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**Methodologies for mobilising languaging:  
Facilitating dynamic linguistic resources in applied  
performance praxis**

By  
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A thesis submitted in fulfilment of the requirements  
for the degree of Doctor of Philosophy  
in Theatre Studies

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## Abstract

Actors engaged within applied performance praxis have linguistic resources made up of low and high-status linguistic varieties and diverse communicative practices. However, rarely covered in the English-language academic debates and discussions are methodologies for drawing on these resources. In this thesis, I adopt an interdisciplinary approach drawing on sociolinguistics and applied performance praxis to examine how the facilitator might frame and facilitate actors to draw on their linguistic resources in the performance-making and rehearsal processes, and how these resources can enter similarly into performances to audiences. Central to this investigation is locating strategies that avoid reproducing dominant *language ideologies*, defined as socially shared beliefs about linguistic varieties and communicative practices. Through observation of praxis and interviews in mostly South African contexts, this thesis examines *methodologies for mobilising languaging*, defined as flexible and dialogical starting points for the facilitator to support actors to prioritise the intelligibility of their immediate interlocutor, more than facilitators, institutions and potential audiences.

Closely examining a contemporary South African performance example presents key findings for mobilising languaging. I focus on how spontaneity, simultaneity and collaboration influence an actor's changed modes of embodied participation to mobilise languaging. To locate the language ideologies of the dominant, I make connections between the features of actors' participation and the wider framing and collaborative dimensions of the arc of praxis, as well as with the socio-historical and linguistic contexts. I argue for the actor to be supported in having, becoming and being a body, or what I refer to as *embodied simultaneity*. This, I propose as a rich, cyclical, collaborative and embodied engagement that sees actors focusing on the intelligibility of their interlocutor to mobilise languaging. I propose a framework for analysing such participation within framed processes, concluding with a number of starting points for facilitating praxis emphasising reflexive framing, peer actors as mediators and multiple lingua franca.

# Chapter 1: Introduction

This thesis explores approaches to facilitating actors<sup>1</sup> dynamic linguistic resources<sup>2</sup> within applied performance praxis. I focus on how facilitators shape interactions between actors in performance-making and rehearsal processes to influence their organisation of resources, and how these resources are supported, altered and/or omitted from the performance outcomes. In the introduction to this thesis, I begin by providing the background to this research, covering the academic debates, discussions and praxis in which it is located, and the key issues within proposed contexts (section 1.1). I then discuss the reasons for the interdisciplinary approaches that involve drawing from research in sociolinguistics to shape and respond to core issues in applied performance. In the next section (1.2), I set out the research questions, objectives, key contexts as well as the theoretical and conceptual frameworks that drive this study (1.3). I then outline a general overview of the chapters within this thesis, the overall trajectory of the research and argument towards new methodological approaches for mobilising languaging in the context of applied performance, (1.4) turning to the methodological frameworks and approaches to the collection, selection and analysis of core data (1.5).

## 1.1 Rationale for the study/ background

Applied performance encompasses the drama, theatre and performance practices emerging in response to the accumulative social, cultural and linguistic ecologies<sup>3</sup> of the twentieth and twenty-first centuries. Ecologies is a fitting metaphor for describing the diverse and complex conditions that

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<sup>1</sup> The term actor/s is used over participant/s in this study which sees all applied performance praxis as engaging acting pedagogies, and therefore all participants are at some level, also actors. Reasons for why it breaks with some norms will be discussed later in the introduction.

<sup>2</sup> Linguistic resources include languages, or linguistic varieties, as well as their communicative practices, or approaches to drawing from linguistic varieties. Dynamic refers to the complexity of resources and contexts that I will define in full later in the introduction.

<sup>3</sup> I refer to ecologies, plural, as used by Jo Angouri when describing the multilingual conditions of the multinational workplace ('The Multilingual Reality of the Multinational Workplace' 566) rather than Tove Skutnabb-Kangas' term linguistic ecology as part of the research on language rights rests on the defence of linguistic diversity as an inherently positive thing (Skutnabb-Kangas 151).

applied drama, theatre and performance engages, echoing Helen Nicholson and Jenny Hughes' recent conceptualisation of applied drama, theatre and performance as 'ecologies of practice' (Hughes and Nicholson 1-12). In the same volume, Hughes and Nicholson define ecologies of practice as 'creative practices that engage with the social, educational and political functions of theatrical processes' (3-4). Such definitions which highlight the emphasis within the processes engaged, rather than the groups captured, provide an alternative to definitions such as those by James Thompson in *Applied theatre: Bewilderment and beyond*, where practice is 'with and for the excluded and marginalised' (Thompson 15), or those suggested by Tim Prentki and Sheila Preston whereby practice should be 'responsive to ordinary people and their stories, local settings and priorities' (Prentki and Preston 9). I would prefer to avoid assumptions that depict individuals in static, stable or the 'imagined' communities, such as those articulated by Benedict Anderson which tie people to specific hierarchies and relationships to the state and its institutions (B. Anderson xiv). The issues at the heart of this study require criticality for conceptions of individuals in relation to one another and institutions, especially those which limit their heterogeneity by perpetuating categories of the dominant<sup>4</sup> in relation to the less dominant.

I echo Thompson's suggestion for the usefulness of a term encapsulating a 'wide net' across applied drama, theatre and performance (Thompson xiv), framing knowledge to be shared between contexts and fields that might otherwise appear unrelated. For this reason and others, I consistently use the term 'applied performance' throughout this study. The term performance is preferred over drama or theatre because I feel that it more fluidly signals a continuum between forms of making, i.e., devising or activities in rehearsals, and the performances to audiences, while avoiding some of the Euro-and-Anglo paradigms insinuated by these terms. My position is also influenced by Gareth White's 'aesthetic of process' that is motivated by an end point but not

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<sup>4</sup> I refer to the dominant social, cultural and linguistic categories constructed and perpetuated by the nation state and its institutions, explored in greater depth later in this introduction.

always conclusively arriving at it as an ‘aesthetic experience in its own right’ (White 47). My proposed conceptualisation of applied performance for this research is that it involves intricate processes seeing individuals as using performance-based methodologies to reflect on and perform their social, cultural and linguistic ecologies, supported by dramaturgies that allow an engagement with audiences. For analytical clarity, in line with White’s ‘aesthetics of process’ and to avoid the process/product binaries constructed in earlier applied performance studies such as those by Monica Prendergast and Juliana Saxton (Prendergast and Saxton 11), the examples of applied performance are structurally understood as two main interconnected parts: the performance-making and rehearsal process, and performance to audiences. Both processes centrally involve methodologies, with the latter being better read by the engaged dramaturgies because of the added formulation of material for audiences. This definition of methodologies and dramaturgies will be unpacked further, but first I discuss the notion of praxis in relation to the term applied performance.

Examining applied performance as praxis allows me to overtly link academic debates and discussions with practices that are so vehemently overlapping due to the way in which facilitators have historically engaged research. I borrow from Nicholson to define praxis as processes involving the simultaneity of researching *in* and *through* practice ‘where, reciprocally, theoretical ideas are interrogated, created and embodied in practice’ (Nicholson 39), echoing leading views from critical pedagogy such as the definitions by Roger Simon (R. Simon 49). The links between applied performance praxis and critical pedagogy are relevant to highlight because of the historical reliance on the latter by the former, resonating in the ideas of Paulo Freire and his critical and reflexive positioning of the dominant within his design of pedagogies (Freire). Academic debates and discussions might be expressed as inquiries in written and spoken form and exist within a cyclical and intertwined relationship to applied performance practice, in part resulting from the tendency of facilitators to either engage in practice as research (PaR) frameworks or use

scholarly debates and written discussions as a platform for observations and evaluations of practice. PaR, for example, is defined by Robin Nelson as where 'practice is a key method of inquiry' and is 'submitted as substantial evidence of a research inquiry' (Nelson 8-9), a definition and approach supported by an increasing number of research institutions. While dominant research frameworks such as PaR that have been co-opted by applied performance facilitators have created affirming possibilities for exchanges between theory and practice, they also fundamentally shape decisions within practice. Reasons for this are the increased porousness that is created between theory and practice when engaging PaR research paradigms, and how sometimes ideas and methodologies might be uncritically borrowed from one to the other. Thus, naming applied performance as praxis helps to make explicit this porousness and the inheritances that might result. I will briefly discuss the notion of such inheritances before introducing the research problem.

The central inheritances concerning applied performance praxis are what I will refer to as inherited methodologies, resulting through the leakages or porousness between theory and practice, as well as in its specific institutional partnerships. For the purposes of this research, methodologies within applied performance praxis are understood as *flexible* and *dialogical starting points* for *individuals' explorations, collaborations and play*. As part of this definition, the terms flexible, dialogical and starting points, all resonate with Linda Tuhiwai Smith's conceptions of methodologies that prioritise Indigenous 'cultural protocols, values and behaviours as integral' (Tuhiwai-Smith 15). Her emphasis on the variances in beliefs and epistemologies in any context helps me to propose methodologies as suggestions that are in dialogue with the socio-historical contexts and put forward to the group as ideas for collaboration. In addition, my view of methodologies highlights embodied theories such as those by Mia Perry and Carmen Liliana Medina that acknowledge the experiential body and its place as a site of research in motion (Perry and Medina 3), thus emphasising the terms individuals, explorations, collaborations and play. Inherited methodologies in applied performance

praxis might therefore be proposed as starting points that the facilitator-researcher uncritically or unconsciously borrows for praxis.

The institutions partnering praxis tend to play a big part in the existence of inherited methodologies because of their pre-existing approaches to partnerships and the disparity between their various interests and influences. A complex of monetary and in-kind institutions partnering with praxis include, but are not limited to, research and education, religious, charity, non-government and government institutions. The reliance of praxis on institutions has been proposed as enmeshed in its 'economical imperatives', as stressed by Molly Mullen (Mullen; Mullen). However, this reliance goes much further when considering the specific influence of research institutions connecting facilitator-researchers to research funds, publishing opportunities and teaching. For this reason, I suggest the use of the hyphenated facilitator-researcher role to highlight their dual capacities, interests and obligations to parties that are not always obvious within praxis. This suggestion is inspired by Nelson's term 'practitioner-researcher' which points to the spaces in which aspects of both roles overlap (Nelson 26). Using the terms applied performance praxis, inherited methodologies, institutions and the role facilitator-researcher, I will lay out the issues driving this study.

### *Research problem*

The gap that this research seeks to inform is the current lack of English-language academic discussion and debate that engages methodologies that draw on non-English linguistic resources in applied performance praxis. Such resources include linguistic varieties, defined as any number of linguistic codes entirely specific to the individual, and the use of this term draws from sociolinguistics to reframe what been referred to as dialects, languages or other bounded entities (Gumperz; Heller; Angouri). Resources also include the communicative practices or approaches to drawing on linguistic varieties, and the meaning shaped in interaction. Due to the indicated porousness between academic debates, discussions and practice, a problem existing in the

academic debates and discussions of applied performance praxis is also a problem pervading practice. Therefore, I suggest that the lack of academic debates and discussions covering methodologies for drawing on non-English linguistic resources is equally an indication of such a problem existing in praxis; however, the latter is much harder to prove. I suggest that this is a problem because of an inherent issue with the incongruity between this lack of linguistic heterogeneity in praxis and its tendency to call on individuals' auto/biographies (Forsyth and Megson; Martin; Campbell and Farrier) or 'truth of an event' (Stuart Fisher 248) as they reflect on and perform their social, cultural and linguistic ecologies. In other words, if individuals, as actors, are using performance-based methodologies to explore their everyday selves and lives, then omitting their linguistic resources from this exploration is at the very least a serious oversight, reasons for which I will briefly detail.

There are distinctive characteristics of the individuals and contexts engaged by praxis that guide this research problem. The first is the tendency of praxis to take place in complex linguistic ecologies, alongside individuals with dynamic linguistic resources. By dynamic, I refer to individuals' tendencies to possess multiple varieties that exist on a continuum of low- and high-status that are aided by a diverse range of communicative practices. Since the status of these varieties has been constructed, mostly by nations, based on their levels of prestige (Milroy and Milroy), the use of the term dynamic to describe resources also ensues other embedded categorisations. An example of these categorisations includes 'minority languages', a commonly labelled term for individuals often engaged by applied performance praxis. Monica Heller's suggestion that minority languages are 'created by nationalism which excludes them' (Heller 7), signals some of the complexity of the linguistic ecologies within applied performance praxis whereby minority groups have often been central foci. Understood along migratory, diasporic or Indigenous lines, applied performance praxis encompasses the transnational global north and

decolonising global south. The multilingualisms<sup>5</sup> inherent to these contexts are ‘not new’ but have been occluded through colonisation, nation-building, conflict and globalisation, something emphasised in Suresh Canagarajah’s overview of current-day multilingualisms in a language pedagogy context (*Translingual Practice* 9).

Not recognising the complex linguistic ecologies and dynamic linguistic resources of those engaged by praxis is an oversight addressed in this thesis and tied to the inherited methodologies and institutional relationships that I have outlined above. There are various other problems for praxis that emanate from this research problem, including:

- Ethical issues for facilitators, echoing debates and discussions on the facilitator-researcher as the insider/outsider (Prendergast and Saxton; Snyder-Young) and the political implications (Neelands) of facilitating praxis with individuals that one might not identify with culturally (Bharucha), linguistically or otherwise.
- Ethical issues for institutions and their members, particularly the institutions that have influence over the intended outcomes of the praxis, where there is a disjuncture between set aims and actual impact (Ahmed, Heddon, and Mackey; Balfour). Since language has not been a commonly measured variable, certain impacts on linguistic varieties are overlooked in praxis otherwise deemed successful.
- Further marginalisation of low-status linguistic varieties and their connected communicative practices. The omission of individuals’ dynamic linguistic resources is symbolic of their belonging to a less privileged past, ciphered into non-dominant and usually private

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<sup>5</sup> Multilingualism is not the preferred term in this thesis for reasons, including the constructed binary of mono/multilingualism, perpetuated that benefit the mono-dominant group; however, due to the common use of the term to describe policy and planning debates, a similar alternative is needed. The term multilingualisms, plural, helps to point to the linguistic heterogeneity of the multiple types of multilingualisms existing in any context, while linking with discourses that have historically used the non-plural term.

domains. Not only does this process slow down the transmission of particular varieties but it also means that they are less able to change and influence contexts in new hybrid communicative practices, maintaining their low-status and adding to the potential for language decline (Duchêne and Heller).

- Omission of epistemologies within communicative practices, with epistemologies defined simply as ‘ways of knowing’ (Tuhiwai-Smith 166), prominent in Indigenous or other contexts that are commonly epistemologically dissimilar to dominant and ‘standard’ communicative practices.
- Obscuring processes of decolonisation, where the combination of contested colonial histories, processes of reconciliation and new migration create a felt vulnerability in the colonies whereby inherited methodologies asserting prestige can be easily dominant.

Since praxis has also aimed to create work ‘with’ individuals that is participatory (Abraham; Preston), and representative of their lives, hopes and struggles through its auto/biographical foci, these oversights quickly turn to unforeseen or unexpected perpetuations of the linguistic and discursive dominant (hereafter, the dominant), often reproducing monolingual discourses. The dominant in this sense refers to both the discourses and linguistic categories that are constructed, perpetuated by and most benefit those with prestige. Discourses, here are understood as what Ruth Wodak refers to in ‘The Discourse-Historical Approach’ as context-dependent semiotic practices that are constituted and socially constitutive, and signalling multiple perspectives (Wodak). Monolingual discourses are therefore defined as the context-dependent semiotic practices reproducing beliefs<sup>6</sup> that define, construct and perpetuate a seen importance of monolingualism. Although the dominant is very often connected to the nation state’s institutions and their

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<sup>6</sup> Beliefs are later conceptualised as part of the term language ideologies, a central concept within this thesis.

members, I take a more flexible approach to considering how it manifests in a number of discourses, important to my later treatment of my key concepts.

As a theatre and performance maker, a facilitator-researcher of applied and other performance praxis, I have experienced the perpetuation of the English linguistic and discursive dominant first-hand, very often as a perpetrator. As a dual heritage Irish native of Australia who has lived and created work in Australia, Germany and now the United Kingdom (UK), I have produced the dominant both in and through my own communicative practices. I grew up a few kilometres from an Indigenous Noongar-speaking rural community near Nannup, Western Australia. However, I knew more Japanese by the age of 15 than Noongar due to the nation's construction of the view that Noongar was low-status and Japanese was high-status in order to positively influence the economies of the English dominant. When reaching an intermediate level of German in an interaction, I still switch to English because of lacking in confidence and lexicon, knowing that my interlocutor and I will then continue the interaction in English and privilege my resources. London-based praxis that I have facilitated with refugees from Africa and Asia has attempted to draw on their dynamic resources in song, while the performance-making and rehearsal process cocooned itself from the same responsibilities, facilitated completely in English varieties. The discrepancies between these examples are typical resonances of the privileges and resistances of a speaker of a dominant English variety who comes from a long-colonised heritage. I care about linguistic diversity, but I have rarely (cared enough to) subvert the dominance of English in ways that impact on my status in the interaction. As a result, my praxis contributes to the proposed research problem. This personal evidence helps to point to the great expanse of issues, from individual to nation, micro-to-macro, concerning the high-status and dominance of English, particularly in the colonies, and how these issues are echoed and replicated in applied performance praxis.

### *Background to the research problem*

The dominant position of English has been the source of investigations covering a gamut of studies in linguistics, particularly educational and applied linguistics. Its dominance has been positioned as contributing to what Suresh Canagarajah refers to as the ‘monolingual orientation’ (Canagarajah) or Finex Ndhlovu calls the ‘monolingual mindset’ (Ndhlovu), both terms emphasising the monolingual discourses too often borrowed by pedagogues or facilitators alongside the use of English varieties. Monolingual discourses shape and are shaped by communicative practices, defined by John Gumperz, who draws from William Hanks’ first definition as largely resting on the discursive practices or events, ‘making inferences about how one is received and what others intend to convey’ (Gumperz; Levinson and Gumperz). This definition is useful to conceive of communicative practices as centrally the *approaches* that one takes to draw from and organise their linguistic varieties whereby there is always a ‘semantic importance of context’ (Eerdmans, Prevignano, and Thibault 42). In addition to these communicative practices and varieties, monolingual discourses also encompass systems of knowledge and beliefs, embedded within and about them, something that I will return to in detail. For now, important to underscore is the close relationship between the dominant role of English and monolingual discourses, impacting on and limiting applied performance praxis.

Reasons for the dominant role of English in applied performance praxis are vast and complex but include the key role that the UK has played in constructing the academic debates and discussions; the relationships and continued influence of the UK on praxis in its (former) colonies; the global spread of English varieties; the supposed neutrality of working in English varieties as a *lingua franca* or common language; the influence of research institutions on academic debates and discussions and therefore also praxis; and, the reliance of the (English) facilitator-researcher on research (and other) institutions. I will treat in turn the key reasons for the dominance of English in praxis, providing some background in context.

The UK has been central in articulating academic debates and discussions on applied performance praxis that has also maintained the high-status and dominance of English, perpetuating monolingual discourses. Since the late seventeenth century, what is now the UK, has commandeered standardisation practices creating and securing beliefs associating what was then called 'British Standard English' with national and cultural power, progress and unity. Such standardisation procedures were intent on articulating one variety of English that maintained the lowest levels of variation. James and Lesley Milroy refer to this as the 'standard language ideology' because linguistic variation and change is inherent to the use of language, and therefore the concept of the 'standard' is itself a myth (Milroy and Milroy). To support the mythology of the British 'standard' being equated with power, progress and unity, the British government linked it to domains of prestige such as elite schools, universities, publishing houses and newspapers, all teaching or diffusing it to elite British publics and eventually leading to the creation of what is now understood as Received Pronunciation (RP). It is for this reason that RP and the various British linguistic varieties closely tied to it, are considered to be high-status. If a linguistic hierarchy were imagined, RP would be at one end with high-status and those non-'native' or 'second language' at the other end with their/our low-status varieties. Since of major importance to this emerging RP variety was lack of variation, its speakers were taught to maintain consistency and avoid lexico-syntactic borrowing from other varieties. Thus, simultaneous to the production of beliefs aligning the 'standard' with the 'correct' or 'educated' British English variety (Agha) were also beliefs privileging monolingual discourses. It could therefore be said that embedded in the earliest notion of the British 'standard' were monolingual discourses.

The entanglement of the British 'standard' and monolingual discourses continues into the contemporary British academic debates and discussions on applied performance praxis, particularly influenced by its felt 'ownership' of English attained through standardisation, and how it *legitimises* and is

*legitimised* by the institutions that construct, use and promote it.

Legitimation is considered a crucial part of the entire construction of the 'standard English ideology' suggested by Milroy and Milroy (30), with the role of institutions as gatekeepers. An example of such institutions in a British context includes the rapid emergence of undergraduate and postgraduate research degrees covering applied performance praxis in the last three decades, since Nicholson suggests that the term 'applied theatre' first gained currency (Nicholson 3). As an international student who came to the UK for an MA in Applied Theatre at the Royal Central School of Speech and Drama (RCSSD), one of the UK's foremost drama conservatoires, I am both privy to the allure and prestige of the academic debates and discussions in English varieties emanating from the UK, and increasingly embedded within them. Baz Kershaw has made claims asserting the influence of conservatoire and university BAs, MAs and core modules in applied theatre on its prominence in the British-led academic debates and discussions (Kershaw 17). Sally Mackey, who designed the Applied Theatre degrees within RCSSD, has made this connection at the PhD-level, citing the recent influence of an increase in 'applied theatre practical research PhDs' (Mackey 479) on shifts in academic debates and discussions and praxis. These institutions operate to legitimise the British 'standard' and its academic debates and discussions in a number of ways, namely enacted through researchers and students reproducing them in their praxis nationally and internationally. The high-status and dominance of the British 'standard' English in academic debates and discussions cannot be easily disentangled from inherited methodologies of praxis, particularly when consistently legitimised by these institutions.

Important also to the UK's role in the construction of praxis and its connection to the British 'standard' is the number and scope of international praxis/research projects with their base in the UK, and the reputation and readership of major British academic journals contributing to praxis. Over time, as those spearheading degrees obtained renown (Thompson, Nicholson, Neelands, Mackey), they have also led some of the internationally largest applied

performance research projects, in scale and scope, shaping discursive trends and legitimising the place of the British 'standard' in these academic debates and discussions. Examples include Manchester University and the Arts and Humanities Research Council (AHRC) funded project *In Place of War* between those including Thompson, Hughes and Michael Balfour, which reached Africa, Asia, Australia and South America. In addition, the influence of British academic journals such as *Research in Drama Education: The Journal of Applied Theatre and Performance* (Taylor and Francis) further legitimises the place of the British 'standard' in discourses, which due to the porousness of research frameworks, also includes praxis. Through these examples, the place of the British 'standard' as high-status and dominant, and the monolingual discourses attached to it, are legitimised, a point that I will return to in light of its relationships with its colonies.

The UK's legitimisation of the British 'standard' in applied performance praxis is magnified by British histories of colonisation. Although the scale of colonial linguistics is too immense for the scope of this research, continuing to be felt are the impacts of British mission stations in the eighteenth and nineteenth centuries, the implementation of education systems in English varieties and supporting educational and language policies. As part of these activities, Joseph Errington suggests that 'Languages became targets for anxieties projected out of contradictory demands of pragmatic colonial policy on the one hand, and ideas about linguistic identity on the other' (Errington 30). What Errington indicates are how the complex intersections between the nation and the individual, as well as policy and practice, saw colonised individuals coaxed to learn the British 'standard' as a symbol for what they came to believe as enlightened positions guaranteeing economic prosperity. A similar approach was taken by the French in the African continent, constructing what Franz Fanon calls the 'dead end' for African Intellectuals (Fanon and Philcox 152). Similarly, as what is now the UK gained greater international dominance, the mythology of the British 'standard' resonated in the bodies of its colonies as those furthest from achieving it. This fraud at a

personal and individual level in an inability to achieve British 'standard' English captured individuals within new linguistic hierarchies where their English varieties could be 'proven' as low-status. Understandably, pluralising English varieties continues to be a central concern within systems of decolonisation because of their power in maintaining British colonial and linguistic prestige.

The UK's contemporary influence on its former colonies maintains the linguistic hierarchies constructed during colonisation and creates opportunities for their further legitimisation. Such influence exists as part of continued relationships between the UK and these former colonies in areas including their political, cultural, economic and research contexts. For applied performance praxis, there are specific relationships, namely through research and funding but also via touring groups that legitimise the UK's place as a leading provider of English-language praxis. The UK continues its contemporary alignments with my native Australia, for example, whose own national theatre in the early twentieth century was carved out of British approaches to playwrighting and production. Into the twenty-first century Australian theatre and performance makers continue to draw from Euro-and-Anglo discourses and methodologies, only recently turning 'inwards' to hybrid forms that reconcile with its own Indigenous and diasporic approaches to performance (Gilbert and Lo; Casey). Australian applied performance praxis benefits and suffers from its continued alignments with British praxis. As I have suggested in my personal experience, this relationship is paradoxical because of how it gains prestige while equally continuing to suffer from inherited British methodologies privileging both the British 'standard' and its monolingual discourses. International research collaborations between British and Australian universities are a major contributor to this status quo, as well as an affixed network of scholars who have either emigrated from the UK or maintain close ties with the country through other means. Examples include Michael Balfour's (University of New South Wales) ongoing collaborations with Thompson and Hughes (Manchester) firstly with *In Place of War* and the

numerous publications from it; or, John O'Toole's long-time collaborations between Griffith University and the University of Melbourne following his education in the UK.

While Australia's research collaborations with the UK might be described as contributing to a richness in discourse, other colonies such as South Africa's (SA) alliances are comparatively more practice focused. Although like Australia, South African theatre and performance makers drew from British playwrighting and production in the early twentieth century, by the mid-late twentieth century they had quickly elaborated on a hybrid or syncretic (Hauptfleisch; Balme) tradition that continues until the present day. These traditions were born out of the conflict of apartheid and chiefly combined the workshop theatre of Joan Littlewood (UK), the poor theatre of Jerzy Grotowski (Poland) and African physical and popular performance styles. Not only were British methodologies borrowed into syncretic performance styles, but British theatre institutions and audiences have continually supported touring productions and those in exile during apartheid. Such partnerships between South African touring productions and British theatres particularly, continue to the present day, with key examples including theatres such as the Royal Court (London) and the Edinburgh Fringe funding the development and touring of South African theatre. This power relationship is paradoxical due to their touring focus being on British audiences and how the 'standard' is expected within the communicative practices of these productions, even if maintaining their syncretic approach. Thus, even for those suggesting the heterogeneity of SA in using some varieties, the dominance of the 'standard' has been maintained. Since historically South African applied performance praxis has been less delineated from South African syncretic theatre and performance praxis, they are each understood along closer historical and contemporary performance traditions, each being influenced by and navigating the 'standard'. Similarly to Australia, there are a number of South African scholars increasingly held in high esteem within British applied performance praxis (Fleishman; Baxter and Low), but there also tends to be

differing approaches locating Anglo-Euro institutional paradigms such as an opposition to publishing playscripts or including 'standard' English.

Up to this point, I have suggested some of the reasons for the high-status and dominance of English, the UK's role in this and its influence on the colonies, all in an effort to signal the background to my proposed research problem posing a lack of English-language debate and discussion covering methodologies for drawing on non-English resources in praxis. I will now begin to turn to my research approaches that respond to this problem, beginning with outlining my reasons for interdisciplinarity.

### **1.2 Reasons for interdisciplinarity**

I aim towards interdisciplinarity with sociolinguistics to engage contemporary perspectives concerning how languages can be considered, read and facilitated in praxis. Although scholars of applied performance praxis might have referred to such research approaches as *transdisciplinarity* or transdisciplinary research (Shaughnessy; Perry and Medina; Freebody, Anderson, Balfour and Finneran.), I think of my approach as an investigation into *deep* interdisciplinarity. My use of the term 'deep' emphasises a commitment to exchange that also attempts to have some influence in the sociolinguistic discourses that I draw from.<sup>7</sup> This ambition is at the centre of this research which hopes to create analytical development and methodologies for facilitator-researchers of praxis, while also pointing to the greater potential for research collaborations with sociolinguistics. Such potential comes as a result of our similar interests in the analysis of interactions to make meaning, albeit with distinctly different approaches to observing and analysing these interactions. Central to these differences in approaches has been my use of terminology, creating tensions in research and engaging with areas of study whereby definitions of terms are

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<sup>7</sup> I have hoped that this study might speak to embodied and multimodal theories for analysing interactions within sociolinguistics debates and discussions. However, due to the applied performance praxis focus of this thesis, and to maintain clarity in perspective and audience, I rarely turn to state these links overtly. Instead, conferences and papers that have emanated from this thesis have been tailored to sociolinguistics audiences.

distinctively different and used for diverse functions. My position as a performance and applied performance facilitator-researcher, means that I tend to favour definitions of a great number of terms connected with this research, with clear borrowings from sociolinguistics research that are defined throughout. This section will begin by discussing the initial motivations for this interdisciplinary research, followed by a review of applied performance praxis engaging language and/or multilingualism, a review of relevant studies in theatre and performance studies and finally, an overview of key analytical and methodological reasons for linking this research with sociolinguistics.

The earliest motivator for interdisciplinary approaches within this research came during my Masters-level research on Mikhail Bakhtin's concept of heteroglossia. Translated from the Greek *heteros* meaning 'other' and *glōssa* meaning 'tongue' it is, according to Bakhtin, a social diversity of speech types, which by their very existence permit differing individual voices to flourish (Bakhtin 263). Reading his definition as a multiplicity of shared social voices, I used it as an analytical tool to describe the processes of linguistic disruption within South African performance contexts. I was interested in how heteroglossia was organised within Yaël Farber's trilogy of testimonial performances *Woman in Waiting* (1999), *Amajuba* (2000), and *He Left Quietly* (2002), analysing actors' shifting identities in their performance of multiple varieties while responding to their experiences of apartheid. Some of my first interests were roused in understanding how actors' dynamic linguistic resources might be realised in auto/biographical performances during this research. Bakhtin developed a number of useful models, including his interest in the dialogic self in relation to others, which influenced his construction of centripetal and centrifugal processes, each continuously working in opposition to maintain or disrupt monolingualism. However, this model only showed that heteroglossia might exist for novelistic characters, rather than specifically *how* it existed for them, as individuals in a wider socio-cultural, linguistic and historical context. The lack of links being made between the micro and macro dimensions within Bakhtin's data, created frustration during my research and

drove me to sociolinguistics studies which had been wrestling with these language-in-context approaches for half a century.

Sociolinguistics, emerging in the 1960s, might be partly defined as a response to structuralist and theoretical linguistics which themselves focused on the precision of synchronic (one point in time) analysis, whereas, sociolinguistics combines synchronic and diachronic (historical and context-dependent) approaches to analysis to locate the multiple meanings of language within its context. William Labov, considered to be one of the founding fathers of sociolinguistics, emphasised his interest in language as it is used in 'everyday life' (Labov xiii). Labov's observation of the features of language in everyday contexts not only shifted analytical paradigms, but also the questions being asked by sociolinguists. Rather than proving hypotheses, sociolinguistic research began to use analyses to learn about language use in response to greater local and global shifts in contact and change. Labov's disdain for 'the priesthood of theoretical linguistics and its reliance on idealised linguistic data' (Coupland and Jaworski 42) is a central motivator for the continued development of sociolinguistic research, often borrowing from pragmatics and expanding to variationist sociolinguistics, conversation analysis (CA), and interactional sociolinguistics (IS), as well as in relation to specific contexts, which include multilingualism in the workplace, language policy and planning. Each of these foci and areas have their particular relationship to synchronic and diachronic analysis, with those favouring the latter, such as IS, linguistic anthropology and critical discourse studies (CDS), often the most flexible for interdisciplinary research frameworks.

Influential to my thinking is IS, an area developing alongside CA in closely analysing the micro-features of talk in interaction. This approach involves notating interactions within embodied and linguistic transcriptions, and looking for patterns in how resources are organised and drawn from in relation to the interactional orders and expected participation. Illuminating studies have elaborated on connections between micro-linguistic features and gender,

class, geography and social group, as well as prestige. The IS approach differs from CA in that it offers a wider lens for considering multiple meanings by linking with discourse analysis or ethnography, thus creating some flexibility in interdisciplinary research with applied performance praxis. Early IS academic debates and discussions were influenced by Labov and coupled with the key theories of footing, framing and participation of sociologist Erving Goffman, who provided IS with conceptual tools to encourage the wider socio-contextual characteristics to systematically be located alongside linguistic features. IS academic debates and discussions have been led by the ideas of John J. Gumperz, first in his early collaborations with Dell Hymes on the ethnography of speaking (Hymes 1-35), and more recently alongside the work of others<sup>8</sup> (Tannen, Schiffrin, Rampton, Mondada, Angouri). I borrow from a number of approaches within IS to analyse data within this thesis instead of exclusively carrying out a linguistic interactional sociolinguistic analysis. This decision is in line with my preference for systematically eclectic methodological approaches within this thesis which relates to my background as a researcher, as well as factors including the applied performance praxis and the facilitator-researchers that this study looks to most inform.

IS provides me with the frame for adjusting and adapting tools for a detailed analysis of multiple frames within the performance-making and rehearsal processes of praxis, with a metalanguage to discuss phenomena which do not typically constitute the foci of research in applied theatre and performance. The way that I conceptualise language and interaction is in line with IS in that it argues that languages are not natural phenomena but instead social, political and cultural constructs. Therefore, views of languages as fixed or stable, i.e., that there are whole and complete or 'standard' and 'non-standard' languages, are also constructed. My previously introduced core terms, i.e., communicative practices, linguistic varieties and linguistic resources, are often used by a number of IS scholars to conceptualise the vast number of codes and

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<sup>8</sup> For an excellent introductory overview, see Ben Rampton's working paper (Rampton).

approaches to drawing on these codes that are entirely specific to the individual as well as dependent on the social interaction.

There are two key reasons why I draw on IS: its precision of description, and analysis of linguistic varieties and communicative practices; and, its criticality in locating itself and its perpetuation of certain ideas, avoiding adding to and legitimising discourse that embeds linguistic varieties within linguistic hierarchies. This focus is essential in a study which seeks to provide starting points for drawing on actors' linguistic resources without reproducing the beliefs of the dominant. I will now discuss some of the key interdisciplinary praxis with an interest in language and/or multilingualisms, locating my study.

#### *Review of applied performance praxis*

In applied performance praxis, the most substantial bodies of research engaging language and/or multilingualisms have been influenced by Cecily O'Neill's methodological approaches of using the process drama of Dorothy Heathcote and Gavin Bolton for second language acquisition. *Words into Worlds: Learning a second language through process drama* (O'Neill and Kao), was probably the most detailed of her publications, providing close analysis of praxis arguing that the in-role design of process drama helps to release inhibitions and stimulate motivations to use a second language. There are some links between the findings of this study and those that I propose within this thesis, namely that improvisational exercises, similar to those in process drama can reframe actors to draw on their linguistic resources differently. However, there are numerous differentiating factors, conceptually and theoretically that my research looks to distance itself from because of their historical tendencies to reproduce the dominant.

O'Neill and Kao's publication was the beginning of a steady international increase in praxis using process drama as a tool for second language acquisition, for both drama in education facilitators (Bundy; Bräuer; Stinson and Freebody; Piazzoli; A. Anderson and Berry) and applied and educational

linguists. Though methodologically rich, supporting itself theoretically and conceptually with educational academic debates and discussions leaves unanswered critical questions uncovering the reasons behind some second language education over others, with/for certain groups. For example, there is a tendency to reproduce linguistic hierarchies which do not critically locate the need for language learning or analyse how the 'standard' is being privileged alongside it. There is also a continued reproduction of the 'first/second language' as well as 'native/non-native' binaries which present some varieties as higher in status while distorting the translingual competence of all people. There are of course exceptions across academic debates and discussions, many of which are drawn from in this thesis, including those which help me describe languaging<sup>9</sup> (Canagarajah; Blackledge and Creese). An example of an exception in the studies on second-language acquisition using drama is Kelly Freebody's *Talking drama into being: Types of talk in the drama classroom* (Freebody) (from her PhD Research, 2006-2008), which critically locates the socio-cultural impacts of process drama learners and aims towards more precise analytical tools.

In addition to the process drama and second language acquisition fields, there are a number of recent and important initiatives in (English-language) multilingualism and theatre academic debates and discussions in the UK which might come to influence applied performance praxis. The four-year research project *Creative Multilingualism* based at the University of Oxford (2016-2020) has led a 'Languages in the Creative Economy' stream, delivering a number of outreach projects engaging scholarship in the performance of languages and multilingualism. Examples include the *Performing Languages conference* 1-2 February 2019 at Birmingham City University which featured a mix of theatre and performance practitioners, linguists and language workers; as well as its partnership with University of Kent for *Performing Multilingualism in Europe and Beyond: Migration, Globalisation and Utopia*, 13

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<sup>9</sup> Languaging is defined as the process whereby the actor fluidly draws from their resources for intelligibility within an interaction and will be addressed in full later in the introduction.

September 2019. This latter event is an example of a more critical dialogue between theatre scholars and makers on tools for making and performing languages, rather than one laden with aspirations of language acquisition. Although these new programmes are British and European in focus, and mostly led by academic debates and discussions in comparative literature, modern languages, or education, these are each sustained new debates that applied performance praxis might be able to learn from in the future. In addition, there is the new research project AILA international research network *Creative Inquiry and Applied Linguistics* from the University of Leeds led by applied linguists interested in how communicative practices change in arts praxis. Co-convened by Jessica Bradley and Lou Harvey at the University of Leeds and Emilee Moore at Universitat Autònoma de Barcelona, this network that is mostly made up of applied linguists has recently (2019) begun to host small conferences and practice-based exchanges, perhaps creating opportunities for deep interdisciplinarity in the future.

#### *Review of relevant theatre and performance studies*

There are some theatre and performance scholarly texts that have greatly influenced my initial research decisions, as well as my connections to sociolinguistics research. Marvin Carlson's *Speaking in Tongues: Language at Play in the Theatre* is an ambitious text that proposes a 'theatrical heteroglossia' (Carlson 14) as an analytical tool to read theatrical contexts and how they have historically represented multilingualism. Most influential to this research is his treatment of postcolonial theatre, where he intricately maps language systems including SA, and refers to them as a *continuous heteroglossia*, defined as when 'discrete voices continue to operate within a single discourse' (Carlson 110). Eventually suggesting that theatre must make a choice about how to represent this polyglot environment, or not, Carlson's text is a good preparation for historical theatrical experiments with language, considered in relation to their contexts. In addition, South African scholar Temple Hauptfleisch added to my curiosity about multilingualisms in South African theatre and performance, particularly in the communicative practices

of the rehearsal room with his studies that collaborated with anthropologists, *Citytalk, Theatretalk: Dialect, dialogue in South Africa* as well as an earlier similar but less ambitious paper *Structured Action: Thoughts on the Language of Drama*. Christopher Balme has engaged in a number of in-depth studies focusing on the cultural and linguistic hybridity of postcolonial stages including *Decolonising the Stage*, and his attention to detail in bringing multiple discourses into contact greatly influences my approaches to drawing from sociolinguistics. As a way into the hybridity of communicative practices, some of Balme's most useful explorations came through his interdisciplinary study with Goffman's concept of framing in South African contexts (Balme in Davis and Fuchs).

Since theatre semiotics or semiology was what Duška Radosavljevic suggests as 'a dominant critical lens in the study of theatre in the 1980s and 1990s' (Radosavljevic 18), semiotics also deserves a treatment in locating this study, despite not specifically involving language and/or multilingualisms. Emerging during the late twentieth-century, theatre semiology was influenced by the parallel developments of semiotics and structuralism in linguistics. Chiefly, theatre semiology borrowed models from either Saussurean or Peircean linguistic theories which conceptualised the semiotic sign (an index), signifier (the object) and signified (mental concept associated with signifier) as vital units within the actor-spectator interlocution and processes of making meaning. Underscoring the scholarship on theatre semiotics and semiology were European theoreticians of the literary tradition shaping a theatre communication model (Pavis; Barthes; Ubersfeld); followed by those looking to emancipate discourses from the text and increase the usefulness of this communication model for theatre makers (Elam; Aston and Savona); with those coming thereafter (Fischer-Lichte and Wihstutz; Radosavljevic; Fischer-Lichte) providing a more heterogeneous combination of contemporary theatre and performance scholars writing on semiotics within its cultural and historical contexts. Largely, the demise of theatre semiotics or semiology was due to a feeling of its inability to be refined as a system with the same

‘exactness’ as language. However, a similar demise is also reiterated in structural and theoretical linguistics, whereby the analysis of languages as static objects outside of their social, cultural and historical contexts became decreasingly popular. Missed perhaps in theatre semiology and semiotics was that such analytical preciseness might be possible but should be paired with multiple possibilities for meaning-making, rather than ciphered into just one possibility.

In addition to semiotics, academic debates and discussions on translation studies emerged in the 1970s and 80s and have continued until the present day (Krebs; Bigliuzzi, Ambrosi, and Kofler; Laera), many of which have posited all translation as ‘adaptation’ (Krebs) or posed the problem of translation being understood as an issue of ‘hospitality’ (Laera). While these discussions are of interest and may complement this study, they are less central here due to how they problematise actor-to-audience foci and intelligibility, rather than the actor-to-actor and actor-to-facilitator-researcher foci of this thesis. Some opportunities for meeting places between these discussions are certainly on the horizon, such as the aforementioned conference at the University of Kent which is bringing into dialogue European translation debates and theatre and performance-making, an initiative led by Margherita Laera.

#### *A final note on interdisciplinarity*

Analytical approaches in sociolinguistics have been defined by Jan Blommaert in *The Sociolinguistics of Globalization* in terms of their precise abilities to highlight and make connections between the ‘infinitely small details of communicative behaviour’ and ‘big features of society’ (Blommaert xiv), useful characteristics for an interdisciplinary study with applied performance praxis. Unlike semiotics that was from a structural linguistic perspective, the analytic precision that Blommaert signals does not merely seek proof at both micro- and synchronic levels, but also at macro- and diachronic levels. Blommaert also suggests that ‘our most persuasive discourse is empirical and descriptive: we are at our best when we provide theoretically grounded and sophisticated

descriptions of language problems in the world' (xiv). An example of such sophisticated descriptions is the sociolinguistic definition of indexicality. First and second order indexicality has been developed by Michael Silverstein within 'Indexical Order and the Dialectics of Sociolinguistic Life' as well as by Elinor Ochs, from its use by Pierce to locate the analyst within the research and provide flexibility in the multiple meanings signalled by the speaker at any one time. Jo Angouri in *Culture, Discourse, and the Workplace* proposes that indexicality has been to best 'engage with the analyst's vs. speaker(s)' interpretation of the speech event' (Angouri 7). Focusing on how a speaker indexes first and second levels of meaning, and how the analyst is situated in making meaning, is but one example of how sociolinguistics has moved past structuralist studies. In addition to the index, sociolinguistics has expanded on a vast number of discussions on how beliefs about our languages shape language use, something that will become central to my theoretical frameworks because of how they are seen to shape actors' organisation of their resources.

I have provided some beginning points for discussing my reasons for interdisciplinarity, as well as locating this research in relation to the literature and praxis. I will now enter these decisions in more detail and in relation to my key questions and frameworks.

### **1.3 Research questions, objectives, contexts and frameworks**

This thesis connects with sociolinguistics in interdisciplinary research to engage new analytical and methodological paradigms for applied performance praxis. I will now continue to outline my selection of approaches to this study, focusing on research questions, objectives, contexts, and theoretical and conceptual frameworks.

#### *Research questions*

In response to my research problem, the current lack of English-language academic discussion and debate that covers methodologies to draw on non-

English linguistic resources in applied performance praxis, I ask the following three research questions:

- I. How can the facilitator-researcher draw from the dynamic linguistic resources of actors within the performance-making and rehearsal processes of praxis? And in the process,
- II. How can the facilitator-researcher ensure that these linguistic resources are similarly enacted in performances to audiences?
- III. How can the facilitator-researcher attempt to avoid the perpetuation of ideas, values and beliefs about dominant and low-status varieties that have historically maintained systems of power and marginalised certain individuals?

These research questions are each sensitive to the key issues that I have highlighted in that they address the ethical issues between the facilitator-researcher, institutions and actors, the issues of silencing low-status varieties, their communicative practices and epistemologies, and the issues of obscured processes of decolonisation that result from such (re)silencing and marginalisation. I address the above questions through the following research objectives, context and selected theoretical and conceptual approaches.

#### *Research objectives*

The central research objective within this thesis is to articulate approaches to mobilising languaging within performance-making and rehearsal processes. I operationalise the term 'mobilise' (Moll) for languaging throughout this thesis to emphasise the approaches that actors and facilitator-researchers take to select, draw from, and organise their resources for intelligibility. To *mobilise languaging* or *mobilising languaging* is recognised as a collaborative effort between actors and facilitator-researchers to drive and deliver languaging. Languaging can then be understood most simply within this research as a process whereby the actor fluidly draws from their resources for intelligibility within an interaction. Where it differs significantly to terms such as bi- and multilingualism is how it is differently conceptualised in relation to the

dominant. Performance-making and rehearsal processes are selected from applied performance praxis as the core foci because they cover the vast spectrum of methodologies within the collaborative process, from its beginning (play, improvisation) to middle (devising, scriptwriting) to end (technical rehearsals) processes. My choices here allow for a number of temporal trajectories to be in focus (arc of entire process, of its specific stages or rehearsals) whereby actors encounter some change which influences the way that they draw from their resources, while hoping to offer the greatest possibilities for future research in this intersecting terrain.

Other, more general research objectives within this thesis are to provide:

- Applied performance praxis new perspectives for conceptualising the role of language in praxis, looking at,
- Particular analytical approaches to analysing actors' linguistic varieties and communicative practices in situ in praxis, useful also to the facilitator-researcher's entire research project; and,
- Innovative methodological approaches for the facilitator-researcher to draw on actors' linguistic resources.

The scope of this research might initially come across as wide; however, there are a number of limitations that I have established in order to make it a feasible PhD study that I will firstly outline contextually, then theoretically and conceptually.

### *Context*

This thesis continues Masters-level research focusing on South African theatre and performance-making to explore and identify what I refer to as methodologies for mobilising languaging; which I extend, test and apply to praxis in Australia. This multi-contextual approach focuses the majority of its attention on innovative examples from SA but uses the Australian example to query and adjust findings for other colonial examples that have their own complex relationships to English varieties, and the 'standard'. Due to the

British context in which this research is taking place, and my ongoing residence and work as a facilitator-researcher, I also hope to speak to some of the dominant English-language praxis in the UK and their monolingual discourses.

Analysing South African performance examples provides rich and complex performance-based responses to the hegemonic discourses of apartheid and colonisation. The overlapping negotiations of hegemonies that have ensued, and their continuous responses post-conflict, create fruitful territory for analysing the resources organised and drawn from in interactions between facilitators and actors. Historically, the majority of South Africans have been marginalised ethnolinguistically, seeing their social, cultural and geographical separation during apartheid, as well as colonial and apartheid language policies and planning decisions that constructed and influenced linguistic hierarchies over centuries. The effects of these decisions saw a high number of majority linguistic varieties attached to lower prestige and status, plaguing the majority of South Africans with low-status varieties to the present day. This is a rare feat of hegemonic co-option because low-status varieties are too often associated with what have been constructed as minority varieties. However, it is also perhaps due to the majority of the population being marginalised through their linguistic varieties that has shaped a consciousness for how theatre and performance is made.

Due to the overlapping constructions of language through colonisation and apartheid, multiple and contradictory debates and discussions on language in performance-making and rehearsal processes have ensued. Here I refer to the interactions that are had in praxis about specific choices on language and/or multilingualisms and how they are each reproduced in performance. The contradictions in these discourses might be illustrated in how standardisation procedures during British colonisation meant that English varieties became temporarily high-status, until the independence of SA from the British government in 1910, when the use of English varieties became more complex in

the processes of decolonisation. Then, during apartheid (1948-1994), the use of English varieties symbolised unity and the revolution as an antithesis to the imposed Afrikaans and a practical way around multiple other varieties. Now, English varieties are fraught with both meanings, i.e., oppression and freedom, however, they often maintain high-status because of their prestige globally.

SA has continued its overt language planning post-apartheid with eleven official languages that it promotes within its constitution and distributes throughout its government and media institutions. Although the inherent idea of a new multilingual SA has been optimistic reconciliatory rhetoric, it is now widely challenged in the poor conditions that prevail more than twenty years post-apartheid. How this multilingual language policy is seen in practice, such as through education with its increasing teaching and learning resources in English, is far from the unity and recognition that the rhetoric implies. Responses and resistances to the ideas constructed in the promotion of a multilingual SA are embodied in #RhodesMustFall demonstrations against the privileging of white South African students through English and Afrikaans language-of-instruction. All of these complexities come to dialogue in the examples featured within this thesis, and the overtness of the discourses on language is useful for making note of the potential issues when facilitating actors to draw from their dynamic linguistic resources.

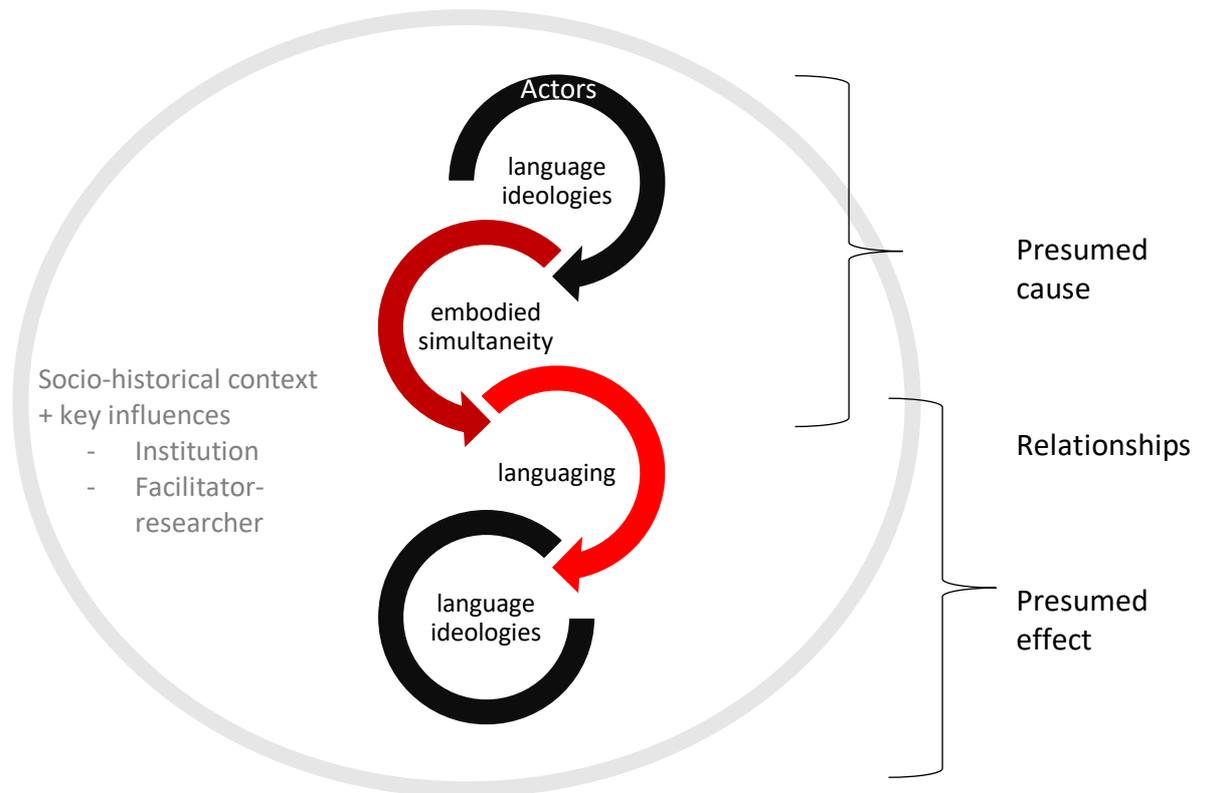
An example of Australian applied performance praxis wrestling with language revitalisation aims and outcomes is given in the final chapter of this thesis. This provides new decolonising contexts wrestling with the dominance and high-status of the 'standard' and new challenges of low-status minority varieties, many of which are in decline. In addition to affording some approaches to testing this research on praxis in the colonies, this discussion also hopes to inform some of the particularities of working with minority varieties for praxis in the transnational global north.

### *Theoretical and conceptual frameworks*

In my response to the proposed research questions for these contexts, I select two key concepts from sociolinguistics, i.e., languaging and language ideologies, and reframe concepts from acting training and avant-garde performance that I refer to as embodied simultaneity. The intersections between these three concepts form the central theoretical framework of this study.

In terms of responding to my research questions, languaging allows me to conceptualise processes that the facilitator-researcher can use to support actors drawing on their dynamic linguistic resources within rehearsal processes and to develop performances for audiences. Language ideologies is a concept that can support such languaging, while also attempting to avoid the perpetuation of certain ideas, values and beliefs about dominant and low-status varieties. I then examine embodied simultaneity to explore how actors achieve such languaging. In terms of how they fit in context, languaging helps me to elaborate on the specific communicative practices engaged by actors in South African performance-making and rehearsal processes, while language ideologies support the analysis of contexts that are particularly complex in their constructions of and resistances to national language planning and policy. The locations and interrelations of these three concepts are mapped in Figure 1 and expanded in the next part.

Figure 1: Conceptual framework



I begin with a brief overview of this conceptual framework (Figure 1). Firstly, language ideologies can be seen as the context which actors, facilitator-researcher and institutions bring with them to the praxis. Embodied simultaneity, when engaged by actors, follows, which itself is shown to catalyse mobilised languaging by actors in performance-making and rehearsal processes. These processes are then seen to challenge and potentially change actors' language ideologies, which is the reason for their reappearance in the conceptual framework. Such language ideologies allow me to link micro analytic approaches with the actors' broader sociocultural and political contexts throughout all stages of my analysis.

Embodied simultaneity helps me articulate the specific and simultaneously embodied modes engaged while the actor is both 'having' and 'being' a body (Grotowski; Barba; Fischer-Lichte; Zarrilli) while performing within acting exercises and performance. Discussing how actors reach embodied

simultaneity helps to clarify exactly how language ideologies might be challenged so that actors can mobilise languaging. I will detail some background as well as my readings of the key sociolinguistic concepts before discussing their location conceptually alongside embodied simultaneity.

Languaging then allows me to analyse the change or effect occurring for actors in their interactions as they draw on their dynamic linguistic resources, something that I suggest comes about as a result of challenged language ideologies and which challenges these in turn. Since I am particularly interested in how the facilitator-researcher supports actors to mobilise languaging, I focus on the key influences on their languaging (institution, framing, facilitation, peer interaction) as well as the complex self-perpetuating aspects of mobilising languaging that eventually see it also characterised by cyclical processes.

I will detail these key concepts before discussing their location conceptually in my argument.

Languaging, as the core aim of the methodologies within this thesis, allows me to conceptualise a process that the facilitator-researcher can aim to reach within praxis. It is thus essential to define clearly. Borrowed from sociolinguistics and often associated with debates and discussions in cognitive and applied linguistics, languaging is a concept frequently used to describe the use of language in flux. In the preface to Sifre Makoni and Alastair Pennycook's book, *Disinventing and Reconstituting Languages*, Ofelia García posits languaging as an alternative to 'the allegations of language as imagined or invented' (Makoni and Pennycook xi). Sociolinguists have for some time been looking at how languages as whole, and bounded units of code and community, have been constructed by systems of power, particularly the institutions within nations' governments. Contemporary responses to these concerns have seen constant revision of theoretical approaches for sociolinguists to avoid reproducing such inventions or constructions in their

research. These have emphasised what Monica Heller suggests in *Bilingualism: A Social Approach* as,

a more processual and materialist approach which privileges language as social practice, speakers as social actors and boundaries as products of social action. (Heller 1)

While Heller describes her approach as a new move in discussions specifically on bilingualism, her words signal a turn that aims to more critically locate those dealing with multilingual realities in relation to their impacts on the actors at the heart of such research. As part of this growing body of literature, the terms bi- and multilingualism are revised or eventually become outdated due to how they have each reproduced and replicated monolingual discourses. Such reproduction of monolingual discourses happens both by reiterating it and by neutralising or erasing challenges to it (Irvine and Gal) and can be seen in anything from second language programmes treating languages as definitively separate entities or language competence as a judgeable reality. Linguaging is one critical response within this turn whereby, as Astrid Ag and Jens Normann Jørgensen referred to it, the *use* of language is perceived rather than *of* a language (Ag and Jørgensen 2). There are a number of approaches to describing the use of language as a process whereby actors draw from complex resources for intelligibility within their contexts of use and I will detail these briefly<sup>10</sup> before discussing my approaches to linguaging within this study.

A number of scholars have turned from linguaging to translanguaging throughout their bodies of research, framing each of them as processes, but with different emphases and contexts (Becker; Jacquemet; Swain; García; Ramanathan; Canagarajah; Thibault; Blackledge and Creese).

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<sup>10</sup> A simple, albeit detailed, review of the linguaging literature, including the term's first beginnings can be found in Makoni (79-81) in Blackledge and Creese's edited volume.

