gestures lies strictly at the lexical level rather than at the levels of syntax and discourse (Kita & Ozyurek, 2003).

Moreover, like the interface hypothesis, the lexical retrieval hypothesis has been fully explored with children, specifically in naming tasks under conditions that allowed and restricted gestures. Studies on both gesture hypotheses are different; most lexical retrieval studies (Rauscher et al., 1996), are more interested in how gesture influences speech, whilst the interface hypothesis studies (Kita & Ozyurek, 2003), are more interested in how speech influences gesture. Most importantly, both hypotheses contribute different and significant insights into the understanding of co-speech gesture, and the different and numerous findings of studies of both hypotheses improves our knowledge about co-speech gestures in common.

2.6. CHAPTER SUMMARY

Chapter 2 outlined the multilingual language situation of South Africa, highlighting the increased use of different NBUVs around the country. The overview of previous research studies on NBUVs found in different areas around South Africa was provided, followed by the description of the standard Sesotho language and the non-standard Mamelodi Lingo. Considering the major characteristics of Mamelodi Lingo as an NBUV, code-switching is also discussed and several examples provided. Furthermore, the theoretical frameworks are introduced and the role of narratives explained. The chapter then discussed the link between speech and gesture.

In the next chapter, chapter 3, the research methodology which was used through different stages of the research is discussed.

CHAPTER 3

METHODOLOGY

This chapter discusses the methodology used in analyzing the multimodality nature of the research data. The methodology employed is replicated from the approach used in the "ANR Multimodality" research project (Colletta, Guidetti, Capirci, Cristilli, Demir, Kunene & Levine, 2015; Colletta et al., 2009, 2010; Kunene, 2010, 2015). The method employs a language production task that elicits an oral narrative, first seen in McNeill (1992). This method has been found to be very useful in the elicitation of speech and spontaneous non-verbal information. By using the cartoon extract, this investigation is able to test the individual variation that occurs, as people do not speak in the same way, neither do they gesture in the same way. This allows the researcher to make a systematic comparative analysis with regard to the choice of word use and the types of gestures that the participants use. Furthermore, the narration allows the researcher to examine and analyze the participants' language abilities and accuracy in storytelling. The performance by the participant to narrate the video extract back is considered story-telling (Kendon, 2004). This method provides the researcher with the basis to interpret the gestures without relying on the speech content itself for interpretation.

3.1. PARTICIPANTS

The snowballing method was used to select the participants. In snowballing, participants with whom contact has already been made use their social networks to refer the researcher to other people who could potentially participate in the study (Biernacki & Waldorf, 1981). For the Sesotho data, Wits University students were selected to participate in this study. They had to be from Vosloorus, the metropolitan area of Ekurhuleni. A brief background questionnaire which stated the primary and high school they attended assisted ensuring homogeneity. Participants that had lived in the Vosloorus area for less than 12 years were excluded from data collection. For Mamelodi Lingo speakers, participants were selected from Mamelodi East, Tshwane metropolitan area. Participants were students of the Tshwane North College's Mamelodi campus. All the ML participants had lived in Mamelodi for more than 12 years.

The complete data sample consists of adults, 10 mother tongue Sesotho speakers, 5 of which are females and the other 5 males (see table 3.1).

Average age	Language	Female	Male
18-2	ML	5	5
	Sesotho	5	5

Table 3.1: Data sample

The 10 speakers of ML also divided into 5 males and 5 females. The 10 mother tongue Sesotho adult speakers are university students, whilst the 10 ML speakers are adults also in tertiary education.

3.2. MATERIALS AND PROCEDURE

Participants were asked to watch a wordless *Tom and Jerry* cartoon video extract of about three (3) minutes. After watching the full cartoon they had to retell the story back to the researcher. The cartoon (see Figure 2 below) starts with a mother bird leaving her egg in the nest (1a). The egg accidentally falls out (1b) and rolls into Jerry's house (1c). The egg hatches in Jerry's house (1d) and a baby woodpecker emerges. The baby bird then starts destroying Jerry's furniture (1e). After a few failed attempts to calm the bird down (1f), Jerry gets angry and takes the bird back to its nest (1g).

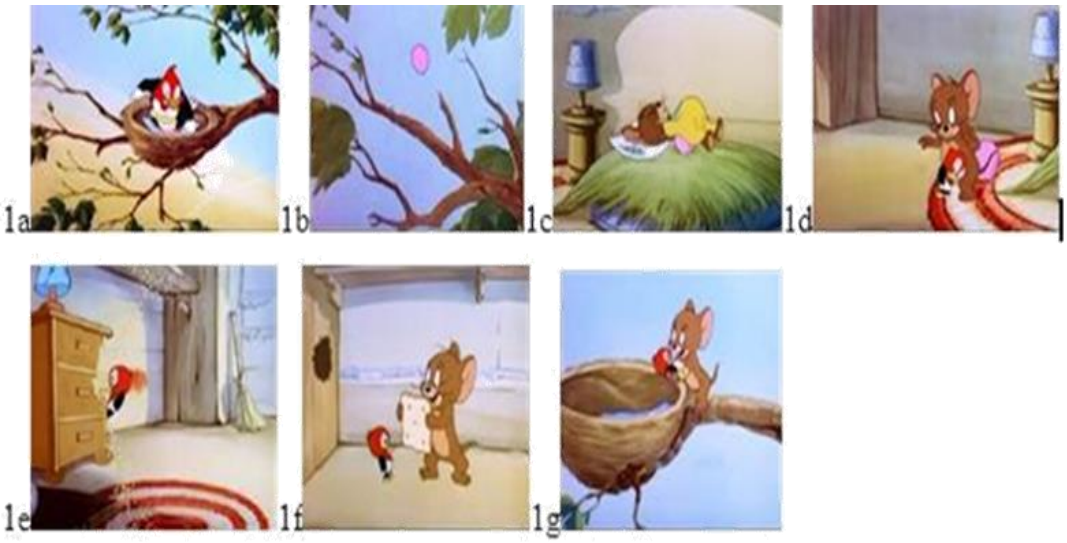


Figure 3.1: Plotline of Tom and Jerry Cartoon

The participants' narratives were video-recorded for analysis. Each interaction was filmed with a camcorder. The video cameras used was Sony DCR-SR190E Digital Video Camera Recorder. The procedure also included filming the participants in a university campus environment, such as a student room at university. Participants performed the task and were filmed individually.

3.3 CODING

The video footage recorded was transcribed and annotated. Firstly, the raw video files were converted to MPEG format and sound waves were created for each of them. Videos that had interruptions were edited to ensure a continuous oral narrative. The converted videos were then transcribed and annotated using a linguistic annotation tool *ELAN* software (see Figure 3.2). ELAN is an annotation tool that allows you to create, edit, visualize and search annotations for video and audio data. This software was designed by the Max Planck Society. The aim of *ELAN* is to provide one interface to analyze videos, sound, and transcriptions. Furthermore, it was specifically designed for the analysis of language, sign language and gesture (http://www.mpi.nl/tools/, 2012).

Transcription included the coding of speech and gesture. Annotation was based on an existing coding manual that was specifically designed by Colletta et al., (Colletta et al., 2009; http://www.lat-mpi.eu/tools/elan/) for the study of multimodal oral narrative performance. Transcription was done to annotate for speech turns, clauses, narrative clauses, macro-units, micro-units, pragmatic acts and co-speech gesture. Each of these annotations were coded on different tiers.

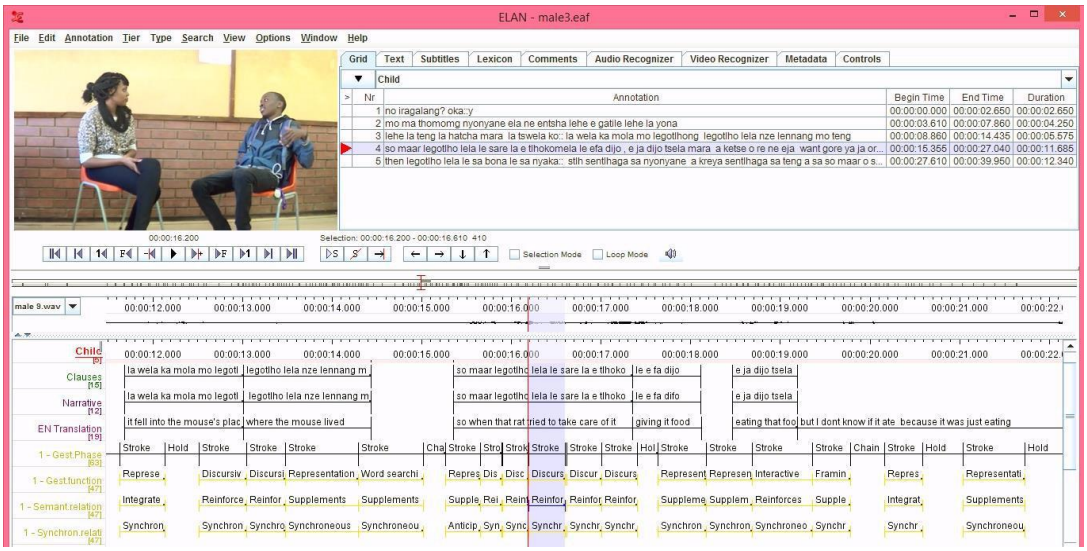


Figure 3.2: Elan Annotation file

LINGUISTIC CODING

Clauses

The verbal level of the annotation scheme includes an orthographical transcription, a syntactic analysis and a narrative analysis (see Figure 3.3.). The transcription of the speakers' words appears on two tracks: one track for the interviewer and one for the participant. The transcription is orthographical and presents the entirety of the remarks of both the interviewer and participant.

Speech was then segmented into clauses; according to the coding manual. A clause is defined as:

A predicate matched by one, two or three arguments (logical approach), or a continuation of words including a verb matched by its satellites as subject and complement(s) (grammatical approach) (Colletta et al., 2009, p. 8).

The following examples from Sesotho and ML illustrate how a clause was coded:

Example 4

mme wa roka (Sesotho) gloss all examples

'a mother is knitting'

This was coded as one clause as it had one verb predicate "roka" in it

Example 5

mamazala nza roka (ML)

'a mother-in-law was knitting'

This was also coded as one clause as it has one verb predicate "roka" in it

Example 6

ho etsagalang manje? (Sesotho Interactive clause)

'what is happening now?'

An extra tier of clauses was created for clauses that had no direct link to the oral narrative. This tier was entitled Interactive clauses as the participant engaged with the researcher in conversation in the form of asking questions or relating other anecdotes (see example c)

Discourse pragmatic acts

The segmentation of clauses was followed by the categorization of the clauses as expressing the part or whole of a speech act (Colletta, 2009, p. 58). In the recounting of the cartoon, a distinction was made between the following categories:

1. Narration: The speaker tells the event such as it happens in the cartoon (e.g. "there was a mother bird in the nest")
2. Explanation: The speaker adds precision of a casual nature to the narrated event (e.g. "the mother bird left the nest because it was hungry")
3. Interpretation: The speaker presents an inference or an interpretation concerning the situation or the intentions of the characters (e.g. "it looked at the time and realized it was time to fetch food")
4. Commentary: The speaker presents information that is neither explicit nor implicit of the course of the events but presents a meta-narrative comment relating to a character, an action or any aspect of the story, or a para-narrative comment relating to the action of telling the story-judgment, personal appreciation (e.g. "it is a crazy bird").

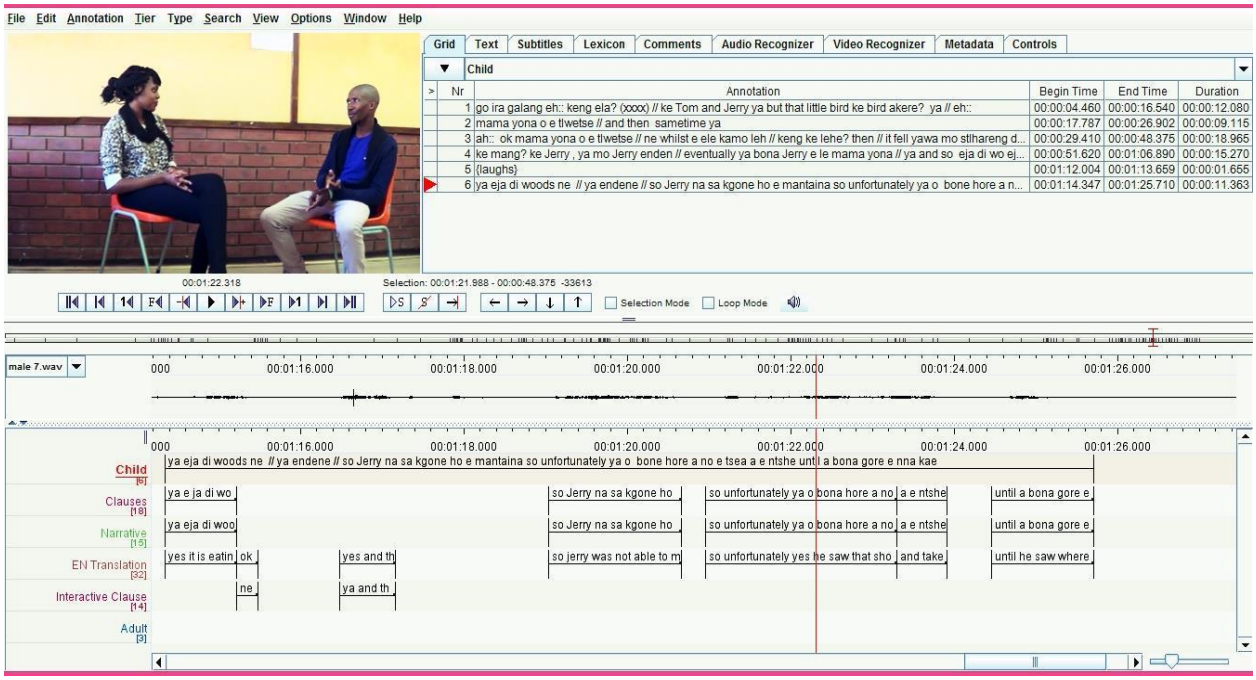


Figure 3.3: Annotation of the verbal level

Narrative Macro-structure

The narrative event was further segmented into a macro- and micro-structure in order to assess what was recalled in detail as well as examine the story grammar of the narrative. The macro episodes illustrate the order of the narrative that people use to understand the discourse present in the stimulus. These episodes refer to the various scenes found within the video clip. There are a total of seven scenes, ranging from A-G that the participant's narratives may have coincided with (see Table 3.2). So, both stimulus groups in my study needed to back-track to the beginning of the story in order to produce it from its starting position.

Episode Code	Episode Description
A	In the nest
B	From nest to bed
C	The hatching
D	Imprinting
E	Damage
F	Calming the baby bird
G	Back to the nest

Table 3.2: List of Macro-episodes

The micro-episodes are a thorough breakdown of the seven (A-G) macro-episodes. There are 55 micro-episodes ranging from A1 to G9. Below is an excerpt of micro-episodes A1-A8 from the

long list of the 55 micro-episodes, for the complete list of the micro-episodes see Appendix A (page 99-102).

Code	Description of micro-episode
A1	The mother knits
A2	The mother looks at the egg
A3	The mother knits
A4	The mother looks at the time
A5	The mother puts down her knitting
A6	The mother tucks in the egg
A7	The mother looks at the egg
A8	The mother leaves

Table 3.3: Excerpt of Micro-episodes

GESTURE CODING

For gesture coding, only the bodily movements maintaining a relation to speech (co-speech gesture) were annotated. According to Kendon (2004), any hand gesture (an excursion of the body during speech) is called a gesture phrase and it contains several gesture phases namely; the preparation, stroke, hold, return and the chain. The stroke is the meaningful part of the gesture phrase, therefore, a gesture is redefined as any co-speech gesture phrase, or isolated gesture stroke that needs to be annotated (Colletta et al., 2009). Gesture was then first identified using the criteria based on Adam Kendon (Kendon, 2004), also found in the already existing annotation manual (see Colletta et al., 2009):

(i) If the movement was easy to perceive of good amplitude or marked well by its speed

(ii) If location was in frontal space of speaker, for the interlocutor

(iii) If there was a precise hand shape or well-marked trajectory

All were calculated on a scale of 0 to 2.2 being the strongest value. Once the gesture was identified (total score greater than 3), the following values (based on Kendon, 2004) were used to annotate its phases (see Figure 3..4):

Stroke » the meaningful height of the excursion of the gesture phrase of a hand gesture, or a movement of the head, shoulders or chest, or a facial display.

Prep » the movement which precedes a hand gesture stroke, which takes the hand(s) from its (their) initial position (at place of rest) to where the gesture begins. Contrary to hands, the position of head, the bust or shoulders is fixed. These movements can therefore not be

“prepared” as hand movements and consequently can only be annotated as “strokes”.

Hold » the maintaining of the hand(s) in its (their) position at the end of a hand gesture stroke, before the returning phase or a chained gesture.

Chain » the movement which brings the hand(s) from its (their) initial position at the end of a hand gesture stroke to the place where a new stroke begins, without returning to a rest position between the two strokes.

Return » the movement which brings back the hand(s) from its (their) position at the end of a hand gesture stroke to a rest position, identical or not to the preceding one (called “recovery” in Kendon, 2004).

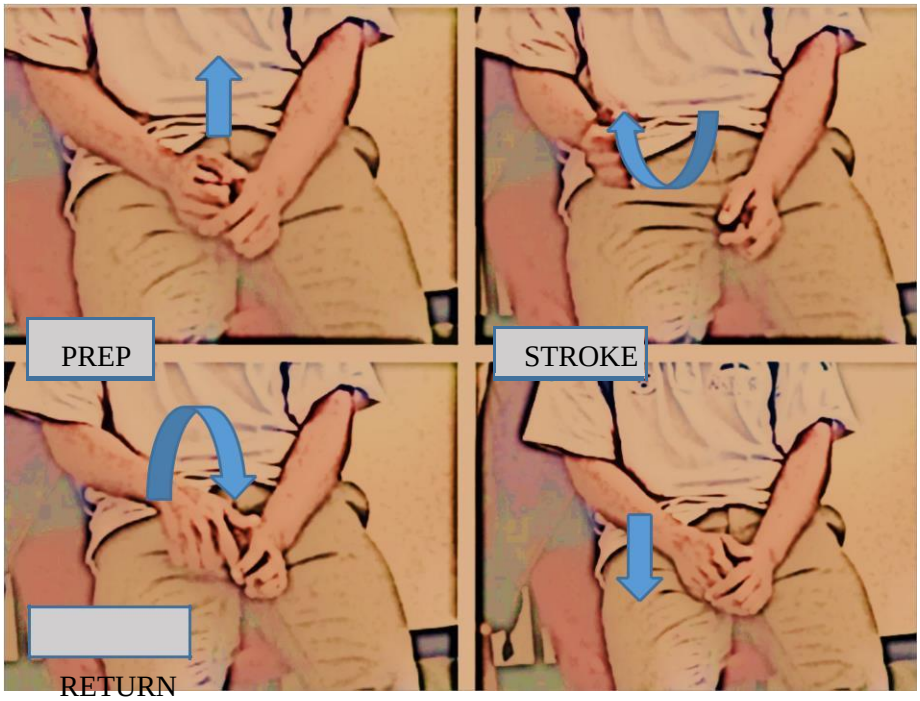


Figure 3.4: Gesture Phases

Gesture Function

The gestures were divided into two groups, namely representational gestures and non-representational gestures. The gesture types that the coders had to choose between are as follows:

Representational gestures: hand or facial gesture, associated or not to other parts of the body, which represents an object or a property of this object, a place, a trajectory, an action, a character or an attitude (e.g. 2 hands drawing the form of the referent; hand or head gesture pointing to a spot that locates a virtual character or object in frontal space; hand or head moving in some direction to represent the trajectory of the referent; 2 hands or body mimicking an action), or which symbolises, by metaphor or metonymy, an abstract idea (e.g. hand or head movement
towards the left or the right to symbolise the past or the future; gesture metaphors for abstract concepts).

Non-Representational Gestures

Kendon identified three types of pragmatic functions; the first is gestures with a modal function**:**

a. Framing: gesture that expresses an emotional or mental state of the narrator (for instance, face showing amusement to express the comical side of an event; shoulder shrug or facial expression of doubt to express incertitude of what is being asserted).

The second type of pragmatic function is gestures with a performative function:

b. Performative: gesture which allows the gestural realisation of a speech act (for instance, head nod as a "yes" answer, head shake as a "no" answer), or which co-expresses, together with the verbal utterance, the illocutionary value of a speech act (for instance, head nod accompanying a "yes" answer).

The third type of pragmatic function is found in gestures with a parsing function:

c. Discursive: gesture which aids in structuring speech and discourse by the accentuation or highlighting of certain linguistic units (for instance, beat gesture accompanying a certain word; repeated beats accompanying stressed syllables), or which marks discourse cohesion by linking clauses or discourse units (for instance, brief hand gesture or beat accompanying a connective; pointing gesture with an anaphoric function, e.g. pointing to a spot to refer to a character or an object previously referred to and assigned to this spot).

Interactive or interpersonal gestures are also included in the gesture function category:

d. Interactive: gesture accompanied by gaze towards the interlocutor to express that the speaker requires or verifies his attention, or shows that he has reached the end of his speech turn or his narrative, or towards the speaker to show his own attention (for instance, nodding head while interlocutor speaks).

Word searching gestures

e. Word Searching: hand gesture or facial expression, which indicates that the speaker is searching for a word or expression (for instance, frowning, staring above, and tapping of fingers while searching for words.

THE RELATION OF GESTURE TO CORRESPONDING SPEECH

This stage involves providing the definition of the relation of the gesture to the corresponding speech. The categories included (Colletta et al., 2009:62-63):

a. Reinforcing gestures: information brought by the gesture is identical to the linguistic information it is in relation with (e.g. head nod accompanying a yes answer; face expressing ignorance while saying "I don't know").
b. Complementary gestures: information provided by the gesture brings a necessary complement to the incomplete linguistic information provided by the verbal message: the gesture disambiguates the message, as in the case of deixis (e.g. pointing gesture accompanying a location adverb like « here », « there »; pointing gesture aiming at identifying an object not explicitly named).
c. Supplementary gestures: information brought by the gesture adds a supplementary signification to the linguistic information, like in the case of framing gestures and certain performative gestures (e.g. vigorous shaking of head accompanying a no answer; face showing amusement signs to express a comical side of an event; shrugging or showing a mimic of doubt to express incertitude of what has been asserted).
d. Integration gestures: information provided by the gesture does not add supplementary information to the verbal message, but makes it more precise, thanks to the imagistic properties of gesture. For instance, drawing a trajectory provides information on the location

of the characters or objects we refer to; drawing the shape of an object may at the same time give information on its dimensions.

e. Contradictory gestures: information provided by the gesture is not only different from the linguistic information in which it is linked to but contradicts it, as in the case of certain framing and performative gestures as in ironic expressions.
f. Substitution gestures: information provided by the gesture replaces linguistic information, as in the case of certain performative and interactive gestures (e.g. the speaker nods as a yes answer, shakes head as a no answer, shrugs to express his ignorance of the information required).

3.4 VALIDATION OF GESTURE ANNOTATION

Two independent coders coded the gestures. The validation phase only applied to the first three parameters (identification of a gesture unit, function, and relation to speech). The validation of the gestural annotation served to measure the rate of inter-reliability between coders by looking for agreements/disagreements.

When all the linguistic and gesture data was completely transcribed, coded and validated, it was then exported to Microsoft Excel, which allowed for a quantitative analysis of the variables.

3.5 ETHICS

Participation in the study occurred once ethics clearance was granted from the ethics board of the University of the Witwatersrand (see Appendix E). Furthermore, participants were given information sheets and consent forms to complete. This fully informed the participants understand the objective of the study and what they were being asked to do. Moreover, it also informed them of any potentially negative or positive consequences thus, allowing them to decide on their participation in the study. Full consent was obtained prior to the study. Participation was voluntary and participants had the right to withdraw at any time or refuse to participate entirely without giving a reason or suffering any prejudice. Participants' identity were
kept anonymous and the data collected from participants contains no identifying information in the study report. Most importantly, permission to use participants' information for academic purposes such as this study was obtained from the participants

3.6 CHAPTER SUMMARY

In this chapter, the research methodologies in the form of data collection methods, materials used, data coding and validation were described and the steps involved were discussed. Lastly, the ethical considerations and procedures were also explained.

The next chapter will therefore deal with the presentation and quantitative analysis of results.

CHAPTER 4

QUANTITATIVE ANALYSIS

This study looks at the production process of speech and gesture, with its argument centred on the reality that speech is not a linear production of only words and sentences; language is multimodal and the multimodality encompasses the verbal and non-verbal co-speech gesture. Therefore, with the aim to answer questions: (1) how do the pragmatic language behaviour of Mamelodi Lingo speakers compare to Sesotho speakers? And (2) what kind of gestural behaviour is produced by the Mamelodi Lingo and Sesotho speakers?

This chapter presents the findings and quantitative analysis of the elicited oral narrative production task of both Mamelodi Lingo and Sesotho. We shall begin our examination with a linguistic analysis and then proceed with a gestural analysis.

4.1 PART ONE: LINGUISTIC ANALYSIS

For linguistic analysis the following measures were analyzed:

- Lexical referents
- Clauses – this includes the narrative length and number of clauses
- Pragmatic structure - the types of pragmatic acts
- Macro episodes

4.1.1. LEXICAL REFERENTS

We begin our linguistic analysis with the comparison of the lexical referents produced in different macro-episodes of the narrative. All the ML and Sesotho participants in the study successfully completed the narrative task. It was expected that ML speakers would give the narrative in ML, whilst the Sesotho speakers were expected to give it in Sesotho. We therefore selected some lexical referents produced in macro-episode A and B, as these produced the highest number of utterances. These were the linguistic expressions used by ML and Sesotho narrators, which referred to the nouns found in mentioned macro-episodes. Of interest to our

investigation is what it means to narrate in ML and in Sesotho. For this study, this meant tracing the selected noun words that were used in narration. ML is a non-standard speech variety, characterized by language mix, code switching, and term coining as mentioned in previous chapters. In short, ML like many other Tsotsitaal varieties is built over the grammar of different languages. Therefore, our analysis of the words used by both language groups also involved determining the different languages used in the narration by both ML and Sesotho.

Referent	**Mother bird**		**Egg**		**Time**		**Cobweb**		**Flower**		**Bed**		**Total**
	#	**%**	**#**	**%**	**#**	**%**	**#**	**%**	**#**	**%**	**#**	**%**	
ML	9	90	10	100	1	10	0	0	0	0	3	30	19
SESOTHO	10	100	9	90	2	20	3	30	4	40	3	30	29

Table 4.1.: ML & Sesotho Lexical Referents

From the chosen macro-episodes we selected the dominant noun referents listed under the macro-episodes A and B of the narrative (see appendix A for list of macro-episodes). In order to recount the narrative, the main referents were the ‘mother bird’, ‘the egg’, ‘time’, ‘cobweb’, ‘flower’ and ‘the bed’ (see Table 4.1). From Table 4.1 we can see that 90% of the ML participants produced a word that represented a ‘mother bird’. All ML speakers (100%) produced a corresponding term of the word ‘egg’. With only 10% of ML speakers producing a corresponding term for the word ‘time’, consequently 90% of ML speakers did not reference any word equivalent to ‘time’ in their narration. No ML speakers referred to the words ‘cobweb’ and ‘flower’, in their narration. The word ‘bed’ was referenced by a total of 30% ML speakers.

On the other hand, only 90% of Sesotho speakers produced a corresponding term of the word ‘egg’. And only had 20% of Sesotho speakers mentioned the lexical ‘time’. Accordingly, this means that 80% of Sesotho speakers did not refer to the word or an equivalent word to ‘time’ in their A and B micro-episodes narration. Only 30% of Sesotho speakers did mention words referencing cobweb and only 40% of the speakers mentioned ‘flower’ in their narration. Similar to ML speakers, the word ‘bed’ was mentioned by a total of 30% speakers from the Sesotho language group.

We can see that some lexical items were mentioned by Sesotho speakers and not by ML speakers and some had low frequencies, whilst others had high ones. We are now going to provide an in-depth breakdown of the different referents produced by the language groups, in order to understand which lexical items were used and by how many speakers were they used to refer to the selected lexical items. As such, this breakdown includes the different variants of

lexical items used to reference the selected lexical items from macro-episode A and B, it also includes the frequency of terms (the number of times that the term was produced) and the total number of speakers per language group that produced the lexical items (see Table 4.2).

Referent	ML variants	Language Source	Frequency of terms	Total number of speakers	Sesotho variants	Language Source	Frequency of terms	Number of speakers
Mother bird	mamazala	isiZulu	1	9	woodpecker	English	1	10
	nyonyane nyana	Sesotho	1		nonyane ya mme	Sesotho	2	
	mma nonyane	Sesotho	1		nonyane	Sesotho	3	
	Mme	Sesotho	1		mo fumahadi nonyana	Sesotho	1	
	Mama	isiZulu	1		mme wa nonyana	Sesotho	3	
	Nonyane	Sesotho	2					
	Tom	English	1					
	Jerry	English	1					
Egg	Lehe	Sesotho	1	10	Lehe	Sesotho	1	9
Time	Nako	Sesotho	1	1	Nako	Sesotho	1	2
Cobweb	no lexical item		0	0	ntlong ya spider	Sesotho	1	3
					tepong ya sego	Sesotho	1	
					spider web	English	1	
Flower	no lexical item		0	0	palesa	Sesotho	2	4
					leblomo	Afrikaans	2	
Bed	mpetong		1	3	betheng	Afrikaans	1	3
TOTAL			12	23		20		31

Table 4.2: Frequency of Lexical referents

Mother bird

Further analysis shows that almost 90% of ML speakers produced an equivalent word of mother bird; however these equivalent words used to reference 'mother bird' were different, meaning that 70% of the speakers produced a different word, and only 20% produced the same word (see Table 4.2). For ML speakers, this started from 'mother bird' meaning ***mamazala*** (an isiZulu word meaning mother in-law), a word used to mean 'mother' in Tsotsitaal. Then 'mother bird' moved to mean ***nyonyane nyana*** (a Sesotho word meaning small bird but in this case, the narrators use it to mean some bird). The third reference was ***mma nonyane*** (meaning mother of a bird), followed by ***mme*** and ***mama*** (which simply means mother), and ***nonyane*** (which means bird). Lastly, ML speakers continued to refer to the 'mother bird' as ***Tom*** and in some narratives as ***Jerry***, which is the name of the cartoon video clip. Only 10% of ML speakers did not mention any word to refer to mother bird but used anaphoric expressions such as '***na*** rokela lehe kobo' (she/he was knitting a blanket for an egg) ,and '***a*** tsamaya' (she/he left), where she/he is a pronoun referring to the mother bird.

In Sesotho, all speakers (100%) produced a term equivalent to 'mother bird', and unlike ML, there are words produced by Sesotho speakers that were common amongst them (see Table 4.2). Hence, the production of 5 different terms of 'mother bird' by 10 Sesotho speakers, where 30% of the Sesotho speakers used the word ***mme wa nonyane*** (mother of a bird) and another 30% used the word ***nonyane*** to refer to 'mother bird', whilst 20% of the speakers referred to 'mother bird' as ***nonyane ya mme*** (female bird), and 10% referred to it as ***mofumahadi nonyana*** (Mrs bird) and the last 10% used the lexical term 'woodpecker' to refer to it.

Egg

The referent egg had high frequency in both language groups. The lexical term ***lehe*** (egg) was used by both language groups to refer to the referent egg. All (100%) the ML speakers used this referent in their narrative. Also, in the Sesotho narrative, 90% of the speakers mentioned the referent, whilst the remaining 10% of Sesotho speakers referred to the 'egg' as ***selo*** which means 'something'.

Time

Both ML and Sesotho had a low frequency in the production of the word 'time,' where speakers from both language groups used the word ***nako*** (time); 10% in ML and 20% in Sesotho.

Cobweb

ML speakers produced no lexical term for 'cobweb', whilst Sesotho had 30% production of lexical terms referring to cobweb, which means that 70% of the speakers did not refer to cobweb. The first 10% of Sesotho speakers used the word ***ntlong ya spider*** (house of the spider), the second 10% referred to it as spider web and the last 10% used the term ***tepong ya sego*** (house of the spider).

Flower

No lexical terms relating to 'flower' were produced by ML speakers, in contrast, Sesotho had a higher frequency with 40% of speakers producing words equivalent to the referent 'flower'.
20% of the Sesotho speakers used the word palesa (flower) while the other 20% used ***leblomo*** (borrowed from the Afrikaans word 'blom' which means flower).

Bed

The referent bed had an equal frequency and production by both language groups, with the same number of speakers and the same lexical term used to refer to bed. This means that 30% of ML speakers used the term ***mpetong*** to refer to bed and 30% of Sesotho speakers used the term ***betheng*** to refer to bed.

ML and Sesotho speakers made use of different and similar terms in their recall of the narrative. ML speakers used more varied terms for a single lexical item in comparison to Sesotho speakers. Some of the terms had no lexical items in ML whereas the Sesotho speakers managed to provide them. This difference of lexical items for referents could be because ML speakers chose what was salient or what they considered more important to narrate; hence, there were lexical items that they could not retrieve easily during the task. However, it could also be that since ML is mostly a social language, there are terms that are infrequently used to their speech variety. Sesotho speakers, on the other hand, were able to create associations on some of the terms, hence the several uses of synonyms in their narratives.

4.1.2. CLAUSES

Taking the number of clauses as a measure of the length of linguistic productions, the clause was used as the unit of analysis. The clause is defined as a continuation of words including a verb matched by its satellites as subject and complement(s) (Diessel, 2004). As mentioned previously, the amount of clauses contained in an account provides a good indication of its information

quantity. In the coding manual we used the clause was expected to be closely linked to the narrative event and this has worked for several languages such French and isiZulu (Colletta et al., 2015). Repetition was excluded from the data sample.

In the case of ML, we noticed a rather surprising development within the narrative activity, where the speakers engaged more with the listener, thus producing clauses that were not linked to the narrative. In previous research of languages that have used this method, most speakers produced clauses that were directly linked to the narrative. In this study, ML speakers tended to give a very interactive account that included asking the interviewer questions or soliciting the interviewer's opinion before continuing with their narrative (see Table 4.2 above). Interestingly for Sesotho, there were also a few interactive episodes that however were less than those produced in ML were. Furthermore, the quantity of information produced by ML and Sesotho would appear to be similar. By just looking at the number of clauses and pragmatic acts variables, superficially it looks like they spoke the same. However, for the purpose of this study, further analysis of the clauses produced is provided.

	Non-interactive clauses		**Interactive clauses**		**Total clauses**	
	#	%	#	%	#	%
ML	196	70.5	82	29.5	278	50.3
Sesotho	255	92.7	20	7.3	275	49.7
Total	**451**					

Table 4.3: Interactive & non-interactice clauses per language group

The greater number of clauses (non-interactive clauses) produced by Sesotho speakers compared to ML correlates with the frequency of lexical items produced by both language groups. Sesotho produced more clauses that correlate to the production of more lexical referents. ML produced fewer lexical referents, which may be due to the fact that some lexical referents were ignored and therefore not accounted for.

The next important question is nature of the clauses that were produced; were they narrating, commenting, interpreting, or explaining.

4.1.3. PRAGMATIC STRUCTURE OF NARRATIVES

In analysing the discourse structure of narratives the type of clauses were categorised in terms of their pragmatic acts (see Chapter 3). The clauses were segmented as acts of a) narration, b) the act of explaining, c) the act of interpreting and d) the act of commenting whilst recounting the story.

Pragmatic acts	**Narrates**		**Comments**		**Interprets**		**Explains**		**Total**
	#	**%**	**#**	**%**	**#**	**%**	**#**	**%**	
Mamelodi lingo	137	75.7	1	0.6	34	18.8	9	5.0	181
Sesotho	205	83.7	5	2.0	26	10.6	9	3.7	245
Total	**342**		**6**		**60**		**18**		**426**

Table 4.4: ML & Sesotho Pragmatic acts

From the 451 total of non-interactive clauses produced by both groups (see Table 4.3 above), only 426 were coded as pragmatic acts, whilst the remaining 25 were speech errors, lexical repetitions and corrections of speech that also qualify as clauses, but not as pragmatic acts. We then grouped the clauses corresponding to meta-discourse (comment, interpretation, explanation) together and considered them as non-narrative clauses. These non-narrative clauses made up 20.3% of the narration in both languages.

Furthermore, when explicitly evaluating the pragmatic acts of the languages comparatively, the results show that ML speakers produced only 75.7% of total narrative clauses, whilst Sesotho speakers produced a total of 83.7%, suggesting that in comparison to ML the Sesotho speakers produced more clauses that were on the narrative level (stating what happened). There are also stark differences in the non-narrative clauses with an overall of 24.3% for ML speakers and 16.3% for Sesotho speakers. We note that the Sesotho speakers stayed very much on the narrative level and barely on the non-narrative clauses in comparison to ML speakers. These non-narrative clauses are divided as follows: the commentary clause displays an overall production of 0.6% in ML and only 2.0% in Sesotho, showing that in Sesotho the speakers gave more commentaries related to the story than the ML speakers. The interpretation clause also shows a higher production of 18.8 % in ML and 10.6 % in Sesotho, illustrating that ML speakers gave more interpretation that was related on the story than Sesotho. While the explanatory clauses produced by ML is 5.0% and 3.7 % by Sesotho. Observing the explanatory clause difference of both language groups it can be quantified that neither group explained much during their narrative.

We further regrouped the pragmatic acts into acts that represented narrates and those that were non-narrates. Further analysis, indicates that there is an overall difference in the production of the different pragmatic clauses; Sesotho produced more narratives in comparison to ML (see Figure 4.1). ML produced slightly more non-narratives. However, although ML produced more non-narratives, the ML speakers produced 1.4% less comments than Sesotho. ML also produced 8.2% of more interpretation and 1.3% more of explanations in comparison to Sesotho (see Table 4.4).

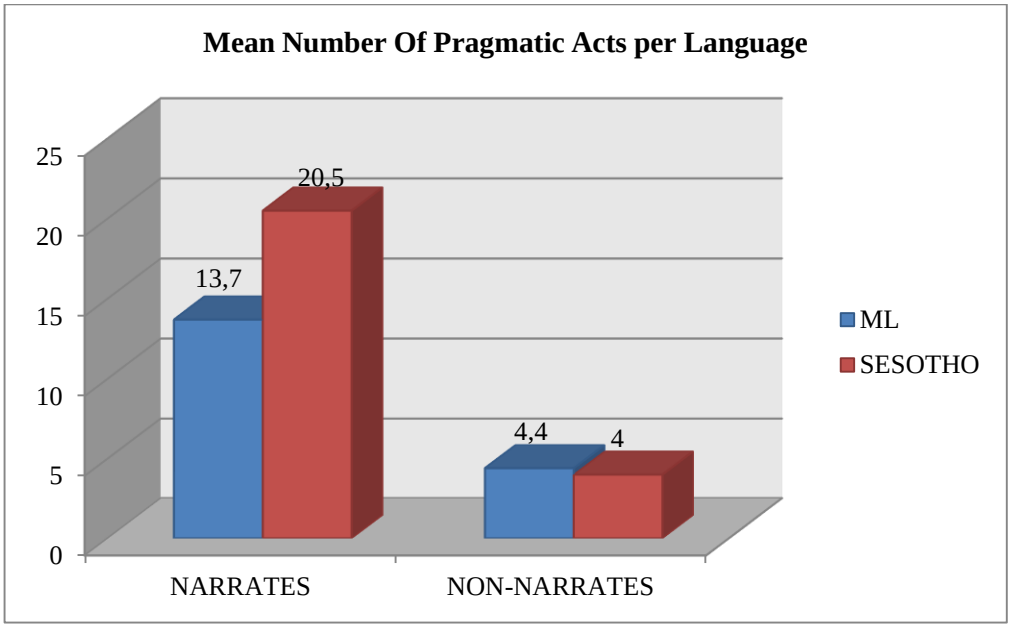


Figure 4.1: Mean number of Pragmatic acts per language group

The ML and Sesotho comment clauses dealt with neither the explicit nor the implicit aspects of the course of the events. The interpretation clauses of both ML and Sesotho were more elaborative; they generalized and hypothesized from the narrative, where speakers of ML and Sesotho interpreted the situation and intentions of the characters. More specifically, the non-narrative clauses produced by Mamelodi speakers were more questions, which were either reinforcing or seeking assurance from the listener. While those produced by Sesotho speakers were more descriptive and interpretive. Importantly, the listener's participation or interaction in the recall of the narration by the ML and Sesotho participants was minimal and did not in any case build up or change the narratives.

Narrative clauses correspond to the potential questions of "who or what is involved in the story", "when and where did it take place?" And "what happened then?" for the complicating action of a narrative. The descriptions above are examples of how pragmatic conventions were used within the

narratives while telling a story in ML and Sesotho. Thus, overall, both language groups interjected the narrative sequence by constantly introducing comments, interpretations and explanations of the narrative. The narrators would start with a narrative clause itself and then
elaborate with a non-narrative clause, which can either be a comment, interpretation or explanation. These non-narrative clauses may be produced at any time during the narrative and do not follow any particular order (Ferré, 2009). Brown and Yule (1983:5) point out that "in a spoken interaction the speaker has the advantage of being able to monitor his listener's minute-by-minute reaction to what he says". Therefore, both interlocutors can easily negotiate meaning or give feedback. The listener, who has a very active role in this communicative process, has more opportunities to comprehend what is being said. This narrator and listener relationship is more evident during narration, especially when the ML narrators are more interactive in their story-telling than Sesotho ones.

Narrating a story is a relatively complex language production task, thus, narratives might have different functions and display different narrative structures across languages (Tappe & Hara, 2013). Hence, telling a story involves more than narrating the events but also commenting on the events or on the narration itself. The use of meta-discourse actions can be used to monitor and adjust the speakers' discourse plan. Overall, ML produced fewer narratives than Sesotho but more non-narratives than Sesotho. However, commentary clauses were less in ML than Sesotho, and the explanatory clause only showed a minor production difference in both ML and Sesotho.

4.1.4. MACRO-STRUCTURAL ANALYSIS

To analyse the structural characteristics of the entire narrative, the extract of the *Tom & Jerry* cartoon was segmented into macro-episodes (see Table 3.2 above). During the annotation process each clause with narrative content was categorised as processing one of these macro and micro-episodes in order to have an estimate of the degree of accuracy of the retelling of the story by each subject as well as to study his/her processing of the event frame (Fayol, 1997). The measure of the macro-structure of the narrative allows the analysis of the ability to summarise stories (Rumelhart, 1974; Van Dijk, 1976).