Languaging is most central to this research, defined as the present participle of the verb *to language*, which can also be understood in its past participle *language*, meaning the process whereby the actor fluidly draws from their resources for intelligibility within an interaction. However, many definitions of translanguaging are influential to this definition, such as García's proposition that the term 'translanguaging' refers to the 'multiple discursive practices in which multilingual speakers engage, as they draw on the resources within their communicative repertoires' (García 45). García's focus goes beyond the 'speaker' to the practice and this is important for a number of definitions of languaging and translanguaging. By directing attention to 'multilingual speakers' rather than their fluid communicative practices, García's study points to the multiple communicative practices possible in any interaction. García and Li Wei's view that 'orders of discourses shift, and the voices of Others come to the forefront' (García and Wei 3) is useful because of how it suggests that a translanguaging focus allows us to glean the vast and diverse communicative practices of less dominant voices. However, the emphasis on activism (and the unwelcome bias that comes with it) is quite central to the discussions on translanguaging and is one of the reasons for my preference for the term languaging, something I will elaborate on briefly.

Although the overtness of 'trans' helps to emphasise the fluidity of the spaces in between the dominant, it is also believed to be loaded with expectations on certain communicative practices of bi- or multilinguals that are not entirely necessary for this study, at least in the current stages of this research where criticality is a central focus. The term has been situated as a drive to highlight how pedagogic and other resources are tailored to the dominant as a first step to finding solutions to such resources being rethought and applied to speakers of multiple and often minority and low-status varieties. The activist rootedness in these debates is how translanguaging is proposed as an alternative approach that privileges speakers of multiple and often minority varieties. Similarly, applied performance praxis has been driven by activism, so often it constructs new spaces for amplifying 'the voice of the voiceless' through its Boalian and

Freirean perspectives. Although a critical turn is beginning to rearticulate applied performance praxis without these surges for activism, I see some issues in drawing from translanguaging discussions that might amplify activist characteristics. In addition, embedded ideas in translanguaging pedagogies whereby one system isn't working and must be replaced with another that is better tailored to multilingual and minority speakers, reproduces binaries of mono- and multilingualism that I would also prefer to avoid. Thus, I select languaging rather than translanguaging, at least as a first step towards introducing new concepts aiding facilitator-researchers to analyse communicative practices in praxis.

While I am largely influenced by Jørgensen as well as Paul J. Thibault in my definition of languaging, its specificity is also shaped by the nature of interactions in applied performance praxis. I define languaging as occurring when actors *select* and *draw* from their linguistic and embodied *resources* to negotiate intelligibility with their most *immediate* interlocutor and/or their respective *characters*. The simplicity of Jørgensen and Jufferman's explanations are useful for explicating the first part of this definition that emphasises, 'Languaging is individual and unique in the sense that no two persons share exactly the same set of linguistic features', as well as the sense that, 'Language is at the same time a social phenomenon in the sense that it is shared and exclusively acquired and practiced in interaction with others' (Jørgensen and Juffermans 1). Highlighted in these two claims is how actors, each with their own unique sets of resources, select and draw from these resources in interactions in ways that are predicated on those with whom they interact. Thibault's more multifaceted description of languaging that emphasises embodied resources helps to draw attention to the body within my understanding of languaging,

Bodily dynamics are able spontaneously to give rise to forms,  
drawing on the inherent tendencies of the dynamics as well as the

functional capacities of bodies to affect other bodies and be affected by them (to move and to be moved). (Thibault 217)

Similarly, to debates and discussions on applied performance praxis, Thibault's conceptualisation of the body as part of languaging also stresses the body's own resources as unique, and its infinite capacities to change based on the context and interlocutor in any interaction. However, what it also provides as a definition of languaging is the parallel scope and abilities of embodied resources in addition to linguistic ones, something that is certainly underscored throughout this research and its findings.

The latter part of my proposed definition of languaging for this study delineates the immediate interlocutor from other interlocutors in the interaction. This focus on the immediate interlocutor to define languaging is a new addition to debates and discussions for reasons resulting from the specific performance-making processes that are analysed. I draw on Goffman's specification of ratified and unratified participants, and the influence particularly on the latter unratified speakers on the ways that the actor draws on their resources in applied performance praxis. As part of his theories of participation, Goffman defines unratified participants as 'those who over hear' (Goffman 9), emphasising the different relationships co-occurring in any one interaction between interlocutors. Typically, praxis includes a huge number of unratified participants, including other actors, the creative team and often members of partnered institutions privy to aspects of the process, as well as the diversity of potential audiences who may see the production. This large number of unratified participants (or hearers) within any interaction is necessary to embed within key concepts of my research design because of the specific characteristics of the framing and communicative practices within performance-making and rehearsal processes. Since I am interested in informing approaches to the facilitation of performance-making and rehearsal processes, which see actors drawing from their linguistic and embodied resources in ways that are similar to their everyday lives, I define languaging as

when the individual prioritises the intelligibility of their most immediate interlocutor over the huge number of unratified participants. This hopes to make allowances for actors to select and draw from their resources in ways more similar to their everyday life and without as many overt decisions based on these unratified participants. Such an approach highlights the adjustments that actors make for these unratified participants, which will often see them use dominant varieties.

Finally, in my definition of languaging, is the inclusion of the intelligibility of actors' respective characters. This keeps in mind the multiple new socio-cultural contexts and histories, as well as motivations influencing characters' (as opposed to actors') use of their resources. Although an actor's character will have the same embodied and linguistic resources as the actor, the differing activities in acting exercises and performance will tend to activate, motivate or drive new resources for the actor as they develop their character. Gumperz and Cook-Gumperz' suggestion that resources are not all '*known by all individuals*' (Gumperz and Cook-Gumperz 59) helps to support the possibilities for acting exercises and performance to be domains for the exploration of new resources that one didn't know they held. The blurring between actor and character creates further possibilities for resources as a character comes to influence those of the actor, often including the challenging of language ideologies, something which I will define now.

Language ideologies is another concept central to this study that aims to link the micro-features of interaction with the social, political and historical influences on language, both in and out of praxis. Despite an influential and early interest in language ideologies across CDS (Wodak; Fairclough; van Dijk), the largest body of research has been furthered by linguistic anthropological scholarship in selected volumes (Schieffelin, Woolard, and Kroskrity; Kroskrity; Gal and Woolard) and by these and other scholars thereafter (Irvine, Gal, Woolard, Kroskrity, Schieffelin, Duranti). Mostly, the commonalities between these studies are that they refer to language ideologies

as the ideas, values and beliefs about language and language use, generally agreeing that these ideas, values and beliefs deeply influence language use. Thus, there is a cyclical nature to language ideologies in how they impact on and are impacted by communicative practices, as indicated in my conceptual framework. Key disparities between definitions of language ideologies tend to be how they differentiate themselves from knowledge (i.e., how they affiliate with CDS) and how wide-ranging they are in including the whole gamut of ideas, beliefs, attitudes and values held about language. To limit its historical overview that links with the borrowed complexity of issues of the term ideology,<sup>11</sup> I will outline each of these tropes while providing my working definition for this study.

Silverstein, who offered a first definition of *linguistic* ideologies, articulated them as ‘sets of beliefs about language articulated by users as a rationalization or justification of perceived language structure and use’ (Clyne, Hanks, and Hofbauer 193). Silverstein’s definition is useful for this research to emphasise the cyclical and dialogical nature of language ideologies which not only shape and are shaped by communicative practices but can be indexed *in* and *through* them too. What I mean by *in* communicative practices is that beliefs can be read by the way that they are *uttered* and *embodied*. For example, Actor A switches to a non-English variety in interaction with Actor B, and in Actor B’s next turn they remain in English, despite their mutual competence in this non-English variety. Beliefs that are shared *through* communicative practices include those that are more overtly indexed in the content of the communicative practice, i.e., ‘we prefer to speak only English in meetings so that our communication is most efficient’. Throughout this study, I read language ideologies as they are indexed both *in* and *through* communicative practices.

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<sup>11</sup> For an historical account of language ideology, see the detailed volume by Kathryn Woolard (235-249).

While I draw from the basis that language ideologies are pluralised and consist of beliefs, I tend to avoid what Paul Kroskrity refers to as a ‘cluster concept’ (Kroskrity 502), or as the ‘system of ideas’ as suggested by Irvine (Irvine 255) due to a unwarranted unity that arrives as a result. Instead, I borrow from Kroskrity’s simpler definition as ‘beliefs’, defining language ideologies as: socially shared beliefs about linguistic varieties and their communicative practices. The pluralisation of ideologies over ‘ideology’ is due from the number of beliefs that rely on one another when shaping language ideologies. In this definition, beliefs are understood as the basic building blocks of language ideologies, themselves defined as information accepted as *correct* by individuals, and also inclusive of what might be called *knowledge*. This is what Woolard calls a *neutral* perspective of ideology/ideologies (Woolard 239), that avoids the post-Marxist critical or structuralist schools of thought (Althusser; Eagleton). My reasons for this decision include that I do not define such beliefs based on either their truth value or the ways that they have been hegemonically constructed, because all beliefs are influenced by systems of power, but not all of them are socially shared. To discuss the multiple levels by which language ideologies are signalled, I suggest that they are *indexed*. As I briefly mentioned, I often refer to these indexes as first and second orders of meaning, allowing me to situate myself more clearly as a researcher when extending the analysis.

Within my understanding of language ideologies, individuals are conceptualised as members of a wide number of overlapping and dialogic groups. In *Discourse and Knowledge* Teun van Dijk emphasises the socially shared nature of beliefs that constitute ideologies, and how they function through ‘epistemic communities’ (van Dijk 6). What van Dijk suggests here is the part that the maintenance of group memberships plays in language ideologies, where individuals index language ideologies that support and legitimise both their place in the group and the various beliefs that they conceptualise as defining the group. There are hierarchies existing in all groups, as well as formal and informal approaches to sharing language

ideologies that include the praxis at the heart of this thesis. Thus, in both the performance-making process and performance to audiences, language ideologies are continuously shared and legitimised.

Now that I have outlined my two central concepts, languaging and language ideologies, I will briefly discuss the reframed concept of embodied simultaneity before mapping how they interrelate in my conceptual framework. I turn to acting training in applied performance praxis and some limited studies of avant-garde performance to find solutions to conceptualising how the stages between an actor challenging language ideologies to *language*, and in so doing, further challenging language ideologies. I conceptualise specific modes of participation as embodied simultaneity, a phenomenon that may arise for the actor during collaboration as they simultaneously engage both *having* and *being* a body. I argue that embodied simultaneity at least temporarily *releases* actors from the institutional and other influences on their interaction to draw from their embodied and linguistic resources. In this way, embodied simultaneity allows actors to challenge language ideologies to mobilise languaging. This phenomenon that I call embodied simultaneity has been described as anything from ‘transcendence’ (Grotowski 131) to a ‘tension between actors’ phenomenal bodies and their portrayal of a character’ (Fischer-Lichte 76). The working definition of embodied simultaneity that I take forward is influenced particularly by Grotowski, Erika Fischer-Lichte, Eugenio Barba and Phillip Zarrilli’s views in that it suggests cyclical and self-perpetuating modes of participation that see the actor *present* in the body which is able to be then both *acting* and *being acted on*, in its materiality and as a bearer of the actor’s socio-historical context. This definition will be elaborated when I construct a framework within the body of the thesis against a specific example; however, since I will come to suggest its influence on *methodologies* for mobilising languaging, and the connected term, dramaturgies, I will describe these terms further.

In defining methodologies for this research and in the context of applied performance praxis, I have suggested that the term is understood as flexible and dialogical *starting points* for individuals' explorations, collaborations and play. This definition is aligned in part with the noun defined by its system of methods to engage in a study or activity. However, where it deviates is its emphasis on the plural form methodologies, to signal the multiple and overlapping *resources* that are mobilised by the facilitator-researcher who frames and facilitates *starting points* for the actors to engage in exploration, collaboration and play. In using the term starting points, I highlight the reflexive space within such methodologies for the actors' participation, defined as *framed action*,<sup>12</sup> as well as capacities to develop their own methodologies individually and in collaboration alongside peers for the explorations at hand.

The term dramaturgies supports an analysis of performances to audiences that are more specifically aimed at supporting interactions between actors and spectators. In defining dramaturgies, I draw on Campbell and Farrier's suggestion that while they include the 'aesthetic composition and the narrative content of the work, they are also intricately bound up with the identity of the maker/s (self-identifying as queer), the making processes and the context in which they are seen' (Campbell and Farrier 25). I am inspired by their understanding of how dramaturgies are intricately bound up with the identity of their maker/s, the making processes and the context because of the nature of the actors engaged within applied performance praxis, as well as the common use of autobiographical material within the making processes. As such, I define the term dramaturgy for applied performance praxis as *methodologies* involving the *construction of form* and *content* for the dialogue between actors and spectators, an active process of adaptation and translation for both parties. As part of this definition of dramaturgies within applied performance praxis, I tend to privilege the actor due to the intimacy of their material and their fragility in disclosing and performing it. I also use the term

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<sup>12</sup> A more complete definition of participation is something that I also return to when developing an analytical framework in my third chapter.

methodologies within this definition to see whether an arc might emerge throughout this study that flows from methodologies for mobilising languaging and their reconstruction for the dialogue between actors and spectators.

Thus far, I have aimed to bring together my research questions and objectives with chosen South African and Australian contexts, as well as a key theoretical framework. The conceptual and theoretical contributions of this research include connecting processes of challenged language ideologies with notions of embodiment within acting training to mobilise languaging. I also look to draw attention to specific issues of majority low-status varieties with minority low-status varieties in decolonising contexts, with studies of the global south leading on to new knowledge for the global north.

#### **1.4 Overview of the thesis**

This thesis is organised into three parts and six chapters. The three parts consist of the background to the concepts and contexts of this research (Chapters 1 and 2), how it may contribute to knowledge (Chapters 3 and 4) and examples of the application of such knowledge and possibilities for future research (Chapters 5 and 6). I provide an overview of these chapters, approaches and methodologies as follows:

Chapter 2 provides a background of South African theatre and performance praxis in connection with its cultural, socio-historical and linguistic contexts. This chapter begins to respond to the identified problem of monolingual discourses that I have covered relating to the dominance of English and the 'standard' as well as the lack of English-language academic debates and discussions covering approaches to drawing on actors' non-English linguistic resources. The easiest response to these discourses might seem to be the management and facilitation of multilingual praxis; however, what this chapter begins to explore is how such praxis might still reproduce the same monolingual discourses but with a range of languages. In this chapter I analyse

key historical and contemporary examples of performance-making processes and performances to audiences in SA that have reproduced monolingual discourses in their response to multilingualism, something that I refer to as hegemonic multilingualism. I analyse three South African examples that have reproduced the dominant monolingual discourses despite their approaches to drawing on a range of strategies for including actors' dynamic resources: I consider how the first published black South African playwright Herbert Isaac Ernest (H.I.E) Dhlomo reproduced 'standard' English in his plays of the mid-1930s-1940s; how white South African Barney Simon (1932-1995) reproduced only indexed heterogeneity while engaging multiple varieties in his collaborative works; and, how Mandla Mbothwe in contemporary SA is trying to engage reproductions of 'standard' isiXhosa.

Chapter 3 is an entirely theoretical chapter dedicated to responding to the issues that I set up in the chapter before, in addition to creating an analytical framework for the facilitator-researcher to frame, analyse and respond to actors' drawing on their resources in the performance-making and rehearsal process. I define and explore the new concept of embodied simultaneity to use as a tool to detect, describe and respond to actors' participation that might catalyse mobilising languaging. I introduce some relevant academic debates and discussions from acting training that cover the conceptualisation of 'having' and 'being' a body, to lay out how embodied simultaneity might work for the actor, both individually and in collaboration. Central to this idea are how the facilitator-researcher and actors work together to mobilise languaging, and how embodied simultaneity might be a way of conceptualising this complex process. I also make some connections between my other key concept language ideologies.

Chapter 4 applies the framework developed in Chapter 3 to analyse a number of interactions from one example of a South African contemporary performance praxis in a university context. I analyse Micia de Wet's performance-making and rehearsal processes for the production *Father, My*

*Father* at City Varsity, Johannesburg. I use the framework that connects embodied simultaneity to languaging and language ideologies to analyse one key actor's 'change trajectory' across the arc of the entire performance-making and rehearsal process. Central to my findings is the place of acting training, particularly improvisational activities, to release actors to language, thereby creating potential to alter how they draw on their resources, and be less inhibited by the intelligibility of the facilitator, institution and potential audiences. This is a complex chapter which lays out detailed analyses of a number of interactions in rehearsals to begin to provide examples of methodologies for mobilising languaging.

Chapter 5 sees a change of context to Indigenous Australia, where I focus on analysing interactions within performances to audiences, similarly to the mixed approaches taken in Chapter 2. I select two examples from Big hART's project *Ngapartji Ngapartji* to analyse how the methodologies for mobilising languaging might be applied to new contexts. I elect performances to audiences to allow me to begin to make clearer links between how mobilising languaging in performance-making and rehearsal processes might be captured in their performances to audiences. This chapter also allows me to deepen my discussion of my proposed methodologies for mobilising languaging in Chapter 4, within contexts that are also dealing with decolonisation but with minority varieties in decline. The final chapter brings together the various theories and contexts discussed throughout this thesis, from sociolinguistic and applied performance praxis contexts, against examples from different contexts, providing challenges for interdisciplinarity with sociolinguistics.

### **1.5 Methodological framework and data collection**

I will now provide an overview of the methodological frameworks with which I engaged my research questions and my approaches to collecting data. I begin by discussing the methodological framework, followed by the research design that is ethnographically informed, and finally an outline of the datasets and methods that made up the fieldwork.

As I began to suggest earlier in this introduction, my methodological framework within this study is systematically eclectic; it is inspired by an interactional sociolinguistic approach. In comparison to the combined uses of the approach (Angouri and Wodak; Angouri, Paraskevasidi, and Wodak), my methods are systematically eclectic in how they select from a wider disciplinary range of analytical and descriptive approaches that I believe are complementary and speak to my central position as a facilitator-researcher of applied performance praxis.

I focus on ways into the data that provide opportunity for synchronic and diachronic perspectives, and possibilities for synthesis. This approach is important for the analysis of actors' approaches to drawing from and organising their linguistic and embodied resources because of the added complexity of how such resources have been constructed in the wider socio-historical context. For this reason, I draw from IS. I carry out a linguistically informed analysis of actor-to-actor and facilitator-to-actor interaction in performance-making and rehearsal processes, and performances to audiences. However, rather than focusing on any one linguistic feature in detail, I draw from applied/theatre and performance studies discourses and consider linguistic and embodied features that are relevant to the questions I am exploring together with a close reading of the data. Concepts from linguistic anthropology (language ideologies), de/colonial discussions (methodologies, epistemologies) and sociolinguistics (varieties, communicative practices, languaging) are used to connect the data with the wider socio-historical contexts.

### *Research design*

My research design is informed by ethnographic paradigms and approaches including observations, interviews, recordings of rehearsals and text-based readings. Although such research approaches have been historically associated with qualitative methods, I would prefer this research to remain distinct,

echoing Angouri's scepticism of the qualitative/quantitative and mixed methods approaches because 'They all presuppose an objective reality which the researcher, through a well-crafted and carefully designed tool, can capture at least to a certain extent' (Angouri 77). Angouri's criticality in locating the researcher in relation to their process of capturing the research, which is also positioned in relation to their assumed to be 'well' designed research, is useful for the research design of what I have previously discussed as porous applied performance praxis.

When research paradigms from theatre and performance academic discussions and debates are borrowed into applied performance praxis, there is a useful fluidity in comparison to those debates above; however, there is a continued 'tension between standing apart and being fully involved', as posited by Kathleen Gallagher (Gallagher 67). What Gallagher refers to echoes my emphasis on the porousness in PaR frameworks, whereby new conditions are met with the implications of the facilitator-researcher on praxis. In addition to the facilitator-researcher role, there are also complexities resulting from the individual-actor performing their auto/biographies or re-telling events. Both characteristics mean that when praxis has drawn from theatre and performance research designs it is linked more heavily with the social sciences to qualify its complexities and their connections with certain 'social' outcomes. Kelly Freebody and Susan Goodwin suggest that 'Subjecting publicly supported applied theatre programmes to some sort of evaluation appears to have become 'business as usual'' (Freebody and S. Goodwin) for applied performance praxis. Such 'intentionality' driving praxis is stressed by a number of scholars (Ackroyd, Neelands, Balfour), with Judith Ackroyd even going as far as suggesting it as a defining component of praxis (Ackroyd). Although I draw from the fluidity of approaches in this research being systematically eclectic, I also try to maintain clearer demarcations between the research, researcher and researched, something that I will come to outline in detail.

My research design was ethnographically informed, focusing on a number of approaches to studying 'people's actions' in 'everyday contexts', one of the features emphasised by Martyn Hammersley and Paul Atkinson's overview of ethnographic work (Hammersley and Atkinson 3). To address my research questions asking how the facilitator-researcher might draw from actors' dynamic linguistic resources in performance-making and rehearsal processes, and the performances to audiences while not reproducing language ideologies of the dominant, I conceptualised a case-based analysis as central to my overall dataset prioritising an example that allowed me to access all aspects of the process and using ethnographic approaches of observation and interviews. I supported this in-depth study with a range of other cases as well as text-based readings, mostly of scripts and studies covering de/colonial and socio-historical construction of languages, then helped to situate these cases socio-historically and in relation to the South African theatre and performance canon, in line with the IS approach.

Crucial to the research design was locating the researcher and the researcher's readings of the data clearly in relation to the cases. My focus on observing and analysing praxis other than my own (in a PaR framework or otherwise) was a decision made with this overtness and clarity in mind between the researched, researcher and the data. Although there are benefits of the porousness of PaR frameworks such as combined etic and emic perspectives, I felt that they at least needed to be temporarily eschewed in order to address my questions without being implicated in the data and laden with further inheritances reproducing the dominant. Alfred Schütz's initial distinction of first and second order highlights the participant group's subjectivity of the experience (first order) and the researcher's grappling with interpretations, descriptions and synthesis of social phenomena (second order) (Schütz 1-38). If I were analysing my own praxis, creating analytical clarity between these two orders would be challenging because of how I might be implicated within the data. Maintaining first and second order clarity within the research design is thus supported by my decision to observe and analyse praxes other than my own.

My research design was multi-context, focusing on how cases in SA might speak to cases in other British colonies such as Australia, as well as the UK. In addition to the reasons previously outlined, these contexts were selected based on my access and limitations as a researcher. My previous South African research as well as my supervisors provided access to some contacts as gatekeepers and who supported this research from the outset. The Australian study was formulated as secondary research in part based on having previously lived and worked in relevant fields in the country, and how this would allow for accumulative knowledge and the potential for more nuanced suggestions for this study's application. Although British praxis is rarely covered in this thesis, its central position in influencing the praxis analysed and, of course, to my paradigms as a researcher at The University of Warwick, are continuously and overtly situated. Any parallels found between praxes analysed in SA and Australia, as British colonies, attempt to avoid national or regional delineation of positing a problem versus solution. Instead, the complex terrain of the South African study allows me to respond to my research problem with more refined research questions for a range of praxis types and contexts.

There are a number of limitations based on my research approaches which involve my own linguistic resources and lack of abilities to translate from the number of varieties presented in the data. I approached my research questions with the point of view that I hoped to most inform facilitator-researchers like me who rarely share the same linguistic resources as actors in praxis. As part of this position, even if the facilitator-researcher is to possess some of actors' linguistic resources, one must eschew placing priority (and therefore favouring) one actor's intelligibility over others. Thus, my linguistic weaknesses, so to say, helped me to articulate and maintain focus within research which hopes to illuminate approaches to drawing on actors' resources, without necessarily having access to the resources themselves. Also, in moving on from the *guilt* or *shame* of not having all the linguistic resources

of those that I was observing, I felt as though I was taking the first step in critically responding to these disparities.

Equally, I acknowledge that not having ‘competence’<sup>13</sup> in the varieties featured including isiZulu, isiXhosa, Setswana, Sesotho, Sepedi and Pitjantjatjara, and only having limited ‘competence’ in Afrikaans are weaknesses within scholarly debates and discussions, where precision and accuracy have historically been paramount. My responses to these limitations in my research design were varied and included a number of translators translating aspects of the data that I was focusing on at any one time. This approach allowed for the multiple translations to speak to the study of language ideologies more than aiming for some type of unfound accuracy in the translation. Another of my responses included placing less of my analytical focus on extracting meaning scrupulously from the content of the interactions when relying on a translation, and more on actors’ communicative practices or approaches to the interaction.

Finally, due to my position as a white Anglo-Irish/Australian drawing on black South African and Indigenous Australian contexts for research in a British university, there are issues with my own potential to reproduce monolingual discourses that legitimise the dominant. I responded to this issue with seriousness in my research scope, providing new ways of avoiding the reproduction of the ‘standard’ English. I also aimed to speak mostly to the already existing white and English-led applied performance praxis within SA, the UK and Australia, rather than the existing multilingual work, particularly led by insiders of communities. In all approaches to fieldwork, I emphasised reciprocity, offering filmed and written material to the creative teams at multiple stages throughout this research and encouraging their feedback. For

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<sup>13</sup> I tend to avoid the use of linguistic competence to describe knowledge of linguistic varieties because of how the term has historically reproduced binaries whereby one either has all and complete knowledge in whole languages, or none at all. However, the term is useful when discussing scholarly discourses that have constructed such binaries when evaluating whether the researcher is a best fit for the research.

the South African examples, I also gave my support of applications for funding and PhD studies in the UK, encouraging new access routes through my own alignments with prestige. In my writing throughout this thesis, I attempt to subvert the historical 'teachings' from the global north to the south, suggesting instead that the South African cases explored can inform praxis in the increasingly transnational and globalised global north 'wrestling' with their own complex linguistic ecologies. I make a number of conceptual and terminological decisions that support these interests, including (where possible) an avoidance of demarcations of colour and 'race' to categorise and describe individuals.

#### *Datasets and methods*

Figure 2 summarises my stages of fieldwork with the combined methods and questions that led to central research questions, followed by fuller treatments of each of these ethnographic approaches to data collection.

Figure 2: Fieldwork stages

	<b>Pre- fieldwork survey (January – May 2016</b>	<b>1<sup>st</sup> fieldwork (June – October 2016)</b>	<b>2<sup>nd</sup> fieldwork (July – September 2017)</b>	<b>Questions that led to central research questions</b>
<b>Script readings and filmed performances</b>	Approx. 50 plays			What varieties are being performed and how? How do they resist and/or reproduce their contexts?
<b>Observation of performance- making and rehearsal processes</b>		Approx. 56 hours filmed. 16 hours un- filmed. Field notes 10,000 words.	Approx. 22 hours filmed. Field notes 5,000 words.	
<b>Observation of performances to audiences</b>		Field notes approx. 10,000 words.	Field notes approx. 2,000 words.	How are language ideologies reproduced?
<b>Interviews</b>		Approx. two hours audio recorded. Fieldnotes from another four hours.	By email 2,100 words and social media 10,000 words.	What language ideologies are indexed /how are they performed across interactions?
<b>Video diaries</b>			Approx. two hours filmed.	

### *Script readings and filmed performances*

In the first six months of my PhD studies, in preparation for the research design and fieldwork, I read and analysed scripts and filmed performances from South African theatre and performance makers. I accessed the university archives as well as those of my supervisor Dr. Yvette Hutchison, who herself has a collection of filmed performances and placed orders with archivists on my behalf. Although my interests were in looking at the performance-making and rehearsal processes, I also knew that I needed to develop a deeper understanding of how contemporary praxes are situated in traditions, as well as the traditions that would most align with my research questions. I focused on reading scripts of theatre works and observing filmed theatre and performance, making my selections based on those that had historically engaged a number of linguistic varieties because that is how I conceptualised the applied performance praxis that I looked to inform. For this reason, I was particularly drawn to the protest theatre works of the 1960s to 90s, themselves addressing complex aims while negotiating multiple varieties and trying to do so within democratic or workshop theatre collaborative methodologies. While this focus certainly steered my reading list, I was also interested in reading and observing wider responses within periods such as the earlier (pre-colonial) Indigenous performance forms, the early twentieth century colonial theatre or later post-apartheid performance tropes of resistance and reproduction. Limitations of this approach included the tendency to steer from the Afrikaans theatre and performance canon because of how much of it was entirely in Afrikaans varieties with no other varieties alongside, in addition to the body of work from the Indian diaspora due to my inability to access these.

The scripts and filmed performances selected that I could access included the following, with the filmed performances marked with an asterisk (\*) and some of the productions previously seen as an audience member marked with two asterisks (\*\*). They included: H.I.E Dhlomo's *The Girl Who Killed to Save / Nongquase the Great Liberator* (1936), *Cetshwayo* (1937), and *Moshoeshoe* (1939); Lewis Nkosi's *The Rhythm of Violence* (1964); Mthuli Shezi's *Shanti*

(1972); Credo V. Mutwa's *uNosilimela* (1973); Gibsen Kente's *Too Late* (1975); Matsemela Manaka's *Egoli* (1979), *Pula* (1986), and *Koma* (1986); Athol Fugard's *Bloodknot\** (1964), *Boesman and Lena* (1969), *Hello and Goodbye* (1971), *Sizwe Banzi is Dead\*\** (with Serpent Players) (1972), *The Island* (with Serpent Players) (1973), and *Master Herald and the Boys\** (with Serpent Players) (1982); Barney Simon's *Cincinnati - Scenes from City Life* (1979), *Woza Albert!\** (1981), *Born in the RSA* (1985), *Black Dog / Inj'emnyama* (1984), *Outers* (co-written with Nicky Rebelo) (1981), and *Score Me the Ages* (1989); Bartho Schmit's *Christine* (1975); Fatima Dike's *The Sacrifice of Kreli* (1976), *Glass House* (1979), *The First South African* (1979), *So What's New?* (1990), and *The Return* (1991); Robert Mshengi Kavanagh's (with Workshop '71) *Survival* (1976); Zakes Mda's *We Shall Sing for the Fatherland* (1979), and *And the Girls in their Sunday Dresses\** (1988); Maishe Maponya's *The Hungry Earth* (1979), *The Nurse / Umongikazi* (1982), *Dirty Work* (1984), *Gangsters* (1984), and *Jika* (1986); Malcolm Purkey's (with Junction Theatre) *The Fantastical History of a Useless Man* (1976), *Sophiatown* (1986) and (with Handspring Theatre Company) *Tooth and Nail* (1989); Mbongeni Ngema's *Asinimali* (1987); *Sarafina\** (1988); Gcina Mlophe's *Have you seen Zandile?* (1988); William Kentridge's (with Handspring Theatre Company) *Woyzeck on Highveld\*\** (1992) and *Ubu and the Truth Commission\*\** (1997); Reza de Wet's *Diepe Grond* (African Gothic) (1985), *Mirakel* (Miracle) (1994), and *Drif* (Crossing) (1994); Brett Bailey's *Ipi Zombi!* (1996); Yaël Farber's *Woman in Waiting\** (2001), *Amajuba\** (2001), *He Left Quietly* (2002), and *Molora* (2007); John Kani's *Nothing but the Truth* (2002); Lara Foot-Newton's *Tshepang\*\** (2003) and *Karoo Moose\*\** (2007); Mike van Graan's *Green Man Flashing* (2011).

The survey of script readings and filmed performances were supported by fieldwork notes that focused on highlighting the varieties drawn from, how they were organised and the production's general approaches to collaboration. This part of my research helped to lay the foundations for a contemporary analysis of South African theatre and performance praxis, focusing on post-apartheid, 1994-onwards, and eventually focusing on current praxis.

### *Observation of performance-making and rehearsal processes*

Pre-first fieldwork trip involved contacting a wide range of individuals working across the bantustans/ townships, universities, and main-stage and alternative theatres to request being allowed to observe their performance-making and rehearsal processes and/or performances to audiences and try to make arrangements to join them in some capacity on my first fieldwork trip June-July 2016. I selected these theatre and performance companies and their productions based on some evidence of a range of linguistic resources drawn from in any aspect of their praxis. In South African contexts, this was a very wide focus due to how language has been so central in theatre and performance-based discussions and debate. However, because my focus has been methodological and I had some understanding of the context, I felt that whatever production that I was lucky to be invited into would put me on a journey to better understand how exactly one might negotiate the dynamic linguistic resources of actors in relation to their contexts. This observation of performance-making and rehearsal processes became my primary data source.

In my first fieldwork trip I gained access to performance-making and rehearsal process for the productions including Mandla Mbothwe's *Ityala la Mawele* (2016) at Artscape in Cape Town in the Western Cape (16 hours filmed); Xolisa Guzula's Young people's literacy and multilingualism (isiXhosa-English) Saturday youth drama club in the Khayelitsha township (eight hours unfiled), Cape Town; Ubom! and Kyla Davis' *Langa yanta, monster hunter!* (2016) at Rhodes University in Grahamstown in the Eastern Cape (40 hours filmed); Micia de Wet and Napo Masheane's *Mama, the storm is outside* (2016) student production from the University of Pretoria (eight hours unfiled). The supporting processes to observing these processes included filming, fieldnotes and interviews or sometimes fieldnotes alone, depending on my opportunities for access, consent from actors and a feeling of reciprocity when impinging on the praxis that I was privy to. For all of the productions I was able to observe at both rehearsal and performance-levels, creating opportunities for analysing

varieties and communicative practices across the entire performance-making arc.

The second stage of fieldwork began when I gained complete access to Micia de Wet's production *Father, My Father* (July – September 2017) at City Varsity, Johannesburg. This opportunity came through the professional relationship with her formed during my 2016 fieldwork trip, privy to her co-production with Napo Masheane at the Grahamstown National Arts Festival. De Wet's reflexive and multi-layered approaches as well as flexibility in allowing me access to the performance-making and rehearsal process and the performances to audiences close to real-time via filmed material, meant that her work resulted in becoming crucial to the contributions of this thesis. I collaborated with this production from its inception as a researcher, with the support of two filmmaking students who shot each rehearsal, across the entire process, uploading their footage weekly so that I could access it from England. This process, although distanced, was setup in such a way that I could give feedback to the filmmaking students to make minor changes in their approaches, as well as grow an artistic relationship with de Wet, observing the process in what was quite close to real-time. The main data set from this production includes the thirteen filmed sessions that took place between July to September 2016; one full filmed performance on the 23rd September; and, thirteen video diaries for both de Wet and each of the twelve student actors involved in the production. In addition, I held a number of semi-structured interviews, mostly via email, with de Wet, who I had been communicating with since 2016. Observation of these 22 hours of rehearsal footage was supported by interviews with de Wet and the video diaries, as well as fieldnotes which eventually became central to my selection, transcription and coding processes, which I will come to outline.

#### *Observation of performances to audiences*

My research also involved a survey of contemporary approaches of performances to audiences, mostly focusing on those at the Grahamstown National Arts Festival (NAF) June-July 2016 due to both its timely position

within the first year of my PhD and its ability to bring together a number of theatre and performance artists from across SA. I selected performances that included a range of linguistic varieties and these included: *Have You Seen Zandile?* (Victoria Girls' High School); *Nyanga* (Rehearsal Room in Monument); *Ilembe* (Rhodes Theatre in Rhodes University Theatre Complex); *The Firebird* (Guy Butler Theatre in Monument); *The House Of Truth* (The Hangar in Rhodes University Campus); *Confession Sessions* (Rehearsal Room in Monument); *Karoo Moose* and *Tshepang* (Graeme College); *Oomasisulu* (Rhodes Box in Rhodes University Theatre Complex); *Cape Dance Company* (Transnet Great Hall in Rhodes Campus); *Kontinuum* (Grahamstown Bowling Club); *The Inconvenience Of Wings* (Rhodes Theatre); *Ityala la Mawele* (City Hall); *Langa Yanta- Monster Hunter* and *Rat Race* (Oatlands School Hall in Oatlands Prep School); *Sold!* (Alec Mullins Hall in Rhodes University Campus); *Some Mother's Son* (NG Kerk Hall in NG Kerk); *Chapter 2 Section 9* and *LES CENCI* (Victoria Girls' High School); *Looking/seeing/being/disappearing* (Alec Mullins Hall in Rhodes University).

In addition, I observed performances to audiences within the UK, focusing on South African touring companies with new and adapted shows that included a range of linguistic varieties: *Kunene and the King* (2019) by John Kani, directed by Janice Honeyman at the Royal Shakespeare Company, Stratford upon Avon; *Mbuzeni* (2019) by Koleka Putuma at the Belgrade Theatre, Coventry, as part of *Contemporary plays by African women* (eds. Yvette Hutchison, Amy Jephta) book launch; *I see you (English) Ngiyakubona (Zulu) Ek sien jou (Afrikaans) Ndiyakubona (Xhosa)* (2016) by Mongiwekhaya at the Royal Court, London; *Ubu and the Truth Commission* (2015) encore '20 years later' performance at The Print Room, London; *Sizwe Banzi is Dead* (2014) by Athol Fugard, directed by Matthew Xia at The Young Vic; and, a range of plays by South African director Yaël Farber including *Salomé* (2017) and *Les Blancs* (2016) National Theatre, London; *The Crucible* (2015) Old Vic Theatre; and *Nirbhaya* (2014) The Pavilion, Dun Laoghaire. Observing performances to audiences by South Africans in multiple contexts and at a number of institutional levels assisted in

nuancing some of my key research questions. This observation of performances to audiences became my secondary data, useful for making connections with the primary data.

I also followed a number of emerging Australian productions featuring Indigenous varieties, including the *Ngapartji Ngapartji* project and its main stage production; the British Museum's major exhibition, *Indigenous Australia: Enduring Civilisation* (2016), which included performances by Aboriginal and Torres Strait Islanders; as well as touring productions by Ilbjerri, Yirra Yaakin and Wesley Enoch, some of which became primary data. Details of this Australian arm of my research are given as part of the research assistant position that I provide later in this introduction.

### *Interviews*

I focused on semi-structured interviews with theatre practitioners in SA to gain an overall sense of how aware practitioners were about certain decisions that they were making that influenced the reproduction of language ideologies, while also gaining crucial information about their production and its actors. In the first fieldwork trip, these interviews included interviews with Heike Gehring (two hours, fieldnotes) who graciously introduced a number of praxes engaging the Grahamstown National Arts Festival. An interview with Kyla Davis (one hour, fieldnotes) during the performance-making and rehearsal process provided some indication of reasons behind her decisions with English and isiXhosa and her language ideologies. An interview with Mandla Mbothwe (1.5 hours, audio recorded) during the Grahamstown National Arts Festival gave me some sense of how he conceptualised his decisions influencing isiXhosa and English communicative practices in *Ityala la Mawele*. In the second stage of fieldwork I have had an ongoing dialogue with de Wet via email and social media, asking her a number of specific questions about actors and relationships, as well as her general views on certain moments in rehearsals. Interviews were secondary data for this research.

### *Video diaries*

The video diaries were an interview technique that allowed me to analyse how actors within *de Wet's Father, My Father* (2017) performed responses to a series of questions. The design of this technique was aimed at the least impact possible of the researcher and the facilitator-researcher on the content of their responses and selection of linguistic resources. In the design of the video diaries, I listed a series of questions on a sheet of paper that actors needed to take with them into a quiet room, with one rolling camera (previously set up), and answer a selection of four of the seven questions to the camera. The questions were:

- a) State your name, b) places that you have lived and c) languages and dialects that you speak
- Now choose at least 4 of the following questions to answer into the camera, reading first the question out, and then answering it. You have some time so no need to rush:
- Is there anything about your performance that you would improve - why and how?
- Say three words that describe what it was like to perform in your first language.
- Is there anything about the rehearsal process that you would improve - why and how?
- Say three words that describe what it was like to perform in English.
- Is there anything about the way that Micia works with you that can be improved and how?
- What was the translation process like from English to your first language?
- What is your favourite language to speak - where and why?

The questions were structured in a way that hoped to emphasise perspectives about language, *de Wet* and the show, without signalling just one of these foci to actors. The requirement for actors to read the questions to the camera, as

well as select specific questions from a larger list provided opportunities to analyse actors' responses as performances, as well as their resistances, avoidances and prioritisations. All actors in the production, including de Wet, completed a video diary, approximately 6-10 for minutes each, which supported as secondary data.

#### *Research assistant position*

I analysed academic debates and discussions, and empirical filmed material as a research assistant within the University of Sydney (August 2016) to provide basic foundations for research at the intersections of Indigenous language revitalisation and performance. I selected to work with Professor Jakelin Troy at The University of Sydney because of her impressive portfolio in relation to actioning the Indigenous language revitalisation agenda but particularly due to her role as key linguist in the new Australian curricula for Indigenous languages. I was inspired by Troy's abilities to bring about revitalisation into Anglo and non-Indigenous Australian domains, accessible not just to all Australian schoolchildren but also giving Indigenous people a leading hand in this curriculum through partnerships with rural language centres, rebalancing hierarchies of knowledge between Indigenous and non-Indigenous-Australians. My proposal to Troy was the place that performance in Indigenous Australian varieties might play in mediating between policies and practice, and in shifting previous colonialist constructions of these varieties as low-status. My report produced as part of this research focused on performed Indigenous varieties from protest speeches, performance art, dance, radio, film and television, entering some analysis but mostly providing lists of those operating in the country. Research approaches included surveying and examining the archives of the number of Indigenous research institutions, as well as local radio stations, language centres, theatre companies and major national arts institutions, many of which were in person, online and via phone.

I was fortunate to meet with pedagogues based in Darwin who are working towards articulating Indigenous epistemologies for Indigenous students. Of

these, Robyn Ober at the Batchelor Institute met with me in a semi-structured interview, informing a deeper understanding of how praxis might be altered for Indigenous epistemologies to prevent their low-status from being further perpetuated. This research highlighted the negative influence of language ideologies on revitalisation agendas, driving my interest in language ideologies as a conceptual tool within this study.

### *Transcribing and coding*

The selection, transcription and coding of material within de Wet's *Father, My Father*, involved a process of seeking patterns and making sense of the data.

The analysis combines verbal and embodied features in an interpretative framing approach that I continually adjusted based on my research questions and foci. I used the programme Transana to upload all of the rehearsal footage and video diaries, selecting this programme over others because of the possibilities to create linguistic and movement transcriptions that could stand side-by-side, rather than in traditionally hierarchical text-movement relationships. I selected episodes from these rehearsals to transcribe due to how they featured actors discussing their specific linguistic resources or those of their characters. Focusing on the arc whereby actors were seen to negotiate their varieties as part of de Wet's request for translation, I began to track the actors who were the most agreeable with those that were the most resistant, noting how they impacted on one another in collaboration.

My coding strategy focused on keywords: activities (i.e., duo/group direction, group warmup, one-on-one direction, run through), actors performing, actors present, varieties used, facilitator present (i.e., yes/no), person filming, modality focus (i.e., movement, talk), performed variety, room, part of room and talking about languaging. After coding the emerging episodes with these keywords, one actor came to the fore who had been the most to talk about language throughout the entire performance-making and rehearsal process. Interestingly, the same actor was the last to translate her monologue, showing some early resistance to the use of some of her resources. A closer analysis of

this actor soon exposed the change trajectory that I refer to in the main data chapter. Due to the large amounts of rehearsal footage, only the collections of episodes from the key rehearsals analysed are transcribed.

My transcription style was borrowed and adapted from Gail Jefferson's CA style (Jefferson 13), focusing on overlaps and pauses because both indicate how interlocutors each govern time within the interaction. Overlaps and pauses particularly signal resistance or avoidance of the frame, creating opportunities for the analysis of language ideologies. Line numbers for reference are seen down the left column i.e., L2; overlaps or interruptions are signalled by a (=); and, pauses are shown by the number of seconds for the pause in parenthesis i.e., (0.2) is two seconds.<sup>14</sup> In addition to Jefferson's style where she presents movement in double parenthesis i.e., ((movement text)), I have added another column for transcription of movement so that it is not hierarchically positioned as lesser to linguistic utterances, something that is important to the focus on embodied participation within this study.

In the next chapter, I turn to an analysis of key South African examples to consider how they reproduced language ideologies of the dominant, despite claims of resistance.

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<sup>14</sup> Jefferson's style suggests that micro pauses any less than 0.2 seconds should be shown as (.) and anything longer in numeral form (0.0) but, for precision, I have adapted this to show any number of beats from (0.1) and upwards in this format.

# Chapter 2: Hegemonic multilingualism in South Africa: Analysing language ideologies in theatre and performance

## 2.1 Introduction

This chapter will analyse South African theatre and performance examples whereby the writer-directors<sup>15</sup> have made claims for change in the representation of certain individuals and their associated linguistic varieties; however, reproduced language ideologies that are often opposed to such claims. I focus on twentieth to twenty-first century theatre and performance forms that each resisted and reproduced colonial and apartheid methods of control, including their monolingual discourses. I try to show how one performance example comes to influence and respond to the next, as well as how they each respond to their wider socio-historical and linguistic contexts. In so doing, I show how methodologies are inherited and passed on, while also contextualising South African contexts for the chapters that follow. I begin by analysing an example of H.I.E Dhlomo's pursuit of a new African theatre that privileged the British 'standard' English in the image of the coloniser; followed by discussing an influential Barney Simon production featuring syncretic and systematised linguistic dramaturgies that responded to the early twentieth-century European theatre of Dhlomo in addition to the oppressive segregationist effects of apartheid; and, finally, the contemporary praxis of Mandla Mbothwe who resists both colonial and syncretic traditions through his privileging of one 'deep' or 'standard' isiXhosa variety. For these latter two examples, I draw from the concept hegemonic multilingualism (Krzyzanowski and Wodak) to examine the disparities between the claims made by writer-

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<sup>15</sup> I tend to use the term writer-directors in this chapter due to preferences in avoiding renaming writers and directors who may not consider or have considered themselves as facilitators. Facilitator-researcher is kept for my discussions of praxis that I deem to be applied performance praxis, and in cases where the writer/director/facilitator/researcher identifies themselves along more fluid lines.

directors and the language ideologies reproduced, informing approaches to drawing from actors' linguistic resources.

I take a wide approach to selecting from and analysing performance examples within this chapter because of interests in both providing a sense of the research feeding into this thesis that surveyed approaches to drawing from non-English resources in praxis, as well as contextually framing the chapters that follow. I selected both twenty and twenty-first century performance-making processes and performances to audiences, despite prioritising the latter in my research questions. This decision was made based on what was available in the archive for historical productions, as well as an interest in examining the entire arc of the productions analysed, where possible. All examples were selected for this chapter based on how they led and influenced a number of diverse traditions emerging across my research, each railing against certain hegemonies, while reproducing others. My selection of Dhlomo's work came through how he offers a complex example of an influential writer-director who is known to embody colonial ideas and values; however, he was also a colonised subject with his own interests in gaining prestige. The complex contexts which Dhlomo responded to provide some opportunities for highlighting the complexity of reproduced language ideologies. Barney Simon was then selected because of how he countered and offered another narrative that was in protest and aimed towards multilingualism, particularly during apartheid. Mandla Mbothwe was selected because he resisted both the colonial traditions of Dhlomo and the syncretic traditions of Simon, also offering a chance to turn to contemporary post-apartheid SA.

In my discussion of language ideologies for South African contexts, I focus on the construction of the British 'standard' English during colonisation. I use my definition of language ideologies as socially shared beliefs about linguistic varieties and their communicative practices; particularly in analysing the process whereby 'standard' English was shared and legitimised within South

African contexts, focusing on James and Lesley Milroy's influential studies on the 'standard English ideology' (Milroy and Milroy) (hereafter, the 'standard') because of their systematic approach to the processes involved, while also influenced by others (Joseph; Silverstein; Jaffe). Introducing the terms *acceptance*, *diffusion* and *maintenance* to describe processes by which the 'standard' was implemented and continued, I outline the various stages of linguistic standardisation. I conceptualise linguistic standardisation as a complex multidimensional chain of interlinked processes to provide a detailed example of how language ideologies have been constructed, shared and legitimised in SA.

As a counterpoint to discussions on linguistic standardisation, I will also discuss the very specific impact of apartheid on connected language ideologies supporting separateness of varieties in cross-ethnic interaction in SA. When considering language ideologies in contemporary SA, Pinky Makoe and Carolyn McKinney suggest that 'the most significant is the conception of languages as stable, bounded entities clearly differentiated from one another' (Makoe and McKinney 660). While this view that languages must be kept separate in any one interaction echoes language ideologies tied to standardisation in many contexts, they are infinitely more pronounced in SA due to the specific language policy and planning under apartheid, devised and used to support ethnolinguistic separation. These aspects of linguistic standardisations that promoted separateness were unsurprisingly reproduced in theatre and performance. Through my analysis of these processes in South African theatre, I hope to add to the number of discussions that reveal the impact of linguistic standardisation or the 'standard language ideology' on interactions, particularly in the language ideologies debates that I have signalled.

Throughout this chapter, I respond to the binary mono- and multilingualism by using the concept of hegemonic multilingualism to suggest how multilingualism isn't always a positive condition when managed. Michael

Krzyzanowski's and Wodak's claims in *Hegemonic Multilingualism in/of the EU Institutions* propose that there is some incoherence in extra-institutional contemporary multilingualism policies in Europe (EU) institutions and the communicative practices of the individuals working in such institutions (Krzyzanowski and Wodak 127). They suggest that the outer-institutional communicative practices within EU institutions limit the multilingualism within the inner-institutional communicative practices. An example of such limitedness in the work settings they examine is where the framework for multilingualism accepts only 'whole' varieties and lack of mixing varieties in interactions between employees. They suggest that this limitedness is in part a result of the way that the institutions both conceive of multilingualism, as well as adapt and embed it within their dominant monolingual discourses. The aim of their study focusing on this phenomenon, and their working papers (Krzyzanowski and Wodak) are quite different to this one in that they problematise how an increase in multilingual policy and planning in Europe is communicating itself and being enacted within organisations. However, I find this term useful in making connections to multiple aspects of the communicative practices in productions, also creating opportunities for analysing the micro- and macro contexts.

To borrow the concept of hegemonic multilingualism, I suggest that the extra-institutional communicative practices for theatre productions in SA (i.e., marketing, promotion, casting and programming of productions) promote characteristics tied to multilingualism; however, in doing so, have also limited the intra-institutional communicative practices made manifest within the performance-making and rehearsal processes. Here, communicative practices that are extra-institutional are defined as involving the approaches to drawing from linguistic varieties as well as the meaning shaped in the external interactions of the institution, including between key artistic members and partnered institutions' members as well as the supporting documentation. Intra-institutional communicative practices are then understood as the meaning shaped and approaches to drawing from linguistic varieties in

interactions between actors and the creative team. Examples that are quite central to the foci of this study include interactions between actors and actors, and facilitator-researchers and actors in the performance-making and rehearsal process, as well as that decided for performances to audiences. In addition to the misalignment between the extra- and intra communicative practices of performance praxis, the concept of hegemonic multilingualism suggests that the extra-communicative practices tend to limit the potential of the inside ones to flourish and these limitations are largely led by language ideologies. Hegemonic multilingualism allows me to show how the South African examples analysed, particularly those promising plurality, democracy and decolonisation, have limited the linguistic resources that are drawn from and organised.

I begin with an outline of some of the wider context and background of South African theatre and performance, before focusing on the processes of the construction of 'standard' language ideologies. I will then in turn analyse Dhlomo, Simon and Mbothwe's praxes, covering Dhlomo's reproduction of the 'standard'; Simon's ethnolinguistic separation in his use of linguistic signs; and Mbothwe's reproduction of 'standard' isiXhosa in his adaptation of isiXhosa literature, with the latter two examples exemplifying hegemonic multilingualism.

## **2.2 Wider context and background**

Common to colonisation and apartheid was how multilingualism was conceptualised. I begin by outlining SA's linguistic ecologies pre- and post-colonisation, before discussing the various measures by which they were controlled. The detail within this and the next section aims to contextualise the intricate linguistic ecologies that underpin the South African examples of this thesis.

SA's high levels of linguistic diversity and lack of a lingua franca until colonisation has often been identified as the 'language problem' in the African

continent at large, and long debated by African writers from Ngũgĩ wa Thiong'o to Wole Soyinka. This so-called language problem is part of a long and complex history<sup>16</sup> of colonised nations questioning the role of colonial varieties as the lingua franca while grappling with alternative representations of African varieties. Linguistic varieties spoken in SA before colonial contact can be best understood within the Bantu, Khoi koi and San language clusters.<sup>17</sup> These include Nguni named<sup>18</sup> varieties isiXhosa, isiZulu, siSwati and isiNdebele and their variations,<sup>19</sup> and Sesotho named varieties Sesotho, Sepedi and Setswana (Mesthrie 11). There are also Xisonga and Tshivenda varieties, documented as unrelated to either group. IsiXhosa and isiZulu received the most initial attention during colonisation, partly shaped by their high number of speakers, and partly due to linguistic features that were determined by colonisers as superior. Together, in contemporary SA they are spoken as a 'first language' by the greatest number of South Africans, contributing to about half of the population (Lehohla). In comparison, the San and KhoiKoi varieties are spoken by Indigenous people of Southern Africa, a small percentage of which reside in SA. San varieties include the ≠Khomani San, the Khwe and the !Xun as well as Nama, Griqua and Cape Khoekhoe varieties.<sup>20</sup> These varieties and other unnamed varieties of the Indigenous peoples have been less determined by SA's national borders due to their nomadic ways of living. I will refer to the former group as Bantu varieties due to the data in this chapter and those that follow, largely featuring speakers of Bantu varieties.

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<sup>16</sup> The Conference of African Writers of English Expression in Kampala 1962, led by African writers of renown including Soyinka, Chinua Achebe and Ezekiel Mphahlele was the beginning of such conversations in African literature and it continues today, largely led by wa Thiong'o.

<sup>17</sup> Clusters is another term for groups of languages that are related lexico-syntactically; however, due to how such connections have been disproven and may often be arbitrary, I tend to opt for the general term *varieties*.

<sup>18</sup> Using the terms *named* and *unnamed* varieties helps allude to the heterogeneity of varieties that are not documented by scholarly studies.

<sup>19</sup> Bantu languages are prefix pronominal and, despite this inquiry focusing on past usage of language when it was often listed without a prefix, I include the prefix, echoing current scholarship including that of Katherine Heugh (Heugh 10).

<sup>20</sup> The Khoi Koi and San languages are often grouped together into Khoi-san but this has been a marginalising factor for the Indigenous people of SA, who have not been included in the current democratic constitution as having official languages, and continue to be 'valued' as mythical rather than real citizens with agency in current SA. For a recent treatment, see Hutchison in Devy and Davis.

SA's diverse linguistic ecologies have been controlled through successive colonising powers, beginning with the Dutch, followed by the British and influenced by various waves of European immigrants that either supported the Dutch struggle with British colonisers or were fleeing religious persecution. The Dutch settled in the Eastern Cape in the early seventeenth century, and British colonisers closely followed with its temporary occupation of the Cape in the late eighteenth century. Dutch was creolised to become Cape Dutch varieties (and eventually Afrikaans), due to its contact with the Khoi Koi on the Western Cape and the various varieties of the slaves as part of the trade routes for the Vereenigde Oost-Indische Compagnie or Dutch East India Company. As the British reclaimed the Cape between the eighteenth and twentieth centuries, a new British 'standard' English was promoted by Methodist missionaries, the military and eventually British settlers. The English 'standard', in addition to the introduction of Afrikaans during this early colonial control, were increasingly determined by geographical domain, first with new concepts of land ownership introduced through Dutch 'Boer' farmers in the Western Cape, and then by British settlers in the Eastern Cape with mission stations limiting contact between varieties and communities. These conflicting national powers thus influenced the initial construction of language ideologies that promote a European variety as high-status and linguistic separateness as a sign of civility and economic progress.

Embedded in British colonial power was a relationship of convenience between the British military and the missionaries, who together controlled the Eastern Cape, Western Cape and eventually the entire country. While the British military seized temporary occupation of the Cape in 1795, the first missionaries appeared in 1799, and formal possession of the Cape took place from 1814 to 1815. During the next two centuries, while the British military oscillated between positions of political strength and weakness due to a number of wars on the Frontier Zone, the missionaries learnt Bantu, Khoi Koi and San varieties to evangelise and educate communities. This process

involved amateur linguists constructing expository theories of varieties which were often ‘fantastic representation[s] of authoritative [linguistic] certainty in the face of spectacular ignorance’ (Greenblatt 89). The ignorance referred to here includes low linguistic and cultural proficiency in translations. In addition, false hierarchies were constructed that separated and made hierarchical community varieties, such as those emphasising Khoi Koi as the varieties of the slave ‘hottentots’ and isiZulu and isiXhosa, although closely equated, as superior and complex varieties of the chiefdoms. Thus, early British colonisation not only constructed a need for the ‘standard’ within a new colony, but also contributed to positioning varieties in relation to one another, changing them and their values.

While SA gained independence from the British in 1910, British control continued through the Dominion of the English Crown (1948), which added new bills that marginalised and omitted black South Africans and their varieties from key social, geographical and economic domains. These include the Native Land Act and Herzog Acts of 1913 and 1936 which restricted the reservation of only 13% of land for Africans, the removal of their right to own land and the removal of their voting rights. These policies set up initial and vital frameworks for the effectiveness of language policies during apartheid and post-apartheid. Language policy is defined by Bernard Spolsky as construing three interrelated but independently describable components – practice, beliefs, and management (Spolsky; Spolsky). In the Dominion of the English Crown setting up key policies influencing the future of South Africans, and the key place of beliefs in such policies, already visible is the place of language ideologies in the effectiveness of policy decisions.