	Macro units	**A**	**B**	**C**	**D**	**E**	**F**	**G**	**TOTAL**
ML	#	45	41	5	20	17	14	29	**171**

	%	26%	24%	2.9 %	12%	9.9 %	8.2 %	17%	100%
Sesotho	#	62	58	19	19	17	21	43	**239**
	%	26%	24.3 %	8%	8%	7.1 %	8.8 %	18%	100%

Table 4.5: ML & Sesotho macro-episodes

Often macrostructure analysis addresses story grammar elements such as setting and episode (Stein & Glenn, 1979). In our data, a total of 410 macro episodes were produced across both ML and Sesotho. With ML producing 171 macro episodes and Sesotho 239, meaning Sesotho produced 68 more macro episodes than ML. The most recalled macro episodes for both ML and Sesotho were A and B (see Table 4.5) which correspond to the orientation of the narrative (the bird leaving the nest and the egg leaving the nest to jerry's bed). This is followed by the macro episode G that corresponds with the resolution elements of the narrative, where ML is 17% while Sesotho is 18%, indicating a slight difference of 1%. Table 4.5 also indicates that Sesotho slightly produced more macro episodes F with a difference of 0.6 between the two language groups. However, the recall of macro episode C, which corresponds to the hatching of the egg, shows that Sesotho speakers narrated more on that episode in comparison to ML, with Sesotho producing 8 % and only 2.9% by ML speakers.

As stated previously, narrative macro-categories can be organised into orientation, complication, resolution, evaluation and coda. A characteristic feature of such categories is that they dominate sets of sentences or propositions (Van Dijk, 1976). As seen with the recalling of ML and Sesotho macro-episodes, these sets (clauses in this case) may vary in quantity, but have the same macro-structure. Overall, our data reveals that both ML and Sesotho produced all the macro episodes, but in quantity Sesotho produced more in comparison to ML (see Figure 4.2). This can be explained better with the following mini-breakdown of the micro-episode C.

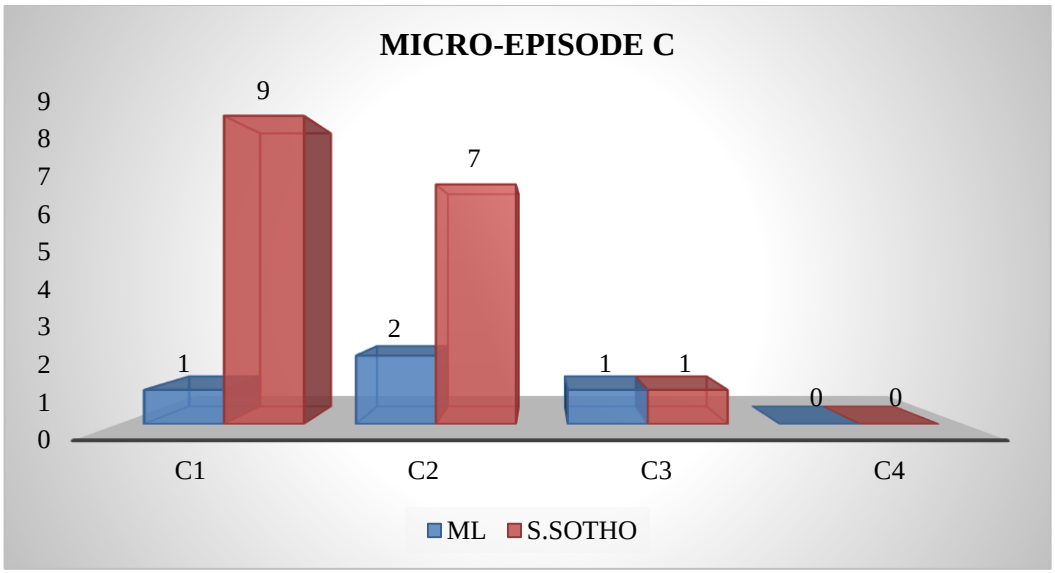


Figure 4.2: ML &Sesotho micro-episodes C

The recalling of macro-episode C1 had the lowest production, with only a total of 4 micro-episodes produced by ML speaker and 17 produced Sesotho speakers. Although Sesotho produced more micro-episodes, only C1, C2 and C3 were recalled and the episode C4 was not recalled by both groups. Only 1 ML speaker recalled C1 (see example 7 below), the micro-episode C2 was recalled by 2 ML speakers each giving a single account of the event, and only 1 ML speaker recalled the micro-episode C3, also providing a single account of the event (see examples 8 & 9 below). In Sesotho half of the speakers recalled episode C1, some providing more than a single account of the episode (see example 10 below). A total of 7 accounts for micro-episode C2 were given by 3 Sesotho speakers, only a few examples of these accounts are shown in example 11 below. Furthermore, only 1 account of C3 was produced by 1 Sesotho speaker (see example 12 below). Either language group did not recall micro-episode C4.

ML

Example 7

C1: ***o sa tswala le ntswane***
(he is busy covering the chick)

Example 8

C2: ***la disturba jerry ko mpetong***
(it disturbed jerry on the bed)

C2: ***motho o na robetse o itse he a tsoga***

(the person who was sleeping when he woke up)

Example 9

C3: ***a bona lehe lela***
(he sees that egg)

SESOTHO

Example 10

C1: ***ho fihlela a ifumana a le tlasa mong ha di tweba moo***
(until he found himself under the mouse there)

C1: ***itse hantse a e thobaletse mong ha di tweba***
(while the mouse was sleeping)

C1: ***ke a o ko futhumatsa lehe le***
(there he is warming up the egg) Example

11

C2: ***tweba nyana eo ne e robetse***
(that mouse was sleeping)

C2: ***ya tsosa ke lehe leo ha se le fihla***
(it was woken by that egg when it arrived)

Example 12
C3: ***ha e bula, ke lehe***
(when it opened, it's an egg)

There is no difference in the trend of the recalled micro-episodes, both ML and Sesotho speakers recalled C1, C2 and C3 and did not recall C4. However, there are indications of a difference in the quantity of the micro-episodes recalled. This is because 8 out of 10 Sesotho participants recalled at least one episode in macro-episode C, while only 3 ML speakers recalled an episode in macro-episode C. So not only did Sesotho speakers recall more micro-episodes, but they also produced more detailed micro-episodes compared to ML speakers.

PART TWO: GESTURE ANALYSIS

For gesture analysis the following variables were analyzed;

- Presence of co-speech gesture: strokes
- Gesture Function

Gesture and speech co-occur simultaneously, but not all gesture had all the phases of the gesture unit i.e., “preparation, chain, hold and recovery”, so as far as gestures are concerned, all meaningful communicative gestures produced during narrative production were transcribed. This means that we considered only the “stroke phase” as an equitable measure of gesture for all participants. Observations were limited to any gesture made above the waist, these include all arm and hand gestures, also including gaze.

4.2. OVERVIEW OF FINDINGS

A total of 1704 gesture phases were produced by both language groups, this included the prep, chain, hold, stroke and recovery. ML produced 776 gesture phases from the 1704, while Sesotho produced the remaining 928 gesture phases.

However, as mentioned previously, for our purposes only the stroke phase was considered, as strokes are the most meaningful phases in a gesture. As a result, a total of 1168 gesture strokes were produced by both language groups, with ML specifically producing 586 gesture strokes and Sesotho producing 582 gesture strokes. Each gesture stroke had a gesture function (see Table 4.6 below).

4.3. TYPE OF GESTURE STROKE

There were no deictic gestures and this was most probably due to the nature of the task. As the task was specifically an act of narrating, the participants did not need to deictically point to concrete referents in the present physical setting of the experiment.

An overall of 546 representational gestures, 379 discursive gestures, 74 framing gestures, 6 performative gestures, 76 interactive gestures and 87 word searching gestures were produced by both ML and Sesotho speakers (see Table 4.6 below).

	Gesture strokes	Rep	Disc	Framing	Perform	Interactive	Word search	TOTAL
ML	#	194	208	62	6	65	51	**586**
	%	16.6	17.8	5.3	0.5	5.6	4.4	
Sesotho	#	352	171	12	0	11	36	**582**
	%	30.1	14.6	1.0	0	0.9	3.1	
TOTAL	#	**546**	**379**	**74**	**6**	**76**	**87**	**1168**
	%	**46.7**	**32.4**	**6.3**	**0.5**	**6.5**	**7.5**	

Table 4.6: ML & Sesotho gesture functions

The overall analysis of gestures produced by both language groups reveals that the highest gesture stroke produced by ML speakers was the discursive gesture with 17.8% and for Sesotho it was the representational gesture with 30.1%, whilst ML produced almost half of that with 16.6% of representational gestures. This high production of discursive gesture strokes by ML speakers aligns with their narrating structure, where they produced more explanatory and interpretation clauses (see Table 4.4 above). The production of more representational gestures by Sesotho speakers also aligns with their narrative structure where they produced more narrative clauses than ML, and they also had a higher frequency of recalling the referents (see Tables 4.1 and 4.2 above). The Sesotho speakers had more lexical items produced, they had more to refer to compared to ML speakers. Hence the high number of representational gestures, it means they had more to represent.

This means that Sesotho speakers produced more concrete gestures, which represented objects, properties, trajectories, characters, and actions from the narrative. They also produced representational gestures which symbolised abstract ideas, such as hand gestures pointing to a spot that represents a character (the bird, Jerry) or an object (the nest, furniture) (abstract pointing).

On the contrary, ML speakers produced more discursive gestures than Sesotho. These gestures aided in structuring speech and discourse by accentuating or highlighting certain linguistic units. These accentuation and highlighting gestures included rhythmic movements (beats) of the hands accompanying the accentuation of certain words or syllables. These discursive gestures also included segmentation or demarcation gestures, which consisted of rapid movements of the hand sketching the gesture of certain actions, also to signify changing an episode, when coming back to the narrative after a commentary or vice versa.

Compared to Sesotho, which produced 1%, ML speakers produced more framing gestures with 5.3%, meaning that ML speakers expressed more of their emotional or mental state in their narration. This included gesture actions such as the face showing amusement to express the comical side of a situation, shrugging or facial expression of doubt to express incertitude of what is being asserted or frowning and staring above to express reflection while trying to recall the story or the next event. Only ML produced the performative gesture with just 0.5%, which means that the speakers produced gesture, which allows the gestural realisation of a non-assertive speech act (response, question, request for confirmation, etc.). These gestures were mostly nodding the head for an affirmative response and shrugging, associated with doubtful mimic by the ML speakers when narrating. Both language groups produced the word searching gesture, ML with 4.4%, whilst Sesotho produced 3.1%. An overall staggering difference between the ML and Sesotho interactive gesture is evident, where ML speakers produced 5.6% of interactive gestures, while Sesotho only produced 0.9%. In comparison to Sesotho, this means that ML speakers produced more of gestures accompanied by gaze towards the interlocutor to express that the speaker requires or verifies his attention, or shows that he has reached the end of his speech turn or his narrative, or towards the speaker to show his own attention.

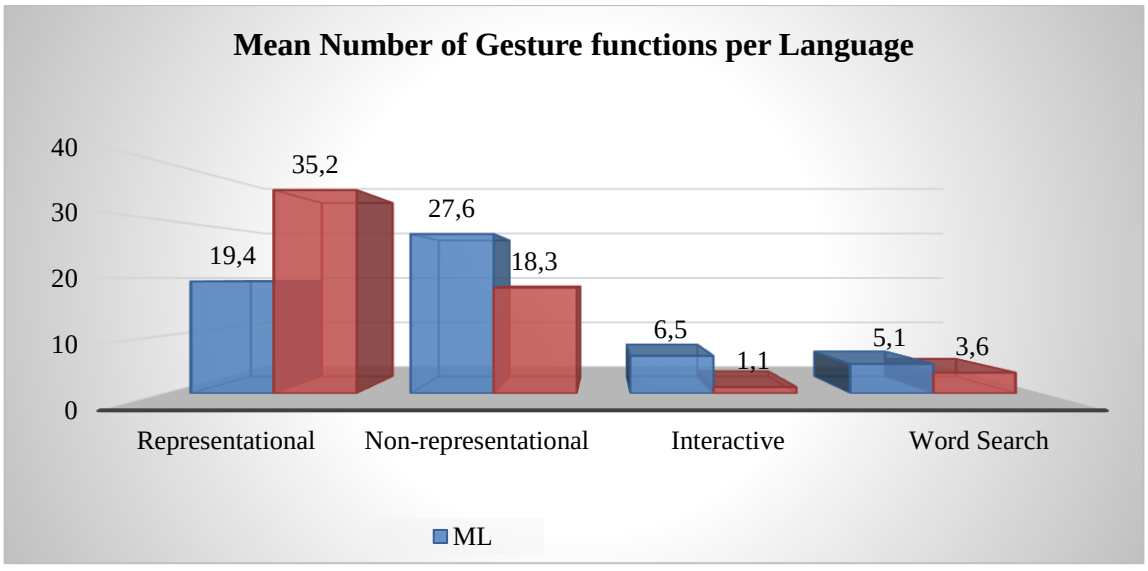


Figure 4.3: Mean number of gesture functions per language

Although there seems to be a small difference between the total number of gesture strokes produced by ML and Sesotho, it can be observed that there is however a difference in the types of gesture strokes produced by both language groups. Mamelodi Lingo speakers produced less representational gestures but produced more discursive gestures in comparison to Sesotho (see Figure 4.3 above). ML speakers also produced a higher amount of framing, interactive and word-searching gestures compared to Sesotho. ML speakers are also the only language group that produced performative gestures.

4.4. CHAPTER SUMMARY

This section concludes the quantitative results of the study. This study looked at the discursive behaviour of ML and Sesotho, specifically looking at how to narrate in a non-standard black urban variety (NBUV) compared to a standard language. We noted numerous differences between the NBUV and the standard language. In our quantitative analysis we first looked at key
lexical terms that were used in the narrative and found in the different episodes, these were referred to as lexical referents. In ML, we noted that all the speakers were able to complete the narrative; however, ML provided a less comprehensible recall. The ML speakers produced not all the selected lexical referents; some were missing. Whilst the Sesotho speakers produced, a comprehensible and more detailed recall of lexical items. As a result of that, some lexical referents were not easily retrieved by ML speakers and as such the perception of the task was not seen the same. ML speakers saw the task more as a conversation; this is shown through the extensive use of interactive clauses. Sesotho speakers, on the other hand, perceived the task the same way as other standard languages such as isiZulu and French in previous studies (Kunene, 2010; Colletta, et al., 2010; 2015). Furthermore, in terms of the narrative, the ML speakers did not stay on the narrative level, they relied more on the non-narrative levels by explaining and interpreting compared to the Sesotho speakers, who stayed more on the narrative level, similar the findings of isiZulu speakers (Kunene, 2010).

Literature has shown that language is not linear; as you speak, you gesture (McNeill, 1992; 2005; Kendon, 2004, Hostetter & Alibali, 2007). The gestural behaviour of both the NBUV and the standard language in the study also shows that speech is accompanied by gesture. Although gesture

is present in the narratives of both the languages, the distribution of the gestures was not the same, ML speakers produced fewer narratives and more non-narratives, and this is in line with the high production of non-representational gestures. The discursive gestures were used to segment speech and framing gestures were used to express incertitude of what is being asserted or to express reflection while trying to recall the story or the next event. The word searching gestures were linked to the lexical items that were not retrieved and this is in line with the missing referents during the recall of the lexical items. Sesotho speakers, on the other hand, were able to retrieve all the lexical items and produced more referents, produced more narratives and, as a result, produced more gestures that are representational.

The next chapter deals with the qualitative analysis of results.

CHAPTER 5

QUALITATIVE ANALYSIS

This chapter takes a closer look at some of the results reported in Chapter 4. We focus on the interactive clauses of ML, the co-speech gestures produced simultaneously with the interactive clauses, code-switching as a major characteristic in ML's narratives and the Macro-episodes of the ML narratives.

5.1 INTERACTIVE CLAUSES

In the previous chapter, we discovered that there were interactive clauses for both ML and Sesotho speakers (see Table 4.3 above) and ML produced more of these interactive clauses compared to Sesotho. The collected data showed a high use of non-narrative clauses, which were used to monitor and adjust the participant's narration plan. We distinguished these non-narrative clauses into their pragmatic functions; interpretations, explanations and comments, and categorized them as interactive clauses. These were the clauses that were not linked to the narrative, but rather engaged the interviewer. These included asking the interviewer questions or soliciting the interviewer's opinion before continuing with their narrative.

This qualitative chapter gives a more detailed description and explanation of these interactive clauses used by both the ML and Sesotho participants. Although both language groups produced interactive clauses, it is important to state that ML produced 80% of those clauses, whilst Sesotho only had a 20% production (see Figure 5.1 below).

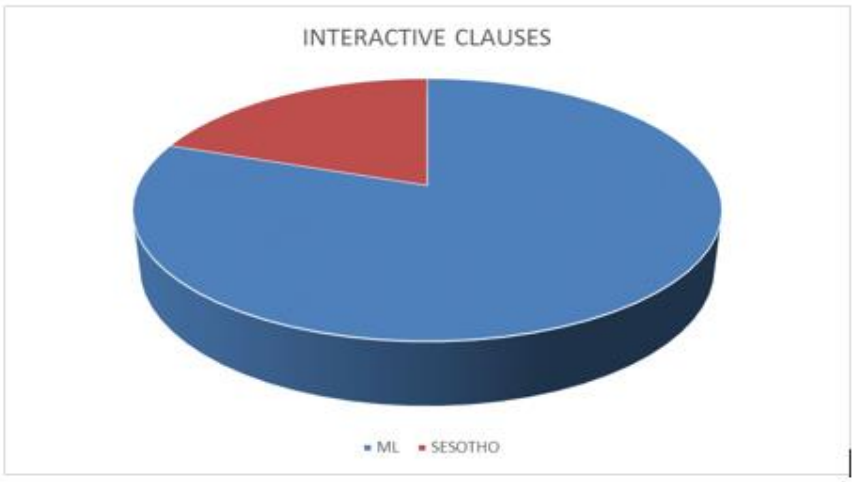


Figure 5.1: ML & Sesotho Interactive clause

5.1.1. PRAGMATIC FUNCTIONS OF INTERACTIVE CLAUSES

Under interactive clauses, the pragmatic functions were also segmented like in Chapter 4 as either being the interactive commentary clause, the interactive explanatory clause or the interactive interpretation clause. The pragmatic functions of clauses should be related to the events of the narrative. However, as already mentioned, with the interactive clauses, this was not the case. The pragmatic functions of the interactive clauses were not related to the narrative.

The interactive commentary clauses were the only clauses that had different elements of interaction, ranging from rhetorical questions, statements to responses. Consider the following examples: Each clause is separated by the symbol • and since they were not spoken in isolation, the interactive commentary clauses are preceded by some non-interactive clauses (narrative, interpretation).

Example (13) is an ML speaker who uses different clauses; this example starts with a narrative clause, where the ML speaker narrates to us that the egg arrived somewhere, the speaker is not certain of where the egg arrived, but just that it arrived. This is followed by a comment that clearly states that she does not really know where it arrived. Then another comment, where the
ML speaker questions themselve on what to say about where the egg arrived. However, the ML speaker then continues with the narrative by stating where the egg arrived. Then carries on to doubt

her narrative clause, this doubt leads to the final comment clause where she questions if the preceding narrative clause (that states where the egg arrived) is actually accurate. This last comment clause by the speaker also seeks some form of response from the listener.

Example 13

la fihla ko hongwe • ***ga ke itse*** • ***ko reng?*** • ko ntlong ya bear • ***or ke eng?***

[Pron/ V/ AdvP] [Pron/ V] [Pron/ V] [Loc/CL9/ CL9POSS] [Conj/Pron]

(It arrived somewhere • I don't know • what am I (going) to say? • at the bear's house • or what is it?)

[narrative+ **comment+ comment**+ narrative+ **comment**]

The speech turn examples (a) (b) and (c) in example (14) are three examples of how ML speakers used comments as interactive markers with the listener. Most of the interactive commentary questions that act as interactive markers required the listener to answer yes or no; either verbally or gesturally.

Example 14

(a) nkare o tlo tshwarisa jerry stress motho · ***wa ntshwara?***
[V/ SVA/ TM/ CV/ CL1a / N/ CL1] [SVA/V]

(it looks like this person is going to give Jerry stress • you get me?)

[Interpretation + **Comment**]

(b) le ntshe ngwana • ***wa bona ?***
[Pron/V/CL1] [SVA/V]

(it took out a child • you see?)

[Narrative + **Comment**]

(c) entlek mme ola nare o ya spaneng • ***wabo ?***
[Adv/CL1a/DemPron/TM/SVA/V/CL3] [SVA/V]

(actually that mother was headed for work • you see?)

[Interpretation + **Comment**]

The interactive commentary clauses in example (15) below are a combination of statements. The first statement acts more like a rhetorical question, while in the second statement the speaker comments on their recall of the narrative. Both of these clauses follow a narrative clause that narrates the macro-episode D (see appendix A). The first comment clause assumes that the listener has knowledge of the story and so they would know exactly where in the narrative the narrator refers to. In second comment clause, the narrator continues to assume that the listener understands which episode they are referring by explaining the difficulty in recalling or understanding it. Both statements are out of the narrative as the speaker is more focused on how they relate to their narrative.

Example 15

wa bona moo • ke hona byanong e thoma o ntlhakatlhakantshang

[SVA/V/ LocDem] [DemPron/ Adv/ SVA/V/ SVA/V]

(you see there • that is exactly where it starts to confuse me)

[**Comment** + **Comment**]

Examples (13), (14) and (15) show how ML speakers would navigate between the narrative and meta/para-narrative levels. As shown in example (13) this speaker starts with a narrative clause, followed by comment clauses (one a statement and another a question), then back to the narrative then finally another comment. Furthermore, as we have seen in example (14), where the narrator uses interactive markers with different non-interactive clauses. Lastly, in example (15), where the narrator assumes that the listener has an understanding of the narrative, and uses that support their comments and explanations.

Like ML, Sesotho speakers also produced similar but very few interactive clauses. The speakers also produced clauses of incertitude, where the speakers would ask a question to the listener when they were not sure of something or ask a question that seeks clarity from the listener as seen in the Sesotho speakers' examples (16) and (17). In example (16), the speaker produces a comment clause that questions an action that they have forgotten, but have knowledge of
because in the following narrative clause we see that the speaker has remembered and narrates it. Then the speaker continues to show incertitude by questioning their accuracy in saying that a blanket was knitted, and not something else. So the speaker questions what was knitted and not

whether the action of knitting happened or not. In example (17), the speaker does not question whether what they said in the preceding clause was true or correct, (like most ML questioning clauses) but rather questions the use of their terminology (if they pronounced or used the correct term to describe that action), at the same time looking for clarity from the listener.

Example 16

kana ke ho etsa eng? • o loha kobo • ***kapa keng?*** • for lehe la hae

[Conj/CL17pre/ V] [SVO/V/CL9] [Conj/Pron] [Conj/CL5/3^{rdpers} CL1 POSS]

what is it to do again? • she knits a blanket • or what is it? • for her egg

(**comment** + narrative + **comment** + narrative)

Example 17

ha le kena ntlong ya tweba lehe le • ***la e tsang?*** • la qweta · ***ke ho quta or keng?***

[Adv/Pron/V/CL9/ CL9POSS/CL5/AbsPron] [SVA/ V] [V/] [CL17pre/V/Conj/Pron]

when it entered the mouse's house this egg • what did it do? · it hatched • is it to hatch or what is it?

(narrative + **comment** + narrative + **comment?**)

The descriptions above (examples 13, 14, 15, 16 and 17) are examples of how pragmatic conventions were used within the narratives while telling a story in ML and Sesotho. The narrators may start with the clause part of the narrative itself and then elaborate with a non-narrative clause, which can be either a comment, interpretation or explanation, but as shown in this case, it was mostly the commentary clause.

Non-narrative clauses may be produced at any time during the narrative and do not follow any particular order (Ferré, 2009). This was evident in the examples provided above, and most importantly, it was also evident with the order of interactive clauses. Brown and Yule (1983:5), point out that "in a spoken interaction the speaker has the advantage of being able to monitor his listener's minute-by-minute reaction to what he says". Therefore, both interlocutors can easily negotiate meaning or give feedback. The listener, who has a very active role in this communicative process, has more opportunities to comprehend what he or she is being told. This narrator and

listener relationship is very evident during narration, when the ML narrators are more interactive in their story-telling.

Furthermore, in African languages, storytelling is more than just the exchange of information (Tappe & Hara, 2013; Finnegan, 2012). Both ML and Sesotho's use of these meta-narrative actions embodies this concept. The rich Southern African culture of oral traditions is generally characterised by the close interaction of the narrator with the audience (Tappe & Hara, 2013). This is observable in a common practice, during narrative performances, where the audience interjects or signals to the speaker that they follow the story (Tappe & Hara, 2013). In the ML narrative performance, the narrators would initiate the interaction amidst their narrations, particularly with the excessive use of interactive markers and questions in their narration. We are seeing that in a NBUV there is more of a traditional act of storytelling, which engages with the audience to a higher degree, compared to a standard language.

The high production of these interactive clauses by ML speakers emphasized the performance and stylistic nature of ML as a non-standard black urban variety, similar to Tsotsitaals and other NBUVs where performance is central to the speech. However, this performative characteristic has been found mostly in conversations under natural interaction as previous research has shown (Brookes, 2005). Contrary to our findings in this study the performance nature surfaced in a controlled narrative task (under experimental conditions), was produced unpredictably, and followed no structure.

Sesotho speakers also produced interactive clauses, this is a different result, compared to the isiZulu speakers who in a similar study by Kunene (2010) did not produce these clauses. The similarity between ML and Sesotho in the production of interactive clauses maybe a result of the Sesotho participants coming from a multilingual township and being exposed to the NBUVs spoken there. Moreover, the NBUVs are neither the Sesotho speakers home languages nor their first language, hence the minimum use of the interactive clauses, compared to ML speakers who consider ML their first language.

5.1.2. CO-SPEECH GESTURE

All the co-speech gestures that were produced concurrently with the interactive clauses were selected for the analysis in this section. These gestures are grouped into two major categories; representational and non-representational gestures. All the non-representational gestures included discursive, framing, interactive, word searching and performative gestures. As mentioned previously in Chapter 4, a total of 1168 co-speech gestures were produced by both language groups: ML produced 586 of those gestures and Sesotho produced the remaining 582.

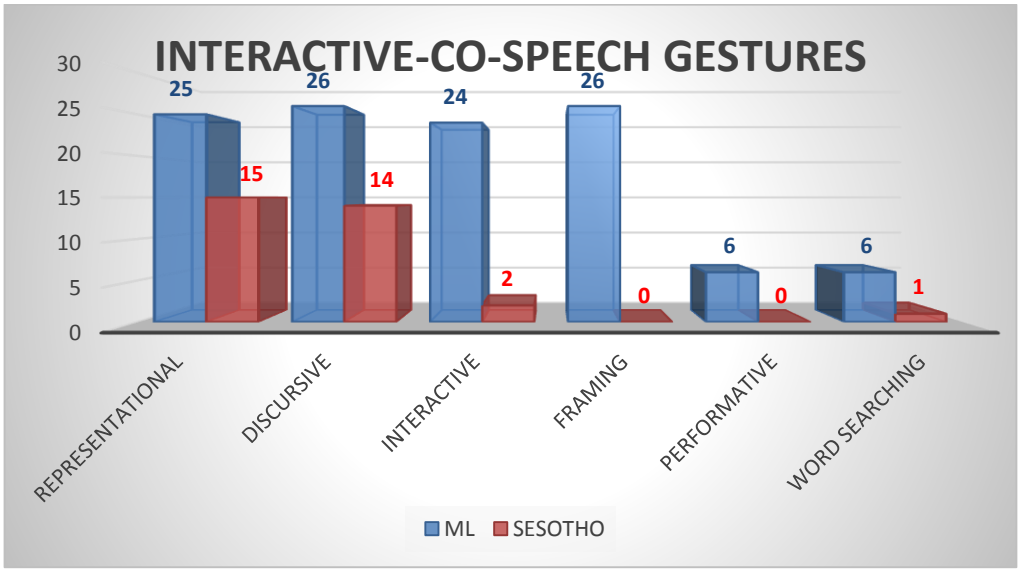


Figure 5.2: ML &Sesotho interactive co-speech gestures

From the overall 1168 of gestures produced in the narrative, a total of 145 co-speech gestures were linked to the interactive clauses. As a result, the interactive co-speech gestures made-up a total of 12% from all the gestures produced. Furthermore, from this 12%, ML takes up 9.7 % whilst Sesotho only makes-up 2.7%, leaving a difference of 7%. This means that in comparison to Sesotho, ML speakers produced more co-speech gestures that were linked to the interactive clauses.

ML had a higher production of representational, discursives, interactive and framing co-speech gestures, followed by word searching and the performative gesture (see Frames 1 and 2 below for examples of these gestures). Whilst Sesotho had zero production of the framing and performative gestures and a lower production of the representational, discursive, interactive and word searching

gestures. Frame 1 and 2 show examples of a discursive and a framing gesture by ML speakers, in frame one the narrator is emphasizing that something happened, eg. Narrator: "*okay gwa ira gala*", this is represented by three beat gestures which emphasise each word. While frame two shows a framing gesture, where the narrator is looking up and her hands are held together like she is thinking. This framing gesture corresponds with the speech: "g*a ke itse*"
(I don't know), where the speaker expresses her uncertainty in the events that occurred in that particular episode.

The relationship between the interactive clauses and the non-representational gestures (discursives, framing, performative, word searching and interactive) is evident; the high production of interactive clauses is relational to non-representational co-speech gestures.



Frame 1: ML Discursive gesture Frame 2: ML Framing gesture

Kunene (2010), for example, in a cross linguistic study of oral narratives produced by isiZulu and French speakers, observed cultural influence in both the verbal and non-verbal mode. This demonstrated that discourse genres such as narratives, are shaped by the cultural standards thus also shaping the kinds of co-speech gestures used when narrating. Although this study was conducted in a controlled environment, ML is a social language, spoken mostly in communal environments, therefore the social meanings attached to gestures and their gestural behaviour influenced variation in the gestural behaviour based on situational context. It can be argued that the nature of the ML language as a non-standard language variety (with numerous languages founding its structure) influenced the types of non-representational co-speech gestures employed by the ML

speakers. These differences can account for why some features of ML co-speech gestures are different from those of Sesotho narratives.

5.2. CODE-SWITCHING

This section explores code-switching in the ML and Sesotho clauses during narration. Specifically describing how and when code-switching was achieved by both language groups. Code-switching as previously discussed in see Chapter 3, involves the practice of using more than one language in the course of a single communicative episode, and altering the linguistic elements of these languages in order to contextualize talk in interaction (Nilep, 2006). This section shows that the alteration of linguistic elements by ML speakers is enhanced by the use of various indigenous South African languages, Afrikaans and English, whilst Sesotho speakers only code-switch to English.

Consider the examples below:

Example (18) and (19) below shows the narrative clauses of two ML participants. Narrating from macro episode A to macro episode B, this is from the beginning of the narrative (in the nest), to the bed in the house (from nest to bed).

Example 18

*mola wa itse go iragalang? • ke bone mme ne • mma nyonyane nyana engwe byana • **entlek** mme o la nare o ya **spaneng** • wabo? • so le **shiya** lehe • le shebile • le ntshe ngwana • wa bona*?

There you know what is happening? • I saw a mother okay • the mother of some other bird • in fact that mother was going to work • you see? • So it left the egg • it was watching • it took out a child • you see?

Example 19

*Eish **daai video** ela pila pila ga ke e otlwisisi pila ne • **mara** ka mokho ke boneng • keng? • ke **mamazala** **daar** • **nza le busy** a roka ne • ga ke itse • ho tlhaela **ver** **phazama** lehe eh lehe lela • le e ra eng? • o sale tshwara mola • o sale phuthela • yena o sa **vaiya***

Eish that video that one, I don't understand it very well okay • but the way I saw it • what is it? • It's a mother there • she was busy knitting okay • I don't know • some disturbing happened, the egg, that egg • what did it do? • he grabs it there • he wraps it • he leaves

In example (18), the ML speaker switches between the three different Sotho languages (Sesotho, Sepedi, Setswana), Afrikaans and isiZulu. The use of this mixed version of the Sotho languages can be seen in this clause: ***mola wa itse go iragalang?,*** where the speaker starts with ***mola*** *'there'* which is commonly shared among the 3 Sotho languages. Followed by ***wa itse*** *'you know*', which is both Sesotho and Setswana, ***go iragalang?*** *'what is happening*?' which is Sepedi. If this clause was solely Sesotho it would be: ***mola wa itse ho etsahalang?*** And if it was solely Sepedi it would be: ***mola wa tseba go diregang?***. The second clause: ***ke bone mme ne;*** is a denser mixture of the three Sotho languages, where it is hard to tease out parts of the sentence into any of the languages, partly because these languages are mutually intelligible. According to Makalela (2013; 119), in terms of everyday dialogues, speakers of "kasi-taal" concomitantly exploit these intelligibility patterns to transcend boundaries in the Sotho cluster.

Example (18) also shows the use of Afrikaans by ML speakers, consider this clause: ***entlek*** *mme o la nare o ya* ***spaneng*** *'**in fact** that mother was going to **work**'*; the speaker uses the connective marker ***entlek*** (Afrikaans), which means in fact, then continues narrating in Sesotho but switches again, to an Afrikaans modified and semantically extended noun, ***spaneng*** from the Afrikaans word ***span 'team' or spane 'paddles'.*** But now this word has become a Tsotsitaal-related lexical ***spaneng*** which means work/job. This speaker also uses IsiZulu, consider the clause; *so le shiya lehe* 'so it leaves the egg'; starting the clause with the English conjunction ***so*** and switching to a Sesotho pronoun ***le*** 'it' then switching to isiZulu ***shiya*** 'leave' and finally back to Sesotho.

The ML speaker in example (19) also switches between numerous languages (Sesotho, Afrikaans, English and isiZulu) and within clauses. In just one clause, the speaker opens the story with the interjection ***eish,*** followed by Afrikaans; ***daai*** 'that', then switched to English; ***video***, the speaker then uses Sesotho; ***e la*** 'that one', ***pila pila*** is an ML coined word meaning actually, then switching back to Sesotho; g***a ke e utlwisisi*** 'I don't understand it', and finally ***pila*** which an ML form meaning 'well'. This clause alone employs the use of 3 languages (Afrikaans, English and Sesotho)

and a language variety (ML). This nature of language switching, continues where more of ML/tsotsitaal coined terms used in the narration also appear; ***nza*** 'she/he' and ***vaya*** 'leave'

The above examples (18) and (19) show that ML speakers have an extended repertoire of languages that they pool together to fit their communication needs. This linguistic flexibility suggests a case of versatile intermingling of language resources rather than static and separated linguistic codes (Makalela, 2013). Therefore, the ability of ML speakers to shuttle between languages, and treat the diverse languages that form their repertoire as an integrated system can be called translanguaging.

The code-switching of Sesotho on the other hand was used sparingly, where a word is replaced by another from a different language (that language being English) in the same clause. Consider the following examples:

Example 20

• ke bone **this** *nonyane • e rokela ngwana yona • lehe la yona le so hlaheng • le* **pinki** *nyana je • nna e rokela kobo • a e kwale ka yona • ntse a e katile moo • a e tlohele • a tsamaye • ha tsamaya • lehe le letswe ka hara* **nest** *• le ya theoha • le ya tlase • le wela hodima* **dispiderwebs** *• le wela fatshe*

• I saw this bird • knitting for its child • its egg that had not hatched • it was a bit pink • she was knitting a blanket for it • she covered it with it • while she covered it there • she left it • she went away • while away • the egg came out of the nest • it fell • it went down
• it fell on top of the spider webs • it fell down

Example 21

okay ***video*** *e la ke bone mme wa nonyane • a rokela selo • sa ho etsa hore se futhumale • **and then** ya **mova around** ko **nesting** ya teng • ke e ehla • ka e bona se e le ka hara leblomo • leblomo le la e tlwela • **leaf** e pele ha blomo ya yetsa hore e tlo kgona ho **slidela** ko ntlong ya teng*

okay in that video I saw a mother bird • knitting for something • to make it to feel warm • and then it moved around its nest • it then went down • I then saw it inside the flower • this flower let it loose • the leaf in front the flower made it so that it can slide into the house

Examples (20) and (21), show that code-switching happens mostly between Sesotho and English, where Sesotho speakers use different English nouns (nest, leaf, video) conjunctions (and then), verbs (move, slide) and adjectives (pink), and in some cases using underlying English forms to shape them into the Sesotho language structure. An English word such as **pink** becomes ***pinki***, affixed with a Sesotho/Nguni suffix ***–i.*** and also where the verb **move** has been changed to **mova** and **slide** becoming ***slidela***. More affixation from the Sesotho speakers is revealed, with di- (as in ***dispiderwebs***), which is a class 4 noun prefix. The use of code-switching by Sesotho speakers is more of an additive resource in discourse marking. However, code-switching also occurs due to a number of reasons some of which is cultural untranslatability (certain expressions have no direct translation) and emphasis (changing to another language as a signal issued by the speaker to the hearer to search for additional meaning).

5.3. MICRO-STRUCTURAL ANALYSIS

The different narrative macro–categories, as previously mentioned, may vary in size: different micro-episodes may have the same macro-structure but greatly differ in length. We have seven macro episodes in total (see Chapter 3), but for this section we have only selected the first three episodes; A, B and C. Macro episode A and B were the most recalled episodes, whilst macro-episode C had the most quantifiable difference, allowing for a comparative analysis between these ML and Sesotho macro-episodes. Therefore, a thorough analysis of the macro-episode C's micro-episodes is presented.

Code	Description of micro-episode
A1	The mother knits
A2	The mother looks at the egg
A3	The mother knits
A4	The mother looks at the time
A5	The mother puts down her knitting
A6	The mother tucks in the egg
A7	The mother looks at the egg
A8	The mother leaves
B1	The egg jumps about
B2	The egg falls on a cobweb
B3	The cobweb breaks
B4	The egg falls on a flower
B5	The flower drops the egg on a leaf
B6	The egg rolls from the leaf to the house
B7	The egg pushes the door open
B8	The egg rolls up until it reaches the bed
C1	The mouse turns on top of the egg
C2	The egg wakes the mouse
C3	The mouse discovers the egg
C4	The egg makes the mouse fall from the bed

Figure 5.3: Macro episodes A, B and C

Macro-episode A is everything that happens in the nest, and macro episode B is from the nest to the bed, both macro episodes are divided into 8 micro-episodes. While macro-episode C is the hatching and it is divided into 4 micro-episodes (see Figure 5.3 above).

Overall, both language groups had a high recall of the micro-episode A1, occurring 18 times in the ML data and 27 times in the Sesotho data. This suggests that both language groups gave a detailed narration of this episode. Our findings show that micro-episodes A2, A3, A4 and A5 had a very small recall. Throughout the narration the recalling of events fluctuated back and forth from all participants narrating the micro-episodes, to only a few narrating these episodes and then to no participants narrating the episodes at all. This is especially clearer from micro-episode A6, where there is a rise from the previous episodes for both language groups, followed by no recall of episode A7, then a rise in the recall of micro-episode A8 for Sesotho but a decrease for ML, which is then followed by a rise for both language groups in the recall of micro-episode B1.

In the individual recalling of these events; only 9 out of 10 ML and 10 out of 10 Sesotho participants recalled micro-episode A1, some narrating in more details than others. This ranges

from speakers providing 1 clause to 4 clauses about micro-episode A1. Consider the following examples;

Example 22

ML

A1: ***ho na le mme*** (there is a mother)

A1: ***o na roka*** (who was knitting)

A1: ***hantse a roka*** (while she was busy knitting)

Example 23

SESOTHO

A1: ***ke bone nonyana*** (I saw a bird)

A1: ***e le ka hara ntlonyana ya yona (***it was inside its house)

A1: ***ke ha e nita*** (it was knitting)

A1: ***ne entse e etsa kobonyana*** (it was making a blanket)

The recalling of the micro-episode A1 was not just narrated in one clause and this allowed for various ways that a speaker could structure and link the narrative episodes. Both ML and Sesotho mapped the sequence of the recalling of the narrative differently, the ML speaker gives 3 clauses that provide a more detailed account of the A1 micro-episode (see example 22 above). This is the same with the Sesotho speaker who gave an even more precise account of the episode with 4 clauses (see example 23 above). Micro-episode A2 and A3 were produced similar results, with only 2 ML participants in each episode, recalling and giving a single (1 clause) account of the episode, whilst Sesotho only had 1 participant recall the episode A1 and 1 participant recall A3. The micro-episode A4 also had a low recall, with just 1 ML speaker and 2 Sesotho speakers, this means that 9 ML and 8 Sesotho speakers neither recalled nor narrated that the mother bird checked the time. Only 1 ML and 1 Sesotho speaker recalled micro-episode A5. Although micro-episode A6 occurred 6 times for ML, it was only recalled by 4 speakers, 2 of whom gave more than one clause about the episode. On the other hand, half (5) of Sesotho participants recalled the episode,

where 2 of the participants narrated in more than one clause. Micro-episode A7 was neither recalled nor narrated by all ML and all Sesotho participants. Only 4 ML speakers and 8 Sesotho speakers, in more detail recalled micro-episode A8. The trend from A1 to A8 indicates that most ML and Sesotho speakers gave a summary of macro-episode A (see Figure5.4 below).