The Afrikaner National Party took over from the Dominion of the English Crown in 1948, introducing a fierce new position that ethnolinguistically divided the country while in power. First led by D.F. Malan, and then Hendrik Verwoerd, the Afrikaner National Party constructed social, political and linguistic policies that would shape what became known as apartheid,

meaning 'separateness' in Afrikaans. Some policies were evidenced by Verwoerd's use of early nineteenth-century scientific studies which saw bilingualism as 'godless' as well as philosophical scholarship equating black South Africans and their varieties with backwardness (Reagan 303). Key initial actions separated people along ethnolinguistic lines, into racial and linguistic factions or bantustans (Bantu homelands), a system which aimed to create and maintain linguistic homogeneity through separation. Following their ethnolinguistic relocation, black South Africans with Bantu linguistic resources were not permitted to travel outside the parameters of their designated community without a passbook and employment by an English or Afrikaans South African. Similarly to British colonisation, apartheid policy and education practices most influenced the defined value of linguistic varieties and their relationships to one another, some of which I will briefly detail.

Mtholeni Ncgobo, drawing on Spolsky for South African contexts, highlights the 'consequences of political thought in designating languages and giving them a political status' (Ngcobo 205). The Bantu Education Act introduced in 1953 was one of the most impactful policies that Ncgobo signals in this claim, particularly for its effectiveness in designating linguistic varieties based on strict ethnolinguistic criteria. Often referred to as a 'mother-tongue policy', the Bantu Education Act systematised education practices schooling children in a reduced curriculum in only their 'mother-tongue', impacting the varieties and communicative practices of the newly fragmented communities in the bantustans. Following this Act, black educational instruction was conducted mostly in the Bantu varieties to maintain their position as inferior to the white minority, who learnt in Afrikaans and English. In addition, inferior education was integrated into a long-term strategy to maintain the black majority as an underclass and prevent them from opposing the white minority. Lack of opportunities for transition between primary school in one variety, and secondary school in Afrikaans (or English in Natal), added to black South Africans' degradation. A number of language policies followed the Bantu Education Act, resulting in resistance and unrest beginning with the Soweto

riots in 1976. All policies privileged and separated (white) European varieties from those of the majority.

The overlapping systems of control between colonisation and apartheid echoed one another and reinforced language ideologies that valued European varieties, favouring the 'standard' and linguistic separation. While apartheid was more overt in its ethnolinguistic classifications that created an Afrikaans-speaking 'insider', and a secondary and inferior Bantu speaking 'outsider', British colonial power used the construction of religion and language to maintain the continued inferiority of black South Africans, who would never have access to the institutions needed to maintain the 'standard'. In addition to these constructions, a new emphasis on English as a lingua franca emerged and was used to symbolise a unified resistance of the majority against apartheid and its policies. Since English varieties hadn't been taught to black South Africans within the educational system of apartheid, individuals were forming local groups to learn it as part of creating a sense of unity and communicating their oppression to the rest of the world. As a result, in post-apartheid SA there has been a continued emphasis on 'standard' English due to the ongoing influences of English in the global economic marketplace, combined with a unique determination to maintain varieties as separate in public spheres, as opposed to private domains (home, church, friends, family).

I now provide some specific detail on how 'standard' language ideologies were constructed, accepted, diffused and maintained within SA. This is relevant not only because of how this history underpins the analyses of the reproduction of the British 'standard' English, but also in the multiple language ideologies that are connected which have come to be tied to other South African varieties and communicative practices.

### **2.3 Construction of 'standard' language ideologies**

The British coloniser's process of linguistic standardisation argued for uniformity as a solution to national unity. It is hard to say where this

connection between nationalism and monolingualism began; however, Heller suggests in *Linguistic Minorities and Modernity* that it was the influence of the combined effects of the French revolution and German nationalism that 'truly solidified this ideology' (Heller 7). For the British colonising SA, there were two central measures within linguistic standardisation: the decrease of variation in the Bantu varieties so that the construction of an African lingua franca could prevail, while the second was the introduction of 'standard' English as the expected mode of communication by and with the authorities. Together, these two messages paved the way for the British 'standard' English initially becoming the lingua franca, but separately, they allowed individuals to believe in these ideas discretely first. The first had major implications for Bantu varieties in that it invariably involved the selection of certain varieties at the cost of others. The second would eventually see British 'standard' English as a prestige variety, affiliated with knowledge and status.

In this section I will use Milroy and Milroy's conceptualisation of the 'standard language ideology' to lay out specific examples of how multiple language ideologies were supporting the existence of the 'standard', constructed and legitimised in South African contexts. Activities aimed at the construction of 'standard' varieties have been traditionally defined as directed at languages that possess a low degree of variation and high level of function (Haugen 931). Einar Haugen's perspective helps to linguistically and theoretically ground Milroy and Milroy's description of standardisation, which has a greater interest in language as socially and context bound. Although 'standardisation' has indeed aimed for the lowest degree of variation and highest level of function, since this is an impossibility when a language is used by individuals in context, Milroy and Milroy define it as 'the imposition of uniformity upon a class of objects' (Milroy and Milroy 531). The imposition of the British 'standard' English will be analysed in its manifestations in other 'standards' throughout the rest of this chapter, and thesis more generally. It is because of its relevance to this research that I enter the detail that follows.

Milroy and Milroy claim that the stages of linguistic standardisation can be understood within three key consecutive levels existing in a continuous cycle: firstly, the *acceptance* stage, followed by *diffusion* and *maintenance* stages (22). Each stage is said to require *prestige* in order to create *influencers*. Prestige is defined as any social, cultural, political or economic rank, which in itself will involve connections with others in the same rank, and therefore with a network of prestige. If one is to possess prestige, then they are also very often connected to others with prestige, and are therefore influencers. This point is important insofar as those with prestige will have a platform from which their beliefs about particular linguistic varieties can be heard and accepted. I will elaborate on these stages, providing clearer definitions alongside examples of SA's linguistic standardisation.

The *acceptance* stage of the 'standard language ideology' involves the acceptance of beliefs about specific linguistic varieties by influential actors with prestige (Milroy and Milroy 22). This process can be seen in the writings of the first English traveller to the Eastern Cape in 1634, Thomas Herbert. Herbert described the varieties of the Khoi koi as 'rather apishly than articulately sounded' (Herbert in Gilmour 16), setting this local variety up in opposition to the 'articulate' European during the first contact periods. The significance of comments by travel writers cannot be underestimated in discussions of the 'standard' because of the influences of those involved on some of the earliest linguistic discussion and debate. Examples of influential travel writers include Sir John Barrow, a British statesman and writer who not unusually possessed very little linguistic experience and no knowledge of isiXhosa varieties. Nevertheless, he was the first to attempt a thorough linguistic description of isiXhosa in 1801. Like many travel writers, he was motivated by the interests of colonisation in the region and his travelogue sought to serve an explicit legitimising function in supporting the permanent colonisation of the Cape by the British. Concluding that isiXhosa and 'San' were 'difficult and extraordinary in nature' (Barrow in Gilmour 37) with evidence for such claims in sparse word lists and very few descriptions of their

speakers, Barrow is one of many (others include: Lichtenstein, Sparrman) travel writers who made unjustified claims of scientific objectivity that were 'accepted' by his peers. This acceptance was closely tied to their prestige and this prestige to their abilities to influence others, and the more written and published material constructed in this way, the more such views were legitimised. Travel writers were key to the wider acceptance of the view that the isiXhosa, San and Khoi koi varieties were low-status and British 'standard' English high-status. Those who accepted their beliefs included their stakeholders, the British publishing companies who published the travelogues, their financiers, British systems of power that made decisions based on the information in the travelogues, and the missionaries and travel writers who followed them on the next South African expeditions.

The *diffusion* stage might then be said to involve the delivery or distribution of the new beliefs about varieties into systems. The diffusion stage aligns with institutions or social formations distributing beliefs which were recently accepted by those with prestige. They include educational and cultural systems, as well as systems of discrimination of varieties or their speakers, such as policies that legitimise linguistic hierarchies. An example of a diffusion stage can be seen in the work of the British missionaries, for example, tied to an evangelical organisation in the (British) homeland and partnering with an isiXhosa or isiZulu chief to translate the first testament of the Bible into their variety. As part of this translation, the missionaries would need to develop orthographies and grammars for the variety. Paradoxically, while they were making vital decisions on the codification of the Bantu varieties, they were also individually engaging processes of learning them. The missionary worker would inhabit a place of temporary vulnerability during the acquisition process, gaining the trust of key members with prestige in the community to evangelise them. Also central to this process was privileging the people and varieties who cooperated as opposed to those who did not; in many cases this was the isiZulu and isiXhosa peoples, who were thereafter considered as the first varieties to 'prosper' through this codification and evangelisation process.

These new writing systems and Christian beliefs ironically became the foundations of the British colonial language ideologies upholding the 'standard' as high-status. This process, which was in itself deeply political, also concretised linguistic hierarchies for the Bantu varieties as low-status. At the bottom of the hierarchy existed the Khoi koi and San varieties, excluded from missionary education due to their politically constructed acquaintance with those with low intelligence, a decision which came to have detrimental effects on the San varieties, just as it did with a vast number of Indigenous varieties in British colonies throughout the world, particularly Australia, New Zealand and Canada.

Finally, the *maintenance* stage is defined as occurring when those objects and people with prestige continue to legitimise the new belief about linguistic varieties and their communicative practices. There are thus people who have their language ideologies maintained and those that support factors that maintain them. An example of a *maintaining factor* for the 'standard language ideology' was twentieth century mission school syllabi, where the English literary canon emphasised reciprocity with the value of a national lingua franca. Within this period, English literature was beginning to symbolise a privileged and globally connected world of social and economic progress. The 'great' English writers such as William Shakespeare and Christopher Marlowe were vital to this instruction because of their influence on the 'standard' and their value as cultural symbols for civility, progress and cultural renewal. Milroy and Milroy's description of how the 'standard' was perceived by those who aimed to have it in their resources, helps to nuance the complexity of the maintenance stage.

a precious inheritance that has been built up over the generations, not by the millions of native speakers, but by a select few who have lavished loving care upon it, polishing, refining and enriching it until it has become a fine instrument of expression. (Milroy and Milroy 537)

Their use of the words ‘inheritance’ and ‘lavished’ emphasises the special access attributed to the speaker of the ‘standard’ as well as the necessary work in their maintaining it. The whole notion of maintenance of ‘standard’ language ideologies can also connect with the mythology of trying to keep an unchanging variety in one’s resources because of how vehicles maintaining the ‘standard’ require their own access and prestige. Literature and cultural distribution (Dörnyei, Csizér, and Németh; Coupland and Jaworski) were central to maintaining this mythology by replenishing individuals’ beliefs of the existence of the standard and its association with prestige, in perpetuity.

The first black poet, playwright and essayist to be published in English, H.I.E Dhlomo is one of the many examples of a mission-educated student whose isiZulu and British ‘standard’ English resources were accepted and diffused through the above systems, and maintained via the prestige and imagined limitlessness of the literary canon. I will now begin to outline how the ‘standard’ was reproduced in the work of Dhlomo as he advocated for African intellectuals and a Bantu lingua franca.

#### **2.4 H.I.E Dhlomo’s reproductions of British ‘standard’ English**

There are a number of reasons for beginning this analysis with a focus on H.I.E. Dhlomo. Although Dhlomo, according to Banham in *The Cambridge Guide to Theatre*, is ‘frequently misrepresented as a middle-class intellectual appropriated by European liberal discourse’ (Banham 295), he also sought to change the representation of certain individuals and their linguistic varieties through his plays. Dhlomo was the first to overtly use linguistic resources as instruments for change and this overtness is a useful starting point for my analysis of South African performance praxis because of how it introduces initial reproductions of colonial language ideologies, particularly those emphasising the ‘standard’ and supporting monolingual discourses. I will focus on some of the tensions between his use of the ‘standard’ and his prestige gained from its use, as well as how it is made manifest in his plays. I use

examples from his essays and plays across the 1930s to analyse the discrepancies between his more overt claims, i.e., tying the future of SA to certain linguistic ideals, and how these interests are revised or omitted within the dramaturgies of one of his most influential plays, *The Girl Who Killed to Save/ Nongqause the Great Liberator* (1935) (hereafter, *The Girl*). These foci will begin to set up the framework for the analysis of the concept of hegemonic multilingualism due to how I expose the disjuncture between promoting one message in his extra-institutional communicative practices (i.e., essays, media articles) while embodying another in the intra-institutional communicative practices (i.e., plays). These connections also resonate with the issues inherent for facilitator-researchers of applied performance praxis because of how social outcomes are communicated between institutions that often limit the communicative practices of the actors engaged.

Dhlomo is generally conceptualised as the ‘father’ of South African theatre (Peterson; Couzens), a point emphasised by his biographer Tim Couzens. Visser and Couzens propose that his repertoire includes ‘twenty-four plays, ten short stories, over a hundred and forty poems, several essays in literary theory and criticism, an unpublished anthropological work entitled *Zulu Life and Thought*, and journalistic articles numbering in the thousands’ (Dhlomo xii). The influence that came with literary success is part of the reason for his continued critical positioning in relation to the South African theatre and performance canon. As the first black South African to write in English, and the first to draw from textuality and realism within the European theatrical tradition, Dhlomo is often located as a colonial subject reproducing the dominant image of African intellectualism through the ‘standard’ within the early- to mid-twentieth century. However, Dhlomo was writing in a time when, as Lewis Nkosi articulates ‘in asserting their right to self-determination, Africans had to employ the languages of their colonial masters’ (Nkosi 58). Nkosi’s words signal a trying time for black South Africans, particularly those missionary-educated, like Dhlomo, who had lived most of their lives in the image of the coloniser, increasing the complexity of his role as an emerging

colonised subject inferior to the colonisers while having access to increased prestige.

Dhlomo's family history helps to contextualise his complex colonised personal narrative and contextualise my readings of his work. He was born to a mother whose family had been converted to Christianity in the 1830s by missionaries in Edendale, KwaZulu-Natal. Couzens emphasises the prestige that runs through Dhlomo's ancestry, with both Dhlomo's mother and father considering themselves citizens of the elite - she for reasons of Christian virtues and he for his royal isiZulu family lineage originating from the Makabeleni area north of Natal (Couzens 40). Educated in mission schools in the 1920s including the American Board Mission School in Doornfontein and later as a teacher in the Amanzimtoti Training Institute, Dhlomo was schooled in the history of British classic literature in the 'standard'. Gilmour's research proposing how the varieties isiZulu and isiXhosa were revered by the missionaries helps to contextualise how Dhlomo might be categorised as one of the few black South Africans instilled with the belief that his 'first language' isiZulu was capable of the most complex translations (Gilmour 165). The status given to isiZulu, his class position and educational opportunities were all significant influences on his ambitions, seeing him aligned to British systems of knowledge and appropriation.

Central to understanding Dhlomo are his ambitions to be rid of the colonial shackles as well as create literary work in the image of the coloniser. These two modes of being are connected to prestige and stabilising his quality of life. Dhlomo was both living a life seeking continued prestige and perhaps even forms of emancipation, while equally creating literary works (i.e., poems, essays, plays) that sought to influence others to be like him and join him in his mission. Couzens pointedly makes connections between the two, suggesting:

Both Plaatje and Dhlomo wrote epics: but Plaatje's *Mhudi* was an attempt to write a South African epic, while Dhlomo (reading from

his rejection of and by white liberals) wrote the epic of African nationalism. For Dhlomo felt that once he had walked through the valley, he could dwell in the house of the gods forever. (Couzens 234)

In this claim, Couzens highlights the complexity of Dhlomo's position as a colonial African subject fighting for nationalism as well as an artist with enough prestige to write and distribute his plays, essays and poems. Specifically referenced is Dhlomo's own physical location within his own poem of renown *Valley of a thousand Hills* (Dhlomo). By Dhlomo dwelling in his own creation 'forever', Couzens presents the tensions between the man who is becoming an African intellectual and the creator. Couzens' claim helps to initially illuminate Dhlomo's alignment to dominating colonial systems in his writing. Dhlomo's focus on language both in and through his writing was central in further articulating these complexities.

Dhlomo wrote a number of critical essays between the 1930s and 40s, a contribution that Temple Hauptfleisch in 'Post-Colonial Criticism' suggests are 'highly significant for the ways in which they constitute one of the first original attempts to devise a home-grown dramatic theory for South Africa' (Hauptfleisch 67), and where he navigates the 'fault-lines between, and also within, African and European cultural practices' (*The Drama of South Africa* Kruger 57). Central to Dhlomo's combined vision for dramatic theories for SA was a solution to a Bantu lingua franca. In 'Language and National Drama', first printed in *The New Outlook* in 1939 (Dhlomo), he laid out a careful method for South African writers to ensure that all of the Bantu varieties can 'evolve' into one universal Bantu literary variety, or at least a smaller group of varieties. Such a view echoed the language ideologies tied to the 'standard' in which each suggested low variation and high function, thus borrowing colonial language ideologies for the promotion of Bantu varieties. Specifically, Dhlomo writes that dialectal variation in SA at the time was preventing 'a birth of the great national African drama' (Dhlomo 9), and thus he strongly supported the

uptake of a lingua franca which was to be both Bantu and ‘used as a common medium of communication between master and servant and having possibilities as a powerful, flexible literary vehicle’ (11). These arguments are radical, suggesting some degree of reciprocity between colonial powers, particularly the status and value of his Bantu varieties by colonisers. However, subsequently, Dhlomo’s arguments echoed early colonial rhetoric promoting a minimal number of Bantu varieties that emerged parallel to studies from South African linguistic scholars in the 1920s to 30s (Doke; Lestrade) and recommending a unification of the Bantu varieties for literary outcomes. In addition to Dhlomo’s overtly signalled interest in the promotion of the African artist and drama, and the centrality of Bantu culture and varieties as part of this endeavour, other language ideologies were reproduced in his plays.

Dhlomo deviated from his call for a Bantu lingua franca in his poetry and towards a British ‘standard’ English in his plays, particularly those plays from the 1930-40s early in his career, where his ambition for change was most magnified. In his first play *The Girl* (1935) which I accessed through the collected works edition (Dhlomo), he reproduces ‘standard’ language ideologies throughout. I will provide an overview of the play before discussing its use of the ‘standard’ in any detail. *The Girl* tells the factual story of the isiXhosa cattle killings in the early twentieth century, when the prophesier, Nonqgause, proclaimed a vision of the isiXhosa people and their demise. Nonqgause’s suggestion to the amaXhosa (isiXhosa people) was that to avoid a sickness spreading throughout their cattle, they must kill the cattle and facilitate a rebirth of their land. The amaXhosa followed Nonqgause’s suggestion, which led to 60,000 people perishing from starvation. *The Girl* retells this story while privileging the colonial perspective that constructed the tragedy as a deception on behalf the isiXhosa people and their culture. However, from the isiXhosa perspective, this tragedy was an entry point whereby British colonisers used it as ‘evidence’ of the failure of isiXhosa culture and tradition and the more supposedly superior British colonial model for the future, making Dhlomo’s choices all the more amplified.

Dhlomo is overt in his reproduction of ‘standard’ language ideologies in *The Girl* through his use of English varieties throughout, which are embedded within its colonial perspective and dramaturgies that echo British literary traditions, particularly Shakespeare. For Dhlomo, Shakespeare was a major *maintaining* factor for his language ideologies about English varieties, as he considered Shakespeare’s works to be ‘universal masterpieces [. . .] not only to be seen, but to be read and seen in spirit and in imagination’, as suggested in his short essay *Why Study Tribal Dramatic Forms?* (Dhlomo 38). Alliterative focused dramaturgies included blank verse and the iambic pentameter, while those that were more stylistic included soliloquies. While the majority of these features are found in the works of ancient Greek and Latin playwrights (i.e., Homer, Virgil) Shakespeare is the principle English writer whose celebration as a resource for the British ‘standard’ English has been on account of his mastery of these particular forms. Key approaches to codification within seventeenth century England (i.e., Samuel Johnson’s *A Dictionary of the English Language*) and aimed towards the concretisation of the ‘standard’ drew on Shakespeare’s contributions. This territory between the use of the forms of British English literary epics alongside the ‘standard’ speaks to Dhlomo’s interest in his own prestige as an influencer, something that can be further articulated through a closer reading of *The Girl*. As I have discussed, since the literary canon has been used for the maintenance of the British ‘standard’ English, Dhlomo’s decisions favouring colonial institutions within *The Girl* might have been connected to other ambitions for more prestige in the eyes of the coloniser. To unveil how the ‘standard’ was reproduced within *The Girl*, and Dhlomo’s position in relation to that, I will briefly turn to two text analyses<sup>21</sup> of the script.

*The Girl* features a large ensemble of characters including Nonqgause and the character Hugh, who I will focus on briefly due to how he is articulated with

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<sup>21</sup> This will be the only time that I analyse scripts alone in this thesis, without accompanying performances to audiences, and thus I use it as an opportunity to apply some proposed conceptual tools, namely language ideologies, to different data types.

unique emphasis throughout the play, and the position of the 'standard' in doing so. Hugh is significant in analysing reproduced language ideologies because of the way he is given more textual space than any of the other characters, as well as how he is articulated with great endearment. A character who is potentially a British officer but listed only in familial relation to other characters within the character list, Hugh comes to appear as a prophesier himself, ready and prepared for the impending colonial future. Evidence for this is also in the degree of care for this character's style and structure in comparison to other characters such as Nongqause, who comes across as naive and vulnerable; or King Kreli who is quick to take action without thinking. I will briefly analyse one of Hugh's many soliloquies featured in *The Girl*, focusing on this one particularly because of how colonial sentiment is articulated and the language ideologies of the 'standard' are reproduced.

**Hugh:** Ah! That confirms what I have to say. New ideas, opinions and institutions can be built only on the ruins of the old. The human mind and heart are not vacant stands where new edifices can be built at pleasure. The human mind and heart are places overgrown with traditions and customs, beliefs and taboos. If old ideas, customs and sanctions are to be destroyed, and the site prepared for new intellectual and moral structures, there must first be a process, not of construction, but of destruction: not order but confusion. If these poor people carry out their scheme and starve themselves, it will be no national suicide at all. It will be a necessary process of metamorphosis. It will be the agony of birth. It will not be Nirvana but travail. This great cattle-killing drama which we witness today will prepare the isiXhosa national soil - soul - for the early propagation of the message of the missionary, the blessings of medical science, the law and order of the administrator, and the light of education. The drafts in which you speak are the first fruits of this drama.

(Dhlomo in Visser and Couzens 18)

The above scene takes place as Hugh stands in the office of the high commissioner, his monologue covering the devastation of the isiXhosa killings and devising a plan for a response. There are a number of features in this excerpt worth discussing due to its empathetic approach to the colonial voice and the alliterative and stylistic dramaturgies of Shakespeare's that I briefly signalled. In it, Hugh articulates how he envisions change to occur for the people, emphasising their rebirth through the leadership of the missionaries and their attached 'law and order' institutions. He appears empathetic to the tragedy of the death of the amaXhosas, indexed in words such as 'agony'. However, he also subverts this tragedy into a positive and optimistic future by linking the agony of death with the metaphor of birth. Hugh's illusions of rejuvenation echo those of missionary rhetoric, therefore presenting the coloniser sympathetically, as a man of philosophy and reason with 'intellectual and moral structures', and with human decency, evidenced in Hugh's respect for 'these poor people'. The character of Hugh, particularly through this soliloquy, allows ways to see how Dhlomo has conceptualised the coloniser and assimilated the colonial rhetoric of progress. I will turn to another example from the script, before discussing the indexed language ideologies in these passages.

Throughout *The Girl*, Dhlomo uses song as a form to express the voice of the isiXhosa people as a chanting chorus. These stylistic dramaturgies are perhaps reflective of communal isiXhosa praise singing, and thus evidence of some interest in borrowing from African cultural and linguistic traditions within a play that otherwise reproduces a colonial perspective. Praise singing is defined by Russell Kaschula as an oral text with an emphasised relationship to the socio-political whole and which often features recitations, guttural voice, movement, praising chiefs and salutations to others in power (Kaschula 184). Dhlomo's chanting chorus features a number of these characteristics, namely the recitations, movement and tendencies to praise power. However, in this example and others like it within *The Girl*, singer's voices are expressed in the 'standard', often as part of blank verse and iambic pentameter, suggesting that

Dhlomo was looking to borrow from African traditions while reproducing British colonial perspectives. In addition, these chanting chorus verses borrowed from alliterative dramaturgies, mostly including non-rhyming couplets which follow the same number of syllables. Dhlomo's borrowing of African cultural traditions, in addition to British alliterative and stylistic dramaturgies of its most influential members of the literary canon, provide opportunities for reading the complexity of his reproduced language ideologies.

**Bard:** Hawu! The Great Tiger arrives!

Yeah! How strides the Elephant!  
Thou great isiXhosa lion  
Whose eyes shoot out fire,  
Kreli mighty chief of the land,  
Kreli great king of the Xhosas,  
Thou whose voice is like thunder,  
Though whose arm crushes the enemy,  
Bayete! Thou chief of the chiefs.  
Bayete! Hater of the white thieves,  
The voice of our ancestors is Kreli.  
The strength of our nation is in Kreli.  
Hail! Hail! Though handsome One.  
Hail! Mightiest of the Mighty.  
(Dhlomo in Visser and Couzens 12)

The ways in which Dhlomo has used the structure of blank verse, without following the iambic pentameter and rhyming couplet form consistently throughout, suggest he was attempting an amalgam of aspects of his culture (communal singing, praise singing) while experimenting with Shakespearean dramaturgies. Liz Gunner's assessment of Dhlomo's treatment of Shakespeare in 'Wrestling with the Present, Beckoning to the Past' is as a 'pastiche of English forms, something that even fine writers in English such as H.I.E. Dhlomo occasionally succumbed to' (Gunner 225). Thus, despite his interest in

writing in his coloniser's 'standard' there is some evidence that Dhlomo was dubbed a novice by those with more access to resources of the 'standard'. Revealed are some of the tensions existing for Dhlomo as he drew from the colonised dramaturgical traditions and the 'standard' for prestige, while continuing in his struggle as a colonised South African.

In addition, although claiming such 'borrowing' from multiple cultural forms to create a new African theatre is a characteristic emphasised by Visser and Couzens (161), it is his particular approach that reproduces 'standard' language ideologies. In both the above example and the previous soliloquy, Dhlomo encases cultural knowledge within communicative practices that are attached to the 'standard'. Although he attempts to draw from the English that he had learnt in his missionary education for the intelligibility of the emerging South African black elite, he supports these English varieties with communicative practices specifically engaged by British colonisers. While Dhlomo claimed to borrow from African cultural traditions and English linguistic and stylistic dramaturgies, he was equally omitting African communicative practices and varieties from his new theatre forms.

Reading these features provides additional complexity to my analysis of his reproduced language ideologies emphasising the 'standard' from the outset because of how it points to his own vulnerabilities as a colonised artist. When analysed in comparison to Dhlomo's claims for a Bantu lingua franca in his essays, disparities are revealed between these claims and his actual approaches to the communicative practices within *The Girl*. While Dhlomo was highly vocal about the necessity for a lingua franca that was representative of Africans, he then used English varieties, aiming for the 'standard' throughout his writing. Within plays such as *The Girl*, he stood from a colonial perspective within a historical retelling of what was then recent history, while drawing from British stylistic dramaturgies representative of the literary canon at the time. Both his decisions to reproduce the 'standard' and choosing the perspective of the coloniser and imitative stylistic British dramaturgies, are

conceptualised as strategies of alignment with the colonisers to gain more prestige as a colonised artist. These decisions were echoed but realised differently within his history plays such as *Dingane* (1937) and *Cetshwayo* (1936). Dhlomo's decisions to borrow from cultural forms such as praise singing then signals his interest in emancipating those aspects of himself that he cares to legitimise, and thus increase his own prestige as a colonised artist.

Dhlomo's reproduction of the 'standard' and monolingual discourses were contingent on his fleeting and somewhat vulnerable position as part of a new black South African elite, interested in social and linguistic change but also bound to protect his own position within the emerging order. This point is important for any writer-director or facilitator-researcher who might reproduce dominant language ideologies; however, particularly for those within colonised contexts caught between positions of marginalisation and prestige. Wa Thiong'o suggests that the African trying to master European forms is 'the man-torn-between-two-worlds-facedness of the petty bourgeoisie' (Thiong'o 22). This state of being 'torn' is revealed in how Dhlomo reproduced language ideologies of the 'standard' that were tied to high-status and mythical possibilities for a climbing social position, in addition to his interests in one Bantu 'national language' as a lingua franca. Due to the low-status of the Bantu varieties, Dhlomo's interests in his own success and prestige therefore limited his varieties and communicative practices to monolingual discourses, as seen throughout his essays, poems and plays. For him, like many African writers, making other choices linguistically involved the risk of reduced accessibility to his writing, the risk of decreased opportunities for social emancipation, as well as a risk of greater distance from British colonial power.

The tension that I begin to highlight between one's sacrifices limiting the heterogeneity of communicative practices in order to benefit from dominant and monolingual discourses, is a key issue in the examples ahead. I will next develop these ideas conceptually and in relation to an example of Barney Simon's work.

## 2.5 The limitations of Barney Simon's systematised dramaturgies

Barney Simon was a major part of the re-articulation of South African theatre performance forms from the 1960s to 90s, defined in resistance to the dominant European voices and cultural forms perpetuated by apartheid. As a white, middle-class and Jewish writer-director, Simon has a reputation for representing South Africans in all their plurality, in solidarity and in protest. According to Athol Fugard, Simon was 'the most significant theatre talent to have emerged in South Africa' (Fugard in B. Simon viii), something which has been critically located and reviewed by Yvette Hutchison in 'Barney Simon: Brokering Cultural Interventions' (Hutchison 4-15). It is Simon's eagerness for change in the representation of certain individuals and their associated linguistic varieties, his success and his continuing influence in contemporary SA, that make him of interest to this analysis, as well as his methodologies largely inherited by contemporary post-apartheid South African theatre and performance. While both Simon and Dhlomo borrowed from European performance forms, Simon was representative of didactic and political modes of playmaking and performance aligned with theatre of protest, which Dhlomo avoided, but instead attempted to make change through his essays. Simon favoured approaches to workshopping theatre or generating it collaboratively, in addition to prioritising the fluidity of performance forms over the theatre of Dhlomo. At the peak of Simon's career in the 1970s and 1980s, he presented, and largely helped to concretise, a new syncretic form of South African theatre and performance which attempted to merge European and African performance forms, a tradition continuing in contemporary post-apartheid SA. The most successful of Simon's plays are *Woza Albert!* (1978) (Mtwana, Ngema, and Simon), which continues with national and international productions and tours and has been the subject of a number of academic studies (Kruger; Hutchison; Davis and Fuchs; Fuchs). In what follows, I analyse Simon's approaches to constructing a 'formula', or what I refer to as systematised dramaturgies for embedding a number of varieties within his productions to signal the heterogeneity of characters and contexts. I unpick how these

dramaturgies are constructed and performed in *Woza Albert!*, focusing on a reading of a filmed performance of the original production (*Woza Albert!*) and a script. I then begin to set up how Simon's influence with The Market Theatre and later productions saw such dramaturgies limit the dynamic linguistic resources of actors within communicative practices, nuancing the complexities related to claims of hegemonic multilingualism.

The concept of theatre as a mirror to the community is requisite to laying out Simon's key interests in representation of black South Africans during apartheid, where any opportunities for change were hampered through censorship of the media and outlets for debate. In an interview with Geoffrey Davis and Anne Fuchs, Simon suggested that, 'The thing that has been very important to me at all times was to create a mirror in which our community can see itself and watch each other' (Davis and Fuchs 225). Simon's approaches to theatre and performance-making reflected these interests, drawing on the workshop techniques of Joan Littlewood, with whom he had worked in the 1950s at the anti-establishment Theatre Royal Stratford East, London. Mark Fleishman (then *Fleischman*, 'Workshop Theatre as Oppositional Form') describes how these ideas came together in workshop theatre in SA as an 'oral form of cultural expression...and that it is its essential orality that makes workshop theatre oppositional to the dominant hegemony in theatre practice' (Fleischman 90). The process of 'workshopping' theatre that Fleishman describes has made connections between opposition and orality because of how collective approaches to making theatre and performance has been seen to offer greater opportunities for the representation of multiple voices. Workshopping has also been considered a useful structure for engaging the linguistic resources of the actors, suggested by Hauptfleisch in 'Citytalk, Theatretalk' where the 'use of a variety of languages serves as an indicator of "realism" within the play' (Hauptfleisch 82). An outcome of Simon's 'democratic' workshopping methodologies for performance-making thus meant that the varieties that were called on, were assumed to be aligned with similar values of representation of linguistic heterogeneity.

Simon was first interested in what were then referred to as theatre-in-development and education productions throughout the 50s and 60s, slowly making his way into positions in South African theatre and performance that held greater prestige in the two decades thereafter. Such prestige and how it is tied to his key appointments are worth briefly discussing in order to contextualise how his growing artistic influence came to systematise his dramaturgies, systematised because of how they limited his abilities to draw from actors' varieties and communicative practices. Throughout the 1960s and 70s Simon worked closely with innovative emerging playwrights including Athol Fugard and new actors that would later become recognised African playwrights such as Mbongeni Ngema, as well as working briefly in America. In 1976, following almost twenty years of working in SA as a director, Simon founded The Market Theatre in Johannesburg with producer and lighting designer Mannie Manim to present independent South African theatre (inspired by The Space theatre in Cape Town). Similarly to his own performance remit, The Market Theatre aimed to be representative of the diversity of individuals being disenfranchised by apartheid and lacking opportunities to share their stories. Simon's role as Artistic Director of The Market permitted him the freedom to programme and direct whatever plays he felt were needed in SA at the time, limited by censorship laws and the Black Consciousness Movement emerging in parallel who were sceptical of working with white South Africans. Launching his career, The Market Theatre saw Simon within a small team with both the artistic and commercial roles. The work that he and Manim agreed on would be targeted to largely white English and Afrikaans-speaking audiences of The Market Theatre, also largely shaping how he drew from the multiple South African varieties within his plays (Fuchs 71). There is no doubt that Simon selected English as the lingua franca over any other varieties because of his interest in drawing on the largest audiences. Anne Fuchs notes that 'Simon was addressing his market audience not in their own language, but in a deliberately contrived combination of Zulu, Afrikaans and English, with the latter serving as a lingua franca' (100). The prestige that

was attached to these roles meant that Simon's decisions were influencing language ideologies that were being accepted and maintained.

Simon devised and quite consistently followed a linguistic 'formula' that aimed to represent the linguistically dynamic community that he sought to mirror. Such a formula could also be conceptualised as systematised dramaturgies with linguistic foci, in line with my previous definition of dramaturgies as methodologies involving the construction of form and content for the dialogue between actors and spectators - an active process of adaptation and translation for both parties. Simon's systematised dramaturgies focused on drawing on South African English varieties (SAEv) as the lingua franca, alongside specific uses of actors' other resources. I will discuss each of these aspects of Simon's dramaturgies separately in order to situate them in context.

Simon called on SAEv as a lingua franca in both his interactions with actors throughout the performance-making and rehearsal process as well as the performances to audiences. SAEv have been suggested by McKinney who draws on Laketi Makalela (Makalela) as including 'White SA English, Black SA English, Coloured and Cape Flats English, SA Indian English and Afrikaans English' (McKinney 83). Since Dhlomo's period of working, SAEv had emerged and become accepted as varieties in their own right in theatre and performance, in addition to more complex, multiple and often opposing reasons for using SAEv as the lingua franca. David Coplan suggests that SAEv had political and psychocultural advantages in apartheid SA, including that a retreat to the Bantu languages 'smacked of separate development' that apartheid imposed (Coplan 274), as well as SAEv's new felt role in overcoming cultural isolation because of its international intelligibility. Simon's use of SAEv during this time of apartheid inevitably meant reproducing multiple and contradictory language ideologies dependent on one's connected groups, or what I previously referred to as epistemic communities, and how they constructed or resisted language ideologies of the dominant. The central use of SAEv in the performances to audiences therefore might have been seen to

privilege white and English-speaking South Africans by some audiences, particularly those affiliated with the then emerging Black Consciousness Movement, while to others, the same choice might have been conceptualised as democratic and anti-apartheid. Thus, while Dhlomo was reproducing the British 'standard' English in his use of English as a lingua franca, Simon can be seen to be reproducing the new voice of resistance, with the heterogeneity of SAEv, at least to a number of epistemic communities at the time. This approach was combined with a specific use of other varieties which I will now define.

Where Simon's dramaturgies became systematised were in what he called 'signs' (Fuchs 100), selected to represent the Bantu and other varieties spoken by actors and their characters. Simon's 'signs' were borrowed terminology denoting the semiotic object from the semiotic sign in theatre semiology and semiotics. As an indexical marker, defined by how it marks the object signalled, Simon aimed to index the pluralities of the multiple individuals existing side-by-side in his neighbouring communities. For these indexical markers, Simon borrowed from Fugard and the Serpent Players' two-handers workshopped with John Kani and Winston Ntshona, that combined the autobiography of the actors and stories from peers in their communities, and which aimed to be linguistically representative. In both *Sizwe Banzi is Dead* (1972) and *The Island* (1973), Fugard, Kani and Ntshona incorporated similar indexical markers alongside SAEv as a lingua franca to index the heterogeneity of their communities.

Simon's indexical markers were comprised of the use of lexicon, particularly slang and epithets, of Bantu varieties. Examples included the use of slang in isiZulu or Tsotsitaal varieties, or kinship terms in isiXhosa varieties between a mother and son-in-law; or isiXhosa or isiZulu protest songs sung with the audience; or a two to three phrase banter with interspersed SAEv between colleagues in Fanagalo varieties. These examples of indexical markers might have signalled to audience members some sense of context, such a particular

character being an urban, Johannesburg-based Tsotsitaal-speaker. However, they simultaneously marked the varieties indexed, reproducing a stereotype that associates individuals with Tsotsitaal resources with gangs and crime. Thus, Simon's systematised approach of repeating these same indexical markers reproduced some stereotypes that linked certain behaviours to ethnic and linguistic features. Equally such indexical markers lacked a meaningful exploration of actors' linguistic varieties and communicative practices. Focusing on *Woza Albert!*, I will now argue how Simon's systematised dramaturgies perhaps signalled heterogeneity more than realised it. I will argue this idea in examples of Simon's systematised dramaturgies, beginning with an overview of the production's inception, team and approaches.

*Woza Albert!* (1978) is a typically syncretic play borrowing from African and European forms and dramaturgies and workshopped over nine months by Percy Mtwa, Mbongeni Ngema and Simon, in its later stages. The play drew from Gibson Kente's township theatre of the 1950s with whom Mtwa and Ngema were travelling when they conceptualised the play. Kente's influence can be seen in its direct address to the audience and multi-rolling techniques, both African storytelling modes. Also visible is Jerzy Grotowski's poor theatre, whose methodologies had been a great influence on both Mtwa and Ngema, and the inception of *Woza Albert!*. Mtwa suggests that Grotowski's key writings taught him and Ngema how to remove psychological obstacles for the actor, 'so that the soul, the spirit, is free to play' (Mtwa in Stephanou, Henriques, Abrahams and Fox 195). Drawing on Grotowski's processes of decoding that saw a 'distillation of signs by eliminating those elements of 'natural' behaviour which obscure pure impulse' (Grotowski 18), Mtwa and Ngema reduced costume, set and any 'distractions' from the core themes crucial to the storytelling, to encourage clarity for the actor and their embodied character. In addition to the influence of Kente and Grotowski, their collaboration with Simon saw further hybridity of African and European dramaturgies and forms. These six weeks Ngema calls 'one of the best times in my life' (Ngema in Stephanou et al. 190), featuring gruelling rehearsals

focusing on ‘docudrama’ elements where Mtwá and Ngema turned to the streets to speak to the characters they sought to portray. Simon also borrowed this methodology from Europe, mostly in the living newspaper tradition of Erving Piscator and Bertolt Brecht in early twentieth century Germany.

The story within *Woza Albert!* covered an imagined second coming of Jesus Christ aka ‘Morena’ to SA during apartheid, who was set on a path of disappointment in the government’s indemnifying of the majority of its population. As a satire, it set out the grave consequences for Morena, as a black man visiting SA under apartheid. As suggested by Hutchison, *Woza Albert!* is told in a recognisable African episodic mode that is suggestive and evocative rather than realistic (Hutchison in Mtwá et al.). Rather than a play about religion, *Woza Albert!* constructs a simple and affective new reality to evoke ideas and empathy in the many people who might not understand life as a black South African under apartheid. I will briefly turn to two examples of Simon’s systematised dramaturgies in *Woza Albert!* to analyse some of the indexed language ideologies, particularly those relating to actors’ central isiZulu varieties and their communicative practices.

The below episode includes the first isiZulu featured in *Woza Albert!*, embedded in a song at the commencement of Scene Two and including Mtwá and Ngema playing new characters who have found themselves in prison overnight.

### **Scene Two**

*Enter both actors with prison blankets wrapped around their shoulders. Both are singing a prison song, a prisoner’s fantasy of his woman’s longing for him:*

Ha-ja-ka-rumba

Ha-ja-karumba

(Solo)

Bath'uyeza — uyez'uyezana?  
Bath'uyeza — uyez'uyezana?  
Kathima ngizule kodwa mangicabanga  
Yini s'thandwa sithando sami ye —

Hajakarumba — hajakarumba  
Hajakarumba — hajakarumba

[They say he is coming. Is he really coming?  
I am mad when I think of it.  
Come back my love, oh my love.]

*Under the song, Mbongeni gives orders.*

**Mbongeni:** Modder-B Prison... prisoners — line up! Body Inspection. Hey wena cell number 16. Inspection cell number 16. Awusafuni na? Awusafunukuvula vula hey wena weneloda. Vul'inggwza sisone. [Hey you, cell number 16. Inspection cell number 16. Are you hiding anything? Don't you want to show what is hidden — come on you men — show me your arses!] Prisoners inspection. (Mtwa, Ngema and Simon in Banham *Contemporary African Plays* 212)

Opening the above scene is a working song, itself indexing isiZulu and Bantu varieties as songs of community workers and families. Mtwa and Ngema join in singing in unison, while signalling a mutual understanding of the song, and therefore some cultural and linguistic commonalities. The song itself is celebratory, seeing an interaction shared between two men who are in awe of the love that one man feels for a woman, while the other man is swept up in his fantasy. In the filmed performance, Mtwa and Ngema's embodied features index care for one another that is signalled through their mutual gaze and how they lock eye contact to cue to the next move. Equally, their wide-mouthed smiles, laughter and high-energy signal a beat change into another time and context. The systematisation of isiZulu varieties within this song index their

place in cultural traditions, signalling to the audience that it is part of a much larger community-based cultural framework that has been celebrated, perhaps historically. The notion of entering briefly into song and then laughing about it together also emphasises the historical nature of the tradition, where it is not entirely relevant to the current moment between the actor and audience, but instead signals specific isiZulu interactions. In this way, the historical emphasis of how isiZulu is embedded in this song might echo linguists such as Wilhelm Bleek's work in the nineteenth century who constructed language ideologies that Bantu varieties should be studied as endangered objects of linguistic description and archived as elements of the past (Bleek). Equally, due to the prison setting in the above scene, emphasis is placed on a private domain and one that has typically incarcerated significantly more black South Africans than white. Such characteristics add to the issues of featuring isiZulu varieties so fleetingly because of how language ideologies are indexed whereby these varieties are viewed of the past, of private domains and criminals. I will return to this point after the next example.

Another example of Simon's dramaturgies that include isiZulu varieties in *Woza Albert!* is when they index some lack of control over one's emotions, largely ensuing anger. In Scene Four Mtwana and Ngema move to playing themselves in prison.

**Mbongeni:** Porridge, Baba! Porridge. A little bit of sugar, Baba. A little bit of sugar, Baba. Thank you, Baba.

**Percy:** A little bit sugar, Baba. Please, little bit, baba. Thank you, Baba. Thank you, Baba, too much sugar, Baba.

**Mbongeni:** Sugar... (Reaches for **Percy's** food. **Percy** points to a guard, stopping **Mbongeni** who smiles to the guard.) No complaints my boss. Geen klagte nie.

**Percy:** No complaints, Baba.

**Mbongeni** eats in growing disgust; **Percy** with relish.

**Mbongeni:** (spits on the floor) Ukudla kwemi goody lokhu. [This is food for a dog] - No. A dog wouldn't even piss on this food. Ikhabishi,

amazambane, ushukela, papa, utamatisi endishina eyodwa — ini leyo? [Cabbage, potatoes, sugar, porridge, tomatoes in one dish — what is this?

(Mtwana et al. in Banham 214)

Within this scene, the actors tend to draw from SAEv, isiZulu and Tsotsitaal varieties, with SAEv as a lingua franca and isiZulu varieties used for the momentary emotional breaks from the narrative and interactions with the audience. Generally, the overall calm is emphasised in the SAEv, while the anger is indexed in Tsotsitaal and isiZulu. As the scene escalates and Mbongeni (Ngema) becomes violent, he draws from these Bantu varieties and their communicative practices. In this case, SAEv performs the normative, while the Tsotsitaal and isiZulu varieties signal emotion, anger and lack of control. The first order index might therefore be that the characters or actors feel most comfortable swearing and losing control in isiZulu and Tsotsitaal, while the second order index might discern these varieties as perfectly suited for these purposes as low-status varieties.

The lack of translation of isiZulu and Tsotsitaal varieties is inconsistent with the translation of Afrikaans throughout. For example, in the case of 'Geen Klagte nie' spoken by Ngema, which means 'no complaints', is translated twice in the dialogue, both before and after the Afrikaans. Such inconsistencies in translation between varieties could be read as prioritisation of those without Afrikaans resources, privileging the black South African at the time. In addition, those with Tsotsitaal or isiZulu resources might feel privileged while their mostly white counterparts in the audience could not share their intelligibility. Whatever meaning is shaped from this interaction, for the predominantly white and Afrikaans audience members, such inconsistencies emphasise Bantu varieties as an aesthetic feature signalling cultural and linguistic heterogeneity. Second order indexes might be that the play is representative of SA's heterogeneity, serving a symbolic purpose which links

isiZulu and Tsotsitaal with community functions, spaces and traditions, while SAEv and Afrikaans serve a greater interactional purpose.

Language ideologies linking Bantu varieties with low-status, while linking SAEv to a so-called neutral and high-status, can be seen to be produced in both of these examples briefly analysed. Whichever way these two examples are understood, they present dramaturgies that limit the linguistic resources of the actors to enter the play, particularly their Bantu varieties, while also associating them with specific roles and ethnic categories that were constructed during colonisation and apartheid. In using SAEv as a lingua franca, Simon subverts the position of Afrikaans as dominant during apartheid while reinforcing the value of SAEv as unifying and common to all. Ngema and Mtwana then draw loosely from their isiZulu and Tsotsitaal varieties when becoming emotionally out of control and in private spaces associated with violence and criminals. When Afrikaans is drawn from alongside these varieties it is always translated and not marked by a particular mood or tradition. The dramaturgies which include these Bantu varieties as indexical markers reproduce their role within historical traditions in the communal songs, emphasise their connections with emotional impulses and violence, and in so doing undermine their potential to gain prestige. Within the above two examples, the language ideologies connecting low-status to both isiZulu and Tsotsitaal are diffused to audiences and potentially maintained due to the prestige associated with Simon and The Market Theatre. As *Woza Albert!* has itself become increasingly successful, it accumulates prestige, further legitimising the language ideologies equating Bantu varieties with low-status.

Both dramaturgies that I have laid out, which reproduce language ideologies that limit isiZulu and Tsotsitaal to low-status, are repeated throughout *Woza Albert!* Scene twelve features another angry and explosive isiZulu character, drawing from his isiZulu resources when he has lost emotional control. This repetition seems to legitimise language ideologies which identify blackness with anger and rage as well as Bantu varieties as incomprehensible, and thus

reproduce British and Afrikaner assumptions about Bantu speakers that were perpetuated through colonisation and apartheid. Scene thirteen, which features a heartfelt reflective monologue by an older man, includes an isiZulu song which he only hums as an introduction, before using SAEv for the monologue and concluding with isiZulu, 'Eii! Suka' (Ai, F\*\*\*) as he leaves disappointed. This scene suggests that the only time he calls on isiZulu is when he is frustrated with the world, or remembering the past, indexing language ideologies that equate isiZulu with something inferior or the past. It is through the successive use of these indexical markers that Simon creates what Ochs terms collocational indexing, where 'contextual information is indexed through a set of co-occurring structures' (Ochs 294). Through the accumulative nature of his dramaturgies, Simon perhaps unconsciously presents the isiZulu and Tsotsitaal speaker as heterogeneous to the point that they are explosive and angry, or archaic and nostalgic.

The real potential to break the ethnolinguistic stereotypes and monolingual discourses constructed by colonisation and apartheid might have been possible through a greater capacity for sharing in these varieties, and a focus on how these varieties and their communicative practices might communicate stories in a way that allows the audiences access to the ways of knowing or epistemologies attached to their communicative practices. This is the alternative that this thesis seeks to address: when actors' dynamic resources are drawn from to encourage new spaces of sharing that might only be possible in specific varieties and communicative practices. I will conclude my analysis of Simon by discussing how the prestige associated with *Woza Albert!* and his profile have each reproduced these indexed language ideologies that limit the dynamic linguistic resources of the actors, arguing it as an example of hegemonic multilingualism.

There are discrepancies between the outer-institutional and intra-institutional communicative practices of *Woza Albert!* which limit the opportunities for dynamic linguistic resources within the play itself. Such discrepancies are

magnified due to the success of the show and its labelling as a protest production in censored conditions where collaboration between white and black South Africans was illegal under apartheid. In the extra-institutional communicative practices of *Woza Albert!*, The Market was presenting a multilingual performance featuring a number of cultures and linguistic varieties alongside one another, and thus defying the separatism so innate to British colonisation and apartheid. However, within the play there was a limited form of multilingualism because it only signalled heterogeneity aligned with demographic factors including ethnicity before returning to SAEv as a lingua franca, as opposed to representing the demographics of their characters and/or actors within each production. In this way, Simon's *Woza Albert!* might be conceptualised as enacting hegemonic multilingualism, where the messages on the outside: that his productions were representative of the neighbouring communities' plurality, and their multilingualism limited the communicative practices on the inside: were that the wider communities' resources were welcome. This approach to multilingualism signalled only limited acceptance of varieties, as set out by Simon - someone who didn't share these resources. *Woza Albert!* revealed the particular problem of hegemonic multilingualism and was significant because of how it created dramaturgies for a series of successful productions that followed for Simon and other theatre practitioners in SA. In the sense of language ideologies, Simon was not only maintained in a dominant position but also became a *maintaining factor* of certain language ideologies that promoted ethnolinguistic separateness because of how his dramaturgies were inherited and repeated. This was a position that Dhlomo aimed towards, however he lacked the prestige to obtain due to the period he was writing and his status as a colonised, black and Bantu-speaking South African.

The economic success of *Woza Albert!* at The Market Theatre and Simon's reputation for the representation of South Africans through syncretic approaches, meant that his systematised dramaturgies offered a model for drawing on a number of varieties for productions that followed. Such plays

immediately following *Woza Albert!* that featured his dramaturgies include *Black Dog/ Inj'emnyama* (1984), *Outers* (1985), *Born in the RSA* (1985) and *Score me the Ages* (1985). Since, as David Kornhaber suggests, these works 'both recapitulate and protest the conditions of South Africa under apartheid, allegorically or literally' (Kornhaber 3), the continuing role of *Woza Albert!* in South African theatre, in addition to Fugard's influential plays before it must be critically examined in order to avoid the reproduction of language ideologies of the dominant. Kornhaber's notion of 'recapitulation' in terms of the reproduction of language ideologies held and imposed by the dominant was limiting for praxis post-*Woza Albert!* because of how it hasn't been critically located, questioned and improved for new diverse contexts. For example, during the performance-making and rehearsal processes of Ubom!'s *Langa Yanta, Monster Hunter* (2016) for the Grahamstown National Arts Festival, the director Kyla Davis, drew on similar systematised dramaturgies, showing the impact of Simon, Fugard, Kente and others. With an entirely isiXhosa ensemble of actors, Davis used songs, slang and epithets to signal their isiXhosa resources throughout the play. Where her borrowing was uncritical, inheriting Simon's dramaturgies, was in her request for the actors to avoid improvising in isiXhosa, claiming that she needs to find the right balance of languages for English audiences. This meant that Davis' reliance on inherited dramaturgies, based on her trust in Simon and others, saw her limit the abilities to draw from the linguistic resources of actors. A large number of the performances at the festival in the same year echoed these issues, including new productions of Fatima Dike's *Have you seen Zandile* (1986) by Vicky's in Victoria Girls' High School, Lara Foot-Newton's *Karoo moose* (2009) and *Tshepang* (2004), both at Graeme College, as well as Foot-Newton's then new *The Inconvenience of Wings* (2016) at the Rhodes Theatre. Other new productions such as *The House of Truth* (2016) by Siphiso Mahala at The Hangar in Rhodes University similarly featured Simon's systematised dramaturgies, albeit with some elaboration, interweaving Can Themba's biography with a number of varieties. This suggests the great influence of

Simon and his peers, Dike and Fugard, who entrusted in each other to develop and share methodologies for drawing on South African varieties.

While the tension for Dhlomo was personal, between his desire for literary acknowledgement and prestige and the use of his own language varieties, and how these tensions shaped his use of linguistic resources; resonating through Simon's example are much larger, institutional implications because of the productions' wide reach – from bantustans to the Market Theatre and eventually the UK and USA. While Dhlomo was located between his claims in essays and approaches in plays, Simon navigated issues plus the emerging main stage venue, and its influence on later venues and practitioners. Simon's focus on representation and syncretic African forms increases the chances of uncritically inherited methodologies, over Dhlomo, for example. This is due to how Simon's continued deeply held respect amongst South African practitioners increases the potential of his methodologies to be inherited by praxis that will also come to promote one thing and reproduce another. Such inheritance again presents a tension between the outer-institutional communicative practices and how it connected to the intra-institutional communicative practices, reproducing monolingual resources while limiting the resources of actors from entering plays in contemporary SA.

I now turn to a contemporary example of Mandla Mbothwe, which is useful to engage in this analysis because of how he resists both the work of Dhlomo and Simon, but particularly the syncretic traditions of Simon and those with whom he dialogued.

## **2.6 Mandla Mbothwe's reproductions of 'standard' isiXhosa**

Mandla Mbothwe is a writer-director based in Cape Town whose productions I was privy to during his time as Creative Manager for the major Artscape Theatre Centre complex. He is well-known and influential in contemporary South African theatre and performance, especially in the Western Cape, having been a long-time artistic associate of Magnet Theatre with Mark Fleishman

and Jennie Reznek and held positions as lecturer on the acting module for the University of Cape Town. His recent production of *Ityala la Mawele* (*The Lawsuit of the Twins*, 2016), in collaboration with writer and director Thando Doni, joins over twenty plays, poems and short stories, at least half of which are written and performed in isiXhosa varieties, but which favour 'deep' isiXhosa. It is Mbothwe's use of isiXhosa in the representation of certain individuals and their associated linguistic varieties and his continuing influence that makes him of interest to the study. I will analyse Mbothwe's selection of 'deep' isiXhosa for the performances to audiences for *Ityala la Mawele*, alongside his selection of SAEv for the performance-making and rehearsal process, by examining his choices. Mbothwe's claims reproduce language ideologies of colonisation and apartheid because they legitimise the place of the 'standard' as well as literature as a mode for legitimising the 'standard'. In particular, as with Dhlomo and Simon, there are discrepancies between Mbothwe's claims for a 'deep' isiXhosa theatre in the outer-institutional communicative practices and his communicative practices aiming to represent this within the performance-making and rehearsal process. Also, similarly to Dhlomo, Mbothwe's suggestion for 'deep' isiXhosa hinges on nostalgic notions of the colonised and intellectual South African in its efforts towards re-energising the 'deep' isiXhosa literary archive. Such notions are tied to African nationalism, which in itself is unique in African contexts, as emphasised by Nadine Holdsworth, who suggests 'African nationalism is based on independence and thus formulated in terms of its resistance to colonialism' (Holdsworth 34). In theatre and performance, such nationalism is manifested as nostalgic notions tied to purity and reverting to the state of the nation before colonisation and apartheid.

The form 'deep' isiXhosa has its roots in the missionary activities of British colonisation, first in the translation of the bible and gospels, and later in the construction of a literary canon. Due to the association of isiXhosa with the new Christian religion, it accrued prestige. The particular varieties that gained prestige through their diffusion and acceptance via religion were rural

varieties, because of how missionaries were set up in rural areas. Over time, Mesthrie suggests, this exists as a ‘modern-day paradox: the standard varieties of African languages are associated with the rural areas, which are no longer centres of prestige’ (Mesthrie 16). Such a paradox is dissimilar to the British ‘standard’ English which has developed alongside urbanisation and the increased economic and cultural capital of city-dwellers. The notion of ‘deep’ isiXhosa continues to resonate in this rural ‘standard’ constructed by missionaries, and is largely not spoken or taught in urban educational or other facilities in contemporary SA. Thus, although the notion of ‘deep’ isiXhosa is a similar construction that aims towards high function and low variation, the language ideologies attached to it negotiate different hierarchies of old and new, urban and rural, pre-and post-colonial, dialoguing with contemporary forms of African nationalism.

Post-colonial African nationalism emerged in SA through Dhlomo’s essays from the 1930s-40s to the Black Consciousness Movement led in plays by Maishe Maponya and Matsemela Manaka in the 1960s-90s, to the spoken word and poetry canon post-apartheid. Central to the narrative has been to reclaim African cultural and linguistic resources, change the imposed lack of value from colonisation and apartheid, and reposition them more visibly within national debates. In contemporary debates, such nationalism has often also become a nostalgic venture because of how it is driven by a return to previous, pre-conflict cultural and linguistic ways. When understood in light of Mbothwe’s reclaiming of ‘deep’ isiXhosa for theatre and performance, and an enlivening of the literary canon, Mbothwe’s claims might also be suggested as nostalgic. A view of Mbothwe’s claims as nostalgic is useful in the forthcoming analysis of his praxis because of how he, like Dhlomo and Simon, reproduces colonial and apartheid language ideologies.