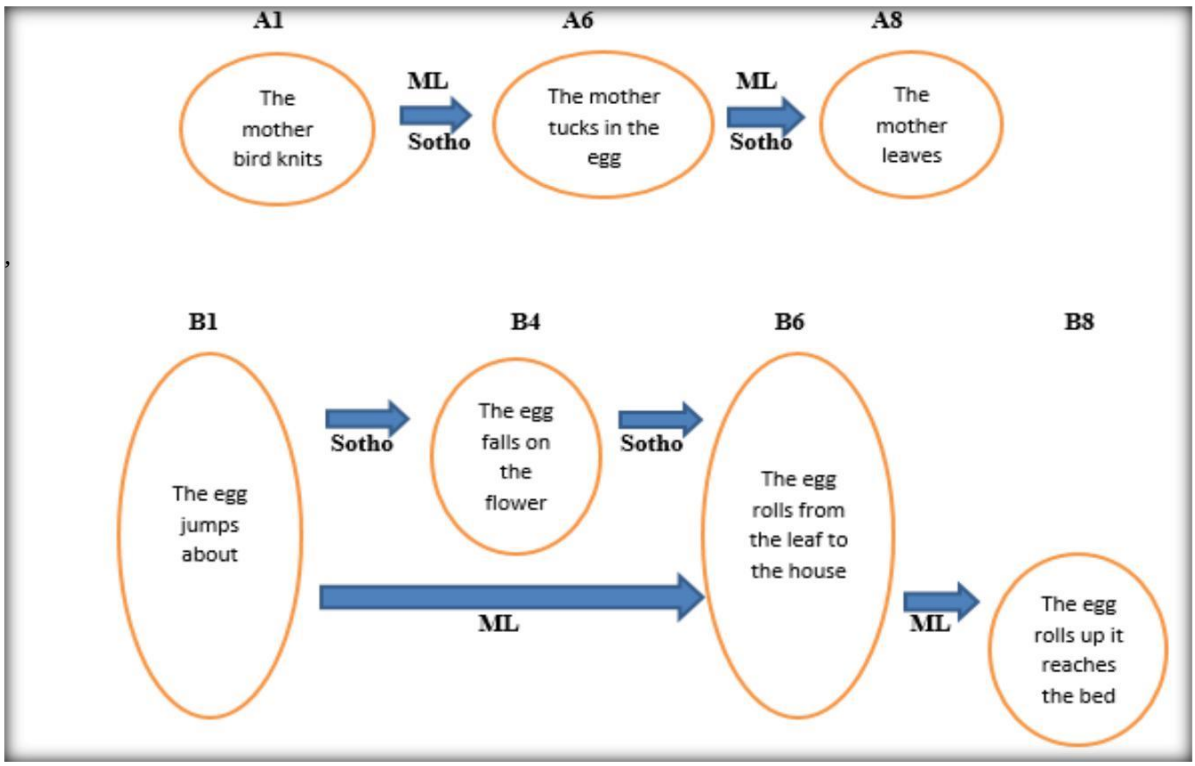


Figure 5.4: summary of ML & Sesotho macro-episodes

The micro-episodes B1 to B8 produced results similar to that of micro-episodes A1 to A8. B1 had the highest recall and was the most detailed by both language groups. This is followed by micro-episode B4 where 4 Sesotho participants recalled the event and none by ML speakers. Then in micro-episode B6, all ML and Sesotho speakers recalled and gave a detailed narrative of the episode. Lastly, in micro-episode B8, only 4 of the ML participants each gave a single account of the episode, while Sesotho only had 2 speakers who recalled the episode. This trend (from B1 to B8 micro-episodes) generates two different narrative paths for Sesotho and ML, which indicate that both language groups gave a summary of the episode. However, the summaries were slightly different; where Sesotho had a high recall in B4, ML had none, and ML had a higher recall compared to Sesotho in B8.

5.4. CHAPTER SUMMARY

This chapter aimed to explore in detail the exact differences between the narratives of the NBUV (ML) and standard language (Sesotho). Looking at the different clauses produced, we were able to tell that a lot of incertitude by ML speakers created interactive clauses, where the ML speakers would second guess themselves and interact with the listener. We observed a high use of interactive clauses by ML speakers revealing the stylistic and performative nature of the non-standard language variety that is different from the standard Sesotho. This performative behaviour of ML is also aligned more with the traditional act of storytelling, as already seen in code-switching. However, in this case the NBUV engages with the audience to a higher degree, compared to the standard language. This reveals that when the speakers of this variety cannot easily access lexical items, they use an interactive strategy, which employs audience participation and is found predominantly in orature. This also shows that the NBUV has a stronger link to orature in comparison to the standard language. This creative strategy used by ML speakers is more concerned with the communicative effect of what they are saying, since they are often quite unaware of how they say it (Gumperz, 1982:61). This means that the ML speakers are immersed in the interaction itself and more concerned with what they are communicating to the listener and not how they are communicating it.

When concurrently observed with the gestural behaviour of both language groups, there is a difference between the languages in the use of co-speech gestures. This difference can be attributed to the environmental conditions; ML is a social language mostly used in informal environments whilst Sesotho is a standard language used both in the formal and informal surroundings. We also observed a close link between the non-narrative interactive clauses and the non-representational co-speech gestures; ML speakers produced more no-representational co-speech gestures that were linked to the interactive clauses compared to Sesotho speakers.

The language use of both language groups, demonstrated that code-switching may serve any number of functions in a particular interaction, and a single clause will likely have multiple effects. Our data examples revealed that ML speakers have a language repertoire that breaks boundaries in ways that render them versatile speakers this is called translanguaging. Although translanguaging comprises of code-switching, it differs from the traditional notions of code-switching in that the

starting point is not language as an autonomous skill. Rather, the starting point is the speaker's performance through their mobile and flexible discourse practices (Garcia,
2009).

Overall, in narrating the story, the narrative proceeds chronologically, but ML speakers tended towards a more summarized version when telling a story and produced more non-narrative clauses, which were interactive in nature. Whilst Sesotho, although also summarized, the summaries were a detailed sequential account of the narrative events without constantly introducing explanations and expansions of this or that story element.

CHAPTER 6

CONCLUSION AND DISCUSSION

This study sought to investigate how a non-standard language variety behaves (the execution of speech and gesture during story telling) under a controlled environment in comparison to a standard language. More specifically, it investigates what it means to narrate in a non-standard language in comparison to narrating in a standard language. It also seeks to explore the influence of multimodal behaviour in the narratives of both languages. Consequently, the oral narratives of ML and Sesotho adult speakers were solicited and analyzed, one the one hand, to measure the multimodal narrative abilities and, on the other hand, to provide a systematic analysis of non-standard black urban languages. This chapter reports and discusses the conclusions, limitations, and recommendations that resulted from this study.

In answering the study's main questions, a linguistic and gestural analysis is provided. For the linguistic analysis, two research questions were asked: how do the pragmatic language behaviour of ML speakers compare to speakers of Sesotho? How does the non-standard language variety behave under a controlled environment? The study's results, on the one part, confirmed many findings already proposed in previous studies of multimodal oral narratives (McNeill, 1992; Colletta, 2004: Colletta et al., 2009; Graziano, 2009; Kunene, 2010); and on the other part, brought additional aspects that have not yet been explored. The analyses are divided in two parts: the first part is the quantitative analysis of the linguistic aspects of ML and Sesotho and the second part is the qualitative analysis of certain elements found from the quantitative analysis of ML and Sesotho, which require a closer focus. We summarize our linguistic findings of ML and Sesotho data first, and then discuss the prominent results of the qualitative linguistic investigation.

We looked at the linguistic aspect of the data, which comprised of lexical referents, clauses, the pragmatic and macro-structures of the narratives, and qualitatively looking at the interactive clauses, code-switching and the micro-structures of the narratives. The quantitative linguistic results revealed that Sesotho speakers provided more detailed narratives than ML speakers did.

This was because ML speakers' oral narratives produced fewer lexical referents compared to Sesotho.

Consequently, ML speakers omitted information on major narrative episodes, whilst Sesotho provided a more detailed account. Another significant difference was between the narrative clauses produced by ML and Sesotho. Sesotho produced more narrative clauses than ML-suggesting that Sesotho stayed more on the narrative compared to ML. Furthermore, when an analysis to estimate the degree of accuracy of the retelling of the entire story was performed, the macro-structural analysis revealed that ML narratives displayed less accuracy compared to Sesotho narratives. Whilst the ML speakers were able to complete the oral narratives, a lot of information was omitted. Sesotho speakers not only delivered a more detailed narrative than ML speakers did but also a more accurate one.

Previous research on oral narratives (see, for example, Labov, 1978; Berman, 1997) has highlighted their pragmatic heterogeneity; we know that telling a story involves not only narrating the events, but also commenting on them or on the narration itself. In this study, the two language groups did not perform the narrative task in the same way, our results revealed that ML speakers used a narrative strategy that was different, and novel compared to the Sesotho speakers and other standard languages as seen in previous studies. This narrative strategy employed by ML speakers is characterized by the high production of interactive clauses, which were not related to the narrative. As a result, ML narratives exhibited excessive use of interactive markers and questions in their narration compared to Sesotho. Thus, suggesting a close interaction between the interlocutor and the listener and also emphasizing the performance and stylistic nature of ML. This narrative style has been linked to the use of NBUVs in South Africa more specifically associated with particular body language or performance as seen in previous studies (Brookes, 2001; 2005; Hurst, 2008; 2015).

Similar to the conversation strategies noted by Gumperz (1982), where participants who are engaged in the interaction itself, are concerned more with the communicative effect of what they are saying to the listener, we see in the case of ML that a different and innovative narrative strategy was used. The speakers used more interactive clauses; it can be argued that the ML speakers who were immersed in the interaction itself were more concerned with what they were narrating and not how they are narrating it. Hence, the increased rate of interactive clause. These interactive clauses produced by ML speakers can also be viewed at in two ways; first that the ML speakers used them when they were word searching because they wanted the narrative to continue but could not find

the lexical items or speech to do so. Secondly, one can also argue that since ML is a social language, when it is used outside of the social setting the narrator does not feel obliged to provide a comprehensive narrative. Also, that ML as a social language has constraints and when put under a controlled environment it breaks down, resulting in this interactive strategy where narrators also perform the speech. This also leads us to conclude that ML speakers saw the task more as an invitation to have conversational interaction with the researcher, as shown through the use of more interactive clauses. Sesotho speakers on the other hand, perceived the task similar as the speakers of other standard languages such as isiZulu and French in previous studies.

Our results also revealed that code-switching was used by both ML speakers and Sesotho speakers, indicating that urban township languages integrate this skill in their use of language. However, in the case of ML, the speakers went beyond the traditional concept of code-switching, the ML narratives involved more than going from one language to another. Compared to the standard Sesotho speakers which just code-switched from one language (Sesotho) to another (English). ML speakers were translanguaging; thus using a more complex language repertoire that breaks boundaries in ways that rendered them versatile speakers. Studies by Makalela (2014; 2015), have shown that this linguistic repertoire is considered one language and the speakers select from it to communicate effectively. Hence, through their narrative behaviour ML speakers showed a more mobile and flexible discourse. This is compatible with the assumptions of the translanguaging theory since it builds flexibility in language practices. Furthermore, this phenomenon is a characteristic of most if not all NBUVs in multilingual societies around the country and as studies have shown it also used by students in schools and universities. According to Makalela (2015), these 21st century multilingual and diverse settings has increasingly required classroom practices, curricula and policies to not only build on multiple repertoires of the learners but to also acknowledge the linguistic fluidities that overlap into one another. Looking at the literature and local media, it can be seen that translanguaging seems to be the new 'in', what does this mean for the improvement of South African black standard languages using NBUVs?

The language behaviour of Sesotho (which is a standard language) under a controlled environment is more consistent with the many findings of other researchers that have looked at other standard languages such as isiZulu, French and Italian (Kunene, 2010; Colletta et al., 2009; Graziano, 2009) following a similar narrative pattern. Whereas, under a controlled environment, a non-standard language such as ML behaves differently from standard languages the narrative pattern of ML exhibited inadequacy and inconsistency in language behaviour.

Considering the close relationship between gesture and speech evidenced in many studies, the study addressed the following questions: what kind of gestural behaviour will the ML and Sesotho speakers produce? And to what extent do co-speech gestures affect the oral narratives of a non-standard language compared to a standard language?

The gesture analysis showed that all language groups produced gesture, however not in a similar way. While gesture was present in the narratives of both the languages, the distribution of these gestures was not the same. In the case of Sesotho like other standard languages in previous studies (Kunene, 2010; 2015), there was a higher production of representational gestures. This high production of representational gestures is consistent with the higher production of lexical referents in the narrative task, since the Sesotho speakers had more to refer. In the case of ML, the speakers produced fewer representational gestures and more gestures that are non-representational. The non-representational gestures produced by the ML speakers, for example the discursive gestures, were more of beat gestures produced when the speakers were searching for words and also to mark prosodic peaks in their speech. The interactive gestures were used more for the interaction with the listener. For example when they asked the listener to participate in the narrative, the word searching gestures showed more of a lexical retrieval occurrence (where the speaker made gestures whilst searching for a lexical unit). The framing gestures showed the emotive and mental state of the participants as they provided the narrative, such as when they made comments of disbelief of what went on in the cartoon stimuli.

This research is based on the theoretical frameworks of several gesture research studies, which propose that gesture and language are part of a single process and therefore develop in the same place in the mind (McNeill, 1992; Kita & Özyürek, 2003). Our results show the influence of most of these frameworks, and do not just lean towards one. For example, in our qualitative results ML produced a higher amount of non-narrative (interactive) clauses that co-occurred with a high production of non-representational gestures compared to Sesotho. In our quantitative analysis Sesotho produced more representational gestures, which co-occurred with the high production of narrative clauses, this lends credence to the hypothesis that speech and gesture develop together and are therefore coming from the same place in the mind, as put forth in the Growth Point Theory (McNeill & Duncan, 2000) and the Interface Hypothesis (Kita & Özyürek, 2003).

The kind of gestural behaviour produced by ML and Sesotho speakers was aligned with other gesture investigations, thus proving the link between speech and gesture. However, the co-speech

gestures of ML were different from that of Sesotho; ML displayed more non-representational gestures which contributed to the high production of non-narratives and interactive clauses. This led to a more interactive narrative that required the interlocutor to participate, thus challenging the monologue aspect of the study's methodology, but at the same time moving more towards a traditional story telling culture. Even though ML is not a standard language, the narrative strategy used by the ML speakers maintained the oral story telling tradition of African or Bantu cultures. Furthermore, this narrative strategy showed an even higher level of theatrical production closely linked to the African oral tradition of performance, which engages the audience. Thus, the interactive characteristics of ML show a dependency on participation. This indicates the huge influence of the social element in the multimodal behaviour of non-standard languages.

This study shows us that before we can proceed with using NBUVs to improve any standard language, we need a better understanding of how these languages behave, and we need a thorough linguistic analysis of these NBUVs. This is because as shown in the study, NBUVs perform differently when tested under an unfamiliar environment, which requires the linguistic feature listed as productivity in Hockett's (1959) design features of language, as displayed by Sesotho speakers. It is also vital to comment on the influence of English in black
South African standard languages, as seen in the case of Sesotho's code-switching. Confronted with this language dynamism, especially in NBUVs we have to bear in mind that children have to learn these varieties first. So how can that be achieved when data on the linguistic analysis and sociolinguistic nature of these languages is not sufficient to provide an adequate understating of the multimodal discursive behaviour of these languages. Furthermore, solving the concern of the decrease in the use of Black South African standard languages, also involves understanding and keeping up with the different language phenomena that occur in our multilingual societies for
example the concept of translanguaging. Such contributes to how the speakers of NBUVs change and adapt their speech varieties; moreover, it can provide information of how all the linguistic changes that occur in our multilingual settings have an effect on learning and teaching in schools.

Limitations

The scope of this study did not cover certain analyses that would add information on the multimodal behaviour of gesture and speech in narratives. It would be beneficial to provide a more detailed linguistic analysis involving examining of discourse clues such as the categorization of clauses (e.g. subordinate, independent, main, etc.), the role of syntactic clues (anaphors,

connectives), the identification of syntactic complexity (subordination clues), a morpho-syntactic analysis, the gesture-speech combination and the temporal relationship between gesture and speech, etc. This will provide for a better understanding of the linguistic nature of these languages and not just remain on the sociolinguistic landscape. Furthermore, such analysis will allow for the documentation of these languages, which will make it possible to read, written, learnt and understood by people both in and outside of the country. This will also make it easier and feasible should future action of improving NBUVs be implemented.

The study also used a small sample of participants and only examined a non-standard language variety, which has not been studied much. Whilst the focus of this study was mostly on a psycholinguistic, it would have been interesting to examine spontaneous narratives and see if the speech and gestural behaviour follow a similar pattern to our findings.

Future recommendations

The scale of the debate in language use, language planning, and policy of the non-standard urban black varieties and standard languages, and the concern in the decline of black standard languages in South Africa is extensive and multifaceted. Therefore to generate achievable strategies and development targets with regard to change, there is a need for more studies on the multimodal behaviour of standard and non-standard languages, to allow for further assessment of the subject.

Exploring the following as future research can facilitate the attainment of this goal; firstly, a future investigation on the representation of the narrative activity, such as the similarities and differences between oral and written non-standard language narratives and other standard Bantu
languages spoken in South Africa. Lastly, for a future investigation on the co-speech gesture of South African languages (standard and non-standard), more data is required to examine the coding of speech and gesture of these languages to enlighten us on the behaviour of these languages and the assist in examining the social aspects that come into effect.

In conclusion, the present work presents a global approach to the multimodal analysis of adults' pragmatics and narrative discourse. Although the study focuses only on one standard and non-standard language, the results suggest an exciting future direction on expanding research on multimodal discourse; emphasizing that gesture in the study of language is very important to the understanding of human mind and language behaviour. Furthermore, that NBUVs should not be

studied independently from their standard languages and scholarly work should continue instead of isolating them, since NBUVs go hand in hand with their source languages.

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APPENDICES

APPENDIX A: CODING MANUAL (Abridged)

Multimodal Data Transcription and Annotation with *ELAN*

Coding Manual Projet ANR Multimodalité

ANR-05-BLANC-0178-01 et -02

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Coding manual

1. Transcription and conventions of transcription

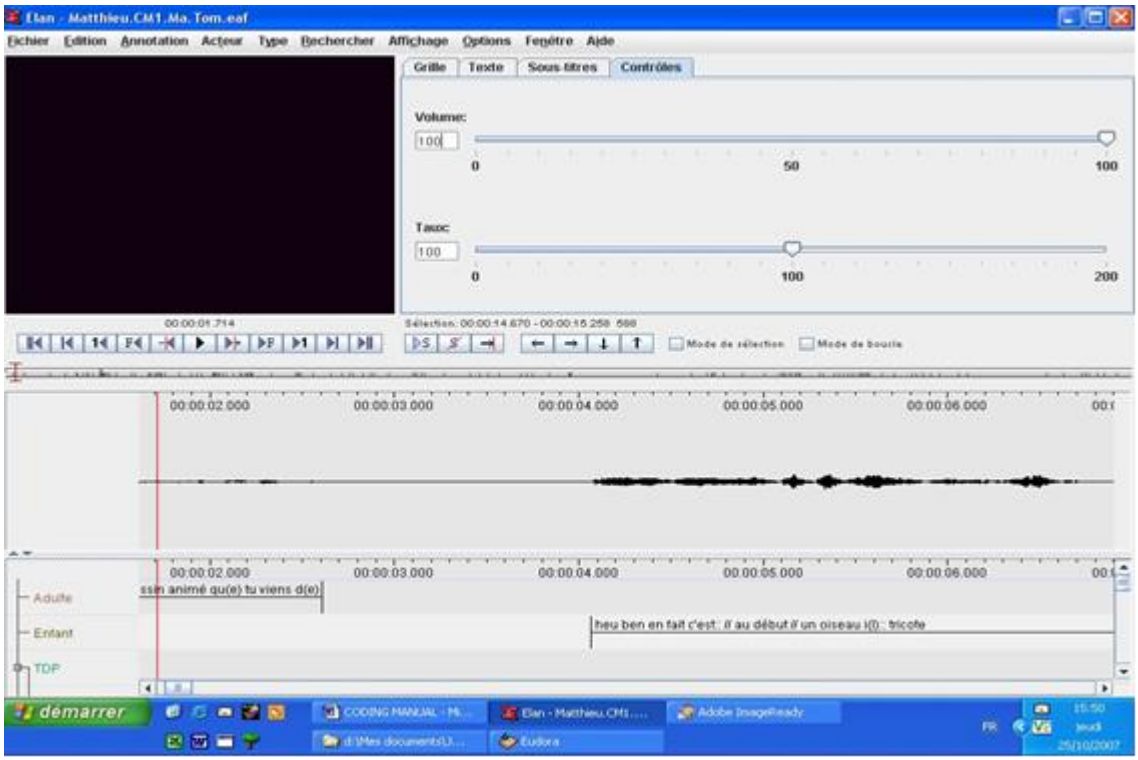
2. Linguistic Annotation (6 stages)

3. Narrative Annotation (5 stages)

4. Annotation of explanations (1 stage)

5. Gesture transcription and analysis (5 stages)

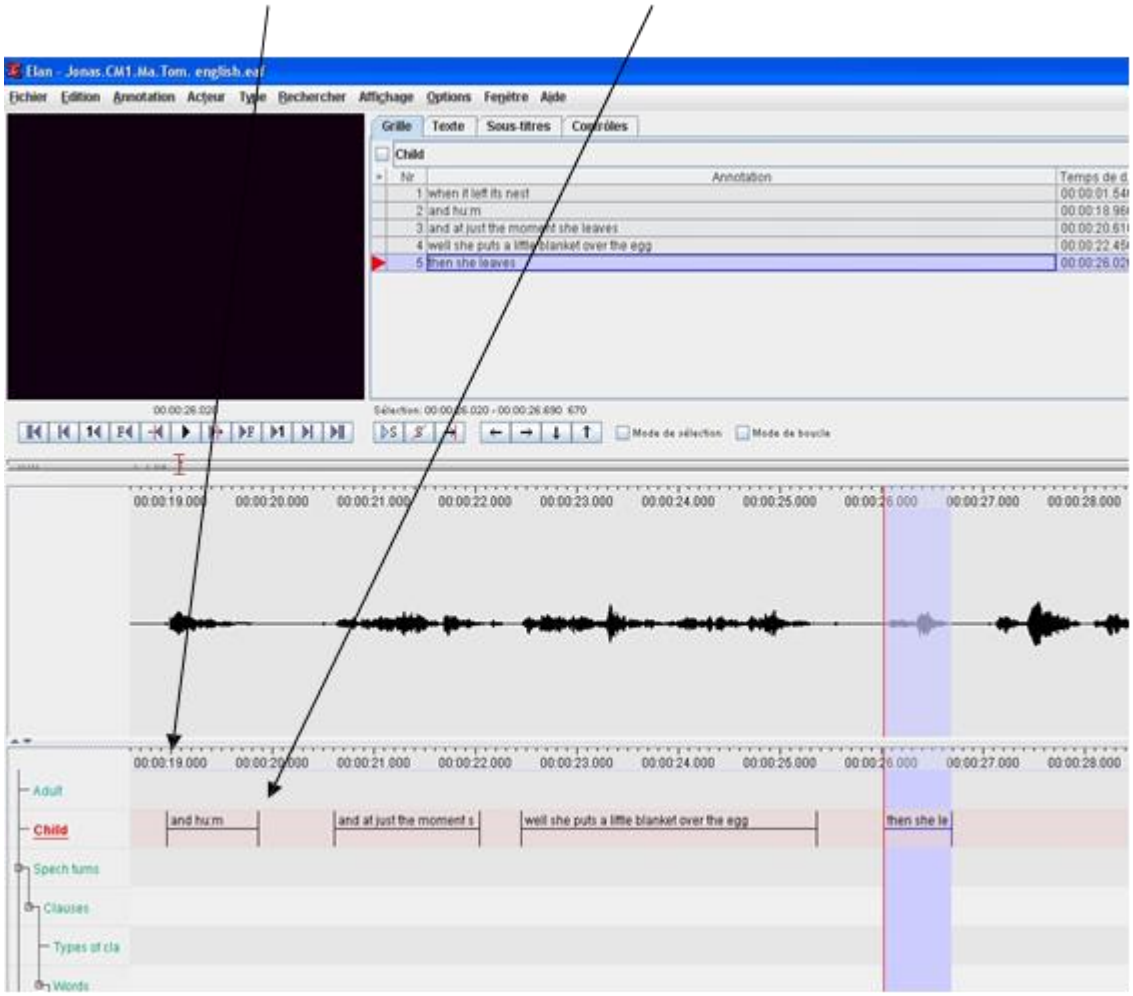
The transcription of both the narrative and gestures are carried out using the software *ELAN*.
Here is an outline of the interface:



1. Transcription conventions

- The transcription of the words of the speakers appears on two tracks

< adult > < child >



- The transcription of the words is to be treated clause by clause.

  E.g
  "and after egg it rolled"

  "mmhm"

  "it rolled to the house of the mouse"

- The transcription is orthographical and presents the entirety of the remarks of the speakers.

  1.1. Conventions of linguistic aspects

the *button = respect the exact pronunciation of the child (“coat” for “goat”; “button” for “mutton”) and

the *coat precede the phoneme or the syllable which does not correspond to the standard form with the * star sign
the go/ goat

he ret/ returns = to announce the unfinished words (goat, returns) with a / sign at the end of the word

(be)cause

(i)t is necessary = highlight the phonemes or syllables elided by ()

[no / know] = to put the terms for which one hesitates between []; to give the two possibilities heu heum
mm = hesitations
(xxxx) = note the terms or segments impossible to identify by crosses: an x per syllable/ (xxxx)

{to laugh} {sigh} = transcriber’s comments

NO = use capital letters to note strongly accentuated words; no capital letters for proper names

1.2. Conventions for prosodic aspects

// = highlight the pauses between two segments of speech

? ! = use these two punctuation marks exclusively and only when necessary, to announce a question or an exclamation

no::, we::ll = vocalic lenghtening

2. Linguistic annotation

Stage 1 : < Speech turns > segmentation of child speech turns

Speech turns are annotated when the words of the child occur:

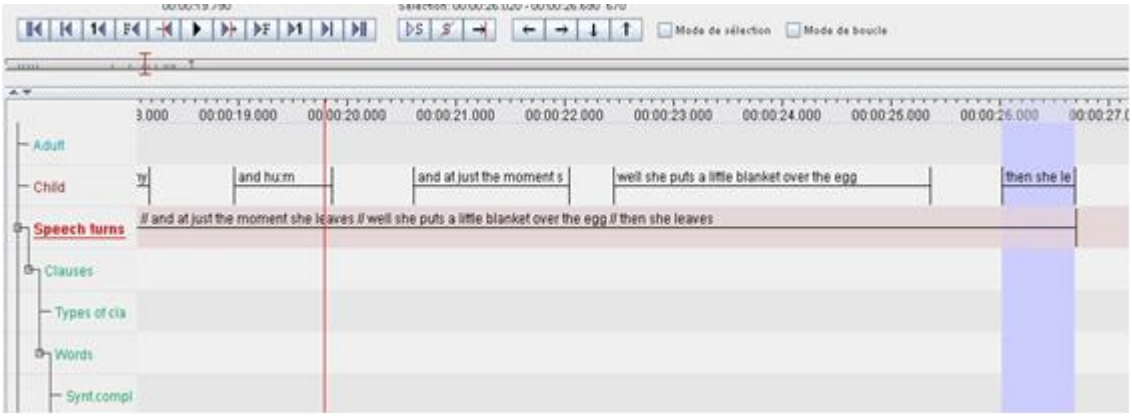
- after a prompt from the adult during the narrative task ;

- after a question or a prompt from the adult during the explanation task.

Reminder: in the task of recounting the narrative, one considers two types of prompts:

1. In case of silence, or too short a narrative, the adult asks “what else happened? Can you tell me more?”

2. When the child is towards the end of his narrative, the adult asks: «have you finished? Did anything else happen?”



Note : in the narrrative task, it happens frequently that the child delivers his complete narrative the first time, without being prompted by the adult, therefore, there is only one speech turn to be annotated.

Stage 2: < Clauses > segmentation of the child words in clauses

Work is facilitated by the preliminary transcription of the words clause by clause. We call a clause:
- A predicate matched by one, two or three arguments (logical approach), or

- A continuation of words including a verb matched by its satellites as subject and complement(s) (grammatical approach).

Examples are given at stage 3.
In the case of an incomplete clause, one annotates it like a single clause if the speaker formulates a verb. On the other hand, at this stage, one standardizes the words to allow the linguistic analysis (segmentation in words):

- removal of the non-linguistic signs such as: / () * ?

- removal of the comments of the transcribers between { }

- removal of hesitation marks and vocalic lengthening

- removal of the false starts when it is of a syllable, a word or a group of words

- removal of the restarts when it is about the repetition of a word or a group of words

E.g. (see illustration) :

ha (be)cause // if the egg it did not arrive >>> ha because if the egg it did not arrive

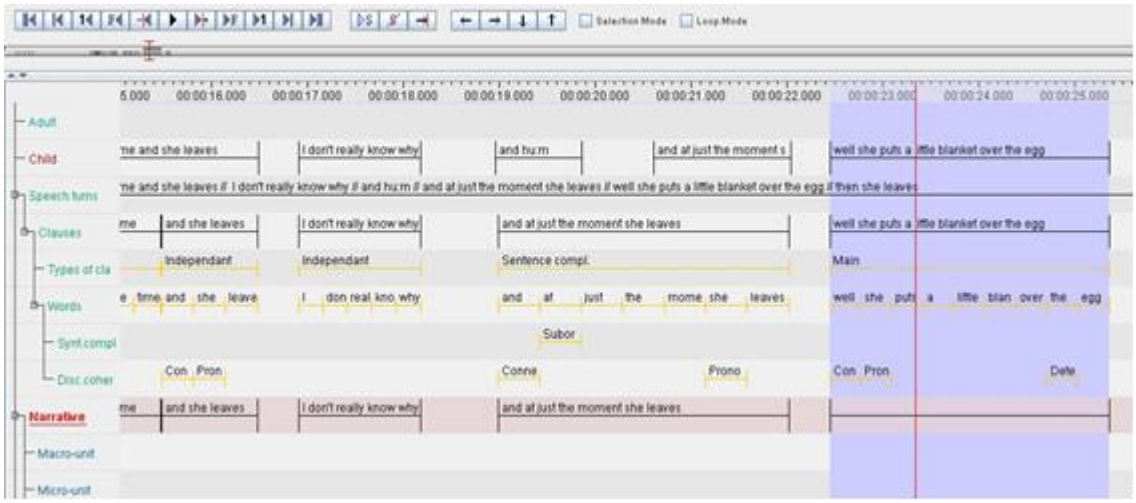
it would not ha::ve have been a good story {laugh} >>> it would not have been a good story

Note: maintain restarts when it is the repetition of a whole clause or a reformulation.

3. Narrative annotation

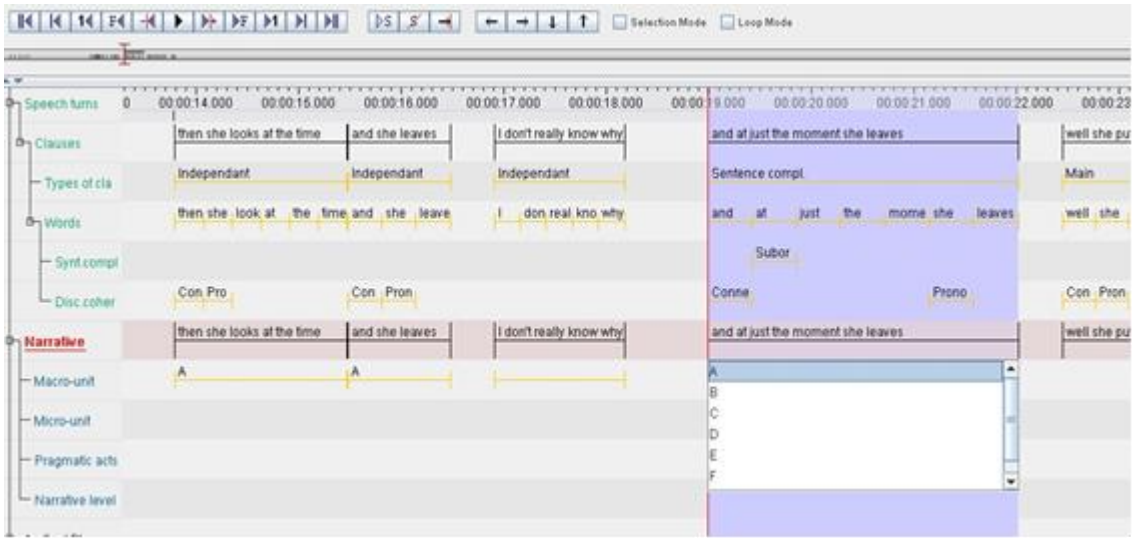
Stage 1: < Narrative > resumption of the segmentation of the child's clauses

It is enough to copy the annotations already recorded at stage 2



Stage 2: < Macro-unit > categorization of the clauses in macro-episodes

Double click on the place where you wish to annotate, then click on the value chosen in the drop-down menu:



List of macro-episodes :

Episode code	Episode description
A	In the nest
B	From nest to bed
C	The hatching
D	“ Im printing”
E	Damage
F	How to calm the baby bird
G	Back to the nest

Note 1: Several clauses can be assigned to a macro-episode, and conversely, it can happen that a macro-episode is not the subject of any clause.

Note 2: when the words of the child do not correspond to any identified macro-episode: the child evokes events out of the history (e.g. hereafter), explains, comments on or interprets (cf. stage 4), one leaves the annotation empty while clicking outside the drop-down menu.

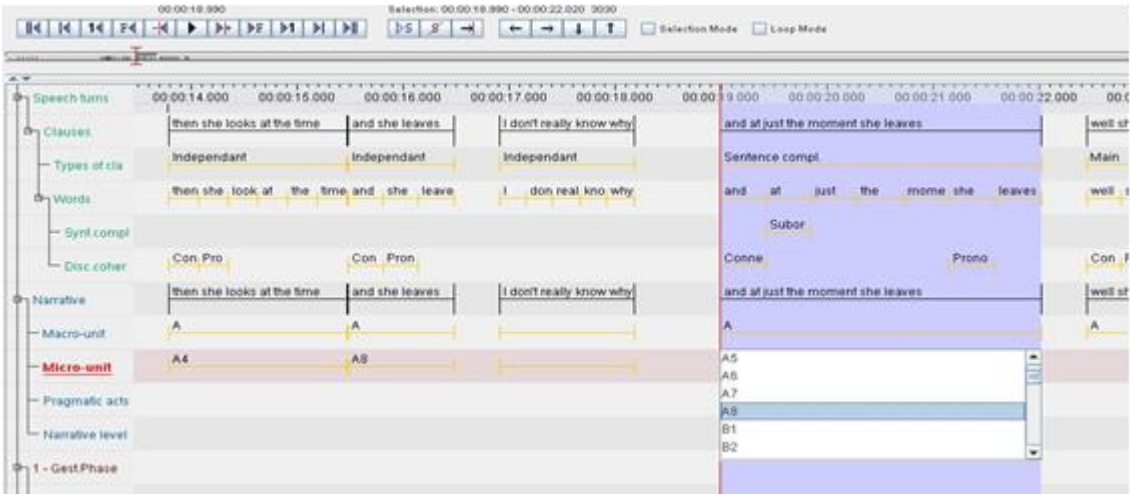
E.g. :

“I don’t really know why”

(See above annotation illustration)

Stage 3: < Micro-unit > categorization of the clauses in micro-episodes

Double click on the place where you wish to annotate, then click on the value chosen in the drop-down menu:



List of micro-episodes :

Code	Description of micro-episode
A1	The mother knits
A2	The mother looks at the egg
A3	The mother knits
A4	The mother looks at the time
A5	The mother puts down her knitting
A6	The mother tucks in the egg
A7	The mother looks at the egg
A8	The mother leaves
B1	The egg jumps about
B2	The egg falls on a cobweb
B3	The cobweb breaks
B4	The egg falls on a flower
B5	The flower drops the egg on a leaf
B6	The egg rolls from the leaf to the house
B7	The egg pushes the door open
B8	The egg rolls up until it reaches the bed

C1	The mouse turns on top of the egg
C2	The egg wakes the mouse
C3	The mouse discovers the egg
C4	The egg makes the mouse fall from the bed
D1	The egg cracks
D2	The baby bird runs with its shell on the head
D3	The mouse removes the shell
D4	The baby bird runs in circles
D5	The baby bird thinks the mouse is its mother
D6	The baby bird hugs the mouse

D7 The mouse pats the head of the baby bird

E1 The baby bird sees something

E2 The baby bird runs and climbs on the chest of drawers

E3 The baby bird attacks the drawers with its beak

E4 The baby bird destroys the lampshade

E5 The mouse wants to catch the baby and gets knocked on the head

E6 The bird makes a hole on the wall

E7 The mouse holds the bird by its beak and vibrates

E8 The mouse places the bird

F1 The mouse has an idea

F2 The mouse searches for something to eat

F3 The mouse holds out a morsel of food

F4 The baby bird eats

F5 The mouse hands another morsel of food

F6 The baby bird eat s the mo rsel o f foo d as well as the mo use's arm

F7 The mouse shakes himself free

F8 The bird gets stuck on the floor

F9 The mouse pulls the bird free

F10 The mouse wipes its forehead and prepares to sit down

F11 The baby bird destroys the stool and the mouse falls

G1 The mouse looks at the bird angrily

G2 The mouse takes the bird in his

arms G3 The mouse takes the bird

outside

G4 The mouse looks up, he searches by turning his head right then left

G5 The mouse sees something and smiles

G6 The mouse climbs on the tree until reaching the nest

G7 The mouse places the bird inside

G8 The mouse waves goodbye

G9 The mouse leaves

Note 1: several clauses can be assigned to a micro-episode, and conversely, it can happen that a micro- episode is not the subject of any clause. When the words of the child do not correspond to any identified micro-episode: the child evokes events out of the history, explains, comments on or interprets (cf. stage 4), one leaves the annotation empty by clicking outside the drop-down menu.

E.g. :

"Well it is woodpecker I mean a mother woodpecker who makes an egg"

Note 2: when the child's words correspond to a micro-episode identified without using word for word the formulation suggested, the corresponding micro-episode is all the same selected.

E.g. :

"well in fact at the start a bird knits" < A1 > : The mother knits

"after it (the egg) trembles" < B1 > : The egg jumps

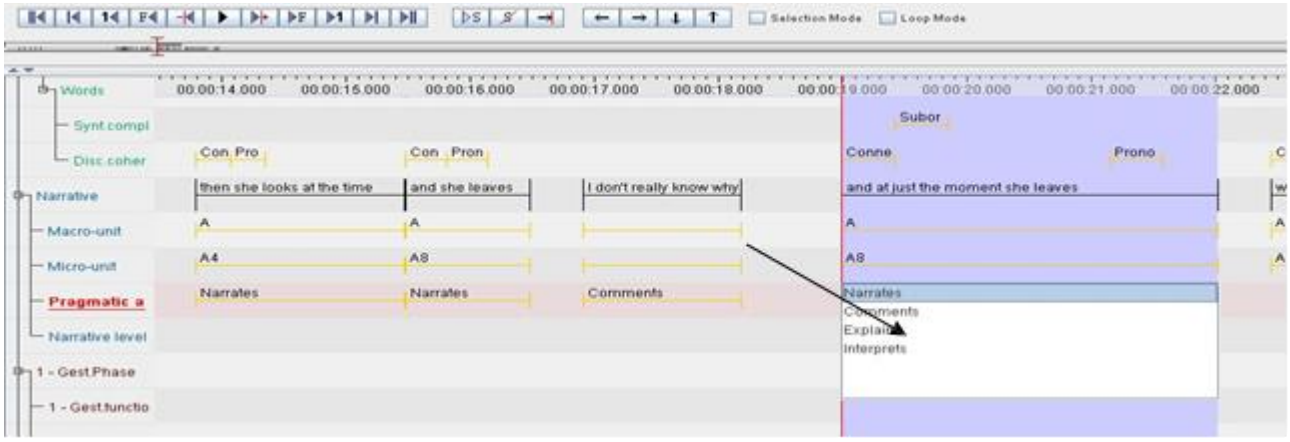
about "and then it (the egg) turned around the nest" < B1 > : The egg jumps

about

"and it slips to a flower" < B5 > : The flower drops the egg on a leaf…

Stage 4: < Pragmatic acts > categorization of the clauses as expressing speech acts

Double click on the place where you wish to annotate, then click on the value chosen in the drop-down menu:



Select :

< narrates > when the clause takes the description of a micro-episode or states the explicit dimension of this micro-episode: the child tells the event such as it appears in the cartoon.

Thus: any clause having been identified at stage 3 as corresponding with a micro-episode is to be annotated with < narrates >

< explains > when the clause imports a precision of a causal nature: the child includes a supplementary explanation to the narrated event such as it appears in the cartoon.

E.g.:

(then afterwards he tries to sit down) because he (Jerry) is tired

(he takes it back to his nest) because it's breaking everything

< interprets > when the clause presents an inference or an interpretation concerning the situation or the intentions of the characters: the child invents from the event, makes some hypothesis…

E.g.:

(then it looks at its alarm clock) it realizes {that it is the hour [to leave]}

>>> 3 clauses to be annotated with < interpret >

< comments > when the clause deals with neither the explicit aspects, nor the implicit aspects of the course of the events but presents a "meta-narrative comment" relating to a character, an action or any aspect of the story, or a "para-narrative comment" relating to the action of telling the history (judgement, personal appreciation…)

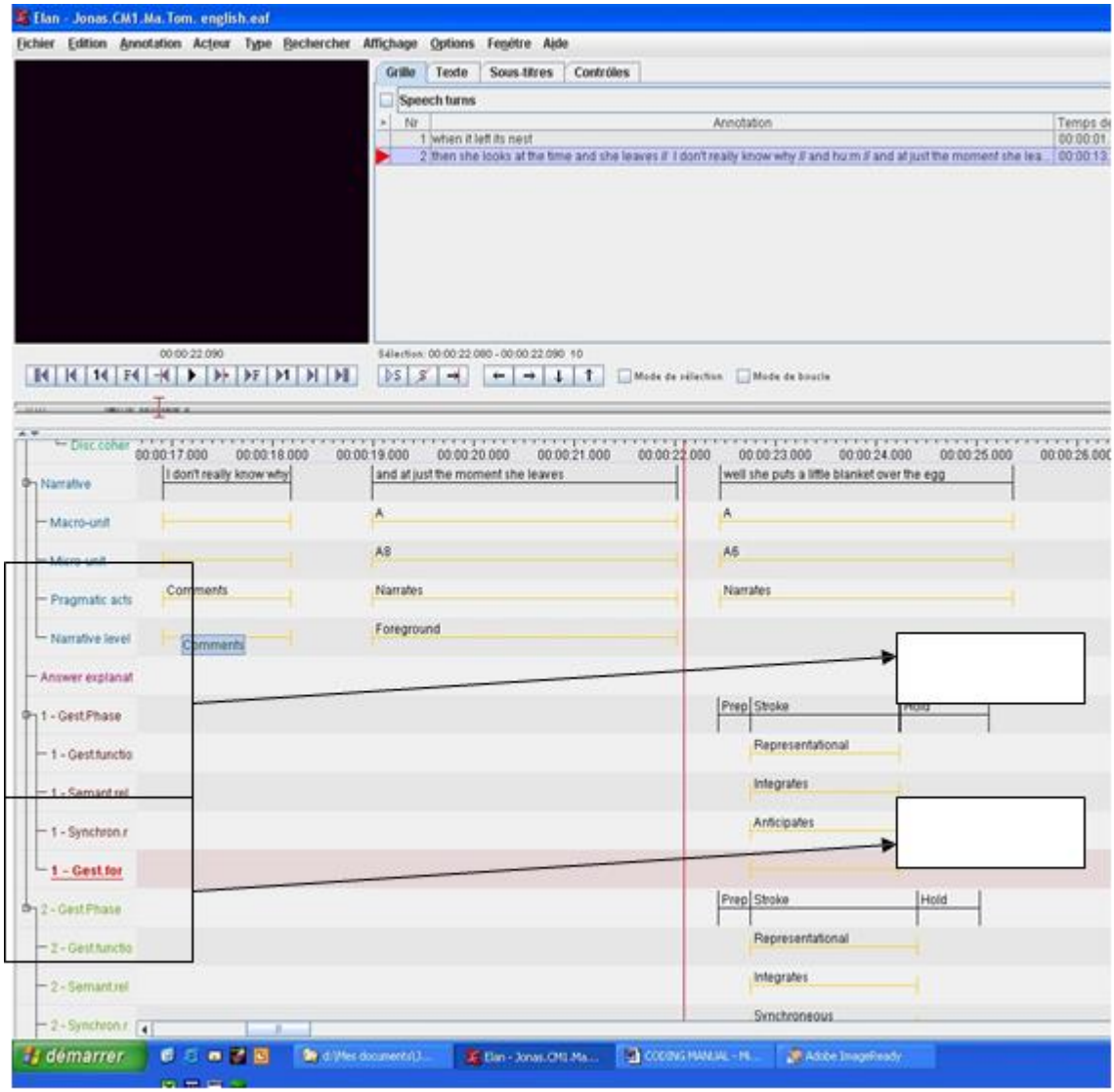
E.g.:

it is a crazy bird

I like [when the egg falls into the spider web] >>> 2 clauses to be annotated with < comments >

5. Gesture Transcription

It is carried out in parallel by two independent coders 1 and 2, who annotate each, the various stages:



For each of the following stages, there will be corresponding examples of the options of the roll-down menus in the file ELAN "Jonas.CM1.Ma.Tom.eaf".