One of the reasons I was drawn to work with Mbothwe includes his many overt claims that link the performance of isiXhosa with the presentation of amaXhosa identity, such as:

We must excavate the stolen memories ... we have the burden to communicate to the world who we really are, even using our language to say so, and using the beauty of the language to inspire the up and coming directors and theatre makers and storytellers to use the language, actually to tell these stories and to find beauty in them. (Mbothwe)

*Ityala la Mawele* can be framed by this sentiment as an entirely isiXhosa production that adapts a century-old isiXhosa novel by Samuel Edward Krune Mqhayi. Mbothwe links the rewriting of memory with the use of actors' varieties in a production that adapts the novel to draw consistently on this 'deep' isiXhosa. Mbothwe suggests that this particular variety is richer in metaphors and consistent with the isiXhosa literary canon. However, disparities already emerge between Mbothwe's interest in excavating memories and communicating who they are in contemporary SA. In an effort to show the beauty in isiXhosa, Mbothwe draws from a twentieth-century literary variety and one that is now drawn from in only certain rural locations. However, the actors that he works with on *Ityala la Mawele*, as urban-dwelling actors mostly based in the Western Cape, do not necessarily access this variety in their everyday life. And thus, although Mbothwe draws on 'deep' isiXhosa to show the world who they really are, his selection of this variety tends to instead perform a representation of who they thought they were.

With its large team of thirteen actors, two writer-directors and a musical director all with isiXhosa resources, the production could be conceptualised as a main stage isiXhosa musical show, projected for the commercial venues of SA. This commercial venture is significant considering both Mbothwe's aims at letting the entire world know who they are, and South Africa's successful history of international tours. Collectively workshopped by the cast and directors, each with their 'interests and needs central to the decisions made along the way' (Mbothwe), the production reveals a range of complexities that

bring together workshopping methodologies for collaborative performance-making with Mbothwe's clearly articulated approaches to 'deep' isiXhosa. This expectation, whereby actors are to be co-creators of the production, has been constructed through the dominance of workshopping methodologies in contemporary SA. However, there are some issues which arise in terms of how these expectations are met when the writer-director has such clear set frameworks on the variety performed. The blurring between the existence of both ensemble and autocratic production not only creates issues in the parameters of actors' participation but also in how the production is wrongly communicated to institutions and stakeholders, including audiences. For *Ityala la Mawele*, for example, actors performed in varieties that were not necessarily in their resources, while subsequently audiences came to believe that actors were involved in a democratic and ensemble process of making the production. These issues are especially emphasised given the scale of the production, its major producing house and Mbothwe's large number of written plays, all adding to the prestige and influence of the production, something that I will return to after some further contextualisation.

*Ityala la Mawele* challenged the mostly South African English and Afrikaans identifying audiences of Artscape, by constructing a large-scale musical that completely draws on isiXhosa varieties, without translations. In his interview with Hazel Barnes, Mbothwe speaks of deciding against using translations in his isiXhosa plays, arguing that as long as there is a 'collaboration with media artists the projections are used as a visual counterpoint to the action' (Barnes and Mbothwe in Fleishman 71). This decision could be read as prioritising the needs and interests of the actors involved in the production over both the target market and the production's institutional partners. It could also be read as an attempt to draw new isiXhosa audiences to a venue that has not previously shown much support for performances in any varieties beyond the dominant, despite its patronage by those with isiXhosa resources.

I will now analyse an example that works as a counterpoint to a discussion of his use of ‘deep’ isiXhosa and how it reproduced the ‘standard’. Observing rehearsals in the late stages of the production’s processes in June 2016, before its opening at the Grahamstown National Arts Festival in the Eastern Cape, I became aware of a repetitive structure of linguistic varieties between actors and Mbothwe. Actors drew on both isiXhosa and SAEv and a number of other varieties, including Afrikaans. Observing that there were also a small number of South African English-identifying Artscape employees entering and exiting the room to make arrangements with participants, I watched as interlocutors around them switched into SAEv as they came and went. These, together with being invested in further understanding Mbothwe’s communicative practices involving isiXhosa, were stimuli for the following interaction:<sup>22</sup>

Figure 3: Interaction with Mbothwe in rehearsal

**Position:** ((Both Mbothwe and I are walking from the entrance into the rehearsal room to sit in the centre and front, to observe the actor-creators, who are individually preparing for their warm-up))

Line no.	Actor/ Facilitator	Linguistic resources	Embodied resources
1	Me:	Oh, and please don’t switch languages on my account	Standing still, gazes towards Mbothwe over left shoulder, eye contact
2	Mbothwe:	No, no (laughs) I stopped doing that many years ago. (0.2) I don’t switch for anyone	Standing, gazes over right shoulder towards me, locks eye contact and gazes back to the group by the end of his phrase

As the only white individual with little Bantu or isiXhosa resources, I engaged in this interaction (Figure 3, line 1) to try to be overt about communicative practices occurring just on account of my presence. Mbothwe asserted in this interaction that he is not assimilated into these types of linguistic strategies. His response (line 2) indexed a well-thought through positioning on the subject of ‘switching’, resonant of the larger discussions and debates on

<sup>22</sup> I have used selected conversational analysis conventions in this transcription that I briefly described in the introduction and include (()) double brackets for movement, = for overlaps and (o.o) for pauses in seconds. I will highlight the important features within the analysis that follows. However, the full conventions can be read in the appendices.

language that initially drew me to South African contexts. However, specifically, Mbothwe indexes language ideologies that place value on the resources over the interlocutors that were present. In suggesting ‘I don’t switch for anyone’ (line 2), his ‘anyone’ indexes a firmly held belief of drawing from specific varieties that are not entirely dependent on the interlocutors present in the interaction. His brief laugh after ‘no, no’ (line 2) signals a light-hearted and clear recollection of the topic. The brief pause of two seconds indicated by (o.2), indexes a shift in thought, prompting the evaluative next claim of not switching for anyone. Such consciousness and clarity in thoughts on the topic of switching did not surprise me because it fits with Mbothwe’s academic ventures that link communication in isiXhosa with rewriting how their speakers are understood by the world. His other claims such as ‘language is considered the most essential element of cultural belonging’ (Barnes and Mbothwe in Fleishman 71), seemed complementary to this interlocution and represented the cultural symbolism of not switching ‘for anyone’. Such an interest in avoiding accommodating all interlocutors echoes my definition of languaging proposed in the introduction, whereby actors focus on the intelligibility of their most immediate interlocutor. However, the way in which it differs is how Mbothwe constructed the methodologies for his performance-making and rehearsal process on behalf of his actors, something that more closely echoes Barney Simon’s systematised dramaturgies, and this is what I will now turn to analysing.

The *Ityala la Mawele* rehearsals consisted of a number of communicative practices from actors which I found to be largely systematised by Mbothwe. The thirteen-member cast, co-writer-director Thando Doni and the musical director Bongile Mantsai all possessed isiXhosa and SAEv resources. I firstly observed that when the cast and Doni or Mantsai engaged in interactions they would draw from isiXhosa varieties. However, when Mbothwe communicated with actors, he worked entirely in his SAEv. Responses to Mbothwe’s use of SAEv by the actors would then occur in isiXhosa varieties or SAEv. While Doni focused more on the scene work, taking the actor-creators through specific

notes with a one-on-one focus of interaction, Mbothwe drove the epic ensemble pieces in SAEv. Mbothwe's selection of 'deep' isiXhosa for the content of performances to audiences, and SAEv for the performance-making and rehearsal process indexed a range of language ideologies associating each of these resources with different purposes. While SAEv as his mode of instruction to large groups of actors indexed language ideologies that emphasised SAEv as professional varieties, his focus on 'deep' isiXhosa for the performances to audiences indexed language ideologies that he saw as a poetic variety suited to the stage. Second order indexes might be that Mbothwe saw SAEv as quick and capable of getting information articulated, while 'deep' isiXhosa had a more sentimental and nostalgic value. In addition, he indexed other isiXhosa varieties as being better left in private domains, at home or otherwise, reproducing language ideologies which at the time were visible in apartheid language policies, suggesting 'first languages' as 'home languages', a term that continues to today. I will turn to Mbothwe's views expressed to me on these decisions before going further with this analysis.

When asked about his use of SAEv in interactions with the entirely isiXhosa group of actors, Mbothwe suggested that English has been the language of his education and teaching at the University of Cape Town (UCT). He also stated that while it was him who had introduced the bilingual actor teaching programme at UCT, isiXhosa is still a long way from enabling the detail of the description that he can give in English (Mbothwe). Reflecting on this, Mbothwe's use of SAEv in his communicative practices with actors in the performance-making and rehearsal process could be understood as a device that he feels enables him to articulate himself more clearly because, in his view, isiXhosa varieties lack specific theatre-based terms and concepts that are not native to the culture. However, even if this is his intention, in his organisation of SAEv, the impacts of these decisions are perhaps more sizeable than he imagines. The particular impacts that I refer to are located in the context of his bigger project aimed at the revitalisation of 'deep' isiXhosa in the performances to audiences, and how it leaves very little space for the dynamic

linguistic resources of actors to enter in either the performance-making and rehearsal process (SAEv) and in the performances to audiences ('deep' isiXhosa). While Mbothwe's production delineated more between the actors and characters than Simon's *Woza Albert!*, it still reproduced language ideologies suggesting that the isiXhosa resources of the actors in *Ityala la Mawele* were low-status, undeserving of either the performance-making process or performances to audiences. His systematisation of methodologies and dramaturgies decreased possibilities for fluidity in communicative practices, reproducing dominant language ideologies.

Many of Mbothwe's facilitation decisions are driven by his conscious separation between varieties, domains and tasks, which begins to point to the outer and inner tensions that I have explored in relation to hegemonic multilingualism in earlier examples of theatre practice in SA. In his promotion of these isiXhosa productions, Mbothwe seems to oppose the view of the African intellectual as a colonising construction, posited by philosopher Frantz Fanon who drew parallels between how the state educational systems have nurtured black men to believe that the coloniser's tongue is the ticket to the emerging petite bourgeoisie (Fanon and Philcox 9). Dhlomo might be suggested as an embodiment of such a colonised subject through his reproduction of the British 'standard' English. However, in Mbothwe's communicative practices in the rehearsal room he seems to reproduce the 'standard' English and isiXhosa in the guise of Fanon's African intellectual. I make this suggestion because he indexes SAEv as his most articulate variety through his selection of it for all of his interactions in the rehearsal room. In addition, his lack of drawing from both isiXhosa varieties and SAEv in any interaction, a common communicative practice for the other members of the creative team and actors, suggests his interest in maintaining some separateness in his varieties, again reproducing the 'standard'. Not only does the 'standard' reproduce language ideologies of colonisation but also apartheid, where high-status communicative practices are those that avoid borrowing from other varieties, also maintaining low variation.

The tensions between Mbothwe's robust language ideologies indexed in the outer-institutional domain of his descriptions and promotion of his productions, and the stringent use of 'standard' isiXhosa and SAEv in his performance-making and rehearsal processes, suggest how the former communicative practices limit the latter. By Mbothwe claiming through the supporting communicative practices of his productions such as interviews, academic journals and presentations as well as the promotion of the production itself, that he is looking to uphold the value of 'standard' isiXhosa in performances to audiences, and then drawing on SAEv in the rehearsal room, means the other varieties of isiXhosa within the communicative practices of the performance-making and rehearsal processes are omitted. Mbothwe's claims that draw audiences to his productions also motivated his actors to work with him, and thus language ideologies privileging the 'standard' isiXhosa as a poetic variety best suited to cultural outcomes runs right through all aspects of his productions.

Mbothwe's overtness on how isiXhosa should be represented in his productions reproduces colonial language ideologies suggesting the importance of the 'standard' for a legitimised literary canon, then limit him from seeing and hearing his actors and their explorations of their characters, in their dynamic resources. These examples that speak to examples of hegemonic multilingualism can be seen through his prioritisation of the communicative practices in the outer-institutional space, and how the communicative practices in the intra-institutional space need to 'catch-up' and learn the monolingual discourses of the dominant that emphasise both the 'standard' and the separation of varieties. Although Mbothwe is aiming to subvert colonial linguistic hierarchies where English is high-status and isiXhosa is low-status by comparison, I argue that he also reproduces language ideologies equating the rare and historical 'standard' isiXhosa with high-status, omitting the numerous other, more contemporary varieties of the actors from entering

the performance-making and rehearsal process and the performance to audiences, and thereby ironically supporting constructions of the dominant.

My interpretations of Mbothwe's communicative practices can be further nuanced when juxtaposed against his opening claim to 'not switch[ing] for anyone', because of how his praxis suggests a range of clearly analysed and articulated communicative practices and varieties that are inflexible for the actors involved. Mbothwe's vision, particularly in *Ityala la Mawele*, hinges on deeply embedded language ideologies legitimised through British colonial and Afrikaans nationalist periods. While this vision legitimises isiXhosa in a linguistic canon, it also reproduces 'standard' language ideologies which equate a 'standard' isiXhosa with cultural reproduction while omitting other varieties. Seen against his separate use of SAEv and isiXhosa varieties in the performance-making and rehearsal process, it can be argued that Mbothwe is led by and reproduces language ideologies constructed by both colonial and apartheid influences. Since Mbothwe, like Simon, is becoming a great influence in the South African theatre and performance industry, particularly in Cape Town, he can also be viewed as an important influencer and maintaining factor for such language ideologies.

## **2.7 Conclusion**

The analysis of some of Dhlomo, Simon and Mbothwe's most seminal works has presented key findings connecting their approaches in seeking change in the representation of certain individuals and their associated linguistic varieties through their work. These findings include their tendencies to reproduce language ideologies which perpetuate the systems that they were/are each resisting throughout their artistic careers. Central to the issues encountered were how they turned from previous traditions in order to make some type of change, and how this was tied to some type of cohesive SA future. What differed dramatically was the periods in which they engaged: Dhlomo in late British colonial, Simon amidst apartheid and Mbothwe in contemporary

post-apartheid, as well as the methodologies and dramaturgies engaged - some emphasising purity, some hybridity.

Throughout this chapter I have tried to show the incongruities between the outer-institutional and intra-institutional communicative practices to examine how the claims were made and the ways that writer-directors and their aligned institutions then limited their abilities and/or interests in drawing from the linguistic resources of actors. Not that this has always been their intention: Dhlomo cared for only the British 'standard' English in *The Girl*, while Simon drew from systematised dramaturgies signalling actors' linguistic heterogeneity, and Mbothwe privileged the 'standard' isiXhosa. However, all writer-directors did hope/have hoped for some degree of cultural and political change through their works and contradict such change when they reproduce the dominant language ideologies that have historically maintained people and their linguistic resources as low-status.

This chapter has hoped to provide opportunities to see into the communicative practices of diverse praxis over a century of South African theatre and performance, illuminating approaches to drawing from linguistic resources. It has also aimed to foreground research approaching language and/or multilingualisms in theatre and performance, safeguarding approaches that are well-meaning but reproduce the dominant. Observed are vast opportunities lost to draw from actors' linguistic resources due to how productions have had to navigate linguistic conventions and language ideologies in praxis. Also observed are how the production's specific claims for multilingualism might often dominate, subliminally asking actors to fit within these claims. These claims, enacting forms of hegemonic multilingualism, too often reproduce monolingual discourses that treat varieties as discrete, static and separate entities with their own systems of production.

The next chapter responds to these emerging issues, putting forward a framework for the facilitator-researcher to apply to data as they draw from and

respond to actors' resources. Such a framework is informed by the lessons learned in analysing the various examples in this chapter, and emphasise the spontaneous communicative practices of actors in the performance-making and rehearsal process, while asking how these might find their way into the performances to audiences, with very little opportunity for reproductions of the dominant in praxis.

## Chapter 3: Proposing a new framework: Embodied simultaneity as a catalyst for mobilising languaging

### 3.1 Introduction

In the last chapter I explored a selection of contemporary and historical South African performances that exemplify how hegemonic multilingualism can be reproduced, even in attempts to widen linguistic representation. My focus was to analyse productions seeking change in the representation of certain individuals and their associated linguistic varieties, particularly those historically segregated as low-status varieties, and reveal some of the ways that these productions reproduced the hegemonies that they sought to oppose. Included in the main examples of this discussion, I suggested that the conception of these productions as ‘multilingual’ by their makers often obfuscated the inherited methodologies and language ideologies underpinning these productions. The discussion addressed the potential dichotomy between ‘monolingual’ and ‘multilingual’ performance praxis, challenging the binary and suggesting that the latter is not necessarily ethically superior to the former in avoiding harmful language ideologies of the dominant.

I turn now to consider how the facilitator-researcher can analyse<sup>23</sup> praxis that avoids such hegemonic multilingualism. Key learnings from the examples put forward in the last chapter include the impact of the writer-director’s methodologies and dramaturgies that limited actors’ dynamic linguistic resources from entering the performance-making and rehearsal processes, as well as the performances to audiences. Since the writer-director’s control also emphasised varieties as discrete and separate, I now turn to the concept of languaging as an approach to conceptualising language *in use* and *as a process*. Languaging is a starting point for the facilitator-researcher to support actors to

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<sup>23</sup> Although the interests of this study are to analyse *and* facilitate praxis, this chapter focuses principally on the analytical tools, and the example in the following chapter will bring these tools together with examples of facilitation.

draw on resources of their choice for the intelligibility of their peers. Elaborating on the term ‘linguaging’ helps to critically situate the influence of the multiple unratified participants or hearers within applied performance praxis. I focus on analytical approaches to seeing and describing actors as they mobilise linguaging, by drawing from their dynamic resources for the intelligibility of their most immediate interlocutors. In so doing, actors are less inhibited by the pressures of the intelligibility of unratified participants, including potential audience members. Thus, to mobilise linguaging helps to situate the facilitator-researchers, partnered institutions and audiences’ control and impact, in line with the learnings from South African examples. However, in order to facilitate actors to mobilise linguaging requires specific modes of participation which are conceptualised in relation to a specific contemporary South African performance example soon analysed as *embodied simultaneity*.

During my observations of a recent Johannesburg-based university production led by Micia de Wet that I came across as part of my fieldwork, I came to believe that I was privy to a facilitator-researcher supporting actors to mobilise linguaging. I observed actors who had previously drawn on limited linguistic and embodied resources come to suddenly draw on a wider range of their resources. In addition to certain framing<sup>24</sup> and facilitation decisions, I also observed specific modes of embodied participation being engaged by actors in collaboration. *Specific modes of embodied participation* is the base definition of embodied simultaneity proposed in this study; however, it is a complex state involving the actor being simultaneously present to both *having* a phenomenal body in addition to *being* and *becoming* a character. Such embodied simultaneity is observed in the context of improvisational exercises and framed with a range of innovative and reflexive approaches; however, detail on these data-specific aspects will be left for the analysis in the next chapter.

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<sup>24</sup> In this research, framing is considered a major part of the facilitator-researcher’s position in performance-making and rehearsal processes, involving the decisions or creative strategies taken to change the expectations and constraints of actors’ participation. It will be defined in full in relation to the example analysed in Chapter 4.

This chapter will focus on key conceptual and theoretical aims, adding to the conceptual framework discussed in the introduction. I will firstly outline some of the most influential academic debates and discussions shaping my new concept of embodied simultaneity, followed by a proposed framework for analysing the actors' participation in embodied simultaneity, and concluding with an overview of how this concept might catalyse actors to mobilise languaging. In selecting the term catalyse, I emphasise the role of embodied simultaneity in both driving and supporting actors to continue to mobilise languaging. I hope to make clear the overlapping spaces between these two terms, i.e., embodied simultaneity and languaging, in this chapter's final discussion.

### **3.2 Grotowski and the core components of embodied simultaneity**

Grotowski's conceptualisation that was the stimuli for my term embodied simultaneity will first be discussed in relation to other acting training studies of interest. The adapted term of embodied simultaneity addresses the opaqueness of existing terms that have described the specific phenomenon of both *having* and *being* a body for actors. Writing and debate covering this phenomenon have generally arisen since the 1960s avant-garde movement, encompassing scholars, pedagogues and performance makers who have focused on embodied modes in psychophysical actor training. The research of Jerzy Grotowski and Eugenio Barba have each greatly influenced research analysing actors' bodies (conceptualised as both phenomenal and semiotic) in performance training, making and rehearsals. Thus, I will firstly unpack some of the ways that both Grotowski and Barba each defined having and being a body, as part of what I come to call embodied simultaneity, as well as the issues and gaps in their definitions that influence the construction of this new term. I will interpret and analyse both having and being a body and define the terms simultaneity and participation which each play key roles in my emerging definition. Subsequently, I will point to relevant treatments of embodied simultaneity and its relation to other ideas in theatre and performance studies.

Grotowski's influence in defining the phenomenon of the actor both *having* a body and *being* a body is relevant across his many stages of practice and documentations of practice, particularly in his earlier work *Towards a Poor Theatre* (1968) (Grotowski). While his abstractions on this complex and simultaneous state for the actor are of central interest to this research, his approaches to achieving it are less aligned with mine because of how his conceptualisations limit the body to its fleshiness and his approaches possess problematic ethical relations between facilitator-researcher and actor, ideas that will be central to my focus.

Grotowski suggests a secular type of 'holy actor', for which he aimed within his *Teatr Laboratorium* (Laboratory Theatre) in Opole, Poland, as a sort of 'sculptor' (Grotowski 39) committed to inductive techniques that fully reveal the 'one key instrument' behind their 'everyday mask' (37). He argues that, to *be* a body, the actor must access a deeper sense of *having* a body. As a facilitator-researcher, Grotowski saw these processes as methods towards decoding the actors' body in order to encode them with aspects of their new character. He referred to this decoding as the actor 'stripping away' the layers of social and cultural influences in order to increase the 'access points' of their core 'instrument' or 'total resonator' (36). His focus on inductive techniques evokes a range of post-Stanislavski acting theories, particularly of Sanford Meisner, who required actors to avoid 'acting' and instead strip away social and cultural constructions, for example their everyday mask. However, this idea of coming into one's truest self in order to be ready to subsume the layers of their character is an ethically problematic as well as simplistic view because of how the encoding processes relied on both Grotowski's close influence and his interest in culturally encoding actors through embodied memory by calling on ancestral ties or otherwise. Here, he defined embodied memory similarly to Diana Taylor who defines it as holding connections with indigenous<sup>25</sup> systems

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<sup>25</sup> The notion of embodied memory as aligned to indigenous ancestral systems is a highly contested term that Diana Taylor engages in all its complexity; however Grotowski and those

of being and knowing that run deeply through the body (D. Taylor 34). However, Grotowski's processes that targeted actors' embodied memory not only fetishized certain cultures but manipulated actors to act in his accepted ways. This idea is pertinent because of the potential ethical issues involved in facilitating such embodied knowledge, especially when the cultures are unknown to the facilitator-researcher. Grotowski's approach is simplistic because his view of having a body is deemed to lie in one's true (essential) self, rather than a self that is continuously being constructed and performed, which is the view I will now argue.

Grotowski's view of having a body and Merleau-Ponty's theories of the *phenomenal* body are closely aligned, a parallel echoed by Fischer-Lichte (Fischer-Lichte 83). Both ideas are useful starting points for my emerging theory of embodied simultaneity because they each focus on the body's interaction with its environment. However, both also pose similar limitations on the actor's state of having a body because of how it is understood as a stripped-back 'core', a 'bodily' and 'fleshy' vessel. Merleau-Ponty followed and responded to Kant and Husserl to suggest that philosophical questions should be asked not of our existence in the world but through our experiences as *bodies in relation to things* in the world. The place of the body, specifically its sensual qualities, are emphasised by Merleau-Ponty as we grasp and connect to the world around us (Merleau-Ponty 130-155). As part of these ideas, Merleau-Ponty ambitiously tackled the Cartesian two-world theory in favouring connections to the world through the sensual body, as a system of bones, muscles and flesh. While his notions were fundamental to paving the way for contemporary perspectives on the body, they also limited the body to its corporeal nature, a point furthered by philosophical, psychological and neurological understandings of the body's relation to other bodies and their environment.

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previous to her approached it differently and often more problematically because of their interests in using it as a device for acting, rather than decolonising these indigenous voices.

Grotowski's borrowing of Merleau-Ponty's ideas into his praxis subsumed the theoretical limitations that I have just signalled. As a facilitator-researcher, Grotowski used what he called 'psychic penetration' (Grotowski 36) to access the mind 'through' (37) the body, with the body being the tool that the actor trains to access the mind. For Grotowski, thinking was therefore occurring 'through' the body, with the body discerned as a vessel that the actor uses to mediate between the mind and the outside world. However, in this view, as a mediator the body again remains separate from the mind. In his writings on Merleau-Ponty, philosopher Charles Taylor calls the preposition 'through' a form of epistemological mediation, emphasising Cartesian dualisms because of the mind being grasped 'through' the body as the mediator to the outer (C. Taylor 26). While, I wouldn't suggest that Grotowski's *praxis* emphasised Cartesian dualisms, this is certainly the case for some of Grotowski's theories. I suggest that in drawing from Merleau-Ponty, Grotowski limits the actor's having a body to *only* having it as a fleshy or sensual 'instrument'. It also misunderstands cultural and social attributes as things that can be removed completely from the body, as if it were only a vessel that could be separated from the mind, where such views were contained. As a response, I'd like to begin to propose the preposition 'in', i.e., thinking *in* the body, as part of the beginning of my formulation of what it means to have a body. If the actor thinks *in* the body, rather than through it, opportunities arise for conceptualising how embodiment and *thinking* can dialogue and learn from one another. Working from Merleau-Ponty and Grotowski as starting points, and using the 'in' preposition, I will illustrate notions of having and being a body specifically for the actor.

I conceive of the notion having a body for the actor as a continuous and complex multi-layered embodied process of *becoming*, and therefore as the conjoined term *having/becoming*. Although Fischer-Lichte suggests *having* a body as the phenomenal body, and *being* a body as the semiotic or sign-bearing body (Fischer-Lichte 86), I would like to challenge the space between these terms to instead argue that these ways of having and being a body are

reliant on one another and linked through *processes of becoming*. In this way, I in part use Fischer-Lichte's discrete terms phenomenal body (having a body) and semiotic body (being a body), in favour of her later encapsulation of performativity that highlights the everyday performatives employed by the self to *be oneself*, suggesting 'the human body knows no state of being. It exists only in a state of becoming' (92). Her notion of *becoming* is useful in articulating the bodily basis of having a body for both actors and non-actors. I use the term *becoming* in place of the term 'performativity', despite Rustom Bharucha's relevant reclaiming of the term for theatre in *Terror and Performance*, 'in favour of a more sensuous embrace of the body..., against Butler's arguably non-corporeal, if not anti-visceral, reading of "the body"' (Bharucha 22). In this claim, Bharucha proposes thinking beyond performativity, not just as a noun, i.e.: the way it has been emphasised by Butler and others, but also as a verb to signal the actual processes and somatic impact of performance. I echo Bharucha's fervour for the usefulness of a new term such as performativity to describe the body in its bodily processes. However, I prefer the use of the term 'becoming' because of how it better resonates with the multiple processes at work. I will focus on the notion of *being* a body in the next part to further the concept of embodied simultaneity.

Being a body can be understood as a bodily state existing in addition to having/becoming, with the added complexities of becoming one's new character. As *being/becoming* a character, this itself involves drawing from the limited resources of having/becoming a body; however, in spite of these limited resources, the character might tap into new resources that they might not have had the right interactional environment to access previously. Although contemporary trainers and directors have suggested the move away from the term 'character' for want of a more human figure, the term is suitable for this research due to my emphasis on the phenomenal body's dimensions that are part of this character.

The formulation *being/becoming* is by no means unique to actors, but it is necessary to acting training as it allows actors to capture approaches to being a body in significantly more complex ways than one does in everyday life. Phillip Zarrilli refers to the actors' aesthetic 'inner' bodymind and aesthetic 'outer' body as two of the actors' 'bodily modes of being-in-the-world' (Zarrilli 655). This duality of the actors' modes adds to understandings of being and having a body because it suggests that being a body is made up of both the cultivated aesthetic 'inner' bodymind, as well as the exterior shell of the body that makes itself accessible to the audience member. This view is argued by drawing on Drew Leder's emphasis on bodily absence, as 'it is rarely the thematic object of experience' in his reinterpretation of Merleau-Ponty's phenomenology, to highlight the multiple inhabited embodied modes of the actor. Zarrilli suggests that the actor maintains 'highly specialised modes of non-everyday or "extra-daily" bodies of practices' (655). His term 'extra-daily' is useful for emphasising the distinctive and intensified modes of embodiment engaged by the actor in theatre training and performance that is also embedded throughout the performance-making and rehearsal process. Zarrilli's discussion of embodied modes engaged by actors in extra-daily activities extends Leder's ideas to four types of embodiment: the surface body (the flesh), the recessive body (blood), the aesthetic inner-bodymind (breath) and the aesthetic outer body (appearance) (657). These I will discuss in relation to Grotowski's formulation.

If I were to return to Grotowski's view of having and being a body, then his theoretical limitations might be illuminated. Zarrilli's proposal of the surface body might be compared to his fleshy phenomenal body, while his aesthetic outer body might be conceptualised as Grotowski's view of being a body. Comparing Zarrilli's fuller conceptualisation of actors' embodied modes helps to point to Grotowski's inability to theorise the in-between and overlapping processes of *becoming* that are central to actors' work on their characters, in training and performance. Although Grotowski led new directions for acting training, his limited view of the actor's being a body in some ways denies actors' agentic possibilities because of its focus on the fleshiness and vessel of

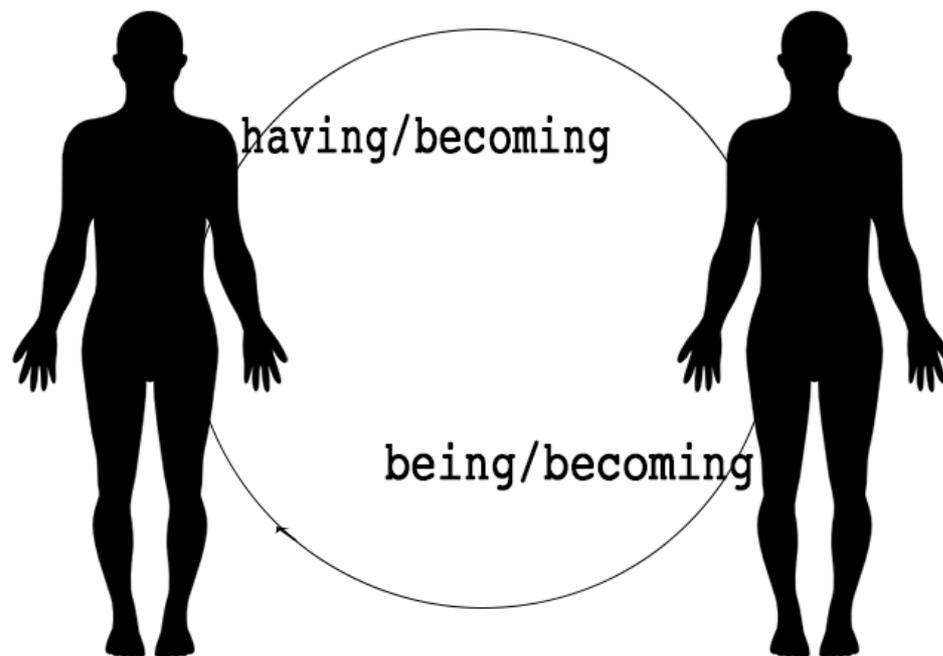
the body, and none of the modes of becoming that continue during any characterisation. Based on these limitations, I briefly turn to Zarrilli's more contemporary theorisations in my exploration of the actors' being/becoming.

Zarrilli's theorised in-between embodied stages and their overlaps inform analyses of actors' use of specific resources in their being/becoming a body, particularly as they engage in their extra-daily activities. His view of the aesthetic-inner bodymind might be the most useful for informing a definition on being/becoming, conceptualised as 'marked by breath' (Zarrilli 662) and attuned by the actor over time as they come to know how to use the multiple bodies that I have signalled. At least for now, the processes of being/becoming can be understood as significantly more complex for the actor than the non-actor. This is due to the actor's extra daily accumulative reflection of their everyday activities, drawing on an awareness of what is theirs/not theirs, as well as how to become another, both in and out of the rehearsal room. I suggest that these activities facilitate honed abilities to use, interpret and reflect on their resources. Just like Zarrilli's discussion of the transition between the surface body, inner bodymind and outer body articulating the complexity of actors' body, I construe this complexity as overlapping, continuous and involving messy processes of *becoming*. Drawing from Zarrilli, I thus stress being/becoming also as a number of levels of embodied modes simultaneously to having/becoming and existing specifically for actors within acting training exercises

I have provided some of the key components of the concept of embodied simultaneity, including how the phenomenal body and semiotic body is conceived within this research, as well as how I draw from Grotowski, Fischer-Lichte and Zarrilli for this. If a figure were imagined (Figure 4) to show the relationships between having/becoming and being/becoming, they might be constituted as two separate bodies to emphasise the actors' development of a character with the actors' own specific use of resources. Despite the illustration of two bodies, the being/becoming is always connected to the

actor's having/becoming, as actors draw from their own limited sets of resources. The two bodies illustrated help to suggest the potential, however for these resources to be selected, drawn on and organised differently as part of differentiated acting exercises in their extra-daily activities. In addition, as the actor continues their processes of having/becoming, they also negotiate processes of being/becoming.

Figure 4: Having, becoming and being a body



### **3.3 Creating a framework for analysing embodied simultaneity**

The ideas that I have laid out help to constitute the basis of actors' modes of participation from which embodied simultaneity can be developed. In the following I will identify a series of qualities of embodied simultaneity based on

how they are connected in the South African example that I will soon come to analyse.

I define the concept of embodied simultaneity in two ways: loosely, as *specific modes of participation*, as well as articulating what these modes might be, relevant to the outcomes of the analyses of the data presented within the chapters that follow. Jeff Bezemer and Gunther Kress define a *mode* as ‘a socially and culturally shaped resource for making meaning’ before suggesting images, speech and moving images as examples of such modes (Bezemer and Kress 79). As such, embodied simultaneity involves both the resources that are drawn on, as well as *how* these resources are selected and organised in collaboration with actors and within the framing of the facilitator-researcher and institutions. I will define resources, modes and participation as the terminological building blocks of my concept before turning to the complexities of a framework for analysis.

I differentiate *modes* from *resources* by defining them as plural forms or *systems* of resources. I emphasise the number of levels at work as systems within the specific modes of participation that make up embodied simultaneity and help to create scope for its analytical complexity.

The actor’s individual resources are vital to my proposed concept because of how they are thought of as the central embodied and linguistic foundations that an actor selects, draws on and organises for communication. I have previously defined communicative practices with the aid of John J. Gumperz as centrally the approaches that one takes to draw from and organise linguistic varieties in addition to the semantic value or meaning shaped between interlocutors. The meaning shaped as part of communicative practices, or what Rampton calls ‘effortless sense-making’ (Rampton 3), was signalled in the analysis of communicative practices of the last chapter, however not with the same level of detail needed within the examples of the next. The meaning shaped in interaction between interlocutors is largely impacted on by

contextual factors including location, the nature of their relationship and social, cultural and linguistic features. It is for this reason that I map the following distinction, as seen in Figure 5.

Figure 5: Levels and organisation of actors' resources

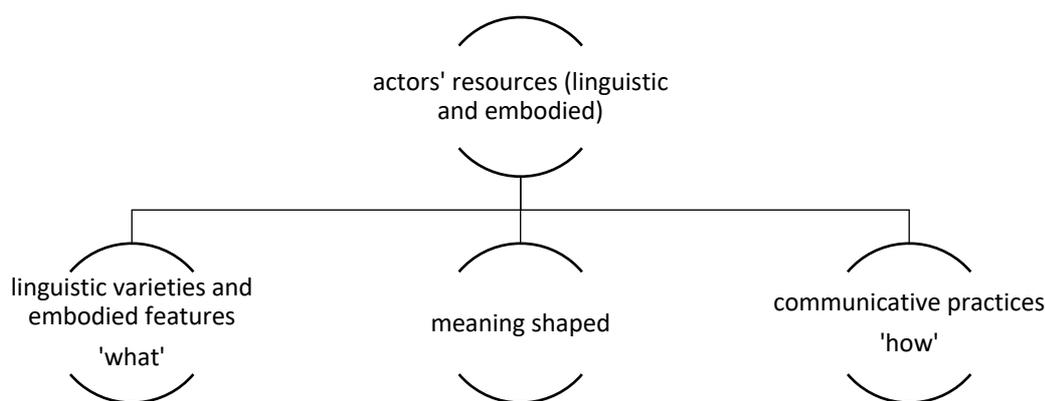


Figure 5 presents my organisation of the number of levels existing for actors' resources. I recognise resources as both linguistic and embodied, and inclusive of at least these three dimensions: actors' linguistic varieties and embodied features; communicative practices; and the semantic value or meaning shaped between interlocutors in interaction. Thus, when I refer to actors selecting, drawing and organising their resources, I signal these multiple levels at work.

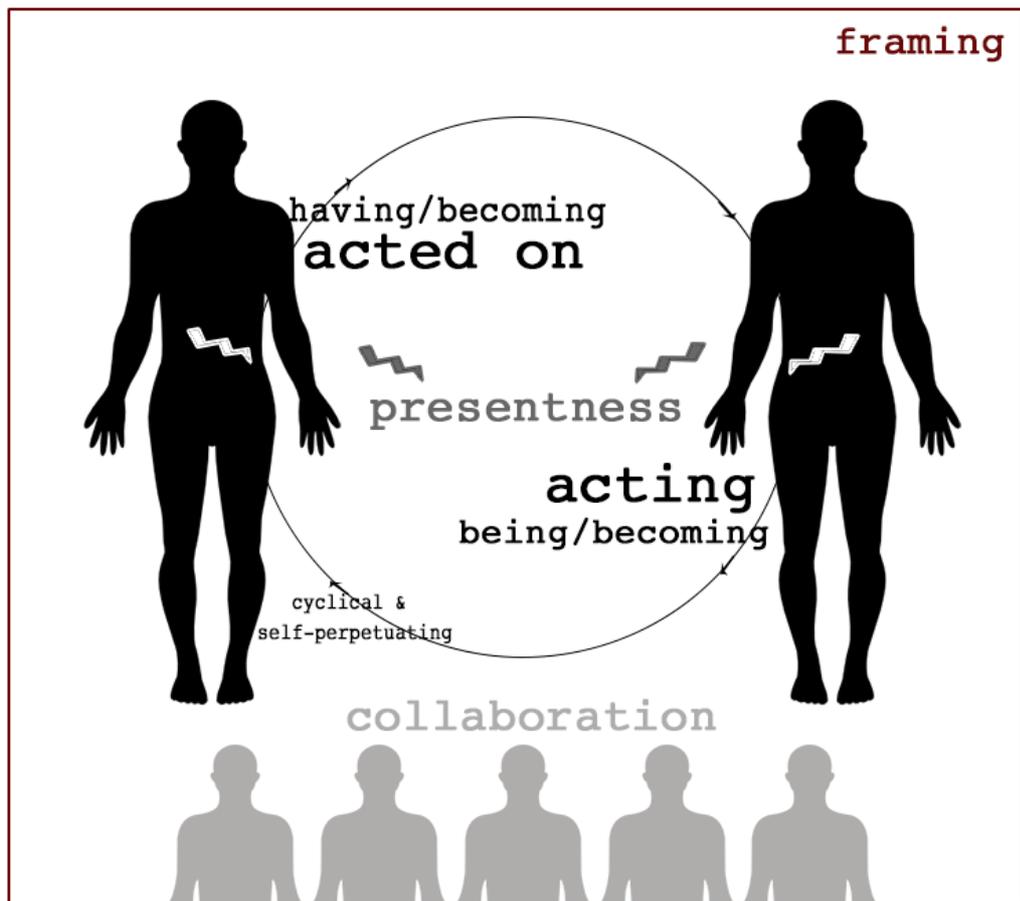
In my definition of embodied simultaneity as specific modes of participation, participation is defined simply as *framed action*. Drawing on Goffman's model, Charles Goodwin and Marjorie Harness Goodwin define participation as a framework for 'investigating how multiple parties build action together while both attending to, and helping to construct, relevant action and context' (Goodwin and Goodwin 239-240). The terms 'relevant' and 'context' are appropriate to this discussion because of how actors' participation might be

examined in relation to the instructions of the exercise, rehearsal or performance. My emphasis on framed action avoids the adjective form *participatory* which has come to signal a type of participant-leadership and action bound to ‘democratic principles of empowerment which all applied theatre that we are aware of seeks to embody’ (Freebody et al. 10). However, my understanding of participation does echo some simple definitions in praxis such as those seeing participation as ‘actively joining in’ (Nicholson 250) while stressing actors’ interactions as responses to the facilitator-researcher’s framing. The weight on the framing of action in this definition is both useful for situating the facilitator-researcher, institutions and audiences in relation to the interactions at all times, and critically locating language ideologies.

In its most complete definition, I suggest embodied simultaneity as *cyclical* and *self-perpetuating* modes of participation that see the actor *present* to the body, both *acting* and being *acted on*, in its materiality and as a bearer of the actor’s socio-historical context. This definition, as illustrated in Figure 6, is a formulation that draws from Fischer-Lichte’s definition of embodiment, while expanding my previous theorisations of having, becoming and being a body within the extra-daily practices of acting training and performance.

Embodiment is defined by Fischer-Lichte in the context of the embodied turn as ‘object, subject, material and source of symbolic construction, as well as the product of cultural inscriptions’ (Fischer-Lichte 89). My interpretation of this definition is that embodiment involves *acting* as an object (being/becoming) and *being acted on* as a subject (having/becoming), in the materiality and as a bearer of the actor’s socio-historical context. However, I mostly eschew from the use of the noun embodiment, preferring its adjective form *embodied* to define a continuous process in flux, rather than a static or discrete state that the noun embodiment implies.

Figure 6: Framework for embodied simultaneity



Within Figure 6, I locate the embodied modes being/being and having/being in proximal relation each to *acting* and being *acted on*, not as equivalents of each other but because one is often seen to action the other in the data analysed. Acting and being acted on influences the actor's bodily processes of having/being and being/being because they exist as part of an overlapping and messy cycle. However, *acting* also uniquely influences the body's being/being because of how one's resources generate a character. The latter processes of being *acted on* uniquely action the body's having/being because of how the actor must leave their body open to be influenced. In addition, as seen in Figure 6, when I refer to acting and being acted on, I always situate it in relation to the framed action in collaboration, hence the components 'framing' and 'collaboration'. Presentness connects actors to themselves, the space and bodies around them through the

generation of energy, while the cyclical and self-perpetuating aspects of embodied simultaneity are a result of the affective outcomes of collaboration, all of which I will soon explore in greater detail.

Now that I have laid out the core features of my framework, I will deepen my analysis of the conditions met by the actor in collaboration in order to achieve embodied simultaneity, beginning with simultaneity, embodiment, presentness and interpretative skills.

### *Simultaneity*

The term simultaneity, as part of embodied simultaneity, is most used by a collaborator and successor of Grotowski, Eugenio Barba. In *On Directing and Dramaturgy* Barba uses 'body-mind' (Barba) to describe a related state to Grotowski's having and being a body; I read the hyphen between body and mind as accentuating the mediating quality of the body to the mind, which reiterates some of my issues with Grotowski's theorisation. However, equally, the term simultaneity is useful for helping to articulate the levels of embodied activity within my framework. Barba suggests that the facilitation of these acting exercises aims towards a linearity for the eventually non-linear arrival of the body-mind and stresses simultaneity as essential to facilitating it. For example, in acting exercises, Barba posits both the existence of a 'simultaneity of tensions and formal patterns' that occur within the actor's body (Barba 34) and a 'passage from the simple to the simultaneous multiplicity' (105). My understanding of his use of simultaneity is the multiple and chaotic embodied happenings that work together to achieve the body-mind for the actor. His second treatment emphasises the accumulation that results in a form of what may be described as ordered chaos. Barba suggests that it is the peak of this simultaneity that indicates the actor has reached 'body-mind'. Therefore, according to Barba, in my reading, there is an intrinsic link between simultaneity and specific modes where the actor is both being and having a body. Barba proposes simultaneity as both *happening* in the body and a result of the *happenings* in the body, providing some complexity for definitions

within this research. When modified by the adjective *embodied*, simultaneity more overtly signals the multiple modes of bodily engagement reached by actors, as well as the accumulated outcomes of such engagement. In the data of the chapters that follow, examples of this accumulation involve the actor being present to the simultaneous modes involved in both acting and being acted on, achieving a shared body as a result of these accumulations, and then continuing these modes together simultaneously. Barba's result of happenings in the body is seen in the shared body, while equally happening in the body is the actor being present to acting and being acted on. For this reason, simultaneity helps to articulate the complex processes that make up embodied simultaneity, involving presentness, acting and being acted on and the emerging shared body for the actor, all of which need further clarification.

### *Presentness*

I emphasise *presentness* as central to the actor honing their processes of selecting, drawing from and organising their resources as they are simultaneously acting and being acted on by peer actors to reach embodied simultaneity, based on the modes illustrated in Figure 6. I will use presentness over presence for a number of reasons including its current use in theatre and performance research, writing and debate to define the specifically honed presence by the actor. Where presence exists naturally in interaction, presentness is honed by actors. There are abundant debates considering presence and presentness in acting training and performance studies (Auslander; Zarrilli; Harvie and Lavender; Zarrilli, Sasitharan, and Kapur; Evans, Thomaidis, and Worth; Mirodan) which propose presence as anything from an ethics of practice to the bodily co-presence of the actor and spectator during a performance or the self-presence that is embedded in the actors' character, defining this self-presence as the actors' phenomenal body. Philip Auslander considers the importance of recognising the actors' self-presence in any acting training and performance as something that was prioritised by both Brecht and Stanislavski, despite ideological gaps (Auslander 57). While this privileging of the actor's having/becoming a body is the praxis at the

underbelly of some of Grotowski's theories, and therefore those of this chapter, self-presence focuses more on what is being defined rather than how it is being defined. Presentness is therefore more useful because of its use in relation to what actors actively work towards as part of their training, rather than just naturally possess. I again call on Barba to define presentness as the *generation* and *transfer of energy* between interlocutors, extending Barba's definition of presence as *energy* (Barba 49–156). While Barba created a correlation between acting training exercises, energy and therefore presence in the actor, I propose *presentness* as tied to having, becoming and being a body because of how it allows the actor to more rapidly and precisely hone the selection and organisation of their resources.

### *Interpretative skills*

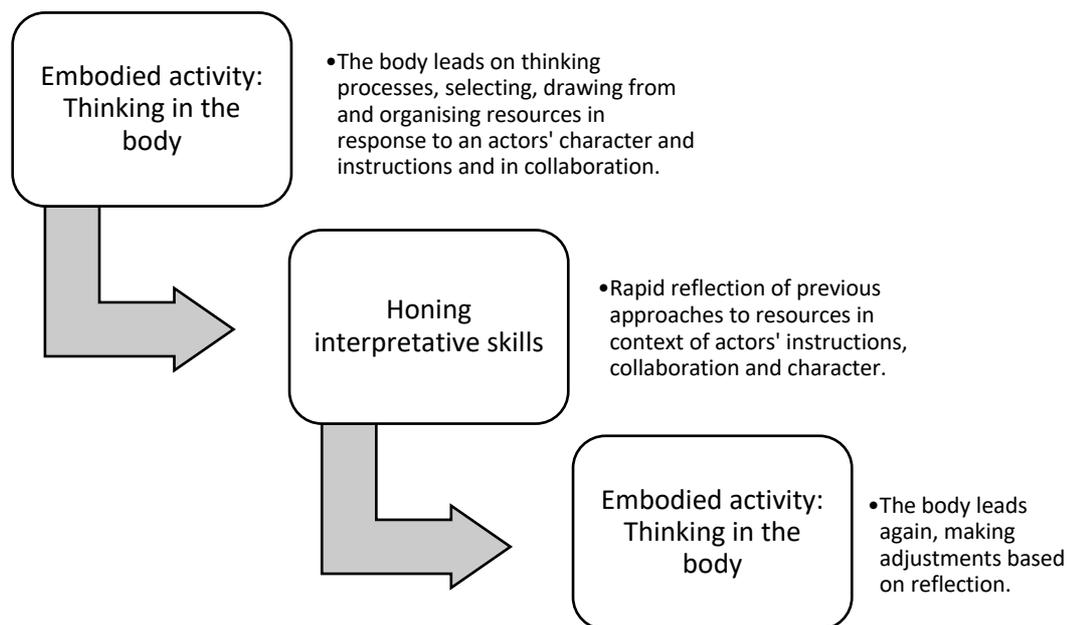
In the framework that I have so far articulated there exists a gap between actors engaging accumulative forms of simultaneity and presentness, and the moment that they come to engage the *acting* and being *acted on* that is central to my conceptualisation of embodied simultaneity. The notion of *interpretative skills* is proposed as potentially filling this gap because of how they rely on simultaneity and presentness, and how they allow the actor to trust in the embodied processes of acting and being acted on.

The process of actors honing their interpretative skills involves actors intuiting aspects of their participation and allowing their bodies to lead on processes of thinking for them, before reflecting on their resources and trying again.

Interpretative skills are the accumulated abilities that result from this reflection. Reconsidering the framework I proposed in Figure 6, whereby I mapped the actors' resources into three categories, i.e., linguistic varieties and embodied features, communicative practices and the meaning shaped in interaction by their use, interpretative skills are the abilities for the actor to reflect upon these categories in interaction to shape their character. However, their processes of reflection function differently to everyday processes of thinking because of how they respond first and reflect later, envisioned as the

separated blocks that I have illustrated in Figure 7. In these blocks, I suggest that different stages of thinking occur, first with the actors' embodied responses within the specific acting exercise, followed by their reflection of these responses and followed again by the actor adapting and adjusting their embodied responses based on this reflection.

Figure 7: Honing interpretative skills in acting exercises



Since interpretative skills involve the actor reflecting on and analysing their resources to alter or repeat them, their approaches to *thinking* are key in theoretically grasping such skills. I will now discuss how these processes of thinking function differently from everyday processes of thinking and eventually how they come to influence the individual and collaborative qualities of embodied simultaneity.

Notions of thinking in collaboration are informed by research focusing on cognition and social psychology, particularly those that have analysed *how* processes of thinking might function in communicative practices. Social psychologist Michael Billig claims in *Ideological Dilemmas* that thinking and

*arguing* are closely connected and when a person thinks through a dilemma, they 'arrange' the reasons as in an argument, 'skirting through the balance of justifications and criticisms using the pros as arguments against the cons and vice versa' (Billig 17). My interpretation of Billig's theory of argumentative thinking for this research is that actors' ongoing and everyday thinking processes involve them in selecting from a range of contradictory arguments or beliefs, based on what they feel best responds to the dilemma at hand. This idea highlights the messiness and permeability of everyday thinking processes, whereby what is communicated isn't necessarily what the actor truly *believes* or thinks is the most *appropriate* approach, but rather, what the actor fleetingly selects as the most relevant resource for the communicative context. This argumentative approach to thinking comes to be altered within acting exercises, particularly those emphasising the body and asking actors to trust in and experiment in new ways with the body.

The connections between simultaneity, presentness, interpretative skills and embodied simultaneity can now begin to be drawn. When the actor engages the presentness and simultaneity that I have alluded to, I propose that their thinking is altered because they generate energy within their body and transfer that energy into their collaboration, their argumentative thinking occurring *after* the resource use rather than necessarily before it, informing their interpretive skills. This idea is articulated by Zarrilli when he suggests that there is an *inner* transfer of energy as the actor transfers their focus from-the-body 'to' the interior of the body, as is often the case during meditation. In addition, he suggests that the collaborative *outer* generation of energy during a collaboration, such as martial arts, sees the actor reversing this action so that from-the-body is the initial stage (Zarrilli, Sasitharan, and Kapur 6). Understood this way, if presentness both to and from the body occurs simultaneously for the actor, then the body itself becomes the central focus in thinking. This is what I mean when I refer to *thinking in the body* which occurs differently from argumentative thinking. Rather than selecting from a range of contradictory beliefs based on their context, actors draw from a range of

embodied resources and then engage in argumentative thinking thereafter. As a result, interpretative skills may be honed as actors work to interpret, reflect on and alter these resources. This very process is receptive to embodied simultaneity because of how it allows actors to release themselves to acting, in addition to acting on.

Importantly, the processes that I have begun to outline occur in relation to collaborators and within the facilitator-researcher's framing, meaning that collaborators and the conditions of the framing impact on the nature of actors' interpretative skills. The collaborative qualities of embodied simultaneity are in many ways more visible to an analysis of embodied simultaneity due to the increasingly developing *shared body*. In addition to acting and being acted on, embodied simultaneity generates something specifically collaborative that connects actors' bodies in space. In her discussion of kinaesthetic empathy in dance, Dee Reynolds asks, 'And whose body are we watching and feeling: the dancer's, our own or the 'dance's body'?' (Reynolds and Reason 123). While Reynolds includes the audience's position in relation to a performance, the idea can be borrowed to describe the actors' relationships with each other as well as the work itself as they engage embodied simultaneity. Not only is there simultaneous presentness that the actor engages as they draw on their resources, but the emergence of something else along the lines of a 'performance's body'. The shared body is defined simply as a connection between the actors' bodies as they each work through processes of having, becoming and being a body, which in turn influences the length and depth of actors' explorations of resources. I refer to this as the shared body because it emerges as a collaborative and *affective* body connected to and shared with those around them. It both feeds into actors' embodied simultaneity because it supports the continuation of actors being acted on, as well as continues the embodied simultaneity through its affective characteristics. The shared body is difficult to pinpoint in collaboration, especially by the actors contributing to it because of the impact of *affect*.

The shared body's affective qualities particularly drive the cyclical and self-perpetuating aspects of embodied simultaneity that are seen in Figure 6. In Zarrilli's articulation of the connections between actors' multiple embodied modes, he suggests that they are thematised by the actor during 'sensory intensification in the body' (Zarrilli 660). While Zarrilli refers to sensory intensification through pain, it helps me to begin to introduce the impact of affect on the shared body, whereby actors' bodies appear to them in new ways through sensing affect. In the lecture 'The Affective affinities of Rabindranath Tagore and Okakura Tenshin', Bharucha defines affect as 'that pre-expressive feeling which precedes the moment before emotion gets consolidated through cognition' (Bharucha). Thompson in *Performance Affects* constructs a more expansive and analytically ambitious definition for applied performance praxis, drawing on philosopher Gilles Deleuze as well as an eclectic combination of scholars from contemporary philosophy, sociology and comparative literature to suggest the tension between affect and effect, and a paradigm shift towards 'non-hermeneutic' research and analysis of applied performance, as well as an argument for the aesthetics of practice (Thompson 121). Although Thompson's approach to performance affects is much wider in scope than relevant to the analysis of the shared body, it introduces vital points that enhance an understanding of Bharucha's concise definition. For example, drawing on contemporary art scholar Jill Bennett's formulations of 'affective transactions bridging the dichotomy between sensation and knowledge', Thompson suggests a parallel between sensation and knowledge for participants of applied performance praxis, where 'affective alliances are forged more dynamically, and in a more heterogeneous way' (131). While Bharucha focuses on affect as an individual pre-cognitive bodily knowledge and sensual engagement, Thompson helps to clarify how affect might be catalysed in collaboration between bodies in artistic and participatory practice, paving the way for how the shared body might reveal itself.

In my discussion of the collaborative qualities of embodied simultaneity, I argue that once actors allow themselves to be acted on or influenced, the

affective qualities of their collaboration feed into and develop a shared body. Then, the affective qualities of their interaction add to their commitment to the shared body, continuing the cyclical and self-perpetuating qualities of embodied simultaneity. Finally, if presentness and transferred energy is generated, then affect is the sensory outcome of the energy being transferred in collaboration, developing the shared body. As actors release themselves to the shared body, as a form of mutual thinking in the body, they are in turn acting and allowing themselves to be acted on, as part of embodied simultaneity.

This section has aimed to construct a framework for analysing how embodied simultaneity comes into effect, including its individual and collaborative qualities. I will finally briefly begin making the connections between this concept of embodied simultaneity and mobilising languaging.

### **3.4 Catalysing actors to mobilise languaging**

I turn now to making some theoretical connections between how embodied simultaneity might catalyse languaging. In focusing on this potential for catalysation, I also suggest embodied simultaneity as a way forward for *methodologies for mobilising languaging*, refined further in the next chapter.

Embodied simultaneity in the above theoretical formulation can be connected to languaging due to how the presentness and affective processes see actors begin to prioritise the intelligibility of their interlocutors - the definition of languaging within this research.

There are a number of similarities and convergences between the two concepts of embodied simultaneity and languaging. The key processes of having, becoming and being a body as well as the collaborative foci create ideal conditions for actors to focus entirely on one another, rather than the unratified participants 'overhearing' their interaction. The focused interaction that results might see embodied simultaneity not only catalysing languaging

but also being a focused and specific form of languaging itself. Since languaging is defined entirely by language as a process between interlocutors prioritising each other's intelligibility, embodied simultaneity supports such processes through its reliance on simultaneity, presentness, embodiment and collaboration. However, for the framework presented, the distinctions are useful to precisely describe the features of actors' participation and collaboration, the stages involved and drawing from actors' resources without reproducing the dominant. They also will help to make connections in the next chapter with language ideologies that are shaped and shaped by the interactions differently in embodied simultaneity and mobilising languaging.

### **3.5 Conclusion**

This chapter has aimed to define embodied simultaneity as specific modes of participation that change the actors' approaches to drawing on their linguistic and embodied resources in collaboration, the intensity of this collaboration and presentness engaged individually, seeing actors focus on the intelligibility of their interlocutor, catalysing languaging. Alongside my attempt to develop a framework, I have also set out to map key concepts for the analysis of the example in the chapter to follow, where I use Mica de Wet's Johannesburg-based production to elucidate how such praxis might be facilitated.

## **Chapter 4: Methodologies for mobilising languaging: De Wet's facilitation of improvisation in *Father, My Father***

### **4.1 Introduction**

In the last chapter I articulated a potential framework to link my central concepts with embodied simultaneity for the data analysed in the rest of this thesis. I proposed that the concept of embodied simultaneity, defined simply as sets of modes of participation, will help me describe specific collaborative and bodily engagements in improvisational exercises that catalyse actors to mobilise languaging. This framework is a response to the hegemonic multilingualism analysed within the South African examples of the second chapter, whereby language ideologies of the dominant were reproduced even in cases where facilitators were attempting to challenge these linguistic hegemonies. Such a framework hopes to aid the facilitator-researcher of applied performance praxis to analyse and respond to actors' participation in situ. It eventually aims to support methodologies for mobilising languaging, defined as flexible and dialogical starting points for the facilitator-researcher to support actors to prioritise the intelligibility of their most immediate interlocutor. In so doing, actors will draw from their dynamic linguistic resources as part of explorations, collaborations and play, without tailoring them to the multiple unratified participants (institutions, audiences) that are often privileged to reproduce language ideologies of the dominant.

For this fourth chapter, my discussion foregrounds and contextualises a contemporary South African performance example, particularly its performance-making and rehearsal processes which are significant in addressing the most pressing questions of this research. These questions explore a number of approaches to drawing from the dynamic linguistic resources of actors within the performance-making and rehearsal processes of

praxis, how they are similarly enacted in performances to audiences, while avoiding the perpetuation of ideas, values and beliefs about dominant and low-status varieties that have historically maintained systems of power and marginalised certain individuals.

In order to apply the framework that I have developed in the previous chapter, I focus on the performance-making and rehearsal process of the Johannesburg-based student production directed by Micia de Wet, *Father, My Father: A folktale for the found girls* (hereafter *Father, My Father*) (2017) at the private university, City Varsity. The specific reasons that this production has been selected as the main focus of this chapter include the dynamic linguistic resources of actors as well as the wide and varied approaches to drawing from them throughout both the performance-making and rehearsal process, and the performances to audiences. Principally of interest are the differences between the facilitator, de Wet's linguistic resources and those of the actors, and de Wet's diverse and what I come to refer to as *reflexive* approaches to framing, that challenge the inherited methodologies and the language ideologies embedded in institutions.

Reflexivity is defined for this research as involving *action* that both locates and responds to differences in epistemologies and methodologies between those involved in praxis. This follows Kershaw and Nicholson's emphasis on not only the conventional definition of the 'subjects being alert to the assumptions on which their 'reality' (or ontology) rests, but also in a performative sense', that is in approaches that involve 'significantly deciding between alternatives' (Kershaw and Nicholson 7). In highlighting these performative 'decisions' that the facilitator-researcher has available to them, Kershaw and Nicholson's definition focuses on the *action* involved in reflexivity, rather than a simple awareness of it. Within the data, I focus on these actions by de Wet, as well as how the outcomes result in numerous and varied responses from the twelve BA Acting for Camera and Screen third-year student actors, each with varying hesitation, resistance and acceptance to de Wet's framing and facilitation, at a

number of stages throughout the process. The actors of interest within this chapter are selected because of how they responded to de Wet's reflexive framing with a high level of variation throughout the arc of the process. Such variation will be referred to as a *change trajectory*, focusing on one particular actor's journey from resistance to embodied simultaneity to mobilising languaging, and the place of language ideologies throughout.

Key reflexive approaches to facilitation and framing employed by de Wet include challenging the institution's English as a lingua franca language policy and the audience's intelligibility by asking actors to translate their monologues into their 'first languages', as well as framing rehearsals with all-observing and open opportunities for feedback from actors in any variety. De Wet is a white South African with Afrikaans and SAE resources and all of the actors are black South Africans with any combination of Afrikaans, isiXhosa, isiZulu, SAE, Sesotho, Setswana, SiSwati resources and others. The major differences between de Wet's profile and linguistic resources, and those of the actors, mean that this production usefully informs applied performance praxis because it reveals the number of innovative approaches possible to drawing from resources that the facilitator-researcher does not necessarily share.

I will briefly contextualise key details of the production: its genesis transpired within the actors' second-year live performance exams, where many responded to the absence of father figures in their individual childhoods. De Wet, who had been lecturing and tutoring the actors for two years on a number of modules, observed commonalities in father-related themes and interviewed each of the actors to learn of their own personal stories before collating these ideas into a script. De Wet and actors then came together for the beginning of the *Live Performance* module on the 18th July 2017 in City Varsity's Theatre Room, where this script was first disseminated. It is this first rehearsal that I treat as the beginning of the performance-making and rehearsal process. This process continued for two months over 13 rehearsals and across two spaces.

The rehearsals analysed in this chapter all take place in the Theatre Room, a dark black box studio space.

The performance-making process ended with three performances to audiences in late September 2017 at the student performance festival *Kopanong* at the University of Pretoria's Masker Theatre, a studio theatre space used for experimental, student and professional productions. This theatre has a good reputation for high quality productions in and around the Afrikaans and white majority in the administrative capital Pretoria (Census 2011), information which is significant in how it influences actors' approaches to drawing from their linguistic resources in preparation for performances there.

The interactions that I analyse in *Father, My Father's* performance-making and rehearsal process focus on one actor's change in her use of embodied and linguistic resources from the beginning of the process to its end, what I refer to as her *change trajectory*. The selection of this female actor, who I refer to as Ontlametse,<sup>26</sup> came as part of scanning for patterns in the data. The first stage of looking for patterns involved seeking shifts in the actors' selection and organisation of embodied and linguistic resources, particularly those that differ from institutional language ideologies within City Varsity, or those inherited from the South African theatre and performance industries. Reasons for this approach was an interest in locating some resistances to inherited methodologies and their language ideologies. From here, I observed Ontlametse's shifts in her use of Setswana and English varieties from the beginning of the process to its end, as well as a number of interactions *about* the use of these varieties throughout. I noted a shift from rehearsals 3 to 5 in her use of Setswana varieties, seeing a significant increase. Rehearsal 4 also came into focus as the most substantial facilitation of improvisational exercises by de Wet throughout the entire performance-making and rehearsal process. This was also the rehearsal where there was the most observable number of

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<sup>26</sup> All of the actors' names in this chapter have been anonymised as part of their contractual consent, while de Wet has selected to be referred to by her real name.

changes to Ontlametse's modes of participation. After conceptualising these specific sets of modes of participation as embodied simultaneity, I made links between the use of her resources in the improvisational exercises and the rehearsals later in the process, as if something was learned in these exercises that was later channelled into her participation of later rehearsals. Her change trajectory follows how she used resources and indexed language ideologies at the beginning of the process, at the point of change, and at point/s thereafter. I will describe how I came to select these individual episodes within the following overviews of chapter sections.

The first section of this chapter focuses on analysing Ontlametse and de Wet's indexed language ideologies at the initial stages of the performance-making and rehearsal process, framed by de Wet's facilitation of reflexive framing. I begin with an analysis of this framing, focusing on one episode within the first rehearsal, on 18th July 2017, featuring interactions that most introduce and respond to it. I suggest that de Wet's translation request challenges the language ideologies otherwise reproduced by the institutions affiliated with the production, and the methodologies usually inherited. I use this discussion as a springboard to analyse two episodes that featured actors Thandie and Ontlametse responding to de Wet's translation request. I analyse their indexed language ideologies in these interactions that support the 'standard' isiXhosa and Setswana, as well as the separation of varieties, each constructed through colonisation and apartheid. My selection and analysis of these episodes, supported by the video diaries, lays out readings of Ontlametse's indexed language ideologies at the initial stages of the production, for later comparison within the stages of her change trajectory.

In the second section, I go on to analyse Ontlametse's changes to her modes of participation to reach embodied simultaneity and languaging, focusing on a selection of four episodes from improvisational exercises over one hour of the fourth rehearsal, 1st August 2017. I suggest how de Wet's framing of both the process and the improvisational exercises creates the ideal conditions for

Ontlametse's peer, Setswana-speaker Lorako, to collaborate with her to engage embodied simultaneity and eventually mobilise languaging. In the analysis of the first episode, I focus on de Wet's emphasis on *dual focus* as part of the improvisational activities, and how it supported actors to engage presentness as an initial stage of embodied simultaneity. In the second episode, I suggest that Lorako became a mediator between de Wet's frame and Ontlametse's participation to influence her to reach embodied simultaneity. I then use the other two episodes to analyse how embodied simultaneity catalyses languaging through both individual and collaborative qualities. By this, as discussed in the previous chapter, I refer to the notion of driving the conditions for actors to mobilise languaging, as well as supporting actors to continue to mobilise languaging. I suggest the complexity of influences bearing on Ontlametse to mobilise languaging, including the particularities of the improvisational exercises, second lingua franca, formed relationships and de Wet's reflexive framing. I propose embodied simultaneity as a process whereby Ontlametse was seen to challenge language ideologies upholding the 'standard', leading me into the fourth and final section.

The final section of this chapter analyses one episode from the seventh rehearsal, on 11th August 2017, featuring Ontlametse mobilising languaging in an interaction with peer actor Botsile and de Wet. I suggest that this episode points to some evidence of the change trajectory, whereby Ontlametse's indexed language ideologies in the latter part of the production differ from those at the beginning. This also suggests this episode in the seventh rehearsal is an example of her challenged language ideologies during the embodied simultaneity of the fourth rehearsal. De Wet's reflexive framing and the language ideologies reproduced, facilitated Ontlametse's challenged language ideologies as we saw her draw from new combinations of resources, particularly Setswana, throughout the rest of the performance-making and rehearsal process. In this way, Ontlametse's new languaging and her increase in Setswana resources can be tied to her engagement in embodied simultaneity. I conclude this chapter with a series of analytical findings that

inform potential methodologies for mobilising languaging for facilitator-researchers of applied performance praxis.

#### **4.2 Indexing the ‘standard’ in response to initial reflexive framing**

I foreground the contextual details of *Father, My Father* to begin an analysis of the central actors’ and facilitator-researcher’s language ideologies indexed at the outset of the production. I begin by laying out the reflexive framing engaged by de Wet in *Father, My Father*, as well as analysing Ontlametse’s indexed language ideologies in response to this framing. Key to my inquiry are the initial decisions made by de Wet and the ways they disrupt some of the institutional and historical language ideologies pervading theatre and performance, particularly the reproduction of the ‘standard’, the separation of varieties, and the use of SAEv as a lingua franca. Then I will analyse the initial interactions that followed de Wet’s creative strategies, particularly how at least two actors, Ontlametse and her peer actor Thandie, responded by reproducing ‘standard’ language ideologies.

The basis for the selection of the episodes in this chapter included their significance in the actors most overtly protesting against the extremely influential creative strategy, the translation request, making up de Wet’s reflexive framing. Since this translation request asked actors to translate all or part of their monologue into what de Wet called their ‘first language’, it is a provocative first point to analyse in the data. The two video diaries were selected to present examples of de Wet and Ontlametse’s individual approaches to articulating why certain decisions were made the way they were, and how vital linguistic varieties were in determining such decisions.

The first rehearsal of any performance-making and rehearsal process is always influential to the communicative practices that follow. Reasons for its major influence are the vast number of decisions made by the facilitator-researcher concerning how s/he and others draw from their embodied and linguistic resources and how these reify the decisions for the rehearsals that follow. De

Wet's translation request in the first rehearsal was substantial to her influences to the entire process, particularly in how it challenged the 'standard' as a high-status institutional variety. I will discuss the number of levels of framing within *Father, My Father*, beginning with the actors' expectations before arriving to the first rehearsal.

Framing is defined by Goffman as 'recasting conventional sense' for the sake of the multiple discursive and semiotic dimensions that are constructed in interaction (Goffman 15). Conventional sense can be understood simply as the vast expanse of beliefs that inform and govern particular social contexts. Within the production *Father, My Father*, framing allows de Wet to shift and subvert this conventional sense. An example of framing within the data that follows is the facilitator-researcher's suggestions that actors should all be present and observe rehearsals, to give continuous feedback to their peers, despite the conventional sense that actors are not needed in the room if individual performances aren't on the agenda. Framing can thus be defined in this research as decisions or creative strategies taken by the facilitator-researcher to change the expectations and constraints of actors' participation. Framing constructs multiple frames that are co-constructed within the everyday aspects of the performance-making and rehearsal process.

The multiple frames involved in performance-making and rehearsal processes can be both overarching and invisible, requesting actors to enter an imaginative space where they play someone other than themselves. In 'From Oral Literature to Performance Analysis' Chinyowa suggests that play consists of 'discursive frames understood as ways of bringing forth particular kinds of knowledge concerning reality' (Chinyowa 62). Chinyowa's emphasis on play as an overarching frame of the performance-making and rehearsal process that distorts reality helps to highlight both the potency and influence of play on all actors' modes of participation, and shifts away from the emphasis on the facilitator-researcher. Frames may be invisible due to how they may involve decisions taken by connected institutions (cultural, educational, etc.) and their

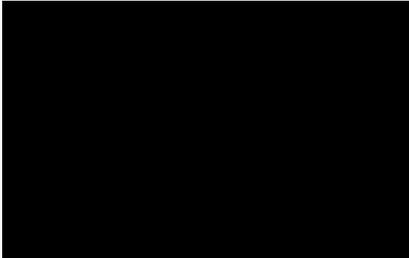
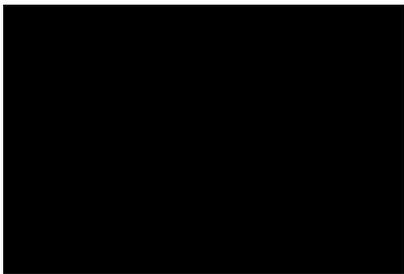
members even before actors arrive at rehearsals. For this reason, I will often use the term framing to emphasise it as a continuous process rather than something set, constructed and static.

There are a number of frames at work for the actors that will come to influence how they draw from their linguistic and embodied resources even before they enter the rehearsal on day one. These include many criteria, such as their previous productions, the university, its department and specific module, and the performance venue. For actors in *Father, My Father*, the nature of the admissions process meant that all actors, as BA students, had elected to be involved in the module *Live Performance* knowing that they would be expected to collaboratively produce a live performance. As part of this production, actors were also aware that they would be expected to play someone other than themselves. Being third-year students also impacted on how they expected to learn within the module, including a greater level of autonomy and peer leadership. Aware that de Wet was teaching the module also influenced their expectations because they had all had some experience with her modules in the past. Since their time at City Varsity, none of the actors had performed in any other variety but SAEv, influencing their expectations of the processes they would engage with in *Father, My Father* and contributing to the framing.

The first rehearsal began with de Wet offering an overview of the production *Father, My Father*, before introducing key aspects of the reflexive framing including her translation request. This overview of the production particularly focused on the details of the discrete monologue structure, characters, synopses, dramaturgical strategies and casting decisions. Her approach to delivering this overview signalled some camaraderie and prior interactions with the actors, as she left out some of the central themes that drove *Father, My Father*, such as the absence of fathers in South African families or the discrimination against black South Africans influencing these problems. This suggested that de Wet and the actors had collaborated on the central themes

of the play together previously. Collating the script based specifically on actors' issues also might have indicated de Wet's intentions towards co-creation, facilitating material that was relevant to their everyday lives. These approaches are significant in light of the differences between de Wet and the actors, both ethnically and linguistically, where white Afrikaners in power have historically reduced and muted black South Africans and their varieties.

Figure 8: Transcribed rehearsal 1, episode 1 from *Father, My Father*

Line no.	Timecode	Actor/ Facilitator	Linguistic resources	Actor/ Facilitator	Embodied resources
1	(0:25:00:0)	MI:	Sooo, (0.2) Uhm (0.3) Ww-ould you be able to (0.1)		
2	(0:25:01:0)			MI:	Slows pace, breathes, still looking at RO, eyes wide open
3	(0:25:04:0)		Woo-ld (0.1) if I gave this (0.1.) to you guys would you be able to translate it now (0.1)if I gave you the start?		
4	(0:25:05:0)			MI:	Turns head left to look at the actors sitting, maintaining wide-eyed expression, arms resting in lap, motionless body
5	(0:25:10:0)	ON:	Now?	ON:	[offscreen, not visible]
6	(0:25:11:0)	MI:	Ya (0.2) well just a few of you cos I want to work with Lorako (0.1) and then I want to work with Ontlametse	MI:	Pace quickens, left hand gesture towards BU on her left, two fingers selected, then points to her right at LO, then repositions head and points at ON

De Wet followed her overview with some facilitation of movement exercises and then made her translation request, included in the above transcription (Figure 8). The facilitated movement session supported actors to learn the choreography of the main dance motif. Following this session, the actor Rose, an actor with Sesotho, Setswana and English resources, began to work through

the central monologue with de Wet, as her peer actors observed from the side lines. As the actor who was cast to open the production, de Wet used Rose to perform the central monologue in her English varieties to the rest of the actors. Following this work with Rose, de Wet checked in with the other actors to make sure they were happy with all of the ideas she had presented to them, and after their agreement, she requested them to translate their monologues. This request came twenty-five minutes into this first rehearsal, (the beginning of the above transcription), giving the actors some space to become more familiar with the approaches within de Wet's framing of the production.

As seen in the above transcription (Figure 8), de Wet approached the translation request with some hesitation, possibly signalling some anxiety about its reception from the actors as they had never before performed in anything but SAEv within the university setting. This reluctance is firstly indicated as de Wet paused and stumbled over her words (line 1) before realising that she needed to take a breath (line 2) to prepare the full suggestion for the group. At this stage, the actors sat in a semi-circle to her left, with Rose standing to her right. As de Wet turned her head to acknowledge both Rose and the rest of the actors, her volume lowered, and her careful, slow and minimised embodied resources combined to suggest a meek and nervous approach to the interaction. It wasn't until Ontlametse asked her a question (line 5) that de Wet returned to her usual direct approach to facilitation, including fast pace, high volume and gesticulation (line 6). De Wet's embodied approach to this translation request signals some anxiety to do with approaching the actors to bring their other varieties and communicative practices into the rehearsal room. Aware of the ongoing discussion and debate in post-apartheid SA, perhaps de Wet was pre-empting the actors' mixed receptions when asked to perform in their Bantu varieties.

Importantly, in the analysis, de Wet also signals that she has spoken to the actors about the translation request previously. Her use of 'it' as a determiner, when asking 'would you be able to translate 'it' now' (line 3) signals that the

actors will know what 'it' is, and thus suggests at least one previous interaction about the same topic with the same actors. Observing this indexical, I asked de Wet what she had previously communicated about the translations with the actors. She outlined that during the process of interviewing the actors before the module, she had mentioned to them individually that she would be emphasising their translation of *all* or *part* of each of their dedicated monologues into their 'home languages', adding that the amount of translation of their monologues would be completely at their discretion, based on how little or how much they felt it was *relevant* for their *character* (de Wet). De Wet's personal and non-public approach to pre-warning the actors of the translation request in their upcoming performance, and the fact that they had options to decide on what would be relevant to their character, were essential in developing the first steps to her reflexive framing.

De Wet was aware that both City Varsity and the surrounding television and performance industries in SA posited SAEv as the lingua franca and most relevant varieties for performance, potentially increasing the (political and hegemonic) provocation of her translation request. However, her personal approach to the actors when initially introducing the translation request helped to connect the personal context of their stories, as they gave their interviews about absent fathers, with their various linguistic varieties spoken in the home, maximising relevance and minimising conflict. For example, her focus on 'first languages' might make more sense in the context of an actor's family and home, than if she had introduced it for the first time to the group of student actors in the rehearsal rooms of City Varsity. This approach might be compared to Mbothwe, who developed more static approaches in drawing from isiXhosa for casual interactions and SAEv for professional interactions. De Wet's focus on the actors selecting for themselves how much translation was necessary for their character, increased opportunities for reflexivity because of the unlimited and entirely personal negotiations that this would involve. Her approaches to deeply embedding the concept of translation and 'first languages' within *Father, My Father*, even before the actors received the

script, allowed them time to consider the validity of their Bantu varieties in their performances, creating reflection and dialogue that are central to reflexivity.

In light of the above, the hesitation that I read in de Wet's embodied resources might also be read as her creating space for the actors to remember her previous one-on-one discussions with them about translations, and thus as an engaging strategy to minimise resistance, reminding them that they signed up for this, and giving actors the space to seriously think about translating their monologues. This strategy is particularly relevant because of how she is facilitating less dominance as a response to her white and Afrikaner status, knowing that she might have an increased resistance from actors given her demographic features.

There are additional reflexive qualities within de Wet's interaction outlined here. By asking actors to first translate the monologue that Rose performed into their 'first languages', rather than their own personal monologue, de Wet also minimised her dominance and increased reflexivity. This monologue would become a recurring motif in multiple translations throughout the prelude to *Father, My Father*. By asking actors to begin to negotiate the translation of this monologue before their own individual monologues, de Wet supported them to find their way through a less challenging process of translation; this is because translating the common monologue required actors to negotiate what varieties one would select and how much would be used, while translating the individual monologues would see them encountering the extra layers of the emerging characterisation. Her approach to ordering her translation requests thus aided the reflexive frame. The fact that individuals had to negotiate the translations of their two monologues independently, due to de Wet lacking competence in most of the varieties at the centre of these translations, not only critically located the language ideologies of City Varsity, but also those of de Wet herself, as she was unable to oversee these translations and change them to her liking.

De Wet's request for actors to translate some or all of their monologues into their first varieties indexed language ideologies that challenged the 'standard' while privileging 'first' and Bantu varieties. 'First' languages, often referred to as 'home' languages, are very often Bantu varieties because of how colonisation and apartheid constructed them as low-status and suggested they were spoken at home and in other private domains. In her translation request, de Wet's privileging of Bantu varieties echoes post-apartheid decolonial discussions and debates in SA that reclaim what are currently conceived of as more 'African'<sup>27</sup> voices. Led by youths, these discussions resonate throughout the universities as well as student-led performances of spoken word and poetry.

In addition, de Wet here also indexed language ideologies that deprioritised the 'standard' in the way that it critically located the use of SAEv as a lingua franca in SA. In conversations with me throughout the process, de Wet pointed to her awareness of her often provocative decisions locating and contesting SAEv in the South African theatre and university contexts. She repetitively questioned the prevalence of SAEv in performance, especially if it 'doesn't mean anything' to the actors (de Wet). In this sense, *not meaning anything* suggests that de Wet prefers to call upon SAEv as a lingua franca for the bare essential intelligibility between her and actors, rather than for reasons attached to perhaps more political, cultural or historical meanings. The language ideologies associated with SAEv were embedded in her prioritisation of the actors' varieties over the audience's intelligibility. For example, in her video diary at the end of the process she said,

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<sup>27</sup> Evidence of the privileging of Bantu varieties as 'African' voices in post-apartheid SA include the #Rhodesmustfall protests from 2015 to present day.

Figure 9: Transcribed episode from de Wet’s video diary

Position: ((De Wet sits in front of the camera, head and shoulders visible, eye contact with the lens))

Line no.	Timecode	Actor/ Facilitator	Linguistic resources	Embodied resources
1	09:18	de Wet:	Uhm (0.2) and in South Africa where we have (0.2) you (0.1) you never know who is coming into your audience (0.2)	Left fingers resting under chin. Swallows, shakes head left to right
2	09:22	de Wet:	I don’t make work (0.3) uhm (0.2) that favours you know a certain type of audience that may come in (0.3) I think also because theatre culture in South Africa is so (0.3)	Uses left hand to adjust neckline of top. Gestures with hand and drops into lap. Swallows
3	09:33	de Wet:	wishy-washy and very poorly supported (0.3)	Swallows
4	09:37	de Wet:	as a director I have long ago decided that (0.5) uhm (0.2) I (0.2) I (0.2)	Shakes head again
5	09:43	de Wet:	will never make something for an audience because you don’t know who your audience is ever going to be or if they are ever going to arrive (0.1) so (0.2) I make work for the people that I am making it with (0.2) uhm (0.3) and that’s important to me	Ends phrase by nodding back and forward rapidly

There is a great complexity of references in this quote from de Wet; however what is relevant to this discussion is her interest in prioritising the actors’ needs over the audience’s. She legitimises her decisions of not making work that favours ‘a certain type of audience that may come in’ (Figure 9, line 2) by suggesting that ‘you never know who is coming into your audience’ (line 1) and ‘you don’t know who your audience is ever going to be or if they are ever going to arrive (line 5), instead making work ‘for the people that I am making it with’ (line 5). The number of pauses throughout de Wet’s claims signal her interest in aptly and thoughtfully communicating her views for my research. Although this particular sentiment was signalled in de Wet’s video diary at the end of the process, similar interests are indicated throughout her decisions. In addition, de Wet eventually opted for no subtitles in *Father, My Father’s* performances to audiences, due to claims that they distract from the embodied actor and create barriers between actors and spectators. This decision echoes a number of new physicalised and abstract approaches to signalling a performed translation in post-apartheid South African theatre and performance, particularly the isiXhosa productions by Mbothwe that I have discussed,

themselves inspiring youth productions such as those by the University of Rhodes students *Nyanga* and *Illembe* at the National Arts Festival, 2016. As part of a new dispensation of physicalised performances avoiding subtitling, de Wet's creative strategies also indexed language ideologies that supported the use of varieties that have historically been categorised as minority varieties, as well as performed to a lesser degree than SAEv. Her accompanying focus on students translating *all* or *part* of their monologues resonates with a number of studies in contemporary and current South African contexts that I will briefly consider.

De Wet's translation request resists institutional language policies that themselves reproduce SAEv as the industry norm. That none of the actors had previously performed in any other varieties but SAE within their three years of university education signals the success of institutional language policies controlling their use. City Varsity's upper management suggested to de Wet that SAEv should be used as the 'language' of all instruction in teaching as well as performances to audiences. This policy is justified by English being an accepted lingua franca within the South African television and film industries, thus supporting actors' employability within such industries. In maintaining these institutional restrictions on actors' communicative practices, universities perpetuate monolingual discourses that are not aligned with *all* actors' communicative practices in the other everyday aspects of their lives. These choices disadvantage some actors and not others. McKinney calls this paradigm a 'language ideology' that allies with 'norms of whiteness, constructed and reproduced in and through language' (McKinney 80) that also mirror potent discriminative aspects of South Africa's colonial and apartheid histories. De Wet's translation request to the actors can therefore be viewed or interpreted as comparatively resistant to norms of whiteness and language ideologies silencing black South African varieties. In comparison to Simon and Dhlomo, she finds more fluid and reflexive approaches to drawing on Bantu varieties in ways that diminish the status of SAEv and the 'standard'. Since de Wet is a white Afrikaans and English speaker who benefits from language

ideologies privileging norms of whiteness more than any of the actors in *Father, My Father*, her resistance to and critical location of them is an important starting point for methodologies for mobilising languaging.

De Wet's resistances to monolingual and English-dominant language ideologies also resonate with current educational and other praxes that seek to engage new paradigms inclusive to both the vast linguistic resources of the majority of South Africans as well as their specific communicative practices. For example, a current collaboration (MOSAIC Group for Research on Multilingualism) between the University of Cape Town and the University of Birmingham aims to address the disadvantaging of South African students that result from monolingual language ideologies in the pedagogies of South African universities and colleges such as City Varsity. This discourse is linked to what is referred to as a 'translanguaging<sup>28</sup> pedagogy', defined by Adrian Blackledge, who draws on Ofelia García, as 'an arrangement that normalizes bilingualism without diglossic functional separation' (Blackledge and Creese 11). This view that prioritises processes of making meaning with wider linguistic resources and towards intelligibility is shared across much of current second language acquisition research, especially those looking to decolonise the curriculum. The argument exists that drawing on multiple linguistic resources in any one communicative practice is a discursive norm and that doing so in other processes affirms students' complex identities (García). Dion Nkomo from Rhodes University evocatively expresses the issue that drives the translanguaging pedagogy, saying, 'We breathe English although we don't *live* it' (Nkomo). I emphasise the prevalence of this discourse in South African university contexts because it is reproduced by de Wet in the framing of *Father, My Father*. De Wet's translation request resonates with Nkomo's statement in how it supports actors' incorporation of varieties into their performance that they might also *live*. It also avoids what Alexandra Jaffe

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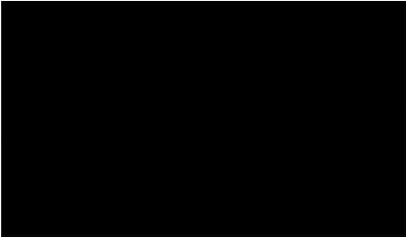
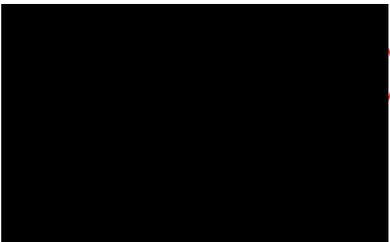
<sup>28</sup> I refer to the translanguaging discourses influencing policy and practice in some South African universities but continue to favour languaging as a term for this thesis, because of its association with activism, inhibiting criticality, as outlined previously.

suggests as the ‘modernist nationalist ideology of language and identity, in which individual and community identity is harnessed to a single language’ (Jaffe in Heller 51-52). I make this final connection because of de Wet’s stress on the plural form ‘languages’ as well as her flexibility in allowing actors to select for themselves how much and how little is translated, emphasising reflexivity.

I have provided some sense of de Wet’s translation request as involving influential strategies to her reflexive framing in *Father, My Father*. In doing so, I begin to articulate the importance of reflexive framing to actors’ achieving embodied simultaneity and mobilising languaging in the data featured in this chapter. Reflexive framing is something that I will return to in my methodologies for mobilising languaging because of how it is a useful first and continual step in critically locating and challenging inherited methodologies and their language ideologies for all involved.

I will now analyse the interaction that immediately follows de Wet’s translation request, focusing on how Ontlametse hesitated or resisted the reflexivity being asked of her, and echoed the indexed ‘standard’ language ideologies of her peer, Thandie, who came first in the interaction. I will focus on how the interaction highlights how Ontlametse’s lack of experience in performing varieties other than SAEv within these professional contexts, both shape and are shaped by language ideologies that privilege both the ‘standard’ constructed by British colonisation and the ethnolinguistic separation imposed by apartheid.

Figure 10: Transcribed rehearsal 1, episode 2 from *Father, My Father*

Line no.	Timecode	Actor/ Facilitator	Linguistic resources	Actor/ Facilitator	Embodied resources
1	(0:25:15.0)	TH:	Micia		
2	(0:25:17.0)			TH:	Left hand on hip, weight on left leg, right arm leaning on table that is against the wall, leans chest in towards MI
3	(0:25:17.0)	MI:	What woa woa woa...	MI:	Shakes head hurriedly with tongue out partly, left hand rests on the back of the chair
4	(0:25:18.0)	TH:	{I can't speak deep Xhosa} (0.2)		
5	(0:25:20.0)			TH:	Maintains position, withdrawing chest away from MI
6	(0:25:21.1)	MI:	Oh, so you will have to translate it at home=	MI:	Looks out and then back to TH, arm resting on the top of the chair, smiles, nods, looks back to the camera smiling and then to TH
7	(0:25:23.0)	TH:	{He can help me (0.2) because he speaks deep Xhosa}		
8	(0:25:22.0)			TH:	Points to camera and then places hand back on hip
9	(0:25:24.1)	MI:	Who speaks deep Xhosa?		Moves head around as if looking for someone, without looking at camera, smiles
10	(0:25:25.1)	TH:	The cameraman		Points to camera again and places hand on hip
11	(0:25:26.2)	MI:	He-, okay (0.2)	MI:	Smiles, nods
12	(0:25:27.8)	MI:	But he is busy with the camera (0.2)		Gestures right hand toward camera, gazing toward him, smiling, lows arm and gazes at TH again, laughing
13	(0:25:30.0)	MI:	Okay, it's fine		Finishes the line on TH before quickly turning back to RO to continue group talk, both arms lift off lap
14	(0:25:30.8)	MI:	So (0.2) if you can translate this now for yourself (0.2) translate it (0.1) or try because I wanna hear how it sounds		
15	(0:25:38.0)			MI:	Looking around to RO, clicks twice with right hand, pushes that hand out and draws both pointed hands to her ears, then pushes hands out and circles them again, while keeping pointed fingers
16	(0:25:40.0)	MI:	Because I want to try to get it to a stage so it opens with this (0.1) and then it ends with this (0.1) but at the end it's like overlapping		

In this interaction (Figure 10), actor Thandie draws from her resources to present her perceived lack of ability to carry out the translation request due to a lack of competence in what she understands to be the 'standard' isiXhosa. Thandie identifies as an isiXhosa, English and Afrikaans-speaking cis female from the Western Cape and was one of the two actors with isiXhosa resources within *Father, My Father*. The interaction began with Thandie standing and leaning against the wall in the seated semi-circle, close to de Wet's left. She stood with her left hand resting on her left hip, leaned her torso towards de Wet (line 2) and she amplified her voice to self-select with 'Micia' (line 1). De Wet's response 'woa, woa, woa' was coupled with hurried head shaking and gazing upwards to crossed-armed Busisiwe and then Thandie. De Wet's response signalled a playful and animated response to Thandie's burgeoning seriousness. As Thandie retracted her torso back in line with her body, she said 'I can't speak deep Xhosa' (line 4) and followed this claim by overlapping de Wet's response with 'he can help me' (line 7). Thandie's overlapping is significant because she chooses to continue her trajectory and ignore de Wet's approach at finding solutions for her. In terms of second order indexical, I read this interaction as using the moment as a public opportunity to resist de Wet's translation request by insinuating that it is not possible based on her (and by implication their collective) linguistic resources. Quickly, however, Thandie solved her own issues in suggesting that the cameraman can help her, while pointing to him (lines 7, 8), signalling her interest in vocalising her resistance, perhaps more than actually being worried about the problem.

Interestingly, Thandie's problem has absolutely nothing to do with de Wet's translation request, but rather it indexes her presuppositions tied to 'standard' language ideologies. Thandie presupposes that de Wet's request meant that these 'first languages' must also be the standard forms such as 'deep' isiXhosa. This presupposition is framed by the macro-context of the codification of isiXhosa within colonisation, as well as the institutional context at City Varsity, and perhaps for the University of Pretoria's Masker Theatre, both emphasising the alignment of certain varieties to cultural production. When seen in light of

contemporary language policy guiding South African educational institutions, such as isiXhosa primary school education that maintains the variety by teaching in only 'deep' isiXhosa aligns 'deep' isiXhosa with both prestige and what Deumert claims is 'a style of speaking which evokes normativity of traditional authenticity by approximating a speech style which is marked as rural' (Deumert 63). An outcome of these measures for those with isiXhosa resources such as Thandie, is that there is an alignment between superiority and competence in deep isiXhosa, as a linguistic and high-status standard comparable to 'brilliant English' (70) in contrast to other, perhaps more urban varieties. Similarly, to the actors in Mbothwe's *Ityala la Mawele*, Thandie imagined that if she is to use isiXhosa in theatre and performance, it needs to be the 'standard' variety, indexing language ideologies created and perpetrated by all of the institutional factors that I have signalled above.

Thandie's expectation of the use of 'deep' isiXhosa in theatre and performance importantly excludes and delegitimises her as a non-speaker. This paradox echoes Marcyliena Morgan's view that even though 'whole members of non-dominant speech communities often acknowledge and incorporate the standard, they do not control it or the knowledge associated with it' (Morgan 15). This claim suggests that speakers of non-dominant varieties might reproduce the standard, even if it doesn't positively impact on them, is supported in this interaction led by Thandie. In presupposing that 'deep' isiXhosa was the only isiXhosa variety acceptable within these contexts, Thandie accepts and replicates language ideologies that have historically marginalised her, similar to Mbothwe's actors. In finding someone to help her translate her monologues into 'deep' isiXhosa, she creates potent spaces for the reproduction of these dominating language ideologies in the future performances, further perpetuating their importance within these contexts. However, equally, her performance of 'deep' isiXhosa might temporarily elevate her status as an actor being competent in the variety, echoing issues that H.I.E. Dhlomo reconciled in his use of the 'standard' British English.

It is not only isiXhosa speakers who have this view. Ontlametse identifies as a Setswana and English-speaking cis female from the North West province, the only province with a Setswana-speaking majority. She is one of three actors who identified Setswana as their 'home language' in addition to Rose, who has some resources.<sup>29</sup> A result of this number of actors with Setswana resources was that it became a second lingua franca for the actors within the performance-making and rehearsal process of *Father, My Father*. However, it took some time for this to emerge, especially for Ontlametse, who used her SAEv for almost all communication within at least the first four rehearsals. The linguistically informed interaction that I will now analyse focuses on Ontlametse's response to de Wet's translation request that saw her draw on Setswana and is read as her resistance to her translation of the common monologue into certain varieties of Setswana. Salient are Ontlametse's indexed language ideologies supporting the use of 'standard' Setswana for the theatre and performance contexts aligned with *Father, My Father*.

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<sup>29</sup> There is some mutual intelligibility between those with Sesotho resources and those with Setswana resources, influencing Rose's resources.

Figure 11: Transcribed rehearsal 1, episode 3 from *Father, My Father*

Line no.	Timecode	Actor/ Facilitator	Linguistic resources	Actor/ Facilitator	Embodied resources
1	(0:25:40.0)	MI:	Because I want to try to get it to a stage so it opens with this (0.1) and then it ends with this (0.1) but at the end it's like overlapping		
2	(0:25:45.0)			ON:	Stands from her seat and walks to RO while MI is talking
3	(0:25:46.4)	MI:	So, it is like everybody is just speaking (0.4) and, but we, (0.1) somebody in the audience is hearing		
4				MI:	Face becomes animated again, hands more rapidly circling, returning to face and wrists flicking
5	(0:25:52.6)	SH:	(In all different languages)		
6	(0:25:53.1)	RO:	Micia	RO:	[offscreen, not visible]
7	(0:25:54.0)	ON:	There will be like three people here speaking in Tswana	ON:	Stands with RO, left shoulder resting on RO's right shoulder, holding right side of the script as RO holds the left
8	(0:25:55.0)	RO:	(Tswana)		
9	(0:25:57.0)	ON:	Like, for the beginning it will be (0.2) eh, (0.2) Ke go (0.1) ke go tlotlela leinane sa la bogologolo tala (0.3) gore mosimane a seka a go, a seka a go tlotlela... [I'm telling you this very old story for that boy doesn't tell you..]		
10	(0:26:03.0)	LO:	(Yo)	LO:	[offscreen, not visible]
11	(0:26:03.0)			ON:	Stands with RO, left shoulder resting on RO's right shoulder, holding right side of the script as RO holds the left.
12	(0:26:11.0)	ON:	So me and BO, like we will be saying the same thing	ON:	Lifts right hand off script.
13	(0:26:16.0)	MI:	So, one of you will be saying it	MI:	Sits facing both RO and ON.
14	(0:26:17.1)	ON:	(But we can't say the same thing because BO speaks Tswana and LO speaks modern Tswana and I speak (0.3) proper Tswana)		
15	(0:26:22.0)			ON:	Lifts right hand up and scrunches RO right sleeve, right gesture towards LO, right hand flat palm downwards, wrist flick
16	(0:26:23.0)	LO:	Ha ha!	LO:	[offscreen, not visible]

17	(0:26:23.1)	RO:	You just had to! She just had to!	RO:	Turns to ON, Breaks her grip, gazes toward her laughing, then away in its repetition
18	(0:26:25.0)			ON:	Looks at RO, then the group, smiles and slowly walks back to sit with her peers
19	(0:26:25.0)			RO:	Laughs
20	(0:26:25.0)			BE:	Laughs
21	(0:26:25.0)			LO:	Laughs
22	(0:26:32.0)			MI:	Laughs, looking at ON walks to the other actors

The interaction featured in Figure 11 comes after de Wet's request and Thandie's response, and tracks Ontlametse's approaches to the interaction that followed. Here, she stood up from her chair and made her way centre-stage to actor, Rose, who was continuing to perform a reading of de Wet's opening monologue to the actors (line 2). In Ontlametse's new central and visible position, she garnered the attention of her peer group as she articulated a series of direct questions to de Wet in response to her translation request, as she placed an affectionate arm on Rose's shoulder and leant into her hip (line 7). In this response, Ontlametse claimed that there are three actors who will have different Setswana translations for their common monologue because they all spoke different varieties (lines 7-12). Simultaneously, Ontlametse's approaches to drawing on her resources were rapid and unpredictable, and her movements tended to exist on opposite poles - either fast or extreme. The combined resources that Ontlametse drew on in this interaction indexed some disinterest in multiple varieties of Setswana being performed in the production, indexing language ideologies privileging the 'standard' Setswana. In addition to echoing Thandie's emphasis of the 'standard' isiXhosa, Ontlametse reproduced standard language ideologies specifically associated with 'standard' Setswana.

The combination of the prominent position of Setswana in Botswana, the close Botswana-SA relations geographically and politically, and the national re-

building of SA post-apartheid has accepted, diffused and maintained the idea of the existence of 'standard' Setswana language ideologies. While the view towards a standardised Setswana has been somewhat legitimised in its position as one of the eleven official languages in the South African Constitution (Minister for Justice 4), its role as the sole national language in neighbouring Botswana has historically ranked South Africa's Setswana as subordinate to its own. This construction of Botswana Setswana as high-status and South African Setswana as low-status is reproduced in Ontlametse's interaction, although how she implicates herself within this hierarchy is surprising. Lines 9-14 in the transcription index the most coherent language ideologies from Ontlametse on how she is implicated in relation to 'standard' language ideologies. Most overtly Ontlametse refers to her own Setswana variety as the most 'proper' in comparison to her peers (line 14), thereby reproducing the myth of the 'standard' and its appropriateness for theatre and performance contexts, and suggesting that she is the only one who has competence in this 'standard'. This connection between the 'proper' and the 'standard' variety comes through the specific discourse that has historically linked cultural production with the 'standard' in southern Africa, and the ways that this continues to be reproduced into the contemporary moment. Ontlametse's response is surprising because she aligns herself with language ideologies historically benefiting others, which echoes the earlier suggestion cited by Morgan. However, this notion of alignment with the prestige of the 'standard' is also a continuing factor for Setswana.

The alignment with the prestige of 'standard' Setswana is not only perpetuated by historical systems of control but continues to be strengthened into the contemporary moment through cross-border activities funded by the Botswana government and its connected institutions. For example, the African Academy of Languages (ACALAN) and Vehicular Cross-Border Language commissions promote a 'standard' Setswana through the Setswana Language Commission's workshops. The problem of such activities is that the creation of a literary standard legitimises a view that suggests the importance of

standardisation of indigenous African varieties as a weapon to tackle decolonisation. These language ideologies are promoted as part of activities delegitimising 'ex-colonial languages' (ACALAN) often have an opposite effect because they strengthen the very beliefs and processes that marginalised these varieties in the first place. Therefore, while these programmes aim to destabilise the dominance of western colonial languages, they are simultaneously reproducing language ideologies that marginalise their speakers.

In producing 'standard' language ideologies and perhaps hoping to align herself with their prestige, Ontlametse marginalises her Setswana-speaking friends. She suggests, 'But we can't say the same thing because Botsile speaks Tswana and Lorako speaks modern Tswana and I speak (o.3) proper Tswana' (line 14), while leaning into her hip and accenting the word 'proper' via the extension of her right arm and flicked wrist. In her communicative practice, she defers to her friends, Botsile and Lorako in order to emphasise to de Wet her difficulties with the possibility of three separate performed Setswana translations. In her turn, Ontlametse publicly evaluates both of her peers' varieties, putting them in a lower position to her own linguistic resources. However, although she at first seems to be evaluating her friend's lack of competence in the 'standard' variety in an attempt to accentuate her own, I discern that she is also aware of the wider discourse that doesn't position her as a speaker of the 'standard'. Therefore, in this interaction Ontlametse might be seen to be performing dominant language ideologies emphasising the 'standard' in order to attempt publicly to be in control of the way that her Setswana variety is perceived when she begins the translation process requested by de Wet.

Rather than her deferring to Botsile and Lorako being about her speaking the 'standard' variety, it might instead be read as her protecting herself from the exposure of linguistic resources not previously heard by her peers. There are parallels with Ontlametse's approaches to participation more generally: in the

first rehearsal she is seen to participate in a relevant way but actually she is just responding quickly which is different from participating in a relevant way because it doesn't cohere with the session's framing. Ontlametse's quick responses to de Wet's instructions often meant that her participation became visible to the other actors as they were still selecting from their resources to respond. This, combined with her high-volume approach to drawing on her linguistic resources and her confidence in taking up physical space made Ontlametse seem as though she was participating in a highly relevant way. However, Ontlametse's participation was only a partial response to de Wet's instructions because she was not responding to the details of her translation request but instead resisting and overriding them.

However, Ontlametse's on-the-spot translation (line 9), her questioning of the three varieties and deferring to both Botsile and Lorako (line 14), also signal Ontlametse trying to reconcile the combination of varieties that she has previously been taught to keep separate. In addition to the procurement of the 'standard', apartheid language ideologies are reproduced in Ontlametse's difficulties with the performance of multiple Setswana varieties alongside SAEv that de Wet requested. By restricting a number of linguistic resources in any one communicative practice, such language ideologies have associated the lack of vocabulary, literacy or education with language or codeswitching, or mixing. Although such a view has been challenged and proven as false by Katherine Woolard (2006) and a whole host of others writing on ideologies negating codeswitching (Jaffe; Myers-Scotton and Bolonyai; Heller; Auer) and their impacts on 'second-language' education (Genesee; Hornberger; Hornberger and McKay), Ontlametse's emphasis on reading her translation out to her peers, might be observed in the light of her privileging non-codeswitching that has come as a result of both colonisation and apartheid. Or, her eventual inability to clearly state the reasons why de Wet shouldn't allow the three Setswana varieties to exist side-by-side, might rest in her difficulty in articulating these issues.

A sense of Ontlametse’s approach to Setswana in non-professional contexts can inform this analysis because it helps to illuminate how much her resistance rests on the specific university and professional setting. In her post-show diary,<sup>30</sup> Ontlametse identified as a Tswana praise poet, a role that resides in a tradition that has historically bound specific varieties with specific performance forms. She introduces this information when addressing the question ‘what is my favourite language to speak?’ claiming the following in Figure 12.

Figure 12: Transcribed episode from Ontlametse’s video diary

Position: ((Ontlametse sits squarely in front of the camera, head and shoulders visible, eye contact with the lens))

Line no.	Timecode	Actor/ Facilitator	Linguistic resources	Embodied resources
1	01:40	ON:	I like spea-king (0.2) Setswana (0.4)	Gazes away from the lens, returns back, laughs
2	01:45	ON:	I like speaking Setswana, where? Everywhere(0.2)at home.. (0.3)	Looks down towards sheet to read the first line
3	01:52	ON:	Why? (0.1) I take so much pride in my language, you know (0.1) I am a (0.2) I am a Tswana praise poet (0.2) I have been (0.1) I’ve been speaking Setswana for all my life basically (0.2) so (0.2) for me that is my comfortable zone and I love it	Smiles, gazing towards lens

Ontlametse’s encapsulation of her identity as a ‘Tswana praise poet’ (Figure 12, line 3) when addressing the question ‘what is my favourite language to speak?’, points to her close association with praise poetry, culture and language. Her claim is supported by a general positivity and enthusiasm to answer the question about her favourite language, which is then delivered with smiles and laughter. When she suggests ‘I take so much pride in my language’ (line 2), together with this positivity, she signals some interest in opening up about her passions and interests. This observation can be seen in light of Tswana praise poetry being one of the Southern African traditional oral forms that Liz

<sup>30</sup> This process involved actors entering a room on their own, opening an envelope with questions that they could then select from and answer to the rolling camera. Full detail on this data-gathering method is in methodologies section.

Gunner in 'Remaking the Warrior?' describes as a 'slippery and resilient genre, full of intellectual gristle' (Gunner 28) and a form that also tends to become a 'poetry of remembering' (20). Ontlametse's pride for her Setswana resources are legitimised in and through these complex performance forms that are tied to her culture and more rural identity than some of her peers. Although traditionally a male dominated oral form extolling the qualities of chiefs and leaders, Tswana praise poetry has metamorphosed into oral and performed poetry performed by a wider demography within urbanised Southern Africa, particularly Gauteng and the North West provinces of SA, as well as Botswana. This regeneration of the form within contemporary realities accentuates processes of remembering, while, as suggested by Megan Schoen, its rhetorical traditions of 'speaking back' to the chief tends to facilitate processes of giving advice and censure for the future (Schoen 11). Central to this view is a perceived purity of Setswana varieties to continue the cultural legacy of the performance form. Therefore, Ontlametse's pride, her self-identification as a Tswana praise poet, and the tradition's tendency to favour those in power, each reinforce one another and the linguistic varieties and communicative practices inherent.

Ontlametse's experience as a Tswana praise poet might see her more experienced in performing in non-English resources than her peers, but not ready to engage these resources at the university because it feels out-of-context. The predominantly non-mixing approach of Tswana poetry works as another barrier to Ontlametse's use of Setswana and SAEv together in *Father, My Father*. Although few emerging Tswana oral poets mix Setswana and SAE varieties, such as North West-based *Mpho ya Badimo*, it is not typical of either traditional or contemporary forms. Thus, it should be remembered that in the episode analysed (Figure 11), Ontlametse reproduces 'standard' language ideologies but is also doing so as part of her projection of the context and what she feels is expected of her. Understood another way, Ontlametse responded to the number of institutional frames where both her cultural and linguistic resources have historically been presented as low-status, greatly influencing

how she chooses to silence or protect these resources from being performed in domains where she might feel under scrutiny.

My discussions of Thandie and Ontlametse's responses to de Wet's translation request have begun to illustrate the liveliness of ongoing 'standard' language ideologies in SA, and the complexities of individuals negotiating them socially and professionally. This suggests how a number of interconnected beliefs each work to reinforce 'standard' language ideologies, such as: the existence of a 'standard' variety; that it should be kept separate from other varieties; and, that most appropriate for theatre and performance. I can conclude that Ontlametse indexed four interconnected language ideologies in this initial stage of the performance-making and rehearsal process: I.) There is such a thing as a 'standard' Setswana variety; II.) That she speaks this 'standard' variety; III.) This 'standard' variety is the most appropriate for theatre and performance contexts; and, IV.) The 'standard' variety should be kept separate from other varieties in performance. The separation of these parts of 'standard' language ideologies will aid my later comparative analysis focusing on the precise stages of Ontlametse's change trajectory. However, also important to return to is that Ontlametse's approaches to the interaction analysed and her reproduced language ideologies were neither relevant nor aligned with de Wet's translation request or reflexive frame. Ontlametse focused on the problem of three Setswana varieties, where de Wet's previous translation request emphasised the importance of 'first languages' within the production. However, de Wet had made it clear that her priority was to hear the actors' multiple varieties rather than to hear one 'standard', so Ontlametse's questions were irrelevant to her translation request. Thus, Ontlametse's initial approach might be understood as being or performing resistance to de Wet's reflexive frame, which I will analyse in the next section.

#### **4.3 Mobilising languaging through embodied simultaneity**

I will now analyse four episodes selected from a one-hour session of improvisational exercises facilitated by de Wet during the fourth rehearsal to

argue that embodied simultaneity catalyses actors to mobilise languaging. Through this analysis, I hope to make connections between de Wet's framing of the performance-making process, particularly the improvisational exercises, and Ontlametse's collaborations with her peers to lay out a number of stages within her change trajectory. I use my readings of Ontlametse's participation and her indexed language ideologies within the first section of this chapter to compare them to those indexed within the episodes analysed here, aiding my analysis of her key changes.

I begin by discussing de Wet's framing in the context of the fourth rehearsal, continuing to emphasise the place of reflexive framing to support actors to dialogue and negotiate their own journeys. I will then signal how this framing contributes to Ontlametse's changes in participation within the improvisational exercises. My analysis of the first episode selected from those exercises features de Wet's use of *dual focus* to frame and guide the actors' selection of their *modes of participation*, defined previously as the basic constituents of embodied simultaneity. A complex extended episode is then analysed in two parts to suggest the precision needed to outline the stages that lead to Ontlametse's embodied simultaneity, and then how this catalyses her mobilising languaging. The first of these parts features Lorako's projection of a gestural turn-entry device (Mondada; Schegloff; C. Goodwin) to Ontlametse, or what I will come to call a *gestural sequence*, as a call for her to collaborate. The second part of the episode is read based on how Ontlametse responded to Lorako's gestural sequence, as she allowed herself to be acted *on* by someone she knows and trusts. In this analysis, I cover how she selects, draws on and organises her resources differently as part of this process, which requires her to be present both to her own organisation of resources and to her peer Lorako, and how this simultaneous presentness contributes to her embodied simultaneity. The fourth and final episode allows me to make connections between Ontlametse reaching embodied simultaneity and mobilising languaging by focusing on how her new selection of resources prioritises her most immediate interlocutor, Lorako. I suggest the role of presentness and

affect in the shared body itself has a key role in Ontlametse mobilising languaging. The shared body is defined here as the affective connection between the actors' bodies as they each engage in simultaneous presentness while collaborating.

Between the first and this fourth rehearsal, de Wet facilitated a number of new creative strategies to support her translation request and reflexive framing. A brief overview of these strategies helps to illustrate the journey that actors have so far engaged in within the performance-making and rehearsal processes. By the fourth rehearsal, de Wet had led one-on-one directing sessions with half of the actors and their monologues, and both of the physical motifs. Often a session with de Wet and an actor would engage half of the floor space in the Theatre Room with the other half used by some actors sitting and observing her session, while others improvise and rework their duo physical motifs. Despite their ability to be autonomous if not working with de Wet, the size of the room meant that talking during collaborations or as an audience member needed to be kept to a minimum. Thus, de Wet's sessions, when based in the Theatre Room, tended to make her work seem more dominant, with the others expected to work around her and the actor she was working with at any time.

The interactions between de Wet and the actors in the one-on-one sessions between rehearsals one and four, provide some sense of her follow-ups to the translation request and their responses. Generally, she addressed at least one question, such as 'What have you decided on translations?', to actors that queried the stage that they were at in deciding on and negotiating their translations. In response, all of the actors seemed to signal some interest in translating part of their monologues in their 'home language', with part in their SAEv. Their use of this term 'home language' in their responses indexes the language ideologies conceptualising linguistic varieties as best separated by domain. The actors' responses about their translation decisions also tended to show them each entering individual negotiations about the varieties that

they spoke at home and how they might come to be included in theatre, performance contexts and university contexts. At this stage, none of the actors had yet begun the translation process for their monologues and the communicative practices within rehearsal peripheries saw the continued use of SAEv as a lingua franca. The combination of actors' interactions with de Wet and continued use of SAEv (despite their vast linguistic resources) indicated that while they were in preparation, they were still unsure how to fully embrace their 'home languages' in these new university and institutional contexts. With these observations of the actors' current relationships to the translation request in mind, I will begin to outline de Wet's framing of rehearsal four.

De Wet's approach to facilitating the improvisational exercises in rehearsal four are generally read as actor- and character-led, contributing to her reflexive framing due to how actors were largely left to navigate their journeys for themselves. A perhaps defining characteristic of this facilitation was her emphasis on spontaneity, described by Alison Oddey as something providing 'freedom of possibilities for all those involved to discover...' (Oddey 1). Oddey's optimistic description about the new potential for creation through spontaneity resonates with de Wet's approach because of how it is seen to both recast and reshape the participation of actors. In addition, de Wet's focus on embodied, simultaneous and spontaneous responses helped to support reflexivity because of how she increasingly became less needed in her own frame. I will discuss exactly how de Wet facilitated improvisation to demonstrate the significance of the specific framing of this rehearsal.

When used within any performance-making and rehearsal process, there are often two key aims embedded in improvisation: the first may be referred to as devising, where improvisational exercises are engaged so that actors can build material for the coming production and as a consequence 'take on an authorship role in the making of a piece' (Radosavljevic 59); the second contributes to the character's or ensemble's development as part of acting

training pedagogies. De Wet's facilitation of improvisation in the fourth rehearsal mirrored those of the second aim, where the material generated was not explicitly used as material within the production; however, aspects of it were embedded in actors' characters or their characters' relationships. I conceptualise this as a reflexive approach because it allows the actor to decide if (and how) they will incorporate the material spontaneously generated into their emerging characterisations. This approach is similar to what Barba proposes in *The Moon Rises from the Ganges* as being where the 'creation of the actor's material' can occur, 'a process which gives life to a succession of physical or vocal actions starting out from a text, a theme, images, mental or sensorial associations, a painting, a melody, memories or fantasies' (Barba 27). Barba's separation between an 'actor's material' and the *production's* material helps to reiterate the major differences between the two aims of improvisation outlined above, where improvisation is used to spontaneously develop the actor and their character rather than more explicitly generate material for the production's content. Within de Wet's facilitated improvisational exercises, such a reflexive approach also supports deeper opportunities for actors' explorations of simultaneous embodied modes (and dual focus) because they aren't pressured into overtly generating material for the production.