Stage 1: < Gesture Phase > identification of gestures and annotation of the gesture phases

Identification of the gesture units

To identify the gesture units that it is on the point of annotating, the coder takes into account the three following criteria, to which it allows a value between 0 and 2:

If the movement is:

- Easy to perceive, of good amplitude, marked well by its speed	2
- not easy to perceive, of small amplitude, not marked by its speed	0
- between the two	1

If location is :

- in frontal space of locutor, for interlocutor	2
- on a side, little or not locatable by the interlocutor	0
- between the two	1

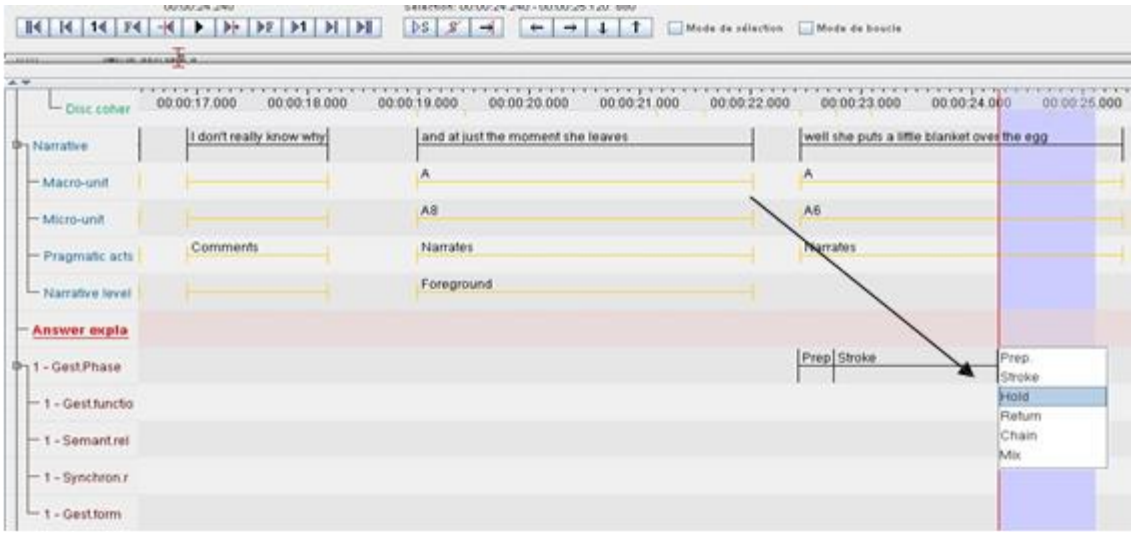
If the configuration (in the case of a manual gesture):

- corresponds to a precise shape hand or a well marked trajectory	2
- corresponds to an imprecise form or trajectory	0
- between the two	1

One identifies the movement as a gesture if the sum of the allotted values is > 3

1.2. Annotation of the gesture phases

Double click on the place where you wish to annotate, then click on the value chosen in the drop-down menu:



One selects one of the six following values (see examples in A. Kendon, 2004, chap.7) :

< stroke > = the gesture itself, which is a hand gesture, or a movement of the head, shoulders or bust.

Note: every stroke corresponds to a gesture: the number of strokes which one annotated must thus correspond to the number of gestures which one identified in the sequence.

< prep > = the movement which precedes a hand gesture stroke, which takes the hand(s) from its (their) initial position (at place of rest) to where the gesture begins.

< return > = the movement which brings back the hand(s) from its (their) position at the end of a hand gesture stroke to a rest position, identical or not to the preceding one.

< chain > = the movement which brings the hand(s) from its (their) initial position at the end of a hand gesture stroke to the place where a new stroke begins, without returning to a rest position between the two strokes.

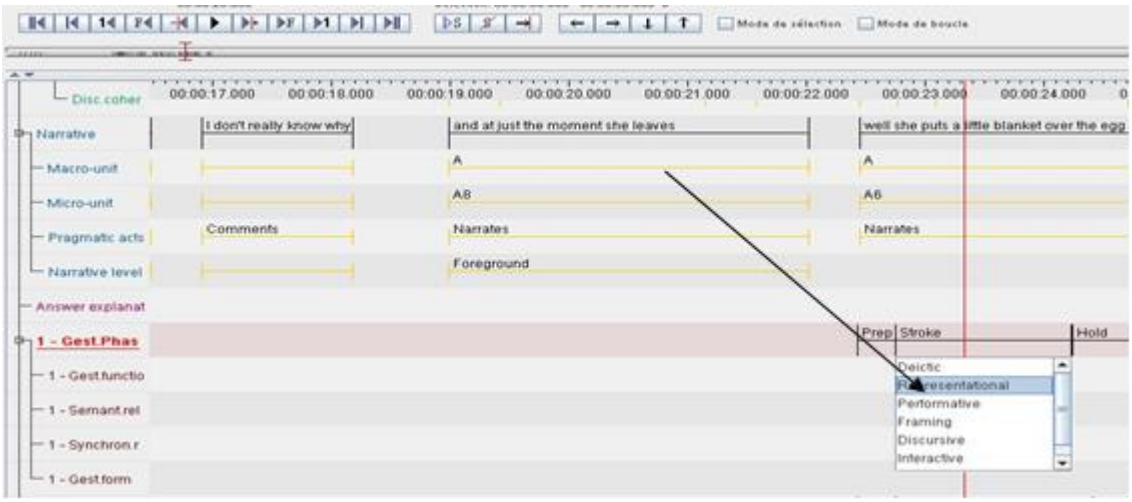
< hold > = the maintaining of the hand(s) in its (their) position at the end of a hand gesture stroke, before the returning phase or a chained gesture.

< mix > = we do not use this annotation.

Note : contrary to hands, the position of head, the bust or shoulders is fixed. These movements can therefore not be “prepared” as hand movements and consequently can only be annotated as “strokes”.

Stage 2 : < Gesture.function> attributing function to gesture

Double click on the place where you wish to annotate, then click on the value chosen in the drop-down menu:



Select:

< Deictic > = hand or head gesture pointing to an object present in the communication setting, or to the interlocutor, or to oneself or a part of the body, or indicating the direction in which the referent is found from the actual coordinates of the physical setting.

E.g. :

The locutor points to himself while saying « this is what I understood »

****

Note: not all pointing gestures have a deictic function. A deictic pointing gesture strictly implies the presence of the referent or its location from the actual physical setting, and these gestures are rare in a corpus of spoken narratives. When the speaker points while speaking of a character, an object or an internal localisation of the story, the gesture does not have a deictic function but a representational function (or a discursive function in the case of an anaphoric use of gesture).

E.g. :

- The speaker points ahead of himself and upwards, while saying: "Jerry climbs on top of the tree"

******

< Representational > = hand or facial gesture, associated or not to other parts of the body, which represents an object or a property of this object, a place, a trajectory, an action, a character or an attitude, or which symbolises, by metaphor or metonymy, an abstract idea.

Examples of gestures representing objects, properties, places, trajectories, actions, characters from the concrete world :

- 2 hands drawing an oval form to represent the egg.

- 2 hands drawing the form of a container to represent the nest

- Rapid movement of the hand or index high then low to represent the fall of the egg

- Hand or head movement, in the direction to the right, to the left, high or below to represent the trajectory of an object or a character

- Rapid or repeated hand movements in a picking form to represent the woodpecker attacking an object

- Arms and hands mimicking carrying an object to represent Jerry when he takes the bird to the nest

- Rapid sagging movement of the body to represent Jerry falling down

- Movement of the head + gaze above to represent Jerry searching for the bird's nest

…

Examples of gestures symbolising abstract ideas:

- Hand or head gesture pointing to a spot that represents a character (the bird, Jerry) or an object (the nest, furniture)

- Movement of the hand towards the left to symbolise « before », the past or the perfect, or towards the right to symbolise « after », the future or the imperfect.

- Movement of both hands flat, palms towards the top, to express the idea of wholeness.

- Head gesture of negation to express ignorance or the incapacity of the character

- Gesture of the hand and shoulders to express helplessness, the inability of a character to do something

< Performative > = gesture which allows the gestural realisation of a non assertive speech act (response, question, request for confirmation, etc.), or which reinforces or modifies the illocutionary value of a non assertive speech act.

Example of gestures which accomplish a speech act:

- Nodding head for an affirmitive response

- Hand or head gesture for a negative response

- Shrugging, associated or not with a doubtful mimic, to express ignorance as an answer to a question

Examples of gestures reinforcing the function of the act expressed verbally:

- Vigorous head nodding accompanying an affirmative response

- Vigorous head shaking gestures accompanying a negative response

Examples of gestures modifying the function of the act expressed verbally:

- When the gesture or the mimic contradicts speech : not seen in Grenoble corpus

< Framing > = gesture occurring during narration (during the telling of an event, or commenting an aspect of the story, or commenting the narration itself) and which expresses an emotional or mental state of the speaker.

E.g. :

- Face showing amusement to express the comical side of a situation

- Shrugging or facial expression of doubt to express incertitude of what is being asserted

- Shrugging or facial expression to express the obviousness of what is being asserted

- Using « finger inverted commas » to express distance in relation to terms used

- Frowning and staring above to express reflection while trying to recall the story or the next event.

< Discursive > = gestures generally brief which aid in structuring speech and discourse by the accentuation or highlighting of certain linguistic units, or which mark discourse cohesion by linking clauses or discourse units with the help of anaphoric gestures or gestures accompanying connectives.

Examples of accentuating or highlighting gestures:

- Rhythmic movements (beats) of the head or hands accompanying the accentuation of certain words or syllables

- Raising of eyebrows accompanying the accentuation of certain words or syllables

Examples of segmentation or demarcation gestures:

- Rapid movement of the hand sketching the gesture of hunting/ chasing something to signify changing an episode, when coming back to the narrative after a commentary or vice versa

Examples of gestures of discourse cohesion

- Hand sketching the form of an item to symbolise the topic or the title of the story

- Hand sketching the form of a item to symbolise an episode of a story

- - Hand or head abstract pointing gesture with an anaphoric function: pointing to a spot in the frontal space to refer to a character or an object previously referred and assigned to this spot)

- Brief hand gesture or beat accompanying a connective

< Interactive > = gesture accompanied by gaze towards the interlocutor to express that the speaker requires or verifies his attention, or shows that he has reached the end of his speech turn or his narrative, or towards the speaker to show his own attention.

E.g.:

- Rapid hand or head movement, including a gaze towards the interlocutor in quest for his attention

- Nodding head while interlocutor speaks

- Orienting the head and gaze towards the interlocutor at the end of speech turn or narrative.

< Word Searching > = Hand gesture or facial expression which indicates that the speaker is searching for a word or expression.

E.g. :

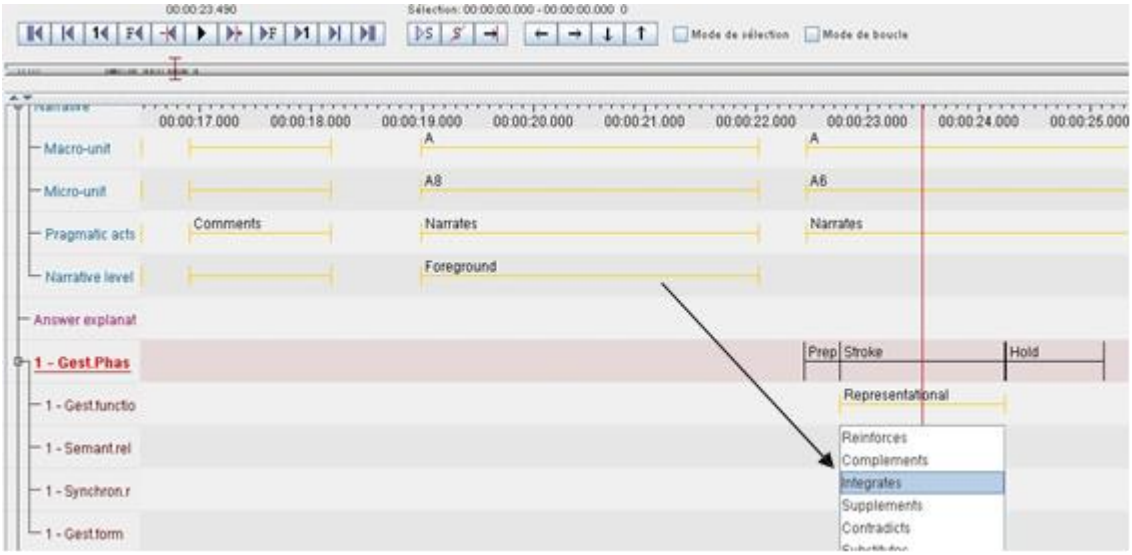
- Frowning and staring above while searching words

- tapping fingers, with or without a mimic of reflection, while searching words

Note: If the gesture appears difficult to categorize, if it appears to fill two or many functions at the same time, we can annotate it as <mixed> by leaving the annotation empty. But it is preferable to select one function: the function that appears dominant.

Stage 3 : < Semant.relation> definition of the relation of the gesture to corresponding speech

Double click on the place where you wish to annotate, then click on the value chosen in the drop-down menu:



Select:

< Reinforces > = the information brought by the gesture is identical to the linguistic information it is in relation with.

E.g. :

Nodding head accompanied by a « yes » of an affirmative

Shrugging acompanied by a « I dont know » or a response full of doubt

A deictic pointing gesture towards an object explicitly named

Note : this annotation does not concern the < representational > gestures, as the information brought by the gesture always says more than the linguistic information.

< Complements > = the information provided by the gesture brings a necessary complement to the incomplete linguistic information provided by the verbal message: the gesture disambiguates the message.

E.g. :

Pointing gesture accompanying a location adverb like « here », « there »

Pointing gesture aiming at identifying an object explicitly named

Note : this annotation only concerns the < deictic > gestures.

< Integrates > = the information provided by the gesture does not add information to the verbal message, but makes it more precise.

E.g. :

« she leaves »

******** : shifting of the left hand towards the left side, indicating the direction of the displacement.

« the egg moves »

********** : oscillation of the hand representing the vibrations of the egg

« it makes the mouse move »

********** : oscillation of the hand representing the vibrations of Jerry.

Note : this annotation only concerns the < representational > gestures.

< Supplements > = the information brought by the gesture not only serves to specify the linguistic information that is in relation with, but also adds a supplementary signification.

Examples of representational gestures providing a supplementary signification:

- « he tries to come out »

********** : vertical agitation of the hand to represent the baby bird moving inside the egg

- « the egg jumps »

********** : oscillation of the hand which in addition, shifts towards the bottom.

…

Examples of performative gestures providing a supplementary meaning:

- Vigorous nodding accompanying an affirmative

- Vigorous shaking of head accompanying a negative response

…

Examples of framing gestures providing a supplementary meaning:

- Face showing amusement signs to express a comical side of the narrated event

- Face showing disgust to express a depleasing action

- Shrugging or showing a mimic of doubt to express incertitude of what has been asserted

…

Note: all < framing > gestures are annotated with < supplements >, unless if they contradict the verbal message (cf. following annotation)

< Contradicts > = the information provided by the gestures is not only different from the linguistic information in which it is linked but contradicts it.

E.g. :

When the gesture or mimic contradicts speech : not seen in Grenoble corpus

Note : this annotation normally concerns only the < framing > and < performative > gestures.

< Substitutes > = the information provided by the gesture replaces linguistic information.

E.g. :

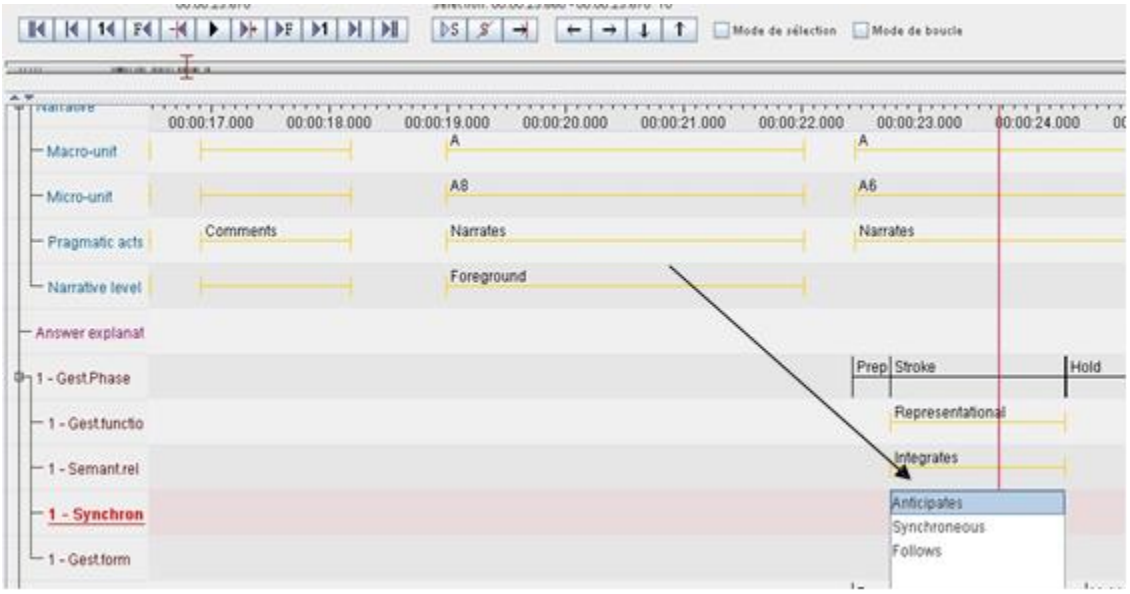
Nodding in affirmative response

Shrugging and mimic showing ignorance as a response expressing doubt

Pointing gesture aimed to identify an object in the absence of speech

Stage 4 : < Synchron.relation > indication of the temporal placement of the gesture in relation to the corresponding speech

Double click on the place where you wish to annotate, then click on the value chosen in the drop-down menu:



Select:

< Synchronous > = The stroke begins at the same time as the corresponding speech segment, whether it is a syllable, a word (noun, verb, adjective, connective….) or a group of words (the notation **** corresponds to a gesture hold).

E.g. :

She leaves

****

< Anticipates > = the stroke begins before the corresponding speech segment: the speaker starts his gesture while delivering linguistic information prior to the one corresponding to it.

E.g. :

Errrrr _ – this this made it jump everywhere

< Follows > = the stroke begins after the corresponding speech segment: the speaker begins his gesture after having finished speaking, or while delivering a linguistic information posterior to the one corresponding to it.

E.g. :

It falls – it goes on top of a spiderweb

References

1. Transcription conventions adapted from VALIBEL : http://valibel.fltr.ucl.ac.be/

2. Linguistic annotations (définition of the clause, categorisation of clauses, connectives and anaphora) are based on:

Berman, R.A. & Slobin, D.I. (1994). Relating events in narrative : A crosslinguistic developmental study. Hillsdale, NJ : Lawrence Erlbaum Associates.

Jisa, H. & Kern, S. (1998). Relative clauses in French children's narrative texts. Journal of Child Language, 25, 623-652.

Colletta, J.-M. (2004). Le développement de la parole chez l'enfant âgé de 6 à 11 ans. Corps, langage et cognition. Hayen, Mardaga.

Diessel, H. (2004). The acquisition of complex sentences. Cambridge : Cambridge University Press.

3. Narrative annotation (episodes, narrative levels, pragmatic acts) are based on: Labov, W. (1978). Le parler ordinaire. Paris, Minuit.
Berman, R.A. & Slobin, D.I. (1994). Relating events in narrative : A crosslinguistic developmental study. Hillsdale, NJ : Lawrence Erlbaum Associates.

Laforest, M., Dir. (1996). Autour de la narration. Laval, Québec, Nuit Blanche Editeur.