These improvisational exercises combined de Wet's dance training with Marie Overlie's viewpoint exercises and consisted of a physical warm-up; solo walking around the space that focused on breathing and making connections with peers; pedestrian or everyday gestures; non-verbal and then verbal percussive sounds; verbal melodic phrases, and a physical cool down. Except for the warm-up and cool down, these stages were accumulative, with de Wet requesting actors to develop and build one stage for five to ten minutes before the next instruction required another stage to be added. Importantly, even while de Wet added these next instructions, actors needed to continue drawing from their resources in response to the previous stage, while also listening to and immediately responding to each new stage. These skills, which involve simultaneously listening to stimuli while developing a character, are

relevant for acting training because performances to an audience demand a similar set of skills. The accumulative nature of this improvisation also allows for the facilitator-researcher to become less and less central to the actors' participation. The simultaneity emphasised in her facilitation added to an increasing embodied rapidity as the actors needed to listen to the instructions while embodying each stage, the focus on embodiment and collaboration each pushing actors to focus on organising their embodied resources in ways that dialogued with their peers' participation.

Both de Wet's approach to improvisation and the elements that are emphasised in this approach are part of her conscious avoidance of what she calls a 'refuge for validation that pulls actors away from their own intuitive source' (de Wet). In this claim, de Wet articulates her preference not to facilitate processes whereby actors become reliant on her for constant monitoring and feedback. In discussing what de Wet means by 'intuition' in this context, she draws on Silverberg's conceptualisation of intuition as 'interior knowing' (Silverberg 57), important because it prioritises the actor's role in articulating their journey and eventually their selection of resources for their characters. As well as the ethical and political interests that drive what might be called a *participatory* approach within applied performance praxis, de Wet is mostly eager for actors to improve their skills as actors.

While the term participatory approach has been favoured in applied performance praxis in describing approaches such as de Wet's, I avoid it because of its tendency to lead to 'an erroneous interpretation of the social construction of reality by dominant groups with the people's transformation' (Chinyowa 12). Here, in 'Participation as Repressive Myth', Chinyowa connects the emancipatory heritage of praxis to its current interests in the transformation of its actors through their newly defined agency constructed within the production. Chinyowa is useful to connect South African applied performance praxis and de Wet's approaches because of how the latter equally locates her alignment with the dominant. While De Wet's approach to

facilitating improvisational exercises privileges the actors' individual and collaborative journeys towards knowing themselves, she does this with central pedagogic aims towards training actors rather than necessarily seeing to their emancipation. Initial connections can be made between de Wet's approaches to facilitating improvisational exercises reflexively, and the ways in which actors develop knowledge of themselves and their resources, and their activation of simultaneous presentness. However, it is her focus on dual embodied modes that tends to support such a journey rather than methodologies that position her and the work as an outlet for the actors' change or transformation.

De Wet's reflexive approaches to framing can be detailed in the first three minutes where she instructed the actors to form a semi-circle and suggested that they would work through the upcoming session for the purposes of 'blocking' for the production *Father, My Father*. She followed this comment with the self-deprecating 'Ah, that's very profound', before laughing and asking actors to find a space in the room where they feel most comfortable and are not facing anybody. Her reference to the aims of the activities for the purposes of blocking are vague but in line with her strategy to avoid giving actors too much information at the outset of the session, so that they can reflexively navigate their collaboration for themselves. Her marked use of 'profound' before actors began to move into their starting positions can be read as a form of self-directed irony. Raymond Gibbs, who conceptualises sarcasm as a form of irony, suggests that self-selected sarcasm can 'affirm the speaker's allegiance to the group and the prescribed behavioral norms' (Gibbs 7). De Wet's self-deprecation that comes in rapid fire within a turn in which she has given instructions to actors, indexes her interest in overtly reducing the authority that comes with her role as the facilitator-researcher, which further adds to the reflexive framing. By the time actors find their comfortable and solitary positions in the room, she asks them to close their eyes and begin to work through releasing tensions from their body, focusing on their feet in parallel, bent knees, relaxed pelvis, back and shoulders. It is at this point that she began

to walk through the room in fluid patterns around and between the actors as they each began to focus more inwardly, towards their bodies and breath. Her unpredictable movement around the actors reinforces her initial reflexive framing of the exercises, her bodily proximity reminding them of their responsibilities to participate. Although de Wet was moving and the actors still, these instructions were articulated in a muted style in comparison to her other facilitation, again congruent with her reflexive approach that was slowly releasing the floor to the actors for the demanding exercises that were to follow.

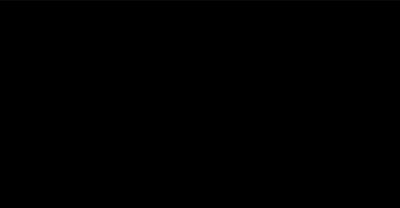
De Wet introduced the concept dual focus (Figure 13, below) at the same time as she requested actors to embody her interpretation of the concept, creating initial opportunities for them to begin to think in the body and engage simultaneous presentness. I have previously proposed simultaneous presentness as occurring when actors generate and transfer energy between interlocutors and during the processes of having, becoming and being a body. While presentness might be an accrued skill for the actor in generating and transferring energy, simultaneous presentness sees the actor's presentness to both stages of generating energy (inner focus of body) and transferring energy (outer focus of collaboration). Thus, de Wet's facilitation of the concept of dual focus is directly tied to supporting simultaneous presentness for the actors. This simultaneous presentness is also connected to the stages of achieving my concept of embodied simultaneity in ways that become clearer.

De Wet suggested dual focus as being focused 'inward' and 'outward' (Figure 13, line 7). The shape of the episode sees de Wet facilitating the dual focus in the actors' bodies, tempered by definitions and silences to allow actors the greatest opportunities for embodying a dual focus, which would become a linguistic cue throughout the exercises that followed. Such an approach was a key framing technique in shifting actors' expectations regarding how they would learn in the performance-making and rehearsal process, turning more towards thinking in the body, waiting for it to respond and then analysing its

response. As I have begun to indicate, this approach is also conducive to activating presentness, for reasons that I will analyse.

This episode that I will analyse can be structured into two parts, starting with de Wet's interest in actors focusing inward, on themselves (lines 1-7), followed by her definition of dual focus (line 7), and finally by instructions to focus outward, towards their peers (lines 8-13). Although she defined dual focus to actors as a state in which they are 'focused inward' and 'both outward' (line 7), she began to guide actors through instructions for them to focus inward long before this instruction, i.e., when she began the physical warm-up, asking them to make connections between their bodies and their thoughts.

Figure 13: Transcribed rehearsal 4, episode 1 from *Father, My Father*

Line no.	Timecode	Actor/ Facilitator	Linguistic resources	Actor/ Facilitator	Embodied resources
1	(0:03:07.4)	MI:	And, when you're ready and you found (0.2) that equilibrium in your body I want you (0.2) to become (0.3) hyper-ly focused (0.2) within yourself (0.2) first	MI:	Walks in another circle through the group, arms crossed
2	(0:03:25.0)			MI:	Walks in another circle through the group, arms crossed
3	(0:03:38.8)			MI:	Walks in another circle through the group, arms crossed
4	(0:03:57.0)	MI:	Then I want you to open your eyes and stare at a fixed spot in the room	MI:	Sits back on the chair. Hands, tucked between legs, sitting upright and looking forward
5	(0:04:11.2)	MI:	Keep that concentration and that focus within yourself	MI:	Sitting still, arms tucked between legs
6	(0:04:12.2)			MI:	Sitting still, arms tucked between legs
7	(0:04:25.6)	MI:	I am going to give you a set of instructions that I am going to build (0.2). So (0.1) I need you to start developing a dual focus for this session. (0.2) Which means (0.2) you are going to be focused inward (0.2) and both outward (0.3)		
8	(0:04:43.6)	MI:	So, to start small (0.3) I want you without moving your head, (0.4) or your body (0.4) to start becoming aware of everything you can see in your peripheral vision	MI:	Slowly moves head from left to right, gaze averted to actors, before returning to looking straight ahead
9	(0:05:11.8)	MI:	Become (0.2) in tune with the sounds that you hear around you	MI:	Sitting still, arms tucked between legs
10	(0:05:27.2)	MI:	And now place your body (0.3) in connection to everything with you. (0.3) How do you feel about your body (0.1) being connected to the present moment	MI:	Looks over right shoulder slowly, then left, at those in the room
11	(0:05:41.0)			MI:	Sitting still, arms tucked between legs
12	(0:05:53.2)	MI:	Whatever that feeling may be (0.4) that is your main objective today. (0.3) That is the feeling (0.3) and the fuel that drives you throughout this exercise	MI:	Leans forward in chair, slouching over arms, looking towards floor
13	(0:06:17.7)	MI:	Still taking into consideration that you are part of the bigger picture at the moment (0.4)	MI:	Sits back in chair, then leans forward
14	(0:06:24.0)	MI:	I want you to just on the spot rock backwards and forwards on your heels (0.4)	MI:	Leaning forward, looks around

Firstly, in reading the above transcription, de Wet's definition of dual focus resonates with aspects of American choreographer Marie Overlie's viewpoints exercises that ask actors to increase their awareness of spatial relationships and insists on the 'necessity of the entire body to listen' (Bogart and Landau 28). In listening to the entire body, actors are asked to be alert and reflexive to outside stimuli (focused outward) as they are simultaneously focusing inward, to drawing from their embodied resources. This post-Stanislvskian concept aims to provide actors with the relevant skills needed to think in their bodies as well as fluidly draw from their having and being bodies.

De Wet accentuates the importance of understanding the concept of dual focus within the body through her use of silence. The first silence in this rehearsal comes just before this episode, lasting for fifteen seconds, between instructions that ask for actors to stand with their feet in parallel and begin to look for tension in their shoulders and backs. This silence indexes the shift towards handing over the floor to the actors, as well as preparing them for the silences to come. This next silence in the episode (line 1) lasts for about forty-five seconds as de Wet circles between the actors with her arms crossed. During this time, de Wet walked at a slow pace that matched the pace of the instructions that bookended this silence. Since the majority of the actors' eyes are closed as she does this, her movement creates a constant rhythm and audible guide for them, as they attempt to focus inward towards their own bodies. In this way, the silence stresses the *inward* aspect of de Wet's concept of dual focus. The next notable silence occurs after de Wet continues to emphasise the actors' inward focus (line 5), as she sat in a chair against the wall for the next thirteen seconds before giving her next instruction. It is at this point that I read silence as a beat for the actors to begin to learn about de Wet's dual focus (line 7) before they are asked to begin to add the outward, collaborative focus in addition to their inward focus (line 8). There is also a third significant twelve second silence (line 10) that offers similar emphasis on dual focus and its place in the session before suggesting that 'it drives you

throughout this exercise' (line 12). In accentuating dual focus through the use of silence, de Wet gives actors the time needed for them to interpret this new concept in and through their bodies, while also creating opportunities for them to begin thinking in their bodies. Such processes support actors to be present in their body and to begin processes of reflecting upon and altering resources to hone interpretative skills. Thus, through the use of silence, and in guiding actors through the processes of achieving dual focus, de Wet begins to change the nature of how actors engage thinking in the body, preparing them for embodied simultaneity.

Another aspect to note in Figure 13 is de Wet's *repetition* of the word focus, which guided actors through her interpretation of the concept dual focus and created continuity of the concept when she later uses it as a linguistic cue to frame actors' embodied simultaneity. De Wet's first use of the term 'focus' is when asking actors to be 'hyperly [sic] focused' (line 1) within themselves. This becomes a starting point for embodied processes of reflection and eventually interpretative skills. This marked use of focus continues throughout the episode and the exercises thereafter, both in the moment that she asks actors to focus inward, on themselves, using it when requesting a 'focus within yourself' (line 5) and for the external, more collaborative qualities after her definition of dual focus (line 7). Her decisions to repeat the use of this term creates opportunities for actors to make connections between their embodied resources that were being drawn on, and a specific linguistic term, functioning as a cue.

Throughout the improvisational exercises that follow, a number of moments are observed where de Wet's linguistic cue was repeated and actors could be visibly seen adjusting their modes of participation so that they were either more inward or more outward in their focus, suggesting that this linguistic cue was effective in reminding them to be present to their number of embodied resources and, as collaborators, as a step towards embodied simultaneity. For example, where actors would be focusing on selecting, drawing from and

organising their resources more than listening to their peers and allowing their resources to alter as a result, de Wet's repeated use of 'dual focus' helped to remind them to gaze upwards and be present to the actors' around them. Where actors are seen to favour a particular side, either the inward generation of energy or the outward transference, they were supported by de Wet's use of focus to attempt a more balanced approach. Specifically, for Lorako, an actor who favoured a more outward transfer of energy, appearing more collaborative, this tended to occur quite often. De Wet's linguistic cue helped to balance Lorako's modes of participation so that he focused more on the generation of his energy, resulting in a shift of focus back to his inward presentness. Thus, de Wet's attention to dual focus in framing the improvisational exercises came to be functional for facilitating the simultaneous presentness and eventually embodied simultaneity was activated.

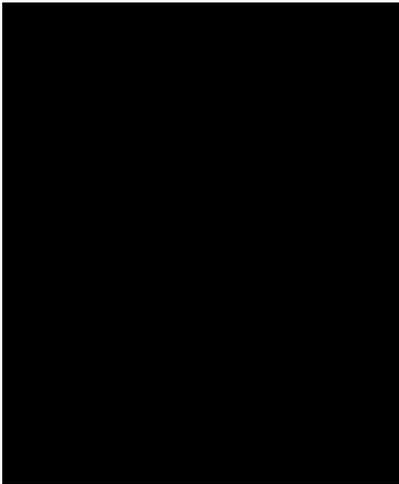
I will now begin to investigate the stages for Lorako and Ontlametse's changes in individual and collaborative modes of participation, towards their reaching embodied simultaneity. Actor Lorako is central to analyse because of how he influenced Ontlametse's modes of participation to reach embodied simultaneity and eventually languaging. Throughout the initial stages of the improvisational exercises that I have so far highlighted, Lorako's participation tended to quickly work as a mediator between de Wet and his peer actors, favouring Ontlametse. In spatially orienting himself towards Ontlametse, and in altering and repeating his offerings to Ontlametse, I conceptualise Lorako as creating a number of *calls to collaborate*.

Lorako began to align with and influence Ontlametse in the thirteen minutes between the last episode analysed and the one to follow, deserving some initial attention. As his first call to collaborate, this interaction follows de Wet's request for actors to add non-vocal percussive sounds to their solo walking around the space, focusing on their breathing, making connections with peers and developing pedestrian or everyday gestures. In response, what emerged

was a cacophony of stomping, clapping, leg-slapping and chest-pounding as part of the actors' modes of participation. Lorako responded by clicking with the fingers of his right hand to create a rhythm, his new addition to his approach to walking around the space, while maintaining a previous gesture with his left hand in his trouser pocket and right arm swinging loosely by his side. Ontlametse's response to de Wet's instruction involved her generating a stomping sound with each foot as she traversed the room. Some chaos resulted from Lorako and Ontlametse's combination of rhythms which Lorako seemed to acknowledge as he locked eye contact with her for a number of seconds as they walked past one another centre-stage. This moment pre-empts Lorako's brief transition into a double click for a whole beat, before returning again to a single click. In so doing, Lorako synchronises his beat into a rhythm with Ontlametse, whose stomping then fell on each beat after his click. In addition to aligning with Ontlametse, Lorako was also becoming a mediator to de Wet's frame by embodying the notion of 'dual focus'. Lorako's dual focus occurred as he focused *outwardly* in listening to Ontlametse, and *inwardly* to synchronise with his action so that a collaborative rhythm could be formed. Their complementary percussive sounds created an ongoing rhythmic connection or what ethnomusicologist Ingrid Monson calls the 'timeline' (Monson 82) for the collaboration that was to follow. Thus, the rhythm between Lorako and Ontlametse became a steady reminder of each other's presentness, itself both beginning and continuing Lorako's call to collaborate.

Figure 14: Transcribed rehearsal 4, episode 2 from *Father, My Father*

Line no.	Timecode	Actor/ Facilitator	Linguistic resources	Actor/ Facilitator	Embodied resources
1	(0:21:36.0)	MI:	Allow your relationships to develop further.	MI:	Leans forward in chair and then back, and then forward again
2	(0:21:47.0)	LO:		LO:	Tilts head to the left with eye contact and gazes at JA, without her returning the gaze
3	(0:21:53.4)	LO:		LO:	Seven counts later, as he clicks with his right hand, tilts head left to repeat gaze and eye contact with LI, this time her returning it by tilting her head to the right in one beat while walking past him
4	(0:21:59.0)	LO:		LO:	Repeats with SH before striding back from upstage left to downstage right. Repeats with BO by turning head left, her showing some acceptance of this turn by holding gaze and eye contact, before turning to JA again with head right and forward-facing body. He holds this stare with JA for longer before stepping back off his left leg to spring step forward
5	(0:22:08.0)	LO:		LO:	Repeats head tilt, gaze and eye contact with SH again, then LI, and eventually ON, while smiling the entire way. Continues combination as he steps towards ON while centre stage left, holding her gaze for four beats before turning to his left and looking away as he clicks
6	(0:22:10.0)	ON:		ON:	Emerges from his gaze to travel back from centre stage left to centre stage right, with LO in her periphery. She tilts her head slightly upwards as she notices him emerge on her left again, as he has done a loop around her
7	(0:22:16.0)	ON:		LO:	Continues his combination as he strides very closely past the front of ON as she is continuing to move forward, forcing her to slow down and wait for him as he passes
8	(0:22:17.0)			ON:	Maintains focus forward with her eye contact following LO as he passes

9	(0:22:18.0)	LO:	Turns his head back towards ON as he circles her, gazing down at her before turning to the side to continue travelling centre stage right to left
			
10	(0:22:21.0)	LO:	Continues gaze and eye contact toward ON as he turns and walks backwards

The episode featured in Figure 14 came some minutes after Lorako and Ontlametse's new rhythm was established and features Lorako's first projection of his gestural sequence to peer actors, before its variations for Ontlametse. I refer to the combination of embodied resources that Lorako selects, draws on and organises as a gestural sequence to echo discourse that suggests gesture as a central modality used to signal to another interlocutor to take the next turn (Lorenza Mondada, following C. Goodwin). However, the nature of de Wet's framing, which emphasises simultaneity, means that Lorako's projection to his peers is not a complete handing over of a turn but rather, a call to take a turn simultaneously *with him*. It is for this reason that I suggest that Lorako's gestural sequence also becomes a call to collaborate. In the cases that Lorako embodies de Wet's dual focus, whereby he has a simultaneous presentness to inward and outward foci, his call to collaborate becomes a mediator for communicating approaches to achieving this dual focus in addition to other elements influencing embodied simultaneity that I will argue. Since de Wet's dual focus supported actors' potential to reach simultaneous presentness, Lorako's gestural sequence becomes a crucial manifestation of the affective collaboration that helps to bring about Ontlametse's embodied simultaneity. I will now outline the ways that Lorako achieves this collaborative call.

Lorako's gestural sequence was a response to de Wet's instructions to develop relationships further while embodying de Wet's dual focus. Lorako was the first to respond to her instructions by rocking his head forward, pulsing to the beat and continuing to walk around the space in the Theatre Room (line 2). This movement quickly bridged a more complex repeated sequence, whereby he began to extend and open his chest, arms and face to his peers as a starting point to developing his relationships further (line 3). Lorako clicked with the fingers of his right hand on every fourth beat subsequent to a cross-step variation with gaze, eye contact, smile and head motion, while he continued to walk through the room in response to de Wet's previous instructions. There were tensions and impulses in Lorako's gestural sequence, particularly impulses as he drew and pulsed his right leg and right arm at the same time, while creating tension with clicking and simultaneously raising his left leg (line 3).

The stylisation of Lorako's footwork as well as the general weight in the lower part of his body when set to the rhythm of the click, is resonant with early twentieth century Jazz dance styles. Since Jazz dance is available to Lorako's peers within the City Varsity syllabi, his gestural sequence was made accessible to the group. Finding some general familiarity in a group sharing dozens of varieties is important in a context with major discrepancies between cultural signifiers, something highlighted by Rita Ribbens when she proposes the communicative issues that ensue in multicultural SA through the differences in signifiers attached to certain gestures and non-verbal behaviours (Ribbens 71-88). Thus, by selecting a common signifier for all of his classmates based on their mutual learning experiences, Lorako increased the potential for reciprocity. Such reciprocity is seen in Lorako's responses from his peers as he projected his gestural sequence to Lindiwe (LI), where she responded by mimicking his head tilt, gaze and smile and continuing to pass him (line 3); Sharmaine (SH), Botsile (BO) and Jaqueline (JA) similarly responded in the series of projections of his gestural sequence that follow (lines 4, 5), possibly

adding to his confidence in his variation of the sequence to Ontlametse that came next.

Lorako's gestural feature can be read as a mediator between de Wet's dual focus frame and the actors because of how present he was to innovatively drawing from his resources in relation to her request (inner) and finding ways for these resources to be intelligible to his peers (outer). As he rested into his knees and crossed his arm to click on the opposite beat, he could be read as, at least temporarily, present to his peer actors who would interpret, understand and respond with ease due to their known embodied resources. This movement of Lorako's can be read as his interpretation of de Wet's request to develop relationships with peer actors because of the embodied modes that emphasise connection to his peers through gaze, eye contact and smile. However, in so doing, the emphasis on relationships, themselves part of the outward focus of dual focus, reminded Lorako of his previously embodied dual focus that de Wet had spent time framing with the actors. Thus, as Lorako began to embody his new gestural sequence, he was present to drawing on his embodied resources while simultaneously increasing his presentness to his peers.

In addition to mediating de Wet's dual focus, Lorako's gestural sequence signalled a readiness to generate and transfer energy to his peers. Placing his weight in the lower part of his body, the tension and impulse that led Lorako's movement began in his lower left leg, to raise his foot from its middle arch, releasing this tension and shifted his weight to his right hip, before repeating the same choreography on the other leg. This movement pattern can be elucidated by Barba's illustration of *sats* in *The Moon Rises from the Ganges*, described as a bent-kneed position for the actor to be ready for 'the impulse towards an action which is as yet unknown' (Barba 110), but which supports and guides the rest of the body through perpetual movement. What this meant for Lorako is that he fluidly began to glide through space with ease and

readiness for anything, including responsiveness to others, rooted in the impulse between his feet and knees.

Within just ten to fifteen seconds of de Wet's instruction, Lorako had developed a sequence that allowed him to embody her emphasis on developing relationships and at the same time influence his peers in doing so.

In addition to projecting his gestural sequence to Ontlametse (line 5), Lorako increased the time he spent and proximity in relation to her, which compounded the impact of his call to collaborate. After his gestural sequence, Lorako immediately circled Ontlametse to make his way back past her with a held gaze, making eye contact with her as he walked (lines 7, 9, 10).

Ontlametse seemed to notice this, briefly gazing upwards towards him as she slowed her walk from centre stage left to right (line 6) so that they did not collide as he passed her from centre upstage to downstage. While Ontlametse then continued to travel forward in her previous trajectory, Lorako's proximity, gaze and eye contact were held as he continued to walk away. Not only was his sequence projected for a longer period with Ontlametse, but he also maintained a position in her personal space for longer than he had with previous actors. I observe this increased temporal and proximal relation to Ontlametse as an extended call to collaborate, especially through the extra attention and intensity of his gaze. Mondada's emphasis on gesture to signal a turn is evidenced even during the simultaneous nature of these improvisational exercises, whereby Lorako proposed a question through his gestural sequence that Ontlametse was compelled to answer. Due to the nature of de Wet's frame, Lorako's projection requested of Ontlametse to watch and listen to him, and to read and respond to his engagement with her.

Through Lorako's variation of his gestural feature with Ontlametse, he more closely began to work as a mediator between Ontlametse and de Wet's frame, enhancing her opportunities for simultaneous presentness as a step towards embodied simultaneity. Those that received the most energy, such as

Ontlametse, were left with the choice to be openly resistant (perhaps by ignoring him) or be present and listen to him, showing their listening by responding in their body, with the relevant resources for the frame. Since mimesis has historically been central to acting training and performance, Ontlametse and others tended to respond to Lorako through imitation. As Lorako himself was engaging in simultaneous presentness as part of de Wet's dual focus, Ontlametse too began to be present to her outward collaboration more than she had previously. Such mediation supported Ontlametse by increasing some awareness of her tendencies to resist de Wet's instructions and her general focus inward rather than outward. As a result, Lorako became a vital link in helping Ontlametse to achieve de Wet's dual focus, and thus simultaneous presentness, something that I will cover in full in the analysis of her responses to Lorako in the next part of this same episode. However, first I will outline the role of Lorako's interpretative skills, as part of his projected gestural sequence to Ontlametse, being a link between simultaneous presentness and embodied simultaneity.

I have previously made the theoretical connection that suggests where simultaneous presentness is engaged, actors prioritise thinking in their body, where resources are drawn from, first; with argumentative thinking engaged immediately afterwards, as they then reflect on and alter these resources to hone their interpretative skills. I have defined argumentative thinking as the default approach to thinking, when one selects from a range of contradictory arguments or beliefs, based on what they feel best responds to the dilemma at hand. Lorako, as a mediator to de Wet's frame, influenced actors to engage in simultaneous presentness. In so doing, Lorako influenced his peers to delay argumentative thinking while actors think in their body. What follows are the processes of interpretation of the resources used during such thinking in the body, honing the actors' organisation of their resources.

Such processes are evident in Lorako's use of his interpretative skills to quickly change his modes of participation in altering his projected gestural sequence.

Perhaps first evident when he changed his rhythm for Ontlametse, the range of examples of projecting his gestural sequence followed, firstly from an initial lack of reciprocity from Jacqueline (line 1) to seconds later when he projects his gestural sequence to Lindiwe (line 2). In this case, Lorako quickly reflects on the lack of response from Jaqueline and adjusts his sequence so that it is more obvious or accessible, increasing the weight in his feet to emphasise his step, tension and release. In doing so, he makes himself more visible to Lindiwe and receives what might be a more adequate connection, as evidenced by the way that he then continues to repeat an exact replica of it with each of the actors that follow. That happens, until Lorako reaches Ontlametse, where he again needs to interpret, reflect on and alter his sequence to increase opportunities for her collaboration. In the group discussion concluding the improvisational exercises (Figure 15), Lorako articulates an analysis of these modes of reflection, interpretation and adjustments that is relevant to this discussion.

**Figure 15: Transcribed rehearsal 4, episode 3 from *Father, My Father***

Position: ((Group sit in a semi-circle, some on floor, some on chairs))

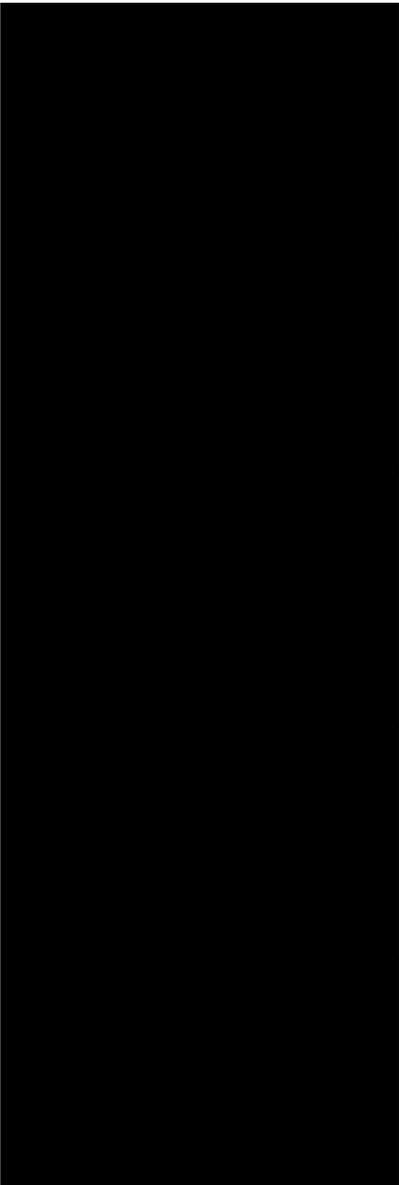
Line no.	Timecode	Actor/Facilitator	Linguistic resources	Embodied resources
1	39:02	De Wet:	Did you ever feel at any point (0.2) with this is very interesting (0.2) and if any one felt this then add onto that (0.2) you felt someone that was particularly down and you almost like wanted to go and like give them something (0.4) did you experience that or not really?	Reaches right hand from chest towards group, drops to lap
2	39:20	De Wet:	That's okay (0.1) Lorako I can see you nodding?	Looking at another actor, gazes over to LO
3	39:21	LO:	=Yeh, yes	
4	39:21	De Wet:	=Who did you experience that with?	Leaning forward
5	39:23	LO:	(0.2) Ontlametse	Points to ON with left hand and gazes at her
6	39:24	De Wet:	=Mmm hmmm	
7	39:25	LO:	=Because, uhm (0.2) because at some point she was (0.2) sl-ow and then I joined her (0.3) and then she went fast and I thought okay let me go fast as well...	Uses hands to gesture the two bodies moving side-by-side
8	39:44	LO:	after this exercise I now realise how (0.2) uhm I connect with people through their energy (0.2) not their mental focus or anything like=through their energy (0.1) so (0.1) ya this is very helpful	Gesturing and smiling, shakes hands in parallel near chest and drops them to his lap

In the group discussion that de Wet facilitated at the end of the fourth rehearsal, de Wet asked actors whether at any time during the exercises they felt that someone ‘was particularly down and you almost wanted to go and give them something’ (Figure 15, line 1) to which Lorako immediately nodded and pointed to Ontlametse, before answering ‘Yes, (0.2) Ontlametse (0.3) because at some point she was (0.2) slow and then I joined her (0.3) and then she went fast and I thought okay, let me go fast as well’ (line 7). Lorako’s comment affirms his abilities to draw from his embodied resources as a first experiential step to participation, before then quickly reflecting on their use in relation to his interlocutor and adjusting them to better suit. This meant that Lorako was engaging argumentative thinking as a follow-on from his thinking in the body, while honing the interpretive skills specifically available to him in this extra-daily activity. He makes this overt when he concluded this comment with the addition that linked the ‘energy’ transferred by actors in the exercises, and how he relates to it (line 8). This additional claim evidences Lorako’s rapid ability to analyse and change his selection and organisation of resources, based on the requirements of de Wet’s frame that emphasised connections and relationships. At some point throughout the exercises, Lorako was synthesising the impact of his gestural feature and making the connections to how it offered energy that could be transferred to his peers through collaboration. His use of the term ‘energy’ in this interaction supports readings of his simultaneous presentness in relation to his peers, while echoing Barba’s emphasis on exercises as appropriate vehicles for the generation of such energy.

Up to this point, I have outlined how Lorako mediates between de Wet’s reflexive framing and requests for dual focus, to then project his gestural feature as an interpretation of this frame. I began to point to the simultaneous presentness that was required by Lorako within his gestural feature and discussed the honed interpretative skills as evidence of his presentness. I have also begun to suggest how his gestural feature became a call to collaborate for

Ontlametse, and in so doing perhaps saw her engage presentness to draw from her resources similarly. I will now detail further how she came to do this, beginning with the rapidity of her responses; how she imitated and varied Lorako’s resources; how her interpretative skills evidenced simultaneous presentness influencing the individual outcomes of embodied simultaneity; and, how the affective shared body evidenced the collaborative outcomes of embodied simultaneity.

Figure 16: Transcribed rehearsal 4, episode 4 from *Father, My Father*

Line no.	Timecode	Actor/ Facilitator	Linguistic resources/ Screenshot	Actor/ Facilitator	Embodied resources
11	(0:22:21.0)	ON:		ON:	Begins glancing at fellow actors and smiling, mimicking LO’s approach to her in the minute previous, first with LI to her left, as she passes and doesn’t return the gaze
12	(0:22:23.0)	ON & JA:		ON:	As she steps forward, she mimics LO’s head tilt, gaze, eye contact and smile again but this time to JA, who returns the gaze, eye contact and smile. ON holds her eye contact until JA turns and walks by
13	(0:22:25.0)	ON & JA:		ON:	ON flicks her head around to look forward again on the beat and smiles
14	(0:22:26.0)	ON & BO:		ON:	She again mimics LO’s head tilt, gaze, eye contact and smile with BO as she walks by, BO returning the gaze
15	(0:22:31.0)	ON:		ON:	Lifts bottom of shirt with hands as she turns and looks around at the actors in the room

16	(0:22:34.0) ON & BU:		ON:	Makes her way towards centre stage left again, mimicking the gaze and smile again but with BU, who returns the gaze but not the smile
17	(0:22:38.0) ON:		ON:	Continues same stomping walk, making sounds with feet as she steps, adds more movement into hips as she steps in a diagonal pattern from backstage right to frontstage left. Also loosens shoulders as they bounce upon each step, putting one shoulder forward at a time. Maintains hands in position tucked between shirt and top of trousers
18	(0:22:52.0) ON & LO:		LO:	Finds ON again and they circle, smiling at one another and following each other's movement
19	(0:22:52.0) ON:		ON:	As she meets LO, she loosens both of her arms for the first time in the session, swaying them from side to side
20	(0:22:54.1) ON & LO:		ON:	Smile and circles LO as he smiles back, both leaning in and out from one another as they circle
21	(0:22:54.8) ON & LO:		LO:	Again the first to look away as he steps away from their circular formation and continues walking towards centre stage
22	(0:22:55.0) MI:		MI:	Seated, still, hands held together between legs

Within moments of Lorako's repetition of his first gestural sequence projected to Ontlametse, she began to draw from her resources to imitate aspects of his gestural feature, signalling willingness and rapidity to allow this influence (Figure 16). As she proceeded in her centre left-to-right passage across the Theatre Room, upon each step, she began to loosely gaze over each of her

shoulders to smile as she met the eyes of her peers for the first time. Thus, within just a few seconds of Lorako's variation of his gestural feature to Ontlametse, Ontlametse had borrowed aspects of his gestural feature including gaze and smile, to project towards her peers (line 11). These peers included Lindiwe, Jaqueline and Botsile, with the latter also encompassing a wink and rolled shoulder (lines 14, 15, 16). Her rapidity at imitating Lorako's selection of embodied resources involved complex processes that I will analyse in detail. However, it is worth first acknowledging and exploring the significance of the friendship and working relationship between Ontlametse and Lorako, as well as their shared second lingua franca, Setswana.

Ontlametse and Lorako evidenced a close creative collaborative relationship and a burgeoning friendship in *Father, My Father* which influenced both her rapid response to his call to collaborate, as well as his approaches to his gestural feature. Gumperz, who stresses the importance of relationships in analysing interactions between participants in *Linguistic and Social Interaction in Two Communities*, suggests 'we think of participants not as persons but as occupants of statuses defined in terms of rights and obligations' (Gumperz 139). His claim highlights how statuses are embedded in relationships such as father-son or teacher-pupil relationships, and how these must be taken into consideration when analysing participation. Such statuses were not immediately apparent in Lorako and Ontlametse's creative collaborations but emerged alongside their developing friendship. Within each rehearsal, the pair closely worked on a physical motif that communicated the story of two characters making love and falling in love. In the first rehearsal, De Wet's brief for this movement scene included that the scene was to be representative of mothers' stories of love with soon-to-be absent husbands and fathers, as well as the cyclical nature of their daughters falling in love with soon-to-be absent partners. Ontlametse and Lorako collaborated regularly on this scene for a portion of every rehearsal throughout the entire performance-making and rehearsal process, signalling some enthusiasm and discipline in finessing the scene. Alongside their collaboration there emerged a friendship and it was

here that clear statuses were formed positioning Lorako as high-status and Ontlametse as low-status. Informing his high-status were gender hierarchies that came through his identification as the only cis male in the cohort for *Father, My Father*, or through his 'insider' status as one of the only locals with a nearby family home in Gauteng.

The friendship between Ontlametse and Lorako was indexed in their increased communicative practices at the peripheries of the collaboration, in addition to increasingly sitting near one another, laughing at each other's jokes, discussing previous experiences together and overlapping each other in group interactions. While overlapping has been analysed as a dominant interactional strategy whereby each interlocutor might be limiting the other's turn-taking opportunities, it can also be read as a strategy showing enthusiasm and rapport, echoing Tannen's description of the overlap-as-enthusiasm strategy as when one 'talks loud and fast' with their interlocutor, not because they want to control the floor but rather that they expect others to talk over them (Tannen 77-78). This is a fitting description for the communicative practices engaged by Ontlametse in her interactions with Lorako. Ontlametse's increasing tendencies to overlap Lorako indexed highly relevant participation, tailoring herself to Lorako. Despite Lorako's general quietness, when he did choose to draw from his linguistic resources, they were seen to be heard and accepted as part of the decisions that he and Ontlametse would make together. Thus, despite Ontlametse's seemingly dominant and highly relevant participation, she was very often tailoring herself to Lorako in anticipation of his response.

Accumulatively, Lorako is seen to index his status in his emerging friendship with Ontlametse by taking his turn with her when communicating and expecting her to wait for him. Although Ontlametse's overlapping and high-volume approach might otherwise be read as a dominant approach, I observe it as his way to allow her to feel heard. This is seen in many of their interactions throughout the performance-making and rehearsal process including the rehearsal that I analyse late in this chapter.

Ontlametse and Lorako's collaborative relationship and emerging friendship was supported by a shared second lingua franca which in turn influenced Ontlametse's rapidity of response and eagerness to be present. If a lingua franca is a shared common variety then a second lingua franca can be understood as a second common variety. This shared resource allowed the actors to share in cultural and socio-historical commonalities which eventually saw increased comfortability and trust between Ontlametse and Lorako. Since I have previously described Lorako's variation of his gestural sequence for Ontlametse as challenging her, their friendship and shared second lingua franca can be understood directly in relation to their collaboration. While Ontlametse and Lorako's varieties of Setswana were not significantly drawn from until the sixth rehearsal onwards, their awareness of each other's resources is significant within this stage of my analysis due to how it added to their insider-group, increasing trust and risk-taking when collaborating with one another. However, the complexities of the differences in their varieties must also be signalled; Lorako is from urban Gauteng with higher-status and Ontlametse from the neighbouring rural North West province with lower-status, also influencing their collaboration. However, the real impact that their differences in varieties, and their associated language ideologies, have on Lorako and Ontlametse's interactions is something I will also return to in the final section of this chapter.

Keeping in mind the emerging friendship and shared second lingua franca, Lorako and Ontlametse's interaction can be further nuanced. If they were not friends then there is perhaps a greater chance that his special attention and persistence could be interpreted by Ontlametse as flirtatious, annoying, or even menacing. However, previous communicative practices between them as part of their friendship provided greater confidence on Lorako's part in intensely engaging Ontlametse, and trust on Ontlametse's part, that she will both *receive* and *understand* his signals to her. In essence, both the influence of their friendship and Lorako's variation on his gestural feature supported

Ontlametse honing her interpretation skills so that she could rapidly change her modes of participation. More specifically, Lorako honed Ontlametse's interpretation of *his* use of resources first, preparing her to take the time to reflect upon and interpret his resources in his repetition of his sequence thereafter. As a consequence, Ontlametse was also honing interpretation skills for her use of her own resources, equipping her for the rapid change in participation that followed because she became more aware of how she was selecting and organising those resources.

I now want to analyse what this listening required within Ontlametse's participation because of how it is relevant to embodied simultaneity.

Ontlametse's imitation of the elements of Lorako's gestural feature that included head tilt, gaze, eye contact and smile (Figure 16, lines 11-14), required her to change her modes of participation that were closer to de Wet's request for dual focus, emphasising Lorako's role as a mediator. Previous to Lorako's gestural sequence, Ontlametse engaged participation that was less relevant to de Wet's frame, as I observed in the episodes of the first rehearsal analysed. Unlike Lorako, Ontlametse could also be described as more *inward* in her participation, maintaining controlled and uniform responses to each of de Wet's accumulative instructions but rarely reaching out to her peers, through eye contact, gaze or otherwise, despite de Wet's reminders for actors to develop a dual focus, suggesting that she was avoiding the outward components of these requests. Ontlametse also chose not to explore de Wet's most recent request for actors to develop relationships with peers, signalling a resistance to both collaboration with peers and possibly to de Wet herself.

Read in relation to having, becoming and being a body, prior to Lorako's influence, Ontlametse was maintaining her being/becoming body more than her having/becoming body and thus could be observed as participating only in relation to the *inward* part of de Wet's dual focus frame. This low-level participation can be seen in Ontlametse's contained and rigid modes of participation before Lorako's influence. For example, throughout the early

stages of the improvisational exercises, Ontlametse stood straight with her hands together at about hip-height, holding and weighing down the seam of her top, and creeping each foot forward with small steps in front of one another, making an exaggerated noise as they fell to the carpet of the Theatre Room. Although Ontlametse seemed to be participating, her limited gaze and eye contact didn't quite meet de Wet's outward components of her dual focus frame, as well as her instructions to develop relationships with peers.

However, within seconds of Lorako's influence, Ontlametse drew from new resources in addition to building new collaborations, and as an outcome, began to fulfil both inward and outward aspects of de Wet's dual focus as she increased the looseness of her hips to step more lightly on her feet, and a suppleness in her neck as she glanced over each shoulder, smiling and maintaining the eye contact of her peers. Rapidly, Ontlametse embodied the *outward* aspects of de Wet's dual focus, demonstrating an increasingly fluid organisation of resources, making constant adjustments to her choreography and continuing the developed rhythm with Lorako.

In addition to altering her modes of participation so that she was more outward, Ontlametse's responsiveness to her peers signalled that she was honing her interpretative skills as well as the simultaneous presentness that I have conceptualised as a necessary element of embodied simultaneity. For example, as Ontlametse was rejected by Lindiwe in the first gaze, smile and head tilt, she increased the tilt of her head and the length of her gaze in order to allow this exaggerated use of the same resources to have a greater impact on Jaqueline, to positive effect (Figure 16, line 12). This required her to have engaged thinking in the body as she attempted to organise a combination of resources for her peers, to later engage in argumentative thinking to sort through how she might do this to more positive effect. Later in the episode, just after Ontlametse reached centre stage right to turn to face the playing space, she repeated a similar combination of resources to Busisiswe, to receive again disappointing, even exposing, response. Busisiswe returns her gaze but

frowns instead of smiles, indexing some concern or confusion (line 16). Immediately after this interaction, Ontlametse again drew from new resources, by loosening her shoulders and hips, leaning deeper into her hips while simultaneously bouncing her shoulders upon each step (line 17). In both interactions, Ontlametse is observed to be generating and transferring energy and thus being present to the dual processes of thinking in the body and reflecting and altering her modes of participation with others through her interpretative skills. Since this is the first time that she outwardly situates her resources in relation to other actors, not just projecting them but also waiting for a response, these expanded interpretative skills can be understood to be as a direct result of Lorako's projected gestural sequence.

Ontlametse's interpretative skills also required her simultaneous presentness to having, becoming and being a body, potentially becoming stimuli for her embodied simultaneity. There are a number of readings of Ontlametse's modes of participation in relation to presentness for these initial interactions. The first is that when exaggerating her resources, Ontlametse focused her energy to being/becoming a body in order to hide from the potential embarrassment of the exposure of having/becoming. However, she might have been maintaining her having/becoming body more neutrally while increasing the being/becoming body with exaggerated resources, as part of an interest in hiding resources as markers of her identity that she preferred to be kept absent from the institutional or university spaces. It is challenging to begin to quantify how present she was to her having/becoming body during her modes of participation because of the deeply internalised qualities of presentness. There are multiple possible readings that I will explore, such that Ontlametse's rejection of de Wet and the initial stages of the process might have either stimulated her to regress back into favouring the inward or being/becoming body, or have motivated her to draw more widely from her resources to maintain her dual focus. Further analysis of her modes of participation in the interactions that follow help to clarify this matter.

As the collaborative outcomes of embodied simultaneity are observed in the interactions that follow, it is clear that Ontlametse was impacted on by the affective shared body: Ontlametse returned to the centre stage left to the side where she was originally influenced by Lorako, and where, shoulders and hips loosened, she again comes face-to-face with Lorako. This is the point at which Ontlametse frees her hands for the first time within the first twenty minutes of the improvisational exercises, removing her hands from holding her top and swinging them from side to side (line 19). In this moment, it is as though her embodied reacquaintance with Lorako is so powerful that it allows her to completely let go of her previously protective stance over her having/becoming body. Through gaze, eye contact and smile, the two actors immediately signalled to each other that they are reciprocally listening. Ontlametse's freeing of her arms is followed by the two dancing together, one leaning in forwards, nearer to the other, the other leaning backwards and stepping back on one foot to maintain their balance. This step continued as Lorako and Ontlametse circled one another (line 20), echoing each other's movements and signalling their awareness of the collaboration through smiles and nodding heads. This collaboration comes as no surprise, given Ontlametse's previous willingness and rapidity in allowing herself to be influenced by Lorako's gestural feature. Whether or not she was regressing from being present to her having/ becoming body following the previous uncomfortable exchange with Busisiswe, this new interaction with Lorako (re)stimulated her presentness.

Ontlametse and Lorako's collaborative sequence is what I determine as the construction of the shared body, where each actor was equally contributing to engaging thinking in their bodies as part of a performed body. The pre-expressive aspects of affect combine with the pre-argumentative thinking in the body as the two travelled together in collaboration. As they greeted one another, Ontlametse's new gaze, eye contact and smile signalled to him that she had been influenced by his initial gestural feature, while simultaneously giving him permission again to act on her. In surrendering to him, she

confirmed that she not only understood that he was inviting her to collaborate but was also accepting his invitation. Through this signalling of acceptance and their new physical proximity, both actors listened to one another closely to share and adapt their resources. In this short, albeit powerful, interaction, both actors are present to one another as friends and collaborators as they engaged their having/becoming bodies. They also worked to draw from their resources widely to share, engaging their being/becoming bodies. The simultaneity of each of them *acting* while being acted *on* can be described as embodied simultaneity. The affective dimensions of their collaboration add to their shared body, itself cyclical and self-perpetuating. These affective dimensions relied heavily on intelligibility, influenced by their friendship, which aided in deciphering each other's signals. They also relied on the sensory intensification of their bodies, being in close proximity. This affective shared body continued in Lorako, Ontlametse and Botsile's further interactions, something that I analyse in the next and final part of this chapter section.

I will briefly work back from the point that Ontlametse constructs the shared body with Lorako to approximate where she first reached embodied simultaneity, so that the influences in achieving it can be more accurately identified. Following her rejection by Busisiswe (line 16), Ontlametse drew from her resources in a more exaggerated way, loosening her shoulders and hips, and moving back to centre stage left, where the greatest number of actors were positioned at that time. Although she could have regressed into being/becoming, fearful of embodying a vulnerable having/becoming performance, instead she begins to balance both simultaneously, which prepares her for facing Lorako in the moments that follow, and for them both to begin to influence actors' modes of participation thereafter. The freeing of her hands that follows this moment is an indication of her letting go of previous anxiety about leaving herself open to being influenced, and also what enables the creation of the shared body. Ontlametse's walk back into the group of actors to meet with Lorako is thus observed as her point of

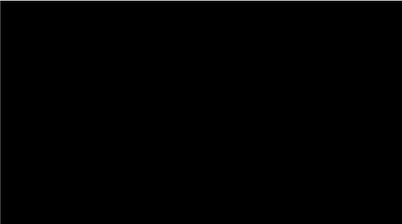
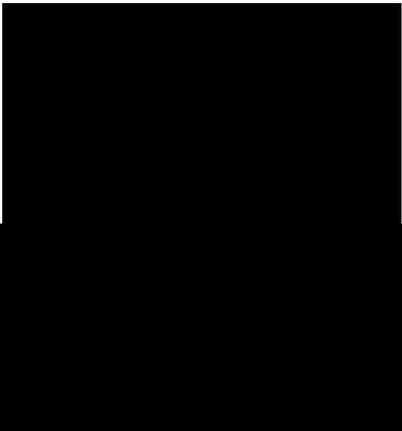
presentness to having/becoming and being/becoming in order to act and be acted on by her peers, particularly Lorako. Ontlametse's specific sets of modes of participation are radically altered through these interactions, and shaped and were shaped by her embodied simultaneity. As Ontlametse was seen to embody fewer aspects of her character (being/becoming) and more of herself (having/becoming) she would more widely draw from resources that perhaps previously were deemed inappropriate for these contexts. Thus, Ontlametse's wider use of her resources can be observed as a result of her embodied simultaneity, informing the forthcoming treatment of languaging.

So far, I have analysed how Ontlametse's embodied simultaneity allows her to tap into resources that she previously had not allowed into her performance-making and rehearsal process of *Father, My Father*. Central to this process was Lorako's role as mediator to de Wet's frame that emphasised reflexivity and dual focus. Ontlametse's usual approach to her modes of participation within these contexts seemed to favour acting with a more outward approach to performing herself and influencing others, rather than being acted on or influenced. One of the many outcomes of Lorako's influence and Ontlametse's eventual embodied simultaneity was how she drew on her resources differently and more widely for the intelligibility of her interlocutor, mobilising her languaging in ways that I will now discuss.

In the following, I make some final connections between Ontlametse's embodied simultaneity and how it catalyses languaging in the fourth rehearsal. In order to achieve these connections, I will ask how embodied simultaneity supports Ontlametse prioritising the intelligibility of her interlocutor and their respective characters over the production's stakeholders, including institutional connections and potential audiences. I analyse the episode that sequentially follows from the improvisational exercises discussed above, and that feature Ontlametse's change of linguistic and embodied resources in response to de Wet's instructions. I track how, as Ontlametse develops the shared body in collaboration, her selection and organisation of resources also

shift towards targeting the intelligibility of the shared body. I particularly focus on the lack of sense or continuity in the organisation of Ontlametse’s linguistic resources for potential audiences, discussing the ways in which these resources are instead intelligible to Lorako and the shared body more generally. In this way, I identify Ontlametse’s organisation of her linguistic resources in this episode as an example of her mobilising languaging. Links with interactions during the improvisational exercises create a wider analytical frame to uncover the connections between embodied simultaneity and languaging.

Figure 17: Transcribed rehearsal 4, episode 5 from *Father, My Father*

Line no.	Timecode	Actor/ Facilitator	Linguistic resources/ Screenshot	Actor/ Facilitator	Embodied resources
1	(0:24:48.0)	ON:	Ch, ch, mm, ch ch (0.2) (repeat) 	ON:	Returning from upstage right to downstage left, continuing sequence, including: stomping sound with each step, hips loosened, rolling into each straight leg, arms swaying from side to side upon each step, gazing from side to side, eye contact with peers and smiling
2	(0:24:51.5)	MI:	Now put in vocal words (0.2) along-side this 	MI:	Sitting in same position, hands held together, between thighs
3	(0:24:51.5)	ON:	=Yo, ch ch, ch ch, yo, ch ch, ch ch, (repeat) 	ON:	Continues sequence, crossing to centre stage left
4	(0:24:54.0)	ON:		ON:	Continues sequence, meeting Lorako

5	(0:25:05.0) LO:		LO:	Walks around ON, gazing over his left shoulder down to her, aligning his body closely with hers as they both continue their sequences, travelling side-by-side
6	(0:25:15.0) ON & LO:		ON & LO:	Continue to travel side-by-side with their sequences
7	(0:25:18.0) ON:		ON:	Arms elevate above shoulders, elbows bent, hands close to temples
8	(0:25:18.5) ON & LO:		ON & LO:	Both travel in their sequence, looking forward (LO) or down (ON) as they focus on their sequences
9	(0:25:20.0) ON & LO:		ON & LO:	Both draw from their resources to add to their sequences projected towards the other, as well as gaze and eye contact, for a number of beats
10	(0:25:22.0) ON & LO:		ON & LO:	Both return to their previous sequences
11	(0:25:23.0) ON & LO:		ON & LO:	Both draw from their resources to add to their sequences projected towards the other, as well as gaze and eye contact, for a number of beats
12	(0:25:23.8) ON & LO:		ON & LO:	Both return to their previous sequences

13	(0:25:25.1) ON & LO:		ON & LO:	Both draw from their resources to add to their sequences projected, including gaze and eye contact, with their shoulders almost touching, for a number of beats
14	(0:25:27.2) ON & LO:		ON & LO:	Both return to their previous sequences as he passes her in the direction of upstage left
15	(0:25:28.0) ON:	Yo, ch ch, ch ch, yo, ch ch, ch ch, yours(repeat)	ON:	Directs gaze towards BU with new variation of linguistic resources
16	(0:25:29.5) ON:	ch ch, ch ch yours, ch ch, ch ch yours(repeat)		Continues sequence

This episode in Figure 17 follows the interaction that I have already analysed in detail, while clearly indicating Ontlametse’s changing selection of her resources. In this episode, I will show how Ontlametse targeted the intelligibility of her interlocutor, Lorako and their emerging shared body. Unlike the previous episodes, this one focuses on linguistic resources which de Wet had first introduced in her request for vocal sounds, then for a vocal melody, and eventually vocal words alongside these. In line with her previous participation, Ontlametse didn’t respond immediately to either of de Wet’s first instructions, continuing her collaboration with Lorako. However, in this episode, for the very first time, Ontlametse immediately responded to de Wet’s next instruction with the vocal word ‘=yo’ (line 3) which replaced the ‘mm’ and the two-beat silence in her repeated vocal sequence ‘Ch, ch, mm, ch ch (o.2)(repeat)’ (line 1). Ontlametse also overlapped de Wet’s instruction with her linguistic response, indicating both her presentness to these instructions, and a new willingness to respond. Ontlametse’s selection of linguistic resources signals a potentially increasing generation and transfer of energy as

part of her ongoing embodied simultaneity within de Wet's frame, creating questions concerning where/to whom this energy is transferred, to locate whether she was mobilising languaging. An analysis of this episode affords opportunities to observe how Ontlametse changed her modes of participation away from Lorako as a mediator to de Wet's frame, as well as how their shared body increased and further developed opportunities for languaging.

Ontlametse and Lorako's approach to the interaction featured (Figure 17) is indicative of the shared body that they had each been developing for a number of minutes previously. Their modes of participation engaged as part of this interaction could be conceptualised as embodied simultaneity because they are each present to acting and being acted on, as well as developing the shared body. Equally, this embodied simultaneity might be thought of *as* languaging because of their focus on selecting and organising their resources for the intelligibility of their most immediate interlocutor. Immediately after Ontlametse's change of her vocal sequence to 'yo, ch ch, ch ch, yo, ch ch, ch ch, (repeat)' (line 3), she found herself again physically in close proximity to Lorako. As Lorako recognised Ontlametse through gaze and eye contact (line 5) they then travel together side-by-side from centre and upstage left to right, each forming variations of their gestural sequences engaged previously, working across and being present to a number of modes of participation. These collaborations and modes of participation echoed de Wet's dual focus, inward and outward, as well as supported their affective shared body. Their collaboration also depended on their adequate presentness to one another's having/becoming body in order to simultaneously receive and signal their upcoming selection and organisation of resources. As they each listened to the other closely, they drew from resources that would be specifically intelligible to the other, while equally listening to the resources that the other was providing. The accumulation of their embodied simultaneity created an intense and energetic interaction that could be conceptualised as languaging because of the way in which they were so intensely focusing on generating resources for the other. It was almost as if the entire room of actors had

disappeared as the two glided through the room, fixated by the other's energy. In this way, embodied simultaneity might be understood as a subset of languaging that is domain- and profession-specific, and that trains actors to focus on presentness to their interlocutor. I continue this idea throughout the rest of this chapter, not to dilute embodied simultaneity but demonstrate the parallels between the two.

In the above episode, Ontlametse demonstrated new interests in and abilities to language with her linguistic resources, unseen in rehearsals beyond these improvisational exercises. In addition, however, Ontlametse seemed to possess a deep sense of care for her collaboration with her peer Lorako, an outcome of the strength of Lorako's influence and their continuous and perhaps *cyclical* and *self-perpetuating* shared body. Ontlametse leads on this by extending her arms above her shoulders for the first time (line 7), while gazing at her left arm and then down towards the rest of her body. Given that Ontlametse's arms have previously signalled her increasing porousness to Lorako, this selection of embodied resources is significant. As she lifted her arms upwards as one might to do yawn and stretch, she bent her elbows so that the inward parts of arms face forward and her cupped hands turn in towards her temples (line 7). I observe this as a critical point of openness in Ontlametse's use of embodied resources because of how it leaves her entire body vulnerable to those around her, emphasising and revealing her having/becoming body. The porousness signalled in her body at this moment fuels possibility in the cyclical shared body between her and Lorako because it increasingly allows her to be acted on. Subsequently, the energy that she generates in order to draw from new embodied resources is also transferred into the shared body. The more that Lorako reciprocated Ontlametse's embodied resources, the more that she is seen to draw more widely from her resources for his intelligibility, as each actor focused on swaying their arms to the beat and turning their heads over each of their shoulders to face one another in these movements (line 9), returning to themselves and repeat this focus inward (lines 8, 10, 12, 14), and outward (lines 9, 11, 13) a number of times as they travelled. Not only were

Ontlametse and Lorako allowing thinking in their bodies as they each experimented with resources set to a rhythm, but they trusted in each other's body to think on behalf of the other, sharing their resources and imitating and varying them. Important to elaborating on the self-perpetuating and cyclical aspects of this collaboration is how other actors contributed.

The most powerful contributor to the growing shared body was Botsile. As another Setswana speaker and as an actor who shared a physical motif with Lorako, Botsile came to deeply contribute to the self-perpetuating and cyclical aspects of the shared body and influence their ongoing languaging. Just as Ontlametse would imitate and vary Lorako's movements, Botsile did the same with Lorako and Ontlametse, expanding the limits of the shared body. This created a chain-effect, whereby, as one participant neared the other person, close to her, her body adopted to one of her movements in addition to her own, eventually departing having accumulated it. This phenomenon was observed between Lorako and Botsile. As Lorako passed Botsile, for example, he added a movement that saw his hips move from side to side, influenced by her movement, that was in turn an imitation of Ontlametse's. The three actors began to participate in ways that suggest that influencing one another's sensual bodies was part of the affective shared body. Through their increasingly honed interpretative skills, they each made variations on the others' movements while drawing from their own resources. What emerged was a collaborative cyclical and self-perpetuating process, whereby in order to maintain their participation, and meet each other's needs, they would each delve deeper into their resources. As each actor imitated another and made a variation on the way that their resources were used, they would show the other actor that they are both listening to and interacting with them directly.