4. Gesture transcription (phases, functions, gesture-speech relationships) are based on:

Kendon, A. (2004). Gesture. Visible action as utterance. Cambridge. Cambridge University Press. Özcaliskan, S. & Goldin-Meadow, S (2004). Coding manual for gesture-type & gesture-speech relation.
Manuscript

APPENDIX B: SESOTHO DATA: NARRATIVE EXTRACTS

MALE 11

ke bone woodpecker · e hodima sefate · entse e loha · e qeta ho loha · ke a e se e sheba nako · mohlomong hona mo ne e ya ten · ke ha e seya masila · e seya e kwetse lehe la yona · ka hara lesila · e tsamaya · ke mona mono ka mora sebaka nyana · ke ha lehe le theoha sefateng · le ya fatshe · le kena ka hara palesa · me le thetiya ho fihlelelong · le kena ka hara ntlo ya tweba · ka mora moo lehe ka bona ha e fihla beteng ntse e be e futhumala nyana · e ntse e be e futhumala hanyane(x3) · ke mona mo e le horeng se e fihla le qots · le ntsha ngwana wa woodpecker ka hare · ngwana o wa woodpecker ke he a senyetsa tweba ka hare · tweba ke he a bona hore · hai nke s'tlo dula le le ntho e tjena ka ntlong ka mona · ya re ke e hotlhisetse mo e tswang teng sfateng · ya fihla · ya e apesa hantle ·

MALE 12

video e la e qadile ka nonyane · o kare e be e beile lehe la yona · from moo ya tsamaya · ha le qeta ho tsamaya lehe leo · la be le wa · le wela ntlong ya spider · bese le kena ko ntlong ya tweba · e betsewang ka o re ke jerry · ya mo tsosa · ha e mo tsosa · jerry na robetse · ha se e mo tsosa moo · e nagana hore jerry ke mme wa yona · ha ho tloha moo e ja di ntho wood · jerrry o e tlela cheese byale · o re o e fa cheese · a ye e batle · ya e ja · but a se nthwe e tlwaetseng hore e e je · video e fela ka hore jerry a e hotlhisetse mo e tswang teng · o e kenya ko beteng ya yona · wa e robadisa · wa tsamaya ·

MALE 13

ke bone nonyana ya mme · ha ne e qala video ya hao · and then ka bona ba le tlhokometse lehe nyana la yona beting nyana la yona · so e le hore ha mme a tswa · then lehe nyana la tswa le lona le sakeng · lehe nyana la teng le bona hala le sokodisa · hobane le tswile mo ba le sileng · la theoha sefateng mo ne le le teng · la qetela le le ntlong ya tweba · tweba ya kena · a sokodisa tweba eo · ke ha ledi nyana le le tswa leheng · le sokodisana le tweba eo

MALE 14

ke mo me re boneng · ha ho tloha he mo fumahadi nonyana · a ntse a rokela eh lehe la yona le payi · hantse a tswile ho ya ho sela · empa he ntho e ne e sa lebalehe · e ne ya e tsahala · ke moo he ngwana a ntse a raga raga kara lehe · a qeteletsa a wetsi fatshe se hlaheng mono · a wela tepong ya sego · a wela dipaleseng moo · a ba thethea · ho fihlela a e fumana a le tlasa mong ha di tweba moo · e tse hantse a e thobaletse mong ha di tweb · ke a o ko futhumatsa lehe le · le be le qeteletsi le qotsitse · e itse ha se le qotsitse · motho o a e le a tswa ka moo · e le motho o mongwe o ma tjato hampe · ha hore {snaps fingers} o ka nqenana · ha hore o re o ka nqenana · a senya (x3) · mothako wa sokodisa · a tseya nonyana · a mo hotlhisetsa mo a tswang teng · ke mo he a ile a mo kuka hantle · a e tsamayela le yena · a nyuluha (x3) sefateng · a lo fihlela a ba mo beha eh sehlaheng moo · a mo kwala ka le payi · yaba ho e thobalela · e tse ha qeta ho e

thobalela · mohadi wa ma tjate o · ke ha mong ha di tweba e le hore ke eng o lokolohile · o tlo e tsamayela ka kgotso ·

MALE 15

ke bone mme wa nonyana · a dutse hodima lehe · a roka · and then mma nonyana a ba fufa · a tlhohela lehe le e one · ha fetsa lehe leo la nonyane la wa · ha le wa · le wela modima le blomo · and then ha le fetsa ho wa · lehe leo like la wela modima di ntho tse sa tshwaneng · ha fetsa le kena ntlong ya tweba · ha le kena ntlong aya tweba lehe le · la qweta · and then ha le fetsa ho qota · le e jwetsa hore tweba e ke yona mme wa yona · and then ha nonyane e enyane e fetsa ho e jwetsa jwal · ya senya ntho tse ntlong ya tweba e · tweba entse e leka · ho emisa nonyane eo · e tlohele ho senya · ha fetsa tweba eo yanka nonyane · ya e hotlhisetsa mo e dulang · mo e wetseng teng

FEMALE 16

ke bone nonyane ya mme · e rokela lehe la yona kobo · e be e le apesa kobo · ha e fetsa ya siya hona moo · e tsamaya · lehe la teng la be lewa · le wela fatse · le fetoha · la be la fitlha ntlong ya tweba nyana · tweba nyana eo ne e robetse · ya tsosa ke lehe leo ha se le fitlha · ka hara lehe hwabe ho tswa nonyane ya ngwana · e be ngwana o wa nyonyane a qala a ja dilo tsa tweba ka mo ntlong · hobane na tshwere ke tlala · e be tweba eo e bona hore ok nonyane e e tswere ke tlala · a be a efa borotho · ya ja borotho boo · mara ne entse e tswela pele eja di ntho tsa ka nltong · tweba e e nka nonyane e ya ngwana · ya e kgotlhisetsa ko sfateng · mo mme wa yona a e sile moteng ·

FEMALE 17

ke bone this nonyane · e rokela ngwana yona · nna e rokela kobo · a e kwale ka yona · ntse a e katile moo · a e tlohele · a tsamaye · ha tsamaya · lehe le letswe ka hara nest · le ya theoha · le ya tlase · le wela hodima di spiderwebs · le wela fatshe · le tsamaye · le ye ntlong ya tweba enyane · le fihle le tsose tweba ee · tweba e e tshohile jwalo · lehe le ho fihlela le buleha · ha le buleha jwalo ke nonyane enyane · nonyane enyane e destroya each and everything ka peak ya yona ya wood · ya anything ya wood ya e qaqulaa je · e e beha fatshe · tweba e ha e tsebe e e fe eng jwale · ha e mofa borotho · o e ja fast le yona · o mo loma le ma tsoho · tweba e ha e sa tseba ye tse jwang ka yena · e qetele e monkile · e mo tsamaise h · eh e mo hotlhisetse kwa sefateng · a e thole nest ya yona · a thole le kobo ya yona · a e kwale
· a e siye moo ·

FEMALE 18

ke bone nonyana · le kara ntlong nyana ya yona · ya di nyonyana entsweng ka bo jwang · and then ke ha e knitta · ne entse e etsa kobo nyana · and then e be e sheba nako · and then ya kwala lehe la yona · e be e tsamaya · after a while nyana lehe leo la qala ho quma quma · and then lebe le tswa ko ntlong ya teng · la rolla fatshe · la rolla la rolla · la fitlha ka ntlong ya · ntlo eo o ne o nale le gundwane · ne le robetse · then la utlwa ho nale ntho ko beteng ya yona

· ntse e jumpa jumpa · ha e bula ke lehe · e be le cracka · gwa tswa nonyane enyane · then ha e ha e tswa jalo · ke ha e ja everything ma planka di tulo · e be e e fa dijo · a bona hore maybe e lapile · he e bona hore ha ye gore · ke ha e e tsamaisa vele · e hotlhisetsa sfateng · mo e dulang teng · and then ya e wrapa ka kobo · ya tsamaya

FEMALE 19
ok video e la ke bone mme wa nonyane · e rokela selo · sa ho etsa hore se futhumale · and then ya mova around ko nesteng ya teng · ke e ehla · ka e bona se e le ka hara le blomo · le blomo le la e tlwela · leaf e pele ha blomo ya yetsa hore e tlo kgona ho slidela ko ntlong ya teng
· and then ha e kena ko ntlong · ya kena ko kobong ya le gotlho lela · then ya nna ko le gotlho lela · ya ntse e senya dilo ka mo ntlong · ha e fetsa ho senya dilo ka mo ntlong · le gotlho lela la tineha · ya le hotlhisetsa mola e le kreileng mo teng ·

FEMALE 20
like ke mme wa nonyane · o shebile lehe la hae · o loha kubo · for lehe la hae · and the a ba ema · a tsamaya · ke nahanne hore o batla dijo · and then ha sale a tsamaya · lehe ka le wa ho tloga sfateng · le wela fatshe · ha le wile jwalo · ke ha le kena ko ntlong ya tweba · ha le fihla mole · la robala beteng e la ya tweba · so lehe leo ha le qotsa · nonyana eo ya nagana hore mme wa lona ke tweba eo · so hantse ke shebile · ya senya ka ntlong · wa leka ntate tweba · o e fa dijo · a bafihlela ke mo nahano · wa hore mhlomong tlamele a e hotlhisetse mo e tswang teng · a e nka · a palama sfate · a e hotlhisetsa · a e beha moo

APPENDIX C: MAMELODI LINGO DATA: NARRATIVE EXTRACTS

MALE 1
ke mamazala daar · nza le busy a roka ne · ho tlhaela ver phazama lehe eh lehe lela · o sale tshwara mola · o sa le phuthela · yena o sa vaiya · lona le sa sala le tsoha mola grr grr grr ao
· le sa fitlha · le sa tsamaya tsamaya · le sa tsena ko ntlong nyana engwe byana · le sa re modima mpeto · ba sa nna mola · achuzi le ena o saba busy le lona · e sekhale nyana a shilile
· la tswa · o sa belega mola sametime · la tswa · byanong la thoma · grr grr di drawera grr grr mabota di eng eng · mola ashi wale achuzi a re o nna fatshe · le sa re hape stulo · mola a sa wela mo fatshe · ya o sa le tseya · o sa le busetsa · hona kwale le thomileng · ko sentlhageng ·

MALE 2
ke bone mme ne · mma nyonyane nyana engwe byana · entlek mme o la nare o ya spaneng · so le shiya lehe · he le shebile · le ntshe ngwana · so lehe lela la wa · he lewa · le wela ka mo hare ha ntlo ya jerry · sametime he lehe lela le bursa · ke he e kena ko jerry · o bona a nale mma teng · jerry o thoma ho nyaka ho bona ho re ho iragalang · ya senya kamo ko ntlong ya daai man
· so di causa hore byanong a e busetse morao · a nyake setlhare · a e busetse daar ·

MALE 3
mo ma thomomg nyonyane ela ne entsha lehe · e gatile lehe la yona · lehe la teng la hatcha · la wela ka mola mo legotlhong · legotlho lela nze lennang mo teng · so maar legotlho lela le sare la e tlhokomela · le e fa difo · e ja dijo tsela · then legotlho lela le sa bona · le sa nyaka sentlhaga sa nyonyane · a kreya sentlhaga sa teng · so maar o sa e latlhela ka daar ·

MALE 4
ke jerry mola · ashifawo o ko sentlhareng · ha a le byanong ko sentlhareng · ho nale lehe mola · so byanong lehe lela · ashifawo lo wa byanong · he lewa byana · sametime leya ko o le o mong · lehe lela le tlhaela from ko yena · le ntshetse ke yena · so byanong mola lehe le la ashifawo · o sa tswala le ntswane · so le ntswane lela he le tlhaela mola · le huga tom · so byanong tom o e potsa gore ne o nale ngwana

MALE 5
ke tom and jerry · okay mama yona o e tlwetse · whilst e le kamo lehe · then it fell · yawa mo stlhareng · then ha e se no ewa · it rolling · e lenda · ya mo jerry and then · eventually ya bona jerry e le mama yona · ya eja di woods · so Jerry na sa kgone ho maintaina · so unfortunately ya o bona hore a no e tseya · a e ntshe · until a bona gore e nna kae ·

FEMALE 6
ke bone bo di nonyane nyana · lehe lela le satswa ka daar · endene ya ya ko ntlong ya Mickey mouse · endene la ja ditilo, mabone · a trya o re a lentshe · a le sa ko · a le beya daar ·

FEMALE 7
okay no o nale mme · o na roka · hantse a roka · a checka nako · okare no go nale ko na tshwantse a ye ko teng · a tlohela nthwe na e roka · a ye tswala · a tsamaya · and then hantse a tsamaile · nthwe na e roka · lehe lela latswa ka mola · la tsamaya · la fihla ko hongwe · ko ntlong ya bear · la tsena ka moo · and then he le fihla moo · ko mpetong wa gona ka mo o · la thubega · gwa tswa ngwana nyana · ngwana o a senya · a no ja · a ja · and then yena bear eo a feletsa a mo tsere · a mmoseditse morago · kwa mama gae a mo lwetseng ko teng e sale lehe · then a mo tlohela · a mo tswala ka kobo · and then a tsamaya ·

FEMALE 8
go ira hetse hore · tom na a le modima setlhare · and na roka · then a roka · then a bona le lehe · then lehe lela laya ko jerry · then la fihla · la disturba jerry ko mpetong · gwa ira gala gore balwe · then e balwa · a kheila menyako kamo le kamo · hore a khone ho kreya jerry · a thoma a tibisa jerry · and then Jerry a tshaba · tom gore a tshware jerry a mo fa borotho and then a le kreya · jerry a tshaba · tom a bowela ko setlhareng · a busetsa lehe la hae ko setlhareng sa hae

FEMALE 9
ke bone · na rokela lehe kobo · ha fetsa ho roka kobo · ya beya lehe kamo hara nest · ya e khurumela · then from there a tsamaya · lehe lela la bounca (x3) · la ya ko tlase · and then laya

ko kamoreng · and then la kreya motho a robetse · motho o na robetse o itse he a tsoga · a bona lehe lela · and then suddenly gwa tswela ngwana o mongwe wa nonyane · a nagana hore ngwana o ke wa hae · ebe a re mama mama mama · ngwana o na le · stuborn a throwa di tantrum ho tshwana le bana · and then a trya ho mofa cheese · cheesi ela a e gana · a dira so le so le so ·

FEMALE 10
ke bone nonyane · nonyane e e ntsitse lehe · ho tshwanetse e e rokele something · so that lehe le le khone hoba comfortable · so lehe le lewile · and then ha le seno le wa · and then la travella · until le fihla ko tom · and then mo jerry a robetseng ko teng · mo e leng hore ebile comfortable ko teng · so ya thoma gotswa ntho enyane ela · nonyane enyane e la ga etswa and then · like jerry had to take care of yona nonyane ela · but nonyane e e tshwenya jerry · ka hobane e ja something e leng hore ke le planka · ya ja all over (x2) · and then o tryile ho e fa borotho · so e ja byao and then · ya so e ya mo irritater nje fela · until mo ma felelong e le hore wa e tseya · a e busetse mo e tlhahang ko teng · on its comfort place

APPENDIX D: MAMELODI LINGO INTERACTIVE CLAUSES

PARTICIPANT 1
ish daai video ela pila pila a ke e otlwisisi pila ne · mara ka mokho ke boneng · keng? · a ke itse · le e ra eng? · a ke e itsi ka mola ke ko mang · wabo? · entlek nkare ke ko achuzi ka mola · a ke itsi go sa e ra galang · net e too much detail daai ding · wa bo? · keng? · or ke ko ntlhong? · ya sa fella net daar ·

PARTICIPANT 2
mola wa itse go iragalang? · wa bo? · wa bona? · ke jerry ya · wa ntshwara? · wa e bo? · nkare eh o tlo tshwarisa jerry stress motho · wa ntshwara? · nyonyane e la byanong ke tsela tsa ho ja · wa bo? · wa ntshwara? ya · ya e fella hona moo ·

PARICIPANT 3
no iragalang? · mara a ketse o re ne e ja want hore ya ja · or net lehe le le no · ya yona daai ding · ya ·

PARTICIPANT 4
okay mola ke tsela lo reng? · o le o mong o e potsa o kare keng? · wa bona moo? · mo ke hona byanong e thoma o ntlhakatlhakantshang · ya sametime ke mola · e re ke bone · a ke sa hopola pila byanong hoya ko pele · a ke sa hopola pila · ko ma felelong · aowa a kae tshwara pila · a ka e tshwara pila sho ·

PARTICIPANT 5
go ira galang? · keng e la? · ya but that little bird · ke bird akere? · and then sametime ya · ne? · keng? · ke lehe? · ke mang? · ke jerry · ya so · ya so · ne? · ya and then

PARTICIPANT 6
endene kane keng? leye · a ke itse · le tlesitse keng? · le blomo wati a ke khoni go o tlwisisa moo · or keng? · keng? sentlhaha · endene eish a ke sa hopola pila waitse · endene eish ah ke lebetse waitse ·

PARTICIPANT 7
ka mo hare onkare ne ho ntse ho nale leye or something · a ke itsi ke tlare ko · ko reng? · or keng? · nna a ketse ke tlareng · a e tsang e tsang ·

PARTICIPANT 8
then jerry gwa ira gala gore · okay gwa ira gala · nkana ka in deepth? · a ke tlhalose ka summary ne? · okay hore a khone ho kreya lehe la haye ko yena hape hape ·

PARTICIPANT 9
kore nka reng? ·

PARTICIPANT 10
a ke itse ho ira hetse eng · but what i know ke hore · is it tom? · and then thats when i think · still le he e ja · okare a ye nagane yona

APPENDIX E: ETHICS CERTIFICATE

HUMAN RESEARCH ETHICS COMMITTEE (NON-MEDICAL)
R14/49 Ntuli

CLEARANCE CERTIFICATE	**PROTOCOL NUMBER H14/06/32**
PROJECT TITLE	Conversational abilities of Mamelodi Lingo, IsiZulu and Sepedi
INVESTIGATOR(S)	Ms N Ntuli
SCHOOL/DEPARTMENT	Linguistics, Literature & Media/Linguistics
DATE CONSIDERED	20 June 2014
DECISION OF THE COMMITTEE	Approved Unconditionally
EXPIRY DATE	24/08/2016

DATE 25/08/2014

CHAIRPERSON E.M. Tabane
pp (Professor T Milani)

cc: Supervisor: Dr R Kunene-Nicolas

DECLARATION OF INVESTIGATOR(S)

I/We fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to ensure compliance with these conditions. Should any departure to be contemplated from the research procedure as approved I/we undertake to resubmit the protocol to the Committee. **I agree to completion of a yearly progress report.**

_____ **Signature**

_____/_____/_____ **Date**

APPENDIX F: INFORMATION SHEET

July 2014

Participants information sheet

Project title: Discourse abilities of Mamelodi Lingo varieties and the standard Zulu and Sepedi Languages

Dear Participant

My name is Nonhlanhla Ntuli, a Master's student at the University of Witwatersrand. I am conducting a study on the discourse abilities of Mamelodi Lingo varieties and the standard Zulu and Sepedi languages. My research is being supervised by Dr. Ramona Kunene from the Department of Linguistics at the University of the Witwatersrand. I would like to invite you to take part in my study, however, before you decide on whether to take part in the study it is important to understand why the research is being done and what your involvement would mean.

Information regarding the study

What is purpose of the study?
The purpose of this study is to deepen our understanding of the nature of language varieties in South Africa. Drawing on the experiences of the Mamelodi community, the study will establish the nature of Mamelodi Lingo as a language variety resulting from the multilingual language situation.

The aims of the study are:
• To provide some insights about Mamelodi Lingo varieties.
• To give better understanding of the discourse of Mamelodi Lingo varieties.
•To provide gesture analysis of the two different varieties in comparison with the two standard languages.

Who will participate?
Participants should be native speakers of Sepedi and Zulu who are Mamelodi residents and who can speak Mamelodi Lingo, both males and females between the ages 18-30 can take part. Another set of participants should be native speakers of Sepedi from Lephalale in Limpopo, who do not have any knowledge of Mamelodi Lingo, also between the ages of 18-30.

Procedure and voluntary nature of participation:

If you agree to participate in this study, there are two parts involved, first you would participate individually or as a group; you will be asked questions from a semi-structured questionnaire and the interview may be recorded where necessary. Secondly, the participant, will be asked to watch a wordless Tom and Jerry cartoon video extract, and retell the story which the video portrayed. The participant's narratives will be video-recorded.

Your participation in this study is completely voluntary, and you can withdraw from the study at any time or refuse to participate entirely without giving any reason. There will be no penalties if you do decide to withdraw from the study.

Possible risks
There are no risks for participation in this study. However, should you experience any discomfort when answering questions. The interview will be stopped immediately.

Possible benefits
Whilst there may be no personal benefits in your participation in the study, the data collected, including the information you provide will contribute towards better understanding of language varieties in South Africa and valuable information about the nature of Mamelodi Lingo as a language variety.

Confidentiality
Please note that all the information provided will remain confidential and your identity will not be revealed. Your identity will be known only to me and my supervisor. Also the information provided will be purely for academic purposes and will not in any way be used to your disadvantage.

Feedback:
Kindly indicate whether you would like to receive feedback on the outcome of the research project, once it is complete.

Feedback? YES ☐ NO ☐

Questions about the Research

Should you have any questions or desire further information, please feel free to contact:

1. Name : Nonhlanhla Ntuli
Cell : 0788013589
Email : Nonhlanhla.ntuli254@gmail.com

2. Supervisor : Dr Ramona Kunene-Nicolas
Cell : 0726559788
Email : Ramona.KuneneNicolas@wits.ac.za

APPENDIX G: CONSENT FORM

Consent form

I_____ (full name) have read and understand

the above information and any questions I have regarding the research have been answered. I agree to participate in this study and allow the researcher and his supervisor/s to view my filmed assessments.

I understand that there will be no personal benefit from participating in this study and that I may withdraw at any time.

Please tick the appropriate box

☐ I grant permission for my image to be shown, for academic use only, from the video footage.

☐ I grant permission for my data collected from the video footage to be used but my image must be blurred

☐ I do not grant permission for my image to be used.

Participant's Signature: Date:

_____ _____