In his recent work, Zarrilli draws on phenomenology to refine the definition of the aesthetic inner body as 'embodied consciousness in processes of attending to', something that he feels should be achieved by the actor in both their training and performance to find the 'pre-articulate present' or 'the location

when one might be able to discover things anew' (Zarrilli). Zarrilli and others devote their life's work to understand how to theorise acting training that captures and nurtures what they consider to be 'good' acting. I have been eager to uncover what these moments of discovery can do for actors' approaches to their linguistic and embodied resources to mobilise languaging. I observed Ontlametse increasingly discovering things anew to draw from her resources in ways that are unintelligible to those that are not in the moment of discovery with her. Just like Zarrilli's pre-articulate present, affect is a pre-articulate emotion that is transferred through bodies in action, as they are each engaging embodied simultaneity. Since their bodies are communicating first and foremost, their selection and organisation of resources are released and experimented with more openly, interrogated in their later processes of argumentative thinking.

Within the examples that I have examined, Ontlametse's embodied rapidity and simultaneity is an outcome of Lorako's projected gestural feature as a mediator to de Wet's frame, which then shaped and was shaped by the affective shared body with Botsile and others. An outcome of this participation was mobilising languaging, involving actors drawing more widely from her resources, particularly embodied resources, to collaborate with and be intelligible to their peers. Ontlametse's mobilising languaging was a result of de Wet's reflexive frame and her willingness to be acted on by her peers, while her continued languaging was a result of the simultaneous and accumulative aspects of the improvisational activities and their affective collaboration.

Finally, in the mobilising languaging that occurred through the shared body, actors were seen to draw from their linguistic and embodied resources for each other, and perhaps for de Wet's frame, but not for potential audiences and connected institutions that otherwise might influence their communicative practices. De Wet's reflexive framing of the improvisational exercises allowed actors to focus on themselves and each other to spontaneously and

simultaneously produce material in interaction with one another. Although this frame focused on acting training, whereby actors could learn how to be simultaneously present and porous to themselves and their surroundings, it also became a new frame for continued languaging. An outcome of this languaging was that actors produced resources that would not necessarily be intelligible to the stakeholders within the university or *Father, My Father's* potential audiences, meaning that it was overcoming some of the inherited methodologies and language ideologies from the institutional and other connections to praxis.

#### **4.4 Mobilising languaging via challenged language ideologies**

In this final section of this chapter, I introduce data from the seventh rehearsal that saw Ontlametse draw more widely from her Setswana linguistic resources than in the previous rehearsals, for the intelligibility of her interlocutors. I suggest that this interaction in the seventh rehearsal is an example of mobilising languaging with her dynamic resources. I also suggest that Ontlametse's participation only parallels in the improvisational exercises of the fourth rehearsal, proposing such languaging also as evidence of her challenged language ideologies. I bring together the analysis of Ontlametse's initially indexed language ideologies in the first rehearsal, with her approach to drawing from her resources in this seventh rehearsal and suggest that a major shift occurred as she engaged embodied simultaneity and mobilising languaging. This shift saw Ontlametse's language ideologies challenged that favoured the 'standard', including her interest in the separateness of varieties. My analysis begins to propose the role of language ideologies not just in shaping but also in being shaped by mobilising languaging.

The episode from the seventh rehearsal is selected for this chapter because it was the first time in the performance-making and rehearsal process that Ontlametse was seen drawing from her Setswana resources for the intelligibility of her interlocutor. The organisation of these resources is part of her interruption of de Wet and Botsile's one-on-one directing session. The

content included in the interaction questions Botsile's Setswana translation, and is followed by some realisations by Ontlametse about this translation, showing both changing and challenged language ideologies. This interaction is heavily dependent on the elements that I have emphasised throughout this chapter, particularly de Wet's reflexive framing, Lorako's emerging friendship, a burgeoning second lingua franca, and her previous collaborative opportunities with Lorako and Botsile (in the fourth rehearsal). Thus, the analysis of this episode not only ties Ontlametse's language ideologies with her languaging later in the performance-making and rehearsal process, but also helps me to point to the number of influences impacting on mobilising languaging for the methodologies aimed at within this thesis.

I will provide some sense of the actors' participation between the fourth and seventh rehearsals to contextualise the data. Rehearsals continued in the Theatre Room, with one-on-one directing sessions with de Wet, the physical motifs and full-group choreography. By the seventh rehearsal, as the approximate mid-point of the process, all actors except Ontlametse had translated all or part of their monologues into varieties other than SAEv and performed them to de Wet as part of one-on-one directing sessions. This point is significant given the four-week translation deadline set by de Wet from the first rehearsal, and Ontlametse's continued resistance to both de Wet's translation request and her framing more generally. Ontlametse's delays and continued resistance to the translation request are unsurprising because of her previously indexed language ideologies that prioritised the use of one SAEv in theatre and performance contexts (first rehearsal, Figure 11), as well as her resistance to de Wet's instructions and approaches to framing (first rehearsal, Figure 11; fourth rehearsal, Figure 14). However, the seventh rehearsal differed because Ontlametse finally let de Wet know that she was ready to perform her translated monologue to her in a one-on-one directing session. This meant that she was the last actor to work with de Wet on her translated monologue, further evidence of her continued resistance to de Wet's frame.

Although Ontlametse's one-on-one session with de Wet in the seventh rehearsal will have some relevance to her mobilising languaging, the episode of interest (Figure 18) comes later in the rehearsal when she interrupted Botsile and de Wet's interaction. De Wet and Botsile were working through Botsile's performance of her translated monologue. Botsile was cast as the lonely and love-obsessed role of The Queen, one of the characters that de Wet loosely based on a Jungian female archetype. From the originally English monologue, Botsile had translated approximately 75 percent of her monologue into a Setswana variety, leaving the rest in a SAEv, and was performing it to de Wet. As Botsile attempted to then perform the monologue without the aid of her script (line 1), she is interrupted mid-way by Ontlametse. In her interruption, Ontlametse firstly draws from a Setswana variety, suggesting 'gôgêla' [to draw or to herd] as an alternative to Botsile's 'somarêla' [to conserve or to hoard] (line 3), based on Ontlametse's understanding of the original English monologue. This was the first time in the performance-making and rehearsal process that Ontlametse was seen to draw on Setswana for the intelligibility of her most immediate interlocutor, thus also fitting my definition of mobilising languaging. The only other time that she called upon her Setswana resources was in the first rehearsal in resisting de Wet's translation request. My points of interest in the analysis of this interaction are how Ontlametse mobilises languaging in her interruption; how she resolves the interaction after realising she was incorrect while continuing to language, and how this resolve both shapes and is shaped by language ideologies.

Despite Ontlametse being aware of Botsile's self-identification as a Setswana 'first language' speaker throughout the entire performance-making and rehearsal process, this is the first time she uses her Setswana resources in an interaction with Botsile. There are numerous and complex reasons why Ontlametse may have avoided drawing on Setswana with Botsile before: due to her previously indexed language ideologies that posited SAEv as the most appropriate for theatre and performance, or more situational reasons such as the large group discussions and only a small number of actors with Setswana

resources. However, in this particular episode, Ontlametse accepted de Wet’s reflexive framing supporting the use of any linguistic varieties and open space for feedback. Interrupting with her Setswana resources to offer her feedback, Ontlametse’s first moves were in line with de Wet’s framing. Then, despite de Wet standing in close proximity to both her and Botsile (Figure 18, line 2), she drew on her Setswana resources to make a suggestion on what she felt was a more correct Setswana translation of the original English script.

**Figure 18: Transcribed rehearsal 7, episode 1 from *Father, My Father***

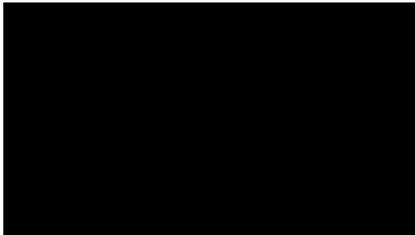
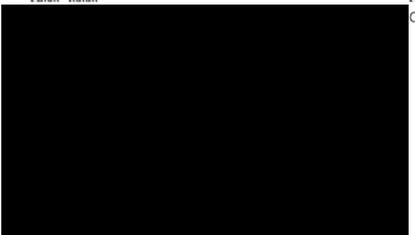
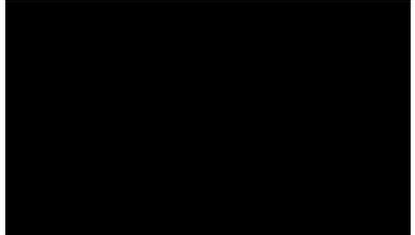
Line no.	Timecode	Actor/ Facilitator	Linguistic resources/ Screenshot	Actor/ Facilitator	Embodied resources
1	(0:37:41.3)	BO:	Gore oba bolelele gore ke ithutile go somarela lerato jaaka batlo ba bangwe ba ithutile go somarela dilo tse di senang boleng [You can tell them that I learnt to hoard love like others hoard inanimate objects of material value]	BO:	Sitting, gesturing with hands cupped towards one another, hovering above thighs
2	(0:37:52.0)	MI & BO:			
3	(0:37:52.3)	ON:	=gôgêla tsônê (0.3) not somarela (0.1) [to draw them/herd, not to hoard]	ON:	Lifts arms up to hold onto hair at the back of her head, gazing towards Botsile with eye contact
4	(0:37:55.0)	ON:	I'm sorry	ON:	Turns and gazes at MI
5	(0:37:55.2)	MI:	=Mmm mmm	MI:	Nods her head at ON
6	(0:37:55.2)	MI, BO & ON:			
7	(0:37:56.5)	ON:	Gôgêla [to draw]	ON:	Still playing with hair but slowly lowering arms again
8	(0:37:56.8)	BO:	=What is it?	BO:	Gazing up and eye contact at ON
9	(0:37:57.5)	ON:	=Gôgêla [to draw]	ON:	Drops arms
10	(0:37:58.7)	BO & ON:			
11	(0:37:58.7)	ON:	Sôna ba le jalela (0.3) [It means to sow]	ON:	Lifts hands, drawing them together and pushing them down downwards together as if miming the movement of sowing or ploughing

Figure 18 features the first part of the interaction that I have signalled between Ontlametse, Botsile and de Wet, seeing her interrupt with her translation suggestion and attempt to explain the reasons for it. It is through her motivation to justify her suggestion and de Wet's frame that each influence Ontlametse to mobilise languaging.

Interruptions like Ontlametse's in this interaction were a regular occurrence within de Wet's rehearsals because of her reflexive framing of these. This framing continued to remind actors of the importance of many actors observing the sessions to offer their feedback, at any time. From the first rehearsal, de Wet stated her expectations that if actors are not working on their own monologues or physical motifs, then they are expected to watch their peers and offer their support from the side lines. This approach to framing inherits and continues workshop theatre methodologies in SA and beyond, which emphasise observations from the entire ensemble in the rehearsal room at all times. In *Applied Theatre and Participation in the 'New' South Africa*, Fleishman is somewhat critical of the assumptions, though, suggesting it is a 'sentimental idea of democracy in which everyone has an equal say to a consensual democracy in which while everyone participates, not everyone participates equally' (Fleishman 202). However, in this episode, it has positive impacts on mobilising languaging because it allows Ontlametse the freedom to input directly to Botsile, drawing on resources that are most relevant to Botsile. Thus, de Wet's framing opened up the capacity for those with similar linguistic resources to interact with one another to provide more specific feedback than is possible for her.

After Ontlametse's interruption with her Setswana resources (Figure 18, line 3) she temporarily reverts to de Wet by gazing at her and drawing from a SAEv with 'I'm sorry' (line 4) to gain de Wet's consent to continue her interaction with Botsile. Coupled with her apology to de Wet, she lifted her arms upward to slowly tuck her hair in at the back of her head as she gazed to each interlocutor. This parallel fidgeting seemed to index some tentativeness, her

holding back from fully engaging, as she adjusted her body to become more concave and permeable. In this moment, it was as if her embodied resources were offsetting her linguistic resources, both being quickly altered in the immediate moment based on the intelligibility of the interlocutor. After de Wet nodded her head agreeably and generated a humming two-tone sound, she indicated consent for them to continue in their Setswana resources (line 5). However transient this interaction, I read it as a milestone for Ontlametse's relationship with de Wet's reflexive frame. Since within a number of cultures eye contact has been associated with increase in trust as well as other general positive capabilities including alertness, assertiveness, dependability, confidence, responsibility and initiative (Amalfitano and Kalt 46-48), Ontlametse signals a new respect for de Wet and the frames that she instigated. Ontlametse also mobilises languaging because of how she draws on the resources most intelligible to her interlocutor.

Ontlametse continued to draw from her linguistic resources more widely and fluidly than previously seen in rehearsals in the interaction that followed, echoing her wider use of her embodied resources in the improvisational exercises of the fourth rehearsal. Botsile also signalled a general openness to hearing Ontlametse's point of view, asking questions (line 8) but then eventually reinstating her reasons for the use of 'somarêla' [to conserve or to hoard] within her monologue. In the final line (line 11) of the episode that I have captured, Ontlametse used yet more embodied resources to show exactly what she means by 'gôgêla' [to draw or to herd], demonstrating a physical miming of ploughing or sowing the fields. Through this action, she hoped to show what she means by 'drawing' or 'herding' that is meant by 'gôgêla'. Such fluidity in drawing from her embodied resources within an interaction, based on her interest in being intelligible to her interlocutor, was only previously seen in her collaboration with Lorako (and Botsile) in the improvisational exercises of the fourth rehearsal. However, in this particular moment within the seventh rehearsal, Ontlametse was unaided in her acceptance of de Wet's multiple frames to mobilise languaging.

I have so far begun to describe how Ontlametse draws more widely from her Setswana resources in this short episode, something principally due to an acceptance of three of de Wet's frames: the translation frame, which has seen Botsile translate her monologue; the frame supporting open observation and feedback, allowing the interruption; and, the frame within the improvisational exercises of the fourth rehearsal that allowed her to deepen her understanding of and interest in drawing from her embodied resources. In addition, Ontlametse was personally influenced by the translation request in translating the monologue that she performed at the beginning of the seventh rehearsal, perhaps aiding her confidence and interest in organising these resources in formal theatre and performance contexts. Thus, some direct relationships can be formed through Ontlametse's final acceptance of de Wet's frames and her mobilising languaging. Glaring in the data, however, is how her use of her resources contradicts the language ideologies she indexed in the first rehearsal, where she signalled the importance of one, separate and 'standard' Setswana variety. However, before I analyse the significance of these new indexed language ideologies, I will briefly outline the interaction that followed the above episode because of how it radically shapes the analysis.

The interaction that followed the above episode, featured Ontlametse both arguing her point for a change in translation and then realising that she had it wrong the entire time. Ontlametse quickly launched into a high-volume and speedy interaction with Botsile and her peers, Lorako and Rose, all interacting across the room the reasons why one Setswana word was more correct than the other. During this time, de Wet's quietness and stillness is important as it indexed her patience as she waited for them to negotiate the translation. After a few minutes, Lorako eventually draws from a SAEv to ask what the original English word was. The interaction then quickly dissolves because the actors realise that Ontlametse thought the word was 'to herd' when it was in fact 'to hoard', and although she doesn't admit this overtly in her SAEv or Setswana varieties, she apologised with a rapid, 'I'm sorry, you are (o.i) correct' and

Botsile continued reading her monologue. This interaction engaged Ontlametse in new debates about her linguistic resources in a formal institutional setting, emphasising the possibilities that might come through mobilising languaging.

In the episode I argue there is evidence of Ontlametse's changed language ideologies through her organisation of both Setswana and SAEv varieties within the same interaction, something that contradicted her initial language ideologies promoting the 'standard' Setswana that must also be kept separate. However, in addition, through the interaction that came through her mobilising languaging, Ontlametse was also challenged in relation to other language ideologies that she had initially indexed: that she spoke the 'proper' or 'standard' Setswana. What this suggests is that through Ontlametse mobilising languaging, she also continued to challenge language ideologies that might act as barriers to languaging. For example, in Ontlametse languaging with Botsile with their Setswana varieties about a difference in opinions on the translation from English to Setswana, and Ontlametse being proved wrong, her language ideologies that posited her as a speaker of a more 'proper' variety than Botsile are challenged. These language ideologies, that there was a 'proper' or 'standard' variety and that she spoke it, were a barrier to her languaging because of how it maintained her communicative practices in only SAEv in these institutional settings. Thus, this example provides some evidence of mobilising languaging being self-perpetuating and both shaping and being shaped by language ideologies.

Ontlametse's very idea of altering linguistic resources based on the intelligibility of the interlocutors particularly challenges her language ideologies that saw the importance of keeping varieties separate. As she progressed further into the interaction between Botsile, Rose, Lorako and eventually de Wet, she continued to tailor her linguistic resources appropriately, eventually returning back to her SAEv on Lorako's prompt. Her continued rapid adjustment to first apologising to de Wet, and then

apologising to Botsile, demonstrated a fluidity and openness to collaborate that had not been seen in their previous interactions, except for the improvisational exercises of the fourth rehearsal. Many of the collaborative qualities, whereby Ontlametse drew more widely from her resources for the needs of her collaborator, were first seen in Ontlametse's interactions with Lorako in the fourth rehearsal. Thus, a tentative connection might be made between Ontlametse's prioritisation of the thinking processes within embodied simultaneity over those within everyday forms of argumentative thinking.

In Ontlametse beginning to prioritise thinking in the body and in collaboration, then these processes might have also seen her avoiding the argumentative thinking that might otherwise be shaped by her language ideologies. The richness of the shared body and her relationships with her peers each added to her newfound interest in releasing herself to mobilise languaging within de Wet's frame. Thus, connections between Ontlametse's embodied simultaneity and mobilising languaging in the fourth rehearsal can also be made with her mobilising languaging with her Setswana and SAEv resources in the seventh rehearsal because of how she came to trust in the thinking processes of embodied simultaneity in collaboration with her peers.

I have begun to make connections between the seventh rehearsal and the embodied simultaneity and mobilising languaging in the fourth rehearsal, arguably suggesting that it challenged Ontlametse's language ideologies that were indexed in the first rehearsal. In this way, the embodied simultaneity of the fourth rehearsal not only led to Ontlametse's mobilising languaging with her embodied and linguistic resources with Lorako, but also languaging with her Setswana and SAEv resources with Botsile and de Wet in the seventh rehearsal. Revealed are therefore new and diverse communicative practices that drew from a number of varieties that have been constructed as high- and low-status, thus revealing the actors' dynamic linguistic resources. Such capacities of embodied simultaneity, whereby actors can challenge language

ideologies that inhibit mobilising languaging, highlight its potency as a catalyst for drawing on the dynamic linguistic resources of actors in applied performance praxis.

#### **4.5 Conclusion**

This chapter is important in responding to my central research questions in providing methodologies for mobilising languaging. I have made new connections with de Wet's framing, actors engaging embodied simultaneity, and the influence of peer actors as mediators between them and de Wet's frame, to influence how actors' dynamic linguistic resources are selected, drawn from and organised as part of methodologies for mobilising languaging.

I began by covering de Wet's articulation and approach to introducing the translation request, a key creative strategy that helped to connect the inclusion of actors' dynamic linguistic resources in the process with performances to audiences. Focusing on the resistances of one notable actor with high levels of variation in her participation throughout the production, I laid out her indexed language ideologies that favoured the 'standard' Setswana and the importance of its separateness from other varieties. I then analysed this actor's participation within new frames: the improvisational exercises of the fourth rehearsal, and how she was influenced to draw on new embodied and linguistic resources by her peer within these new frames. After illustrating that this participation involved a simultaneous presentness and thus embodied simultaneity as the actor released herself further into the collaboration, I suggested that such collaboration required actors to prioritise each other's intelligibility, aiding them to mobilise languaging. Finally, I showed how this actor's participation in later rehearsals was changed which most certainly was impacted on by her participation in these improvisational exercises, providing some sense of the longer-term effects of mobilising languaging. These specific outcomes whereby this initially resistant actor came to draw more widely and fluidly on her resources was importantly impacted on by de Wet's language ideologies.

I will conclude this chapter by briefly pointing to some of connections that are beginning to form across the entire arc of the performance-making and rehearsal process, themselves helping to extract some examples of de Wet's methodologies for mobilising languaging as flexible and dialogical starting points supporting actors to prioritise the intelligibility of their most immediate interlocutor.

- *Reflexive framing that creates opportunities for actor-led translation:* De Wet's translation request enabled actors' varieties and communicative practices to find ways into the performances to audiences, without them being selected and organised based on the influences of the facilitator-researcher and connected institutions.
- *Reflexive framing that focuses on opportunities for group observation and feedback:* Borrowing from workshop theatre, de Wet emphasised the importance of all actors observing from the side lines of the rehearsal room and offering their feedback whenever they pleased. This not only created an opportunity for actors to converse in group interactions in varieties other than SAEv, but also supported multiple assistant director roles, each with their own linguistic resources, expanding the linguistic resources that the facilitator-researcher can access at any one time.
- *Reflexive framing that critically locates SAEv as just one lingua franca:* De Wet's focus on SAEv being only one of the possible multiple lingua franca in the performance-making and rehearsal process, and one that she only personally needed to call on for directing responsibilities was made clear through strategies that de-emphasised SAEv and the 'standard' within all other elements of the production.
- *Improvisational exercises with an emphasis on embodiment, simultaneity, collaboration and spontaneity:* The selection of improvisational exercises that de Wet facilitated in the fourth rehearsal created new opportunities for embodiment and collaboration through a framed focus on spontaneity and simultaneity. Such exercises supported actors to engage embodied simultaneity and hone their

interpretative skills, engaging a wider use of resources. It was also the features of the collaboration, as reiterated continually in the dual focus frame, that helped to maintain this simultaneity through the shared body.

- *Reflexive framing that focuses on accumulative participation:* De Wet was able to eventually almost completely stop all instructions late in the improvisational exercises of the fourth rehearsal because of how each of the stages requested that the actors accumulate the new instructions in addition to the previous ones. The level of focus and presentness involved in these accumulative requests meant that de Wet could almost remove herself from the frame and allow the actors to entirely focus on each other's intelligibility.
- *Dual focus as an approach to actors engaging simultaneous presentness:* De Wet used the linguistic cue dual focus to enable actors to begin to be continuously prompted about focusing on presentness to both their external collaborative and responsive bodies, and their internal resources. This cue eventually supported embodied simultaneity which was a catalyst for mobilising languaging because of a number of characteristics including an increased interest in the intelligibility of the collaborator through the shared body.
- *Peer actors with some similar linguistic resources and preferably a second lingua franca:* The actor Lorako's Setswana resources created opportunities for both collaboration and a friendship with Ontlametse due to some embedded cultural and historical similarities. However, since Setswana was also able to be called on as a second lingua franca by at least two other actors, their tendency to call on these varieties was also increased and legitimised.

In the next chapter I will test some of these methodologies for mobilising languaging within new contexts, in this case, Australia, particularly in the context of language revitalisation for Indigenous Australians.

## Chapter 5: Locating the ‘standard’ and mobilising languaging in *Ngapartji Ngapartji*

### 5.1 Introduction

I move from my South African study to Indigenous<sup>31</sup> Australian praxis in this chapter, in the hope of exploring the methodologies outlined in the last chapters in new and relevant contexts, while examining new methodologies. I particularly turn to focusing on performances to audiences as well as actors’ communicative practices as part of their dynamic linguistic resources. Equally, I aim to more clearly locate the ‘standard’ within such methodologies and in relation to the complexities of different linguistic ecologies. As suggested throughout this thesis, ‘standard’ English is attached to powerful language ideologies that have historically constructed linguistic hierarchies and reproduced monolingual discourses. In my analysis of *Father, My Father*, I discussed how Ontlametse’s language ideologies that privileged the ‘standard’ were challenged throughout the improvisational exercises, influencing her later languaging with Setswana varieties and new embodied resources. In this way, my conceptualisation of mobilising languaging may have, at times, been set up in opposition to the ‘standard’, whereby challenging the ideologies that support its uses releases actors’ other varieties and communicative practices. Although part of my findings, also important has been to avoid the absolute exclusion of English varieties as a result. Within Indigenous Australian contexts, Indigenous Australian varieties (hereafter, Indigenous varieties) have historically struggled against ‘standard’ language ideologies since colonisation, having been ordered into linguistic hierarchies as low-status varieties through various language policy decisions that echo the treatment of the Khoi koi and San varieties in South African contexts. However, since Indigenous varieties have also been constructed as ‘minority’ varieties, and the South African varieties previously covered are spoken by the majority populations, further

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<sup>31</sup> In this chapter, when the first letter of Indigenous is capitalised, I refer to Indigenous Australians particularly, made up of Aboriginal and Torres Strait Islander peoples.

nuances to my proposed methodologies might be found. I will borrow from my framework for these Australian contexts and begin to pose a more precise and critical location of English varieties, alongside other varieties, without necessarily attaching it to prestige or high-status. Importantly, my analysis does not seek to find absolute solutions to the location of the 'standard' in methodologies for mobilising languaging, but rather it sets out to illuminate the tensions that affect such engagements, and so help facilitator-researchers to more critically negotiate these.

Central to my selection of Indigenous Australian praxis is an eagerness to begin to explore the applicability of some of the proposed methodologies of the last chapter for varieties constructed as 'minority'. In Indigenous Australian contexts, these minority varieties negotiate new challenges in addition to some of the language ideologies linked to the 'standard' for the varieties discussed in a South African context. I have defined minority varieties as those spoken by a small percentage of speakers in any nation, aware that the very construct has supported and further marginalised those that have minority varieties as their resources (Duchêne and Heller 24). In addition to the pressures of the maintenance of the nation's institutions, linguistic and sociolinguistic research concerning themselves with minority varieties have been qualified by Alexandre Duchêne as a 'sociology of objectifying language' (Duchêne 6). Thus, I am careful in conceptualising the potential for methodologies to influence and inform praxes wrestling with connected issues impacting on minority varieties, focusing on historically situated examples and explicating some alternative approaches to existing praxes, guided by some of the outcomes of the analysis in the last chapter. In part, based on my personal connections as well as experience with praxis and research in my native Australia, I briefly turn to examples in this context, which has historically constructed, maintained and legitimised language ideologies associating Indigenous varieties with low-status, and the 'standard' Australian English variety with high-status. Similarly to SAEv, the Australian 'standard' has been constructed as superior in national linguistic hierarchies, but inferior to the

British 'standard' in international hierarchies, which is a continuing challenge of decolonisation. In addition, new challenges in this context include those with a lack of Indigenous varieties as resources, language decline and a lack of Indigenous mediators with adequate cultural knowledge to consult on the process between these varieties and their performances.

Applied performance praxes have recently sought to engage Indigenous language revitalisation outcomes in Australian contexts with examples including Rosemary Blight's work (Blight) and that of Big hART. This work, as part of the aims of revitalisation research, is aimed at increasing access to Indigenous varieties and their sustainability in the future. There is a great complexity in how this praxis is facilitated, what revitalisation outcomes are set and how they are measured because of the specifically required linguistic skills in monitoring and evaluation. Practices engaging Indigenous Australian language revitalisation and maintenance have been ongoing for several decades, adding to Joshua Fishman's sociology of language in seeking new domains for language use in the face of declining numbers of speakers. Duchêne suggests that the Fishmanian discourse, which has substantially informed language revitalisation movements throughout the world, 'contribute[s] in a particular way to the linearity of the processes rather than adding to their complexity' (Duchêne 8). My reading of this claim is that language revitalisation research might be so eager to obtain solutions to prevent language decline that such solutions have also oversimplified issues while obfuscating solutions. Duchêne's view proposes the objectification of language, as well as the wider discourse grappling with the paradoxes implicit in sociolinguistic research reproducing the ideas and beliefs around minority varieties that they seek to challenge (Makoni and Pennycook; Blommaert; Heller). Her view helps to highlight the language ideologies inherent to revitalisation research which has been aimed at sharing approaches at a global level, despite the inherently context-relevant and historically situated particularities for language decline. Despite agreeing with the 'wonderful' image of 'language as an instrument for emancipation', in 'The Asmara

Declaration as a sociolinguistic problem' Blommaert has argued that language rights discussions offer a 'political program' that is no 'substitute for analysis' (Blommaert 140). Blommaert's point resonates with the view that I have maintained throughout this study that activism can cause biases and skew possibilities for critical analysis.

There are key examples of the language ideologies inherent to language revitalisation and maintenance, including: how cultures and histories are bound to language and therefore that it is a human right to have access to learning the language tied to a person's heritage; or, that varieties negatively impacted on by institutional conflict including colonisation should have opportunities to re-emerge as part of decolonising and reconciliatory processes. Such beliefs have been critically situated and interrogated in studies that highlight the cyclical nature of status planning, corpus planning and language acquisition planning (Spolsky), and how they might work to reproduce the hierarchies that aided their initial decline. Although the importance of increasing opportunities for maintaining Indigenous and minority varieties is rarely challenged, *how* this is led and managed and *by whom*, have become central questions within contemporary Indigenous Australian language revitalisation research and praxis, as a result of some of their inherent paradoxes and research-led reciprocity. Such complexities were made manifest within the example with which I will begin my analysis, *Ngapartji Ngapartji*.

To analyse these complexities, I begin by focusing on arts and social change company Big hART's five-year community arts, literacy and language revitalisation project *Ngapartji Ngapartji* (2005 - 2010). Big hART is managed from a number of offices in Australia with national projects, led by Creative Director and CEO Scott Rankin, that aim to shed 'light on invisible stories, bringing hidden injustice into the mainstream' (Big hART). As one of its longest and most multifaceted projects, *Ngapartji Ngapartji* (2005 - 2010) is unique insofar as it has been one of the first known to use performance-based

methodologies to engage the maintenance of Indigenous varieties, particularly Pitjantjatjara of the Anangu people in the Anangu Pitjantjatjara Yankunytjatjara (APY) lands in South Australia. For my analysis, I focus on two of the outcomes of *Ngapartji Ngapartji*, the short film *Taunukutu* (2006) and the main stage touring production of the same name, *Ngapartji Ngapartji* (2008), to compare how each performances to audiences include Pitjantjatjara and Australian English varieties in their communicative practices, as well as how they reproduce 'standard' language ideologies. By focusing on filmed performances, I link with how the performance-making and rehearsal processes might have supported actors to mobilise languaging, thereby making clearer connections between how mobilising languaging might influence the communicative practices in the performances to audiences, based on the research questions driving this study. I discuss the case of mobilising languaging in improvisational exercises in *Taunukutu*, and how it came to reveal Pitjantjatjara communicative practices such as communal approaches to addressing interlocutors, deference, code-switching (CS) and borrowing of lexical items from English varieties. I compare this example with the lack of these features in the main stage production *Ngapartji Ngapartji*, showing how this example instead tended to reproduce 'standard' language ideologies through its approaches to featuring Pitjantjatjara and English varieties. Analysing this second example as a case of hegemonic multilingualism, I focus on the dramaturgies that frame and formulate the communicative practices in *Ngapartji Ngapartji* and how in their reproduction of the 'standard' language ideologies they also reproduce incoherent language ideologies associated with multilingualism and Pitjantjatjara varieties to audiences, actors and those involved. These comparative analyses also point to how the differences in form and scale of the production influence the reproduction of dominant language ideologies.

In selecting data for this chapter, I chose two performance outcomes from *Ngapartji Ngapartji* because of how they feature radically different communicative practices, despite working with the same community and

towards some similar aims. I conceive of some of these differences in communicative practices as connected to the visions behind each of these praxes, as well as their key connected partners and their invested interests and related prospects for economic gains. Each of these criteria helped shape their varying approaches to performance-making and rehearsal that either support or restrict possibilities for mobilising languaging.

The first example is selected based on how actors are observed to mobilise languaging, drawing on their Pitjantjatjara varieties and communicative practices including communal approaches, deference, CS and English lexical items for the intelligibility of their most immediate interlocutor (and not the potential audiences that are captive to its distribution). This episode is particularly interesting in how it includes improvisational exercises and how these support mobilised languaging, echoing some of the features seen in the last chapter.

The second episode is selected based on the majority of performance outcomes featuring a lack of Pitjantjatjara communicative practices, from which I infer that mobilised languaging was lacking in the performance-making and rehearsal process. Focusing first on a portion of the episode featuring a translation formula as a dramaturgy driving the protagonist's storytelling, I show how many of Pitjantjatjara communicative practices are signalled but not fully realised, and therefore reproduce 'standard' language ideologies. This analysis echoes findings in my analysis of the South African protest theatre of Barney Simon, that in an effort to signal the heterogeneity of varieties, his works continued to reproduce the language ideologies they sought to oppose. The second portion of this second episode features a short unscripted interaction led by an Ernabella elder whose selection and organisation of linguistic and embodied resources came more closely to the communal approaches to addressing interlocutors and deference highlighted in *Taunukutu*. My focus of the analysis is comparing this interaction against both the communicative practices in the 'translation formula' dramaturgy and

*Taunukutu*. I make connections between the differences in performance-making and rehearsal processes to suggest ways forward that might increase the potential for mobilising languaging.

Some clarification is needed on what it means to mobilise languaging within the performances to audiences in this chapter due to previously defining it within only the performance-making and rehearsal process as when actors prioritise the intelligibility of their most immediate interlocutor. I attempt to read from the two examples analysed the extent to which mobilising languaging has been engaged within the performance-making and rehearsal process, and influences the varieties and communicative practices within the performances to audiences. For this reason, I introduce some features that have been linked with some of the everyday Pitjantjatjara communicative practices that are marked by individuals within the region. I will argue that if some of these features are present then actors are closer to their everyday or natural communicative practices and therefore, the features provide some evidence for mobilising languaging. This extra detail on the communicative practices does not aim at generalising and encapsulating all of those with Pitjantjatjara resources into one static group, but instead hesitantly makes links between mobilising languaging and the engagement of particular, culturally bound communicative practices. Analysing how these communicative practices are integrated into the first example and scarce in the second will allow me to discuss how one can read evidence of mobilised languaging in the performance outcomes, and then more consciously employ relevant approaches to developing these methodologies further.

The conceptual framework in this chapter is constructed based on the argument that my proposed methodologies for mobilising languaging assist in drawing from actors' linguistic and embodied resources in ways that enable their communicative practices and the connected epistemologies that I have defined as ways of knowing, to enter into or inform both the performance-making and rehearsal processes, and eventually also the performances to

audiences. This chapter aims to inform this argument by focusing on the latter connections to performances to audiences, (re)introducing the concepts:

- I. 'Minority' varieties, by focusing on their locations within and on the margins of language maintenance research dialoguing with applied approaches to the revitalisation of varieties most harmed through colonisation, globalisation and post-conflict;
- II. Indigenous Australian epistemologies and how they are enacted in communicative practices;
- III. Hegemonic multilingualism within Indigenous Australian praxis, considering its link with the inheritance of the 'standard' and the ways in which it impacts on language maintenance; and,
- IV. The influence of communicative practices on dramaturgies, particularly how the 'standard' and minority varieties are embedded in these practices.

This final conceptual connection supports a proposed continuum between epistemologies, communicative practices, methodologies and dramaturgies, largely informing suggestions for directions in future research. This continuum more overtly connects the early epistemological influence within the performance-making and rehearsal process with the very last dramaturgical elements of the performances to audiences, namely, the influence of a writer-director over the cultural and linguistic frameworks for performances to audiences, echoing my interests throughout this study in critically locating inherited methodologies from the most initial stages of applied performance praxis.

A message to Aboriginal and Torres Strait Islanders: This chapter includes images of deceased persons that may offend some readers.

## **5.2 Background of the project and wider context**

*Ngapartji Ngapartji* (2005-2010) might be described as a project capturing the contemporary Australian zeitgeist, facilitated at a moment in Australia of

continuing Indigenous language revitalisation and maintenance, as well as an increasing number of Indigenous language theatre and performance projects. I will briefly contextualise the project within debates, discussions and praxis before discussing how some of my key concepts drawn from within this chapter are understood in these contexts.

*Ngapartji Ngapartji* drew from and aimed to inform Indigenous Australian revitalisation research through language acquisition and corpus planning in three locations within the Central and Central Western Deserts: Alice Springs town camps, APY lands in South Australia and other remote communities in Central Australia. Despite the great number of varieties in this region, the study specifically focused on the revitalisation of Pitjantjatjara varieties of the Pama-Nyungan group, a group which has been understood as connecting the most number of (approximately 300) Indigenous Australian varieties in widespread Australia, with the non-Pama-Nyungan a commonly grouped subset of a small number of the Indigenous Australian varieties mostly occurring in northern areas of Australia. Pitjantjatjara varieties have a long history of conflict dating from colonisation, as they received the earliest attention of Presbyterian missionaries in Indigenous Australia, who developed both a 'vernacular literacy' curricula, and translated bibles for Anangu communities. While this contact might have increased Pitjantjatjara resources in contemporary Australia with currently some 2,500 speakers, in spite of the negative impacts of colonialism and globalisation, it also negatively placed its speakers who had no English resources until a change of curricula in the 1990s (Rose 5). These approaches reflect the negative hierarchical relations enforced through colonisation that parallel the South African contexts. Although I have previously drawn on colonial linguistics studies to account for the systematic processes of marginalisation that constructed some varieties as high-status and some as low-status, there is not the scope within this analysis, however a brief overview is needed.

Despite the impacts of colonisation, Pitjantjatjara has maintained its kinship system, customary law, and the beliefs of ‘egalitarian mutuality’, as cultural attributes underpinning the social system and influencing its speakers’ communicative practices (Rose 23), and, informing the epistemologies that define how individuals interact in their daily lives. In a post-conflict and decolonising Australia aiming towards revitalising and maintaining its Indigenous varieties, these communicative practices that reflect and speak to specific epistemologies of Indigenous Australians are vital in any maintenance process because of how they reflect the traditions, cultures, beliefs and way of life of the people. Discussions emphasising the shape of Indigenous epistemologies have been led by Robyn Ober at the Charles Darwin Institute in Alice Springs and Darwin, writing curricula and discussion articles (Ober) shaped by Indigenous epistemologies to increase learning capacities for Indigenous students. Ober’s work might be seen as the first steps toward projects such as those engaging translanguaging pedagogies in SA universities, investigating how pedagogies might be reimagined that prioritise Indigenous Australian epistemologies and communicative practices. There exists a gap in research focusing on the location of Indigenous epistemologies (i.e., communal and dialogic relations, positionality in relation to land) within communicative practices in theatre and performance praxis that this research may begin to inform.

*Ngapartji Ngapartji*’s language acquisition approaches focused within the APY lands and included community projects that supported intergenerational exchange between Anangu elders and youth via workshops leading to films and other performances to audiences and online learning centres in 2008. Issues that led these programmes were a felt lack of lexico-grammatical ‘competence’ in the everyday communicative practices of Ernabella-based youth, and a documented disjuncture between elders and youth that perpetuated this language decline (Palmer 33). Processes included film-making, digital sharing and exchange through workshops and screenings with elders to create opportunities for expanding this competence for Ernabella-

based youth. Such an interest echoes the pervading focus on language acquisition as a revitalisation approach within Australia, pioneered by the research of Jakelin Troy and Michael Walsh in New South Wales, influencing both state and national developments in Indigenous language curricula (Troy; Troy and Walsh). *Ngapartji Ngapartji's* aims towards language acquisition resonated with and were located in relation to these studies, in addition to navigating new terrain in their use of performance-based approaches, such as filmed performance for acquisition outcomes. As a research assistant supporting Ngarigu researcher, Troy at the University of Sydney, I surveyed the then current performance-based approaches for Indigenous language revitalisation undertaken in Australia. While Indigenous media distribution channels such as radio, television and film featured Indigenous varieties, none except for *Ngapartji Ngapartji*<sup>32</sup> had the remit to use performance-based methodologies for revitalisation outcomes. Not only does this evidence the especially innovative approaches of *Ngapartji Ngapartji* as the brainchild of Big hART, but also points to the importance of new research at the intersections of performance and language revitalisation and new directions for applied performance praxis.

Through the initiatives of the Big hART team, the corpus planning associated with *Ngapartji Ngapartji* informed Indigenous language policy reform, namely the National Indigenous Policy (2009). The project aimed to produce an Indigenous language policy document, a background paper of which was released in 2008, work with national MPs towards an Indigenous languages action plan (2009) and eventually influence the development of a national Indigenous languages policy in both the connections made through the success of the national, sold-out main stage production *Ngapartji Ngapartji* (2008). In the evaluation of the project, Palmer suggests that, 'The campaign

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<sup>32</sup> There have been a number of community projects by Yirra Yaakin Theatre Company through the Noongar Sonnets programme that have involved declining varieties within performance-based methodologies, but they were not overtly aimed at revitalisation outcomes. Rosemary Blight's work with youth in Darwin has also included declining varieties while not being specifically aimed at language revitalisation.

was most solidly shaped by the emphasis on language maintenance in the stage production' (Palmer 63), and this influenced the development and release of the National Indigenous Policy in 2009. Here, the project made connections between the reach that it had through its main stage production, and its inherent promotion of language maintenance, and the influence of Indigenous-language theatre on policy making. In addition, however, the production itself influenced what Angouri refers to as de facto or bottom-up language policies in 'The Multilingual Reality of the Multinational Workplace' which she claims are as powerful as the top-down policies aimed at within this project (Angouri). This view, which adds to Spolsky's already fluid definition of policy as practice, beliefs and management, points to the potency of theatre and performance to change language ideologies. This area of potential future research is what can be gained through an analysis of performances to audiences as powerful vehicles for the diffusion of language ideologies. Thus, if the last chapter put forward methodologies for mobilising languaging, this chapter illustrates how such methodologies might be conceptualised within new contexts, and what might happen to the language ideologies embedded in performances to audiences.

In addition to drawing from revitalisation research, *Ngapartji Ngapartji* is also located within the emerging canon of Australian theatre and performance works that include Indigenous varieties. There are a number of dramaturgies to be found across this body of work, which ranges from the Ilbjerri theatre company, led by Rachael Maza in Melbourne, Bangarra Dance Theatre Company led by Stephen Page in Sydney, Queensland Theatre Company with the recent leadership of Wesley Enoch, and Yirra Yaakin steered by Eva Grace Mullaley in Western Australia. With the Indigenous Australian leadership of these companies in directorial positions, has come an interest in placing Indigenous varieties in their main stage productions, both in adapted plays such as Yirra Yaakin's *Sonnets in Noongar* (2012) as well as new works such as Ilbjerri's *Beautiful One Day* (2015). The dramaturgies to which I refer include placing varieties alongside one another with performed translation in

'standard' Australian English by peer actors, or using slang or 'on country' terms that belong to certain varieties. Similarly to the South African examples, in these examples the 'standard' is upheld in terms of its status and position, acting as a lingua franca. However, because the Indigenous varieties are minority varieties, there are different claims and uses of these varieties within dramaturgies from those in the South African examples analysed earlier that will be discussed at length in the analysis. Specifically, the South African methodologies and dramaturgies analysed are more overt and draw on the 'standard' for gaining prestige as well as resistance and protest. However, in contemporary Australian Indigenous productions the use of the 'standard' is part of the much more deeply rooted views of non-Indigenous Australian identity, in addition to prestige and intelligibility, to channel the Anglo theatre-attending Australians who are most likely to see the production. As a result, very often dramaturgies engaged by these companies are also implementing strategies of alignment with this identity and these audiences, trying to place the Indigenous varieties within the existing monolingual discourses that result. These dramaturgies speak to Maryrose Casey's suggestion that the production 'is problematic because of the clash between the Indigenous epistemologies and the imposition of a Euro-Australian epistemology (Casey 136). Echoing Casey, I suggest that despite its use of Pitjantjatjara varieties, they are captured within dramaturgies that limit those varieties and their communicative practices. I argue that *Ngapartji Ngapartji* both upholds the canon, as well as supersedes it in terms of the amount of Indigenous linguistic material and dramaturgies it uses to make the embedded material both relevant and intelligible. I will detail the specificity of these dramaturgies in the third section of this chapter, but for now I am focusing on making clear the link between the 'standard' and the limitations of these dramaturgies within the current emerging canon.

Before beginning my analysis of the data, I will briefly locate the 'standard' in these contexts and in relation to *Ngapartji Ngapartji*. Here I continue to conceptualise the 'standard' as language ideologies that are powerful and

therefore this power needs to be continuously acknowledged and located. The formation of Australian Standard English is central to what Michael Clyne proposes as the 'monolingual mindset' (M. Clyne and Jupp 60) that Finex Ndhlovu suggests is evidenced in the 'declining use of migrant languages as a consequence of negative attitudes toward such languages by some sections of the Australian society' (Ndhlovu 399). Although I have previously argued that the 'standard' has had a negative impact on low-status varieties, new to my argument is my suggestion of the potential for simultaneously challenging the 'standard' language ideologies while maintaining the use of English varieties by actors within praxis. The stimuli for this specific angle came through the following comment by the actor, Trevor Jamieson, who played the protagonist in the autobiographical main stage production of the same name that transpired from *Ngapartji Ngapartji*,

...when we do the film-making we do subtitling, there's two reasons for this, they (community members) want subtitles on their stuff if it's in language... because they know it can go elsewhere... it's not just gonna be for the community... they know that if it's subtitled it can go somewhere else. And I think they know that if it has English it has value as well, it means it's good quality it's not just a 'language film' but it's [sic] got both. (Jamieson in Palmer 64-65)

Jamieson's claim emphasises the role of Standard Australian English in legitimising the value of *Ngapartji Ngapartji* for the Anangu people. More specifically, he suggests that the community favour subtitling in English and the inclusion of spoken English because it provides access to the film for wider audiences. Thus, in Jamieson's view, quality, professionalism and access are provided by the 'standard', all language ideologies constructed through colonialism. However, because the 'standard' also continues to be legitimised, some use is favoured by the Anangu people because it will garner their privileges and its associations with Pitjantjatjara, views that echo those of Dhlomo's theatre in early-mid twentieth century SA. The translations that are

offered in the main stage production of *Ngapartji Ngapartji* attempt to provide this balance. However, as I will suggest, the dramaturgies that these translations are embedded within nevertheless continue to reproduce the ‘standard’ language ideologies and monolingual discourses as part of hegemonic multilingualism. I make the case for drawing from English varieties without necessarily reproducing the ‘standard’ language ideologies, and how these can in turn help to capture Pitjantjatjara communicative practices and epistemologies.

### **5.3 Mobilising languaging in *Taunukutu***

I begin by exploring how *Taunukutu* [*Taunu-kutu* / *Town-all* / *All to town*] features actors engaging in improvisational exercises to mobilise languaging, and how it came to reveal features of Pitjantjatjara communicative practices. I focus on an episode that features interaction between one actor, Sarah Lee Lanthois,<sup>33</sup> and more dominant peer actors who resisted her contribution. I select this episode because it offers opportunities to observe the dominant actors and how they come to influence Sarah’s participation, in similar ways to Lorako and Ontlametse in the previous chapter. Through an analysis of this interaction, using the combined approaches of the second and fourth chapters, I highlight how communal approaches to addressing interlocutors, deference, CS and borrowing of lexical items from English varieties are the preferred communicative practices of the other dominant actors, particularly seen in their resistance to Sarah’s move away from some of these features. The misalignment that occurs in an interaction, however, creates opportunities for Sarah to reach embodied simultaneity based on how she engages simultaneous presentness and hones interpretation skills as she works out how to navigate her next turn. Echoing some of my readings of Ontlametse’s mobilised languaging in the last chapter, this analysis tests the methodologies for mobilising languaging involving improvisational exercises, for new contexts.

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<sup>33</sup> Commemorations to Sarah’s family and friends in her passing. Another young Indigenous Australian gone too soon.

*Taunukutu* is a short film created and performed by a small group of Ernabella-based, Pitjantjatjara-speaking teens and young girls and shot in a rural car wreck site near Ernabella by non-Indigenous filmmaker and *Ngapartji Ngapartji* collaborator Suzy Bates. The project was one of a number of short films featuring Pitjantjatjara varieties that Ernabella youth created as part of the language maintenance objectives of the *Ngapartji Ngapartji* community language learning and literacy projects in 2006. The project evaluator, Dave Palmer describes these projects as including ‘workshops in 3-month blocks for young people and elders to train young people in digital storytelling and teaching tools’, with performance indicators including ‘numbers of young people attending workshops, regular attendance, and demonstrated initiatives by young people in directing activities’ (Palmer 26). Beth Sometimes and Alex Kelly, who both collaborated on the project, linked these indicators with language revitalisation aims, suggesting,

...the creation of media by young people is a strong identity-building activity which, when linked with language that is being revived or revitalised, results in a reinforcement of participants’ association with that language and a relationship between self-worth and their language. (Sometimes and Kelly 88)

Sometimes and Kelly’s suggestions that link media and identity-building help to point to parallels between the framing of the project that emphasised the medium of short films, reciprocity and participant-leadership.

Incepted through the creative ideas of Ernabella teen Mikailah Abbott, *Taunukutu* was inspired by her vision of car wrecks at sunset and the idea that they would actually drive one of these car wrecks all the way into town, or the so-called ‘homelands’. Considering that Mikailah framed the project with her peers, the actors, and the filmmaker, the film achieved at least one of its central performance indicators focusing on young people in directing activities. Her creative leadership of the project is also vital in influencing both

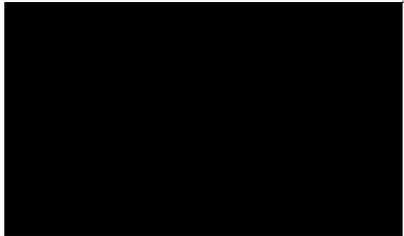
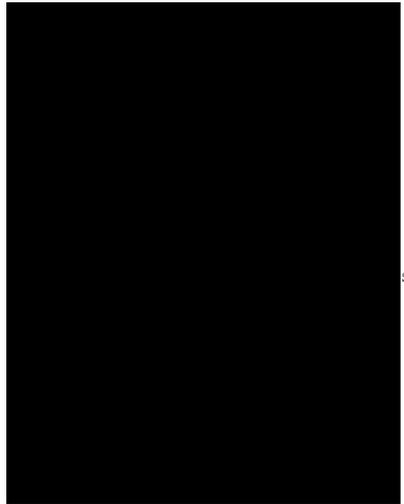
the improvisational exercises that were called upon throughout the film, and the communicative practices engaged. Thus, once again, the framing of the performance indicators of the project are seen to have a direct influence on the communicative practices evoked within this short film's performances to audiences, emphasising the care needed in even the earliest framing decisions. *Taunukutu* was improvised by the actors and filmed in long takes that captured their abilities to continue to contribute to the spontaneous discourse, while maintaining the general narrative arc previously constructed by Mikailah. Both the leadership of the project by a Pitjantjatjara speaker and community member, the selection of improvisational exercises to generate material, and the filming in long shots are vital in supporting actors to mobilise languaging.

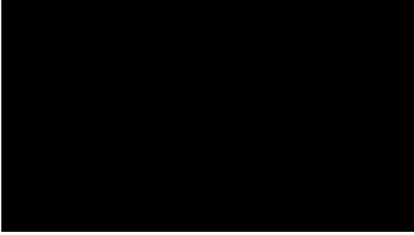
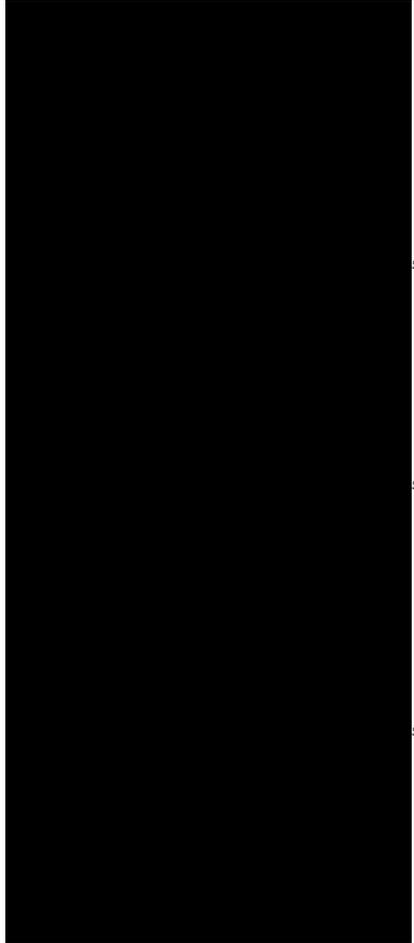
To contextualise the episode, I begin with a general overview of the short film's plot and characters, its conflict, struggle and resolution within the narrative arc. The film begins with a mid-shot of actor Carly Miller walking over to a car with Mikailah and Darlene Buzzacott seated in the driving and front passenger seats. Carly asks them where they are going, and they overlap with the reply, 'the football', before suggesting that she hop in the backseat of the car. There is then a panning shot following Mikailah and Darlene inviting Janice Stanley and Sarah to the car, suggesting that it is time to go. Mikailah and Darlene casually but promptly climb into the car, both indicating some interest in attending the football. A more complex improvisation follows that sees all of the girls respond to something in the car as stimuli for articulating a shared conflict. For example, searching the side compartments of the car, a number of actors suggest that they are broke or don't have money, before turning to issues of having no petrol. If the opening interactions within this film focus on key movements (i.e., getting into the car) with linguistic resources subsidiary, then this new improvisation might be seen as the reverse, where linguistic resources are central (i.e., asking a question, adding to the dilemma), with embodied resources secondary. In this second improvisation, actors challenge one another to contribute to the emerging central conflict for their narrative.

Sarah is then seen to diffuse the conflict by suggesting that she has some money, and the actors quickly resist her in their responses (suggesting that it is not real money) and the conflict continues. The film goes to blackout, with a car noise simulating a change in time and place, and the next shot pans from actors crowding around one actor on the floor before the project's non-Indigenous creative producer, and cameo actor, Alex Kelly strolls in their direction. The actors approach her, each taking turns in highlighting their dilemma. Kelly suggests there is water for them in the car and they can come with her to town. All actors enthusiastically run to the car, waving at the camera that maintains the back of the car centre-shot, with the penultimate shot featuring the side of the car with actors drinking water, dancing and smiling at the camera from inside the car. Waving and saying, 'see you later', the actors drive off into the desert at sunset. Despite the problematic white saviour narrative, this storyline of *Taunukutu* is simple and effective in constructing its characters, their motivations, the conflict preventing them from achieving what they wanted, and solutions. I will now focus my analysis on the interaction between Sarah, who attempted to resolve the conflict, and the responses from her peer actors.

## Figure 19: Transcribed episode from *Taunukutu*

Figure 5.1

Line no.	Timecode	Actor/ Facilitator	Linguistic resources/ Screenshot	Actor/ Facilitator	Embodied resources
1	(0:01:24.3)	Carly:	Where is the money? 	Carly:	Reaching forward to the driver (Darlene) and passenger (Mikailah), gesticulating with hands near chest and splayed outward to each of the passengers in the back seat
2	(0:01:24.8)	Mikailah:	=Open! [Alala!]	Mikailah:	Pointing to the cigarette holder in the door
3	(0:01:24.9)	Carly:	=Money, where? [Mani yaaltji!?!]	Carly:	Gazing at Mikailah and then the camera
4	(0:01:26.1)	Sarah:		Sarah:	Gazing at Carly and then at the camera
5	(0:01:28.1)	Mikailah:	=Before I saw fifty dollars in money [Mani nyangatja fifty tala kutju-na kanyini]	Mikailah:	Gazes over right shoulder to back seat to respond to Carly's question 
6	(0:01:24.9)	Carly:	=Where? [Yaaltji?]	Carly:	Leans forward
7		Mikailah:	I saw this hey! [Ngayulu kanyini nyangatja ai!]	Mikailah:	Reaches into middle compartment of the car
8	(0:01:32.5)	Sarah:	I've got it here [Nyangatja-na kanyini]	Sarah:	Looks around at her peers in the back seat and then down at the side door, pulling out a piece of paper and folding it 
9	(0:01:33.2)	Sarah:		Sarah:	Folds the paper further as she leans forward to give it to Mikailah

10	(0:01:35.5) Carly:	That's not money [Mani mulapa nintila!]	Carly:	Leans away from Sarah, left elbow out, going over her left shoulder at her
				
11	(0:01:36.1) Carly:	Show me real money [Nyangatja-na kanyini]	Carly:	Leans forward and away from Sarah, physically positioning herself closer to the others
				
12	(0:01:36.5) Sarah:		Sarah:	Re-centres, laughs to herself and, aware of the camera, gazes at the camera laughing
13	(0:01:37.0) Sarah:		Sarah:	Connects with the filmmaker, Suzie, behind the camera (who may be laughing too), disconnects from her peers
14	(0:01:37.6) Sarah:		Sarah:	Laughing becomes a smile with gaze upwards towards the filmmaker

The episode selected (Figure 19) features part of the improvisation described above whereby actors Mikailah, Darlene, Carly and Sarah are relying on their Pitjantjatjara and English resources in constructing the dilemma or conflict at the heart of their story. The episode begins with Carly first asking, 'where is the money' (line 1), drawing from her English resources. Switching from one variety to another mid-sentence or conversation has been referred to as CS, defined loosely as 'the use of several languages or sociolects in the same conversation or sentence' (Gardner-Chloros 4). CS has been understood as a

common feature of communicative practices for Pitjantjatjara, particularly for youth, with neighbouring Areyonga Pitjantjatjara teenagers' communicative practices involving a 'great amount of English borrowing' (Langlois 171). Reasons for CS for Pitjantjatjara teenagers are multiple and complex but an increase has been documented since there has been greater access to popular culture via web distribution channels and social media. The phrase 'where is the money?' also echoes iconic moments in popular American films such as *The Big Lobowski* (1998), as well as signals directives of a wider capitalist and globalised ecology. Within the emerging conflict, Carly's CS slows down the interaction as all the actors gaze towards her. Coupled with an upright physical position and a high level of gesticulation, Carly's CS indexes a change in rhythm for the interaction as well as highlights some importance of this particular question. The use of improvisational exercises to generate this interaction spontaneously, allows for CS features of these youth Pitjantjatjara to emerge, in addition to other communicative practices that soon follow.

The communicative practices that follow in this interaction are marked by a high use of imperatives, followed by overlapping with questions and more imperatives between the two key dominant interlocutors. This is a feature of the interaction between these two dominant actors that I will refer to as the imperative-question 'cycle' because it is marked by its continuous flow. The older two actors Mikailah and Carly drive this imperative-question cycle which can be conceived of in light of communal approaches to addressing interlocutors, another feature of Indigenous Australian communicative practices. Michael Walsh was one of the first to propose key differences between non-Indigenous Australian and Indigenous talk, the latter involving communal address with a lack of emphasis on any one interlocutor's response, at any period of time. For example, an Indigenous interlocutor may pose a question to the group, and not expect that an answer will come immediately, if at all that day (Walsh 11). Diana Eades goes further in refining the details of these communicative practices, suggesting the lack of eye contact to any particular interlocutor as a sign of respect (Eades 115). Lack of eye contact is

tightly linked with deference, a trait that David Rose has suggested is a specific and important feature of Pitjantjatjara varieties that supports the egalitarian mutuality underpinning the social system (Rose 23). Communal approaches to addressing interlocutors is a feature of these contexts that might be conceptualised as a supporting feature of such egalitarian mutuality, where space is created for anyone to come forward with an answer at any time. In this episode, this feature is seen in the imperative-question cycle constructed by Mikailah and Carly, where Carly asks a question (lines 1,3,6) and Mikailah utters an imperative that is rarely related to the question (lines 2,7). Combined with overlapping and lack of eye contact, each actor seems to dominate, but equally they are also respecting one another through deference, whereby each doesn't expect the other to respond to them directly, nor feel pressurised themselves. Embodied resources drawn from include high levels of gestures, quick changes of gaze and eye contact held for short intervals, all lacking a sense of a lack of clarity in terms of a dedicated speaker or hearer. The similarities among their communicative practices support both the emerging conflict as part of the film's story, as well as maintaining their mutual respect while being filmed. These communicative practices emphasise epistemologies promoting egalitarian collaboration, something that I will return to in more detail.

Now that I have laid out a number of features of the Pitjantjatjara communicative practices observed in this episode, I will analyse the contribution by Sarah that followed, how it was received and resisted, signalling the dominant actors' preferences for some communicative practices over others. Disturbing the imperative-question cycle, Sarah leant to her left to the side door compartment of the car to wrap up some paper and offer it to Mikailah and Carly, saying 'Nyangatja-na kanyini [I've got it here]' (line 8). Sarah's contribution to the interaction at this point created disunity in the communicative practices within the interaction between Carly and Mikailah. As Carly challenged the idea that it is not money at all (line 10), provoking the others to show her the 'real' money (line 11), she meanwhile leant her body into

the others and away from Sarah. In this moment of misalignment, Carly aligned herself physically and linguistically in relation to her other peers, indexing a preference for these actors, their communicative practices or the topic trajectory that she was engaging before Sarah's interjection. Sarah's rapid proposal of a solution to the interaction, particularly an interaction that she wasn't previously contributing to, seems to have caught the other actors off-guard, creating tensions and resistances most manifest in Carly's use of resources. Sarah's rapid proposal for a solution lacks congruency with Pitjantjatjara epistemologies valuing egalitarian collaboration, favouring a typically non-Indigenous Australian communicative practice, one that is described by Clyne as "Anglo' communication rules, including – in some occupational situations, meeting rules' (M. G. Clyne 208); especially as Sarah was one of the youngest members of the all-female cohort, and lacked the status that comes through accrued age within the Pitjantjatjara social systems of respect and conformity. As Carly and Mikailah continued their imperative-question cycle thereafter, they showed a preference for previous communicative practices that might be associated more with Pitjantjatjara epistemologies. As both dominant interlocutors within the interaction, they came to influence other actors such as Sarah similarly to the way that Lorako came to influence Ontlametse in the discussion of the last chapter, both mediating within the frame and reconstructing it in interaction.

The brief interaction that followed involved Sarah renegotiating her place in the interaction, showing simultaneous presentness to acting and being acted on, as well as honed interpretation skills, also reaching what I have defined as embodied simultaneity. As Sarah gazed towards the camera, during this held gaze, she indexes presentness to Carly's imperatives (line 12), to her own body (line 13) and the filmmaker (line 14). Sarah first signalled a reinterpretation in her selection of embodied resources as she gazed downwards towards her lap, taking a moment to interpret and reflect on the previous resources (line 11). This moment is followed by raising her chin but rather than gazing into the group, as before, she laughs with greater gusto and volume while turning her

gaze to the filmmaker (lines 12-14). This final laugh within this interaction indexes a different motive for Sarah, who seems to be both responding to the filmmaker and laughing at herself. My reading, as a second order index, is that the filmmaker was also laughing at the interaction and lifting Sarah's spirits after her failed attempt at contributing. In this brief selection of embodied resources, Sarah's attention simultaneously shifts between her peers, her body and the filmmaker, as she allows herself to both act (in her contribution) and be acted on by her collaborators. This simultaneous presentness is observed through her approaches to laughing at herself, and adjusting her body into a neutral sitting position (line 13). In this moment, Sarah allowed herself to be acted on, laughing 'with' her peers and at her contribution. This moment of laughing at herself and looking down also might be conceived of as giving into the collective voice of the shared body that is being developed and led by Mikailah and Carly. Equally, as Sarah enters a second and third stage of laughter, these each signal new forms of simultaneous presentness to acting and being acted on, all the while increasing in volume and intensity as she was impacted on by the affective qualities of the shared body. The close connection between laughter and affect has been highlighted by Billig in *Laughter and Ridicule*, who suggests that affect is increased through positive experiences such as laughter (Billig 21). The embodied fluidity in which Sarah engages in this episode demonstrates an ease in releasing herself to simultaneously construct the interaction with her peers, before reflecting on her use of resources and adjusting them based on what she felt was needed for the shared body. All of these features are characteristic of embodied simultaneity as she used her body first, reflected on her use of resources based on their relevance to the shared body, before adapting them and attempting another contribution.

While all the actors that I have discussed in the analysis of this episode mobilise languaging by prioritising the intelligibility of their most immediate interlocutor, rather than the filmmaker or the audiences eventually seeing the film, Sarah's contribution nuances the links between improvisation, embodied

simultaneity and mobilised languaging. The misalignment that occurs in the interaction between Sarah and Carly challenges Sarah to become present to her body and draw from new resources, namely laughter. Since the misalignment was influenced by culturally bound Pitjantjatjara communicative practices, the emerging shared body between dominant actors Carly and Mikailah was being selective in its trajectory. Carly entered embodied simultaneity as part of the affective qualities of this shared body, and her interpretation of what resources she needed to select and organise in order to contribute effectively to this shared body. The misalignment provides evidence for how improvisational exercises create continuous possibilities to mobilise languaging, and how so often embodied simultaneity is the engine for its continuation. Through Sarah's laughter, she recalibrates and attempts new ways to act and in doing so joins the shared body. Subsequently, her interests in being intelligible to her peers are of the utmost importance, almost guaranteeing her mobilising languaging. Within this analysis, some focus on the specificities of Pitjantjatjara communicative practices allows for a sense of the role of culturally and epistemologically appropriate contributions, defined by the most dominant actors in the interaction.

The analysis of Sarah's embodied simultaneity as a catalyst for her mobilising languaging with her peers concretises the methodologies for mobilising languaging that I suggested in the last chapter. Improvisational exercises, whether for acting training purposes or not, can be gleaned as appropriate approaches for supporting actors to mobilise languaging. The actors did have unratified participants within the film project including the filmmaker, organising team from Big hART and the potential audiences who would see the film, all of whom might not have Pitjantjatjara resources, influencing the possibilities for mobilising languaging because of how they all had an investment in the project and hoped for it to be somehow intelligible to them. Thus, this episode helps to inform methodologies for mobilising languaging within applied performance praxis that is similar in terms of forms and budget. However, with increases in budgets and production size, further examples are

needed because of how they also increase the institutional connections and their hold over the communicative practices. For this reason, I turn to analyse the second example.

#### **5.4 'Standard' language ideologies in *Ngapartji Ngapartji***

I will now analyse an episode in the main stage production *Ngapartji Ngapartji* [*you give me something, I give you something / reciprocity*], selected due to how some dramaturgies do not seem to support my definition of mobilised languaging, while others provide some possibilities for new directions when compared to the first example, *Taunukutu* and the South African study.

I focus on a reading of the script alongside filmed data from its home tour to Ernabella (2008) captured in the documentary *Nothing Rhymes with Ngapartji* (2010). This documentary problematises the difficulties in playing the community's stories back to them after already completing a national tour, emphasising Jamieson's role in this performance to Ernabella audiences as he finds himself caught between the urban and rural, Indigenous and non-Indigenous Australians. Central to these discrepancies are the epistemologies that he reproduces as part of his story and how they challenge those of his Ernabella audiences. This performance context is especially interesting in analysing if and how languaging is mobilised because audiences have very different sets of resources to the previous main stage productions within Australian cities. Ernabella audiences are made up of individuals with Pitjantjatjara resources first and foremost, few English resources, especially 'textual' English and a 'low level of literacy' (Palmer 11) while Australian audiences within main stage facilities that the production toured previously included Sydney Opera House Theatre (2006), Perth International Arts Festival (2007) and Adelaide Cabaret Festival (2007), are all predominantly white audiences with high levels of literacy in English and few Pitjantjatjara resources. While the tensions between this move to Ernabella are explored in

detail in the documentary, mostly<sup>34</sup> occluded are the discrepancies between the performed communicative practices and the intelligibility of its new audience. I analyse an episode from this performance, to signal what might be gained from Pitjantjatjara communicative practices for this Ernabella audience and others.

The style of the *Ngapartji Ngapartji* main stage production might be understood within a post-dramatic hybridity that marks contemporary Australian performance, particularly that which draws on documentary or verbatim approaches to delivery. It follows Trevor Jamieson as the central protagonist playing himself, unveiling the overlapping cause and effects of his family histories, particularly the impact of the Maralinga atomic bomb testing in the Spinifex region and central Australia more generally (1957-1965) as the people fled their land and sought refuge elsewhere. Focusing on the struggles of one character who is supported by a chorus of players (in this case, Ernabella elders) has tended to be an Anglo-Australian dramaturgical paradigm emulating both the individualism and entrepreneurship of a 'new' globalised Australia, as well as the dominant European tropes in storytelling borrowed into these contexts. In addition to seeing it emerge through Rachel Maza's productions (*Beautiful One Day*) and Rankin's, it has been suggested as a new cross-cultural strategy by Suzanne Julia Thurow (Thurow). However, although such a fusion of Indigenous Australian stories and Euro/Anglo-Australian theatrical paradigms signals dramaturgies for Indigenous and non-Indigenous collaboration and reciprocity, it also means that the Indigenous are always located in relation to national Australia, thus in relation to the dominant. I reiterate Anna Haebich's emphasis when she asks, 'But where does this celebration of the global leave analysis of the local?' (Haebich 183) in relation to Noongar performances (South-West region, Western Australia) and how they can articulate themselves locally without it being predetermined by

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<sup>34</sup> There is a series of shots within the documentary whereby Jamieson is seen to struggle with Pitjantjatjara lexical items and suggests that he has been pronouncing them wrongly for the entire tour, signalling his interest in getting them right for these new Pitjantjatjara-speaking audiences in Ernabella.

these performances of reconciliation so influenced by Anglo-Australian paradigms. Such questions take the concerns away from how we can best introduce Indigenous performance, culture and varieties into the current paradigms and instead work to reframe performance with a more local and Indigenous perspective.

However, a general national perspective is often emphasised more than the local in *Ngapartji Ngapartji*, illustrated in its approaches to Indigenous leadership as truth-telling, against the backdrop of contested Australian colonial histories. This emphasis is seen across the marketing of the production, from the conceptualisation of Jamieson and Scott Rankin as co-writers, to Jamieson's voice and intentions appearing front and centre of the promotion, documentation and reporting. For example, Jamieson's desire for telling his story is emphasised in one of the evaluations of the project,

Jamieson, a Pitjantjatjara-Spinifex man from south-western Australia, wanted to tell the story of his family, his people, their history and culture which he saw as being in danger of rapidly disintegrating and sliding into the vortex of Western civilisation. (Wright et al. 67)

Focusing on Jamieson's willingness and passion to tell his story accentuates *Ngapartji Ngapartji* as an ode to his rightful place in retelling contested histories, while Rankin and his team at Big hART are supporters in and makers of this process. Such a formula has been derivative of a vast range of post-conflict reparations, as seen in South African examples, whereby new collaborations emerge that are problematic in terms of dominant and marginalised peoples, renegotiating, sharing and subverting their relationships to hegemonies. While this model has been vital in making way for Indigenous Australian stories to be told, it also privileges dramaturgies that uphold only one aspect of their dramaturgical function: communication and making meaning for the spectator. Parallels emerge between contemporary Australasian hybrid or syncretic performance and protest-to-early post-

apartheid South African theatre and performances that focused on signalling multiple cultures, perspectives and varieties; similarly, there is lack of a capacity to focus on how their low-status varieties, are articulated. This also creates a division between what is communicated to the spectator and how multilingualisms are enacted within both the performance-making and rehearsal process and performances to audiences.

I have previously borrowed the term hegemonic multilingualism from Wodak and Krzyzanowski's formulation in EU multilingual policies and institutions. I suggested that their framework is useful for analysing the limitations of these outer communicative practices promoting multilingualism on the inner communicative practices. *Ngapartji Ngapartji* might too be understood within this extra-institutional and intra-institutional analytical framework, whereby the production is promoted as a bilingual play that features Indigenous varieties in decline and seeks to alter its language decline through awareness, education and policy change. While simultaneously, the production is solely written by Big hART CEO and playwright Scott Rankin in collaboration with Jamieson, both have few Pitjantjatjara resources and don't reside in the Anangu Pitjantjatjara community. Therefore, intra-institutionally limited understandings of multilingualism and Pitjantjatjara communicative practices predominate, as seen by the playwright's co-option of dominant dramaturgies that are made up of monolingual Australian discourses that Pitjantjatjara is embedded within. Central to these monolingual Australian communicative practices is the central position of the 'standard' and the language ideologies supporting it, thus also finding their way into *Ngapartji Ngapartji*. I will return to my conceptualisation of dramaturgies before continuing this idea.

I have previously defined the term dramaturgy for applied performance praxis as methodologies involving the construction of form and content for the dialogue between actors and spectators - an active process of adaptation and translation for both parties. This definition for applied performance praxis tends to privilege the actor due to the intimacy of their material and their

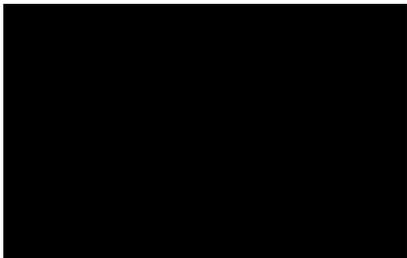
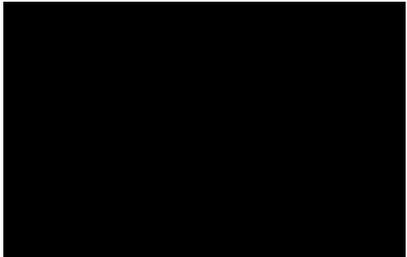
fragility in disclosing and performing it. The definition is not just an effort to discursively rebalance the more traditional privileging of the spectator in dramaturgical approaches over what Canadian dramaturg Brian Quirt calls the 'heart ideas' and the time needed to work with subjects to 'discern, illuminate, discover' (Ferrato in Trencsényi and Cochrane 66), but allow it to drive the actual construction of dramaturgies in praxis, particularly how actors' communicative practices are captured within such dramaturgies, all of which are vital in the analysis going forward.

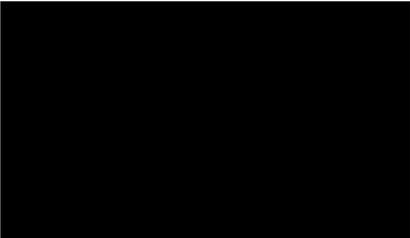
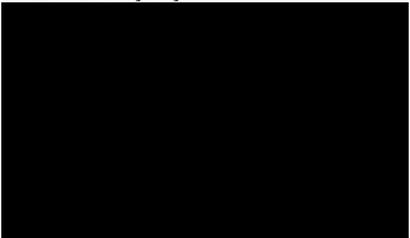
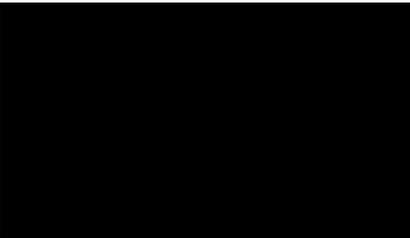
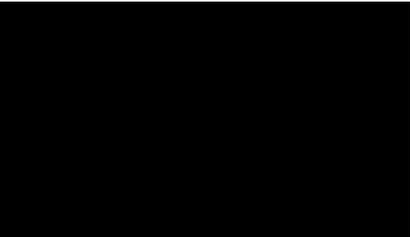
Analysing the dramaturgies within *Ngapartji Ngapartji* helps to bridge the intra-institutional and extra-institutional discontinuities that limit the communicative practices, reproduce 'standard' language ideologies and aid hegemonic multilingualism. *Ngapartji Ngapartji* describes itself as a bilingual production accessible to audiences with both Pitjantjatjara and English resources. It engages a number of dramaturgies that avoid the use of subtitles for either of these audiences, many of which ambitiously supersede the quantity of 'minority' varieties that have been drawn from in Australian theatre and performance to date. However, what it is communicating to its audiences and what it enacts in its communicative practices are very different things. Examples of the dramaturgies include: I. drawing on Pitjantjatjara as, the sole variety for the form of song, recited by a chorus of women elders from Ernabella who stand in two lines at the side of the stage, facing the audience; II. A translation formula seeing the protagonist/actor drawing from the 'standard' for a phrase (approximately 1-2 sentences in length) and then following it with a translation in Pitjantjatjara varieties, before repeating the formula; and, III. Language instruction, as the audience is expected to repeat words and short phrases after a number of the elders in the chorus who each step forward in a teaching capacity.

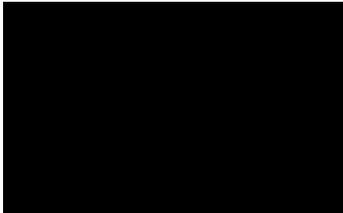
There is evidence of the success of these dramaturgies in communicating and making meaning for their audiences. The production enjoyed an entirely sold-out national tour (Sometimes and Kelly 88), with reports of 'a standing ovation

each night' (Palmer 38), and enthusiastic reviews that swept the country. In this way, part of the role of dramaturgies, to construct form and content that allows for a dialogue between actor and spectator, could be said to have been successfully fulfilled. However, these dramaturgies didn't always allow for an active process of adaptation and translation for both parties because of how they focus on communicating to and making meaning for spectators with English resources. As a result, the dramaturgies, particularly the translation formula above, reproduced hegemonic multilingualism that saw Anangu Pitjantjatjara cultural, linguistic and embodied resources ciphered into communicative practices that supported 'standard' language ideologies. I will discuss the limitations of this dramaturgy in more detail as part of my analysis of an example.

**Figure 20: Transcribed episode from *Ngapartji Ngapartji***

Line no.	Timecode	Actor/ Facilitator	Linguistic resources/ Screenshot	Actor/ Facilitator	Embodied resources
1	(0:45:24.01)	Trevor:	Anangu tjina ananyi (0.2) munu tjitji kulunypa tjuta katinyi (0.4) my walytja, family, are carrying the little ones (0.2)	Trevor:	(Sound effect of plane flying above) Trevor slides down bank, shelters his head and face with his arms, elbows bent, eyes closed. Stands, walks across the stage slowly, arms cradling, right hand holding left elbow, left hand clutched, gazing down at left hand.
					
2	(0:45:31.03)	Trevor:	Nintiya kutjupa kutjupa kura ngaranyi, utuwari nyanganyi (0.2) they know something is wrong (0.1) they see the clouds (0.2)	Trevor:	Looks up, surprised. Gazes around, trying to find the thing that surprised him. Points up with right hand and looks around at the audience.
					

- 3 (0:45:40.05) Trevor: Tjitji paku putu tjina anyani (0.2) and the children are too tired to walk (0.2) Trevor: Back to cradling position, adds more weight into lower body and begins to stumble, eyes roll back.
- 
- 4 (0:45:46.05) Trevor: Tjamu kami ngururpa wantikatingu (0.2) the elders are too sick (0.2) and left by the road to wait for trucks that never come (0.4) and my families (0.2) hiding in caves (0.2) wait for that sticky cloud to pass over (0.3) refugees= Trevor: Slowly kneels onto the ground, losing cradling position. Actors walk behind him, hand-in-hand. While kneeling, uses left hand to collapse the pile of bones so that they scatter across the ground in front of him
- 
- 5 (0:46:10.05) Amanyi: =Listen everybody Trevor: (loud thunder sound signalling a bomb marks the end of Trevor's movement and the beginning of Amanyi's advice) Trevor gazes toward Amanyi, over his left shoulder, nods lightly
- 
- 6 (0:46:15.07) Amanyi: I was a child when I saw the massive smoke coming (0.5) [pitjantjatjara translation] Amanyi: Sits in chair, still, blanket wrapped around her shoulders and falling into her lap. Radio mic visible between ear and mouth. Holds tension in her face, mostly across her brow
- 
- 7 (0:46:21.07) Amanyi: That smoke bought serious illness (0.2) with it (0.3) so many people died (0.2) [pitjantjatjara translation] Amanyi: Remains still, expression also remains constant
- 

8	(0:46:32.01) Amanyi:	My little sister and my mother died as well [pitjantjatjara translation]	Amanyi:	Remains still, expression also remains constant
				
9	(0:46:34.05) Amanyi:		Amanyi:	Lifts her right arm and places it further away from her body on her lap in one beat, gazing downwards
				

The episode that I will analyse is featured within Figure 20 and, like all of the other scenes, features the translation formula dramaturgy described above, whereby Jamieson switches between Pitjantjatjara and the ‘standard’ to illustrate his story (lines 1-4). In addition, this episode features a brief interaction led by Ernabella elder, Amanyi, which I refer to as the second portion of the same episode (lines 5-9) and analyse in turn. The episode is chosen because it demonstrates the translation formula, alongside other communicative practices by Amanyi. The episode is extracted from Scene Nine within the twenty-scene structure and therefore takes place mid-way into the narrative, between Jamieson’s telling of his father and grandfather’s stories, highlighting the accumulative conflict impacting on these generations, following on from colonisation to the atomic bomb testing. The scene is generally structured as a dialogue between a generic character named ‘Solider’, Jamieson playing himself, and the Ernabella women’s chorus of elders. This combination of characters each represents multiple positionalities, as a metaphor for the strategic organisation between the Australian and British governments and their human impact. The episode follows in detail the movement of people from the land, who respond slowly with delay and ignorance due to being ill-informed about the testing. It includes some of the most graphic images of the play, recounting the number and power of the bombs during this time, as well as the individual human cost to those that

were either made refugees, contracted radiation poisoning or died of the effects of dispossession or cancer.

I will first discuss how the translation formula dramaturgy (lines 1-4) attempts at signalling CS but instead further reproduces 'standard' language ideologies suggesting the separateness of 'standard' Australian English and other varieties. These four lines spoken by Jamieson consist first of a phrase in Pitjantjatjara, which is then loosely translated to the 'standard', with this same structure repeated three times. Phrases before switching are approximately a sentence in length, separated into two claims or observations. Audience intelligibility is aided within this formula through an organisation of embodied resources that are fast, highly energetic, caricatured and often childlike. Combined with silences and pauses, Jamieson constructs a rhythm within the translation formula dramaturgy that, in my viewing, makes it clear when and why he switches from one variety to the next. The continued use of this same translation formula dramaturgy throughout the play allows me as spectator to relax into the techniques for storytelling, where I could forget about deciphering the form and focus on the content, while his even switching between varieties signals solidarity with the linguistic heterogeneity of the contexts that it concerns. While within this translation formula there are some attempts at breaking from it to more closely represent Pitjantjatjara communicative practices such as CS, more often reproduced are 'standard' language ideologies. Helen Gilbert's observations that 'Periodic explanations of Spinifex customs are woven into *Ngapartji Ngapartji* in ways that elaborate this localized (vertical) mobility' (Gilbert 206) suggest a successful incorporation of Indigenous culture into the production; however, my closer look at the communicative practices performed suggests otherwise for Indigenous linguistic varieties.

The first example of a break in the formula within these lines (lines 1-4) is the use of an English lexical item, mid-phrase. Jamieson begins the line with 'Anangu tjina ananyi (0.2) munu tjitji kulunypa tjuta katinyi (0.4) my walytja,

family, are carrying the little ones' (line 1). Here, the lexical item 'walytja' is included after the determiner 'my' and 'family'. As signalled in my analysis of *Taunukutu*, borrowed lexical items and phrases such as this are a prominent feature of Anangu Pitjantjatjara communicative practices and are less accepted in the language ideologies supporting contemporary 'standard' Australian English. Such everyday communicative practices offer to audiences a more precise contextualisation of Pitjantjatjara varieties of the Anangu Pitjantjatjara people due to a nuanced view of their organisation of resources as communicative practices. However, the immediate translation 'my family' quickly continues the formula that again privileges the spectator, particularly the spectator with English resources, rather than presenting the range of dynamic Pitjantjatjara varieties and communicative practices. In addition, Jamieson's embodied resources included him crouching down while simulating cradling a baby, with a wide-eyed expression that would drift between gazing at the baby and around at the audience. These embodied resources combined with the translation formula seem ordered, constructed and at times synthetic: although the script allowed him to switch between varieties, it did so in a way that demanded that he translate almost all of the text in a uniform way that entirely contradicts the very nature of CS, a communicative practice that has historically been linked with fluidity, performances of identity and connections with epistemic communities. Christopher Stroud emphasises the performativity of CS, proposing

In many contexts where codeswitching does occur, groups may be in competition over scarce symbolic and other resources, and different types of language alternation (e.g., second language acquisition, crossing, lingua francas) may operate across lines of social differentiation as a way for groups in conflict to coopt the linguistic resources of the powerful in a battle to carve out a legitimate space for their own voices. (Stroud 146)

Stroud suggests the spontaneity and activism inherent in CS, whereby variation and change is paramount to carving out one's resources in interaction. Borrowing 'walytja' and its immediate translation can thus be read as more closely aligned with 'standard' language ideologies, which expect uniformity in the presentation of English varieties and overt reasoning for the use of other varieties in situ. For this reason, this example provides my first indication of hegemonic multilingualism, something that I will return to after the analysis of the next example.

In the latter part of this interaction by Jamieson (line 4) there is another inconsistency that breaks from the translation formula dramaturgy but still reproduces 'standard' language ideologies. In the Ernabella performance, after translating 'the children are too tired to walk' (line 4), Jamieson continues the rest of the line in the 'standard', whereas in the scripted form, the character continues to follow the same translation structure. This break in the translation formula might again resemble CS where Jamieson was technically going off-script, losing the formula for the final phrases of this line. The embodied resources drawn from simultaneously saw Jamieson kneeling with both legs and using one hand to collapse a small pile of bones, while gazing down at them. Although such a movement in relation to this object might signal the movement and death of a community, I pose this image as a uniquely Anglo/Euro-Australian poetic device that operates through visual metaphor. However, for those situated in this Ernabella audience with personal relationships to those impacted upon, and who might have more communicative practices characterised by deference, particularly to do with kinship relations, such a visual cue might be understood as grotesque or even disrespectful. Thus, although the fluidity in which Jamieson uses CS is more representative of Pitjantjatjara communicative practices, the matched embodied resources (high energy, caricatured) disfigure such practices into external and alien Anglo-Australian communicative practices aligned with cultural and literary Australian histories that themselves have upheld the 'standard'. Thus, in addition to his prioritisation of English varieties,

Jamieson's embodied resources reproduce dominant language ideologies supporting the 'standard'.

The reproduction of the 'standard' and the lack of Pitjantjatjara communicative practices are unsurprising, considering the combination of Jamieson's lack of Pitjantjatjara resources as well as the lack of opportunities for him to engage my definition of mobilising languaging in the performance-making and rehearsal process of *Ngapartji Ngapartji*. The obvious question that might first be asked concerns the reasons why Jamieson is playing himself while equally drawing on Pitjantjatjara resources that he doesn't have or use in his everyday life. Since the translation formula dramaturgy encapsulates Jamieson as bilingual and as switching between his resources fluidly, again the communicative practices can only be justified by a greater spectator-led narrative of the production for teaching non-Indigenous audiences something about Indigenous varieties and cultures, while reinforcing their own identities tied to monolingual discourses. This brings me back to the concept of hegemonic multilingualism, whereby in the extra-institutional communicative practices a play is promoted as bilingual, featuring Indigenous varieties in decline and seeking to alter its language decline through awareness, education and policy change; while in the intra-institutional communicative practices its construction of a hybrid form between biography and fiction, Indigenous and non-Indigenous communicative practices continue to limit the dynamic linguistic resources of actors. Perhaps if Rankin had approached the script writing differently, whereby it was taken from moments when Jamieson was mobilising languaging in recorded/verbatim conversations and improvised exercises, then his own unique communicative practices might have been captured. As part of this, other varieties might have entered such as Aboriginal English that index his urban identity (living in urban Australia) and his contact with multiple Indigenous communities over his lifetime. Equally, if this were the case, English varieties might have entered in flux, less confined by 'standard' language ideologies. In this case, the translation formula dramaturgy might be conceptualised as an irrelevant way of communicating Jamieson's

stories and varieties, instead hinged on signalling the heterogeneity of the larger community. The problem with this approach is that it favours the spectator by combining Jamieson's performed identity with a generalised view of Pitjantjatjara. Lost are the hybridised communicative practices of both Jamieson and the Pitjantjatjara speakers of the area/s they sought to represent as well as the epistemologies shaping these.

Until now, I have focused on how resources that were drawn on by Jamieson present examples of a translation formula dramaturgy where even moments of breaking from the formula produce 'standard' language ideologies while omitting Pitjantjatjara communicative practices. I will briefly finally turn to an interaction that came shortly after (lines 3-6) led by Ernabella elder, Amanyi that includes some of the Pitjantjatjara communicative practices found in *Taunukutu* such as deference and communal approach to delivery. I suggest it as an example of a closer engagement with Pitjantjatjara communicative practices that might also inform methodologies for mobilising languaging.

This episode (Figure 20) is constructed with Amanyi's interjection entering immediately after the interaction of Jamieson's because it is how each of the scenes were cut in the documentary film *Nothing Rhymes with Ngapartji*. However, in the script, there are two consecutive pages of dialogue and song before it says,

AMANYI, an elder, stops the show and speaks slowly to the audience. She tells a story in Pitjantjatjara of her experience of the bomb as a child. It is translated by PANTJITI. (Rankin 76)

This note is important to initially highlight because of the flexibility that it gives Amanyi to continually adapt the content within her story, but also the resources that she draws from as part of her communicative practices. Although I cannot be sure that there was the flexibility in her being able to mobilise languaging and in doing so focus on the intelligibility of those that

she was speaking to in the audience, it suggests greater opportunity for this to occur within this frame in comparison to the one offered to Jamieson. There are some immediate parallels that can be made between the capacity for improvisation within this interaction and those in *Taunukutu*.

The interaction begins with the sound of a loud drum that signals the bombing of Maralinga and Amanyi calls the attention of the audience through her Pitjantjatjara resources, translated to English<sup>35</sup> as 'listen everybody' (line 2). The use of 'everybody' immediately indexes a different communicative practice to Jamieson's approach to direct address, where Jamieson engaged in a more individual approach. While Amanyi stared blankly, gazing forward with her hands resting still in her lap and her body motionless, she engaged a typically communal approach to addressing interlocutors whereby they take up the space around her, rather than needing to be allocated through eye contact. Comparatively, Jamieson gazed at and connected with audiences members individually through eye contact, indexing more non-Indigenous communicative practices traditionally associated with transactional approaches to communication and directness. Amanyi's next few lines (lines 6-9) feature her drawing on her Pitjantjatjara resources and speaking plainly about the smoke that brought serious illness with it and her mother and sister dying as a result. I observe Amanyi's slow pace, simple use of lexical items and long pauses that are each resoundingly different from Jamieson's poetic text, as also rich in metaphors and complemented by an energetic and stylised physical performance. Comparatively, Jamieson's communicative practices appear highly constructed and even synthetic alongside those of Amanyi, particularly to Ernabella audiences where audiences shared more similar historical, cultural and linguistic resources to Amanyi. As Amanyi follows her own pace and improvises her communicative practice with the audience, she might be said to be mobilising languaging because of her interest in being intelligible to her most immediate interlocutors, the Ernabella audience.

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<sup>35</sup> At present, I have not been given access to the written Pitjantjatjara interaction led by Amanyi and thus need to rely on the English translation within the documentary.

In this example there are clear parallels between the approaches to creating material in the performance-making and rehearsal processes, their capacity for supporting mobilised languaging and the capacities for communicative practices and their epistemologies to be engaged. Rankin and Jamieson's close collaboration for a number of years on *Ngapartji Ngapartji* meant that there was every possibility for their voices to overlap within the script, the actor and the writer's communicative practices echoing each other. Neither had intermediate-level Pitjantjatjara resources meaning that the translated parts into Pitjantjatjara varieties needed to be supported by what they referred to as a language specialist, creating some barriers to Jamieson mobilising languaging. Also, based on Rankin's artistic control over the final product, and his interest in it touring to national main stages, he employed license to have it constructed as a well-made play in the European tradition, steering decisions that favoured the reproduction of the 'standard' language ideologies. Since Jamieson was performing himself, and he doesn't easily interact with Pitjantjatjara resources, requiring lessons in preparation for the performance, it is difficult to understand why the translation formula dramaturgy was put in place at all. Conceptualising it as an example of hegemonic multilingualism whereby the extra-institutional language ideologies constructed are incoherent and eventually limit the intra-institutional communicative practices, is one way of nuancing the issues involved. However, the moment with Amanyi, who had a less close collaboration with Rankin, and who did have Pitjantjatjara resources, and less so in English, ushered in Pitjantjatjara in communicative practices more indicative of its people, culture and everyday life. The flexibility for Amanyi's content and form meant that the dramaturgies that supported her to, in part, improvise, and mobilise languaging, released her to draw from her resources for her most immediate interlocutors, her community.

## **5.5 Conclusion**

This chapter has explored some of the challenges for mobilising languaging in Indigenous Australian contexts, namely concerning the complexities of

working with varieties that have been classed as ‘minority’ and the persistence of ‘standard’ language ideologies in decolonial contexts. I have situated *Ngapartji Ngapartji* within my emerging theories while focusing on how methodologies for mobilising languaging might impact on the dramaturgies that problematically prioritise non-Indigenous audiences. My analysis of *Taunukutu* echoed some of the data analysed in the previous chapter in the way it unveiled how the actor dealt with the resistance from her peers, increasing her simultaneous presentness to hone her interpretative skills in ways that better suited the shared body and thus likening her resources more to her peers. A comparison with the second example, *Ngapartji Ngapartji*, showed how the constraints and expectations of a large budget project continuing over many years, and that had ambitious language revitalisation aims linking performance and language policy making, increased the reproduction of ‘standard’ language ideologies. Despite using Pitjantjatjara varieties, this second example omitted a number of marked Pitjantjatjara communicative practices, such as those that were seen in the first example. I provided some reasoning for this, including that its ambitious symbolic aims created incoherence and limitations on drawing from the dynamic linguistic resources of actors within the performance, reproducing hegemonic multilingualism. However, a brief analysis of an example that might have featured an actor mobilising languaging in this main stage production shows how, despite these constraints, there is also potential for mobilising languaging. This actor, Amanyi introduced new interactional ecologies that shared Pitjantjatjara histories in Pitjantjatjara communicative practices, offering increased understandings of her dynamic linguistic resources in context.

Overall, this chapter has also continued to nuance how English varieties can exist in parallel to other varieties in praxis. The ‘standard’ became something constructed and unspontaneous within *Ngapartji Ngapartji*, reproduced with the close collaboration between Rankin and Jamieson and their ambitious aims relying on institutional partnerships. Epistemologies, of course, are at the

heart of all of these social and artistic pressures and are challenging to disentangle from the methodologies and dramaturgies engaged. However, my indication towards improvisation, in both Taunukutu and for Amanyi, might be one way forward for mobilising languaging that draws from the dynamic linguistic resources of actors, particularly their communicative practices, to enable Indigenous epistemologies to shape approaches to interaction, ultimately shaping how Indigenous actors, their cultures and varieties are received.

In this chapter I have signalled towards some of the challenges when working with minority varieties, particularly Indigenous varieties in decline. These include the case of lack of resources linked to urbanisation and mobility in varieties such as the one that I have covered in this chapter. However, what has become clear is that pretending to have competence in varieties, especially when performing autobiography, is challenging for the communicative practices, the culture and epistemologies for the variety involved. Central reasoning for this claim is that the varieties become trapped within dominant paradigms within their performance, in this context destabilising any decolonising process.

## Chapter 6: Conclusion

### 6.1 Overview

This study has responded to the little academic debate and discussion covering methodologies for drawing on non-English linguistic resources in applied performance praxis. My research questions examined how the facilitator-researcher can draw from the dynamic linguistic resources of actors within the performance-making and rehearsal processes of praxis, as well as ensure that such resources are similarly enacted in performances to audiences. These questions paralleled an interest in locating strategies that avoid perpetuating the ideas, values and beliefs about dominant and low-status varieties that have historically maintained systems of power and marginalised certain individuals. This inquiry that analysed language ideologies responded to the hegemonies operating in applied performance praxis, based on the facilitator-researcher's alignment with institutions, and how they influence the tendency for the reproduction of monolingual discourses.

I introduced the term languaging to conceptualise facilitated processes whereby actors draw on their resources in flux, as a response to these above questions and to the South African multilingual theatre and performance examples claiming representation and heterogeneity while equally reproducing dominant monolingual discourses. The term languaging has assisted me in conceptualising actors' approaches to drawing on their dynamic linguistic resources, as processes organising varieties and communicative practices in response to the intelligibility of the most immediate interlocutor, while performing their wider context. This notion of prioritising the intelligibility of the immediate interlocutor became central to conceptualising the actor mobilising languaging due to the specific conditions of interactions within performance-making and rehearsal processes. Particularly, there are a vast number of unratified participants, or hearers (funder, presenter, venue, potential audiences), whose intelligibility is made known to actors during the

performance-making and rehearsal process who will often impact actors' selection and organisation of their resources. The concept language ideologies has been essential in situating the impacts of these institutions and the facilitator-researcher on actors' communicative practices, as well as in analysing the change trajectory of an actor whose modes of participation became central to the contribution of this study.

My detailed analysis of de Wet's Johannesburg-based production *Father, My Father* provided productive starting points for conceptualising, analysing and facilitating methodologies for mobilising languaging, after specific issues with engaging multilingualism was discussed in relation to South African theatre in the preceding chapter. Identifying multiple levels of framing by the facilitator-researcher were vital to challenging existing language ideologies of the institution, the theatre and television industries more broadly, and the actors, as they negotiated their translations. Such framing offered examples of how expectations can be reorganised within the performance-making and rehearsal process to support actors to focus on the construction of new realities. De Wet's close framing of the improvisational exercises within a rehearsal then signalled strategies for elevating these new realities for actor training. As actors' bodies were supported by de Wet's call for dual focus, they released themselves to a shared, affective body emerging through collaboration. In what I conceptualised as embodied simultaneity, actors relied on one another to mediate between the frame, offering their resources for consumption, imitation and adaptation. It is through the complexity of the levels of framing emphasising simultaneity, spontaneity, internal and collaborative foci, and their responses from actors, that I began to propose methodologies for mobilising languaging.

Methodologies for mobilising languaging are defined as flexible and dialogical starting points for a facilitator-researcher to support actors to prioritise the intelligibility of their most immediate interlocutor. In so doing, I suggested that actors are more likely to draw from their dynamic linguistic resources as

part of explorations, collaborations and play, without necessarily tailoring their resources to the multiple unrated participants that are often privileged to reproduce language ideologies of the dominant. The qualities, connections and surprises within the methodologies revealed from this data, I will detail in the summary that follows.

## **6.2 Summary of findings**

A central initial finding revealed how communicative practices within interactions taking place in the performance-making and rehearsal process echo the networks of those around them in their multiple and overlapping wider contexts. Since the production will often seek to capture the lives of actors and ecologies of those around them, those involved are acutely aware of the intelligibility of these imagined people and their realities. The question ‘who are we making this for?’ is on everyone’s mind even when it’s not on their lips. Thus, it is necessary is for the facilitator-researcher to construct a number of frames whereby the intelligibility of these people is unimportant, at least temporarily. Examples include opportunities for translating the script based on actors’ individual articulations of their characters, supported by opportunities for peer support and feedback to gain language-specific mentorship and engage in dialogue. These frames should be reflexive in that they locate the facilitator-researcher and connected instructions as unrated participants, and offer actors opportunities to challenge the otherwise inherited discourses and language ideologies.

A second finding suggests that the facilitator might innovate new ways of transporting actors into internal and collaborative foci to construct new interactional ecologies. Within such ecologies, actors may accept the new dimensions for interaction, crafting new expectations in how resources are drawn from in interaction. Based on the data of this thesis, such an ecology must centrally involve the body, as well as emphasise spontaneity and simultaneity so that the actor can increasingly develop their embodied modes of participation in collaboration. The richness found in the data of this thesis

was tied to actors' altered approaches to argumentative thinking. Perhaps argumentative thinking is manifested in the body or finds its way into the reflection of action as the actor hones his/her interpretative skills. Either way, the actor must engage new embodied thinking to trust in their bodies to respond, as well as the bodies of their collaborators. Such modes of participation as embodied simultaneity were shown to catalyse languaging.

A third finding is approaches to supporting the new ecologies signalled above within the overarching arc that links the performance-making and rehearsal process to performances to audiences. To connect the richness of the ecologies produced in rehearsal sessions, such as improvisational exercises, with the discourses in the performances to audiences, the facilitator-researcher needs to implement a number of strategies to overtly link one to the other. Some of the issues of these supported strategies lacking existed in the Indigenous Australian examples of this thesis, whereby one writer cannot access or capture the varieties, communicative practices and embedded epistemologies of the number of individuals in any community. Since de Wet's strategies for supporting these ecologies in the performances to audiences mostly came through her translation request, this finding will be extrapolated in my suggestions for future research.

In addition to the above, some casting decisions are vital to engaging actors' dynamic linguistic resources. Actors need at least one peer actor who has some shared resources of another variety other than English in order to provide each other with the support enacted within the collaborations of actors in de Wet's production. Such multiple lingua franca should also be supported by continuous opportunities for observation and feedback to support direct interactions without the necessity for mediation by the facilitator-director in English varieties. Emerging from these combined decisions might be multiple assistant director (or director) positions, each with some position of power in relation to how they support specific linguistic resources of peer actors.

Overall, my methodologies for mobilising languaging have highlighted a focus on intelligibility of the immediate interlocutor, multiple lingua franca, and framing and reframing participation to construct a separate ecology with its own language policies.

### **6.3 Summary of limitations**

Despite the rhetoric that has embraced a post-apartheid and multilingual SA, the language policies have also freed writer-directors and facilitator-researchers to make decisions on (non)translation that might be thought impossible in Australia and the UK, especially on the main stages. De Wet has been able to say ‘I prefer to make the work for the people that I am making it with’ while Mbothwe has made an all isiXhosa-speaking production with no translations for a largely white English and Afrikaans venue. Such policies are not necessarily going to be easily adapted into Australian or British main stage theatres in the near future due to the lack of multilingual policies that are also enacted in the larger national context. However, applied performance praxis in all of these contexts has a unique advantage due to its model for cooperating with institutions and actors.

As applied performance praxis facilitator-researchers, we often have enjoyed the position of not needing to think about paying audiences, a responsibility that has been largely replaced by the *paying institution* that supports the work. However, it is the facilitator-researcher’s responsibility to educate institutions and their members about the vitality and reasons for drawing from these varieties, while avoiding the reproduction of the ‘standard’. It is also up to us to challenge ideologies that limit our work as researchers if we facilitate, observe and analyse work that is only partly and/or ‘amateurly’ translated for academic publishing or otherwise. Any acceptance of the monolingual discourses of these institutions must be unembedded and disentangled to begin to draw from the dynamic linguistic resources of actors in praxis.

#### **6.4 Suggestions for future research**

There are a number of implications for this study, particularly methodologically, in terms of contexts, and how it might inspire new interdisciplinary collaboration:

Methodologically, the next stage of this research could look more deeply at how to capture the ecologies in the improvisational exercises in the performances to audiences. Although improvisational approaches that play directly in performances to audiences is one such response, I am eager in reaching further to discuss the number of other potential framing approaches that might capture the varieties, communicative practices and their embedded epistemologies within the dramaturgies of the performance. Perhaps such a study might imagine how dramaturgies are adapted, led and reshaped by actors, opening possibilities for new collaborative dramaturgies.

In terms of context, the next steps of this research might also conceptualise methodologies for mobilising languaging as approaches bolstering indigenous language revitalisation in Australian and other decolonising contexts. Such research might illuminate new paths in applied performance praxis.

Other potentialities of this research see it as a heuristic for new interdisciplinary collaborations between applied performance praxis facilitator-researchers and sociolinguists, conceptualising praxis as a new domain for sociolinguists analysing interaction. Such research collaborations may test and strengthen new praxis that draws from actors' dynamic linguistic varieties. Also highlighted might be the value in performance-making and rehearsal processes for locating and challenging language ideologies, as well as subverting them through performance.

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# Appendices

## Appendix A: Conversation analysis transcription style

The following is a list of transcription conventions developed by Gail Jefferson (13)

- [ When one left bracket is used, it shows the beginning of overlapped talk when someone is already speaking
- ] The offset or end of overlapped talk is signalled by the right bracket
- [[ Used to denote simultaneous turn taking
- = Latched contributions are used to show utterances that follow without a gap
- (.) Micro pause of less than 0.2 seconds
- (o.o) Longer pauses timed to nearest tenth of a second and placed into parentheses

### *Characteristics of delivery*

- > < Talk delivered at faster rate than surrounding talk
- >> << Talk delivered even faster rate
- < > Talk delivered at slower rate than surrounding talk
- << >> Talk delivered at even slower rate
- Utterance is cut off mid-flow - very powerful device for maintaining a turn (phonetics - glottal closure)
- : Elongation for preceding sound. The more :, the longer the sound
- ? Gradual rising intonation, pitch rising towards end. High rising terminal intonation (HRI) often called Australian Question Intonation (AQI)
- . Gradual falling intonation

- , Fall-rise intonation, usually marking an unfinished turn in progress
- ! More animated intonation (often rise and fall)
- ... Utterance trials off

### *Pitch and volume*

- ° ° Degree symbols signal quieter speech than surrounding talk with °quiet°, °°very quiet°°, °°°virtually inaudible°°, and °°°°inaudible
- CAPITALS Text in capitals is louder than surrounding talk
- ↑ ↑ Text between upward arrows increases in pitch at this point
- ↓ ↓ Text between downward arrows decreases in pitch at this point
- Underlining Stress or emphasis on these parts

### *Non-verbal activity*

- (h) Audible outbreath
- (.h) inaudible inbreath
- (Ha)/(heh) Syllables of laughter
- (Cha) laughter involving some friction
- ((Non-verbal)) All non-verbal other behaviour is written in double parentheses
- (LS) Lip smack at beginning of utterance

### *Transcription doubt*

- () Unsure on transcription
- X Replaces syllables that are not heard
- Odd spelling Words are often spelt how they are heard
- Anonymity Names, numbers etc are often replaced with words and letters of similar syllable structure
- Line numbers Transcript lines are numbered
- ↳ When analysing data, arrows can be used to point to particular lines

## Appendix B: Institutional agreements



### Confidentiality Agreement & Data Release Form

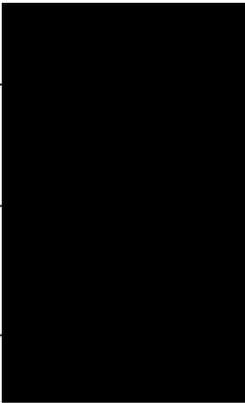
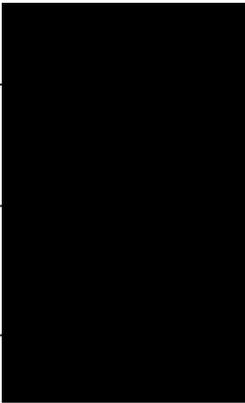
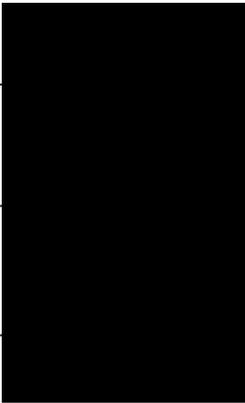
I, *Claire French (the researcher)*, hereby agree that all filmed data supplied for the student production at City Varsity by *Micia De Wet (the owner)*, will remain strictly confidential.

This means that only *the researcher* and both supervisors will have access to view the data, used only for data analysis for the research project (details upcoming). Such data analyses will include but will not be limited to analysing participants' language use during devising processes, and evaluating their beliefs in relation to the language(s) used throughout the process, drawing from the concept of language ideology. In no circumstances will the data be shown publicly, nor copied.

The research project, titled '*Shifting language through performance: towards multilingual methodologies*' (this title will continue to be revised) is currently in its second of three year term at the University of Warwick, UK and funded by the Commonwealth Scholarship Commission. It is supervised between the Centre for Applied Linguistics, supervisor Dr. Jo Angouri and Centre for Theatre, Performance and Cultural Studies, supervisor Dr. Yvette Hutchison. The written thesis, as well as any related written articles, may contain written analyses of the filmed data. Any written publications in which the data is analysed will be sent to *the owner* for archiving and use in reporting within the company and/ or institution, with appropriate citations to the research.

If, at the time of thesis publication or any other publications, *the researcher* would like to include a DVD or links to the filmed material, a separate agreement will need to be made between *the researcher* and *the owner*.

This agreement will also act as a data release form, with *the owner* agreeing that the data will be released to *the researcher* for the purposes stated above. Signatures below will secure this agreement from the date printed until the date that a new agreement is made.

Claire French		50th June 2017
Researcher, full name		date
Dr. Yvette Hutchison		5/07/2017
Supervisor, full name		date
Micia De Wet		5th June 2017
Owner of filmed data, full name		date





### Media Consent for

Claire French's PhD Research, School of Theatre, Performance and Cultural Policy Studies,  
University of Warwick, UK

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I agree to take part in the this study and am willing to be (please tick those you agree to):

- Filmed
- Photographed
- Interviewed

I understand that my information will be held by the researcher and the university and agree to it being used for the purposes of research in the PhD thesis and in the:

- Published PhD thesis
- University's website
- Further publications and / or presentations of the researcher

I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without being penalised or disadvantaged in any way.

I wish for my data to remain anonymous

---

Name of Participant \_\_\_\_\_ Date \_\_\_\_\_ Signature \_\_\_\_\_

---

Name of Researcher \_\_\_\_\_ Date \_\_\_\_\_ Signature \_\_\_\_\_

School of Theatre Studies, Performance and Cultural Policy Studies, The University of Warwick, Milburn House, Coventry CV4 7HS  
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---

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[Redacted Signature]

Name of Participant	Date	Signature
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Name of Researcher	Date	Signature
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School of Theatre Studies, Performance and Cultural Policy Studies, The University of Warwick, Milburn House, Coventry CV4 7HS  
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[Redacted Contact Information]

**Appendix D: *Father, My Father* script**

**Father, My Father  
A folktale for the found girls**

Written by Micia de Wet Translated by BA3 CityVarsity  
Professional Acting for Camera students.

2017

**THE SAGE (older):** Ke le qoqela pale ya kgalekgale botjha, hore moradi waka a seke a tlameheha ho qoqa pale ya hae, hore mora wa hao a seke a tlameha ho qoqa ya hae pale. Ke le qoqela pale ya batho ba kgalekgale botjha, hore re tle re hopotswe boikarabelo hape. Ka le tsatsi le leng, pele masapo aka a fetoha lerwele ba tla leka ho mpula ebe ba leke ho nyofa pale ena ho tswa dikahareng tsaka, empa ba tla fumana phula ya lerato mme boholo ba lona bo tla kolobisa dieta tsa bona. O ba bolelle hore ke ithutile ho bokelletsa lerato jwalo kaha batho ba bang ba bokelletsa dintho tse tshwarehang tse se nang molemo. Ke e utswitse ho mme ya ntswalang, sekgepetjaneng sa lesela la borukgo ba ntate pele a kwala lemati a re furalla. Ke ne ke nahana hore pale ena e tla ba ka ho bokelletsa lerato, dieta tse mabaibai, le banna ba menahanong e tebileng ba ikhopotsa tsa kgale, empa ke kgathetse ke lerato le bokelleditsweng, bananyana ba tshuhileng, le ho phofa ka hore ana tshobotsi ya ntate e ka be e le jwang. Jwale ke qoqa pale ya mookotaba wa lerato lena le ke le bokelleditseng. Hore bananyana ba batjha ba se ke ba hodiswa e le banna le basadi ka bobedi, hore bashanyana ba se ke ba fetoha dipoko tse tsofetseng diphaposing tsa rona. Ke le qoqela pale ya kgalekgale botjha hobane ho tlameile ho be le motho a e qoqang. Lentswe la ka le kgabisa pale ena, hobane ke dilemo tse makgolo ke sa dumelletha ho ba le lona. Ke le qoqela pale ya kgalekgale botjha hobane ke pale e loketsweng ke ho qoqwa. Ke le qoqela pale ya kgalekgale botjha, hore re se ke, le ka letsatsi le le leng, re bulwa ka hare, re bokelletsa lerato.

*(Translated)*

I'm telling you this story of ancient  
modern So that my daughter will not  
have to tell hers. So that your son will  
not have to tell his.

I am telling you this tale of ancient modern  
So that we may once again be reminded of  
accountability And above all, love.  
Love of self. Love of others.

One day, when just before my bones turn to dust  
They will cut me open and try to devour this story from my  
insides. But they will only find a gush of love so large, it will  
soak their shoes.

You can tell them that I learnt to hoard love like others hoard inanimate objects  
of material value.

I stole it from my mother, before they cut her open, and from the hem of my  
father's trousers before he shut our back door.

And I thought my story would be about hoarded love, about gushing shoes,  
and musing men.

But I am tired of hoarded love, and scared little girls, and nightmares of what my

father may have looked like.

So now I tell the tale behind my hoarded love

So that new little girls do not have to be raised as both women  
and men So that little boys do not become the grown up ghosts  
in our attics.

I am telling you this story of ancient modern  
Because someone has to.

My voice colours this story because for hundreds of years I was not allowed to  
have one.

I am telling you this story of ancient modern because this is the story that must  
be told So that we may no longer ever again hoard love, or be cut open ever  
again.

### Beat

I'm telling you this story of ancient modern, the beginning of creation, when there was only one creature, endearing and intelligent. Radiant as the shining sun and as fierce as its rays. This magnificent being stood in the middle of nothing. She saw the need for shelter and started digging the soil with her bare hands. She gathered a lot of rocks, stacked them one above and next to the other and built a house. With the scorching sun piercing above her head and sweat dripping from her forehead she finished the house. But something was missing, a threshold of things to come, a symbol of new beginnings, a view of what lay ahead. A transition from a place of safety to a world of freedom. She finally built it. It was more than just a door, it was more than just a tangible feature for entering and exiting, not a symbol of imprisonment either. Come what may as it was a symbol of possibilities. She went into the house and slept only to wake up and realize that there wasn't a house anymore but a man. She stood in awe, mesmerized by her creation, shocked by the instant connection they had, so intense was the glance they shared. She, understandably, was drawn into a miracle coming to being, but it was more than that. It was a feeling. At that moment she knew what was about to transpire was a mere transaction between strangers, a satisfaction of ultimate hunger, one that was about to last for a few seconds of reckless passion, but she didn't care. As they came close, their bodies heated with desire, hands clawed in deep into the skin, hearts racing as they reached a point where language was not necessary for communication. As he held her tight, to his satisfaction of her obedience. When they woke up to their bare beings, a flood of consciousness visited, an epiphany he had. After a life changing experience his mind was full of wonder, he couldn't imagine himself in confinement. What more is out there, how big is this world? How much of it will I get to taste? He looked at her, stroked her hair, as the sun radiated the true essence of his nature, darkened his shadow as it set to the unknown, he walked away. Days vanished, nights became longer, she would stare into space, the moon reflecting her delicacy yet illuminating the true

beauty of her strength. She knew she had to go on. As it would turn out she would always remember this day. Many years passed she had yet again created another miracle, radiant as ever, eyes full of wonder. A dance of longing she created, her body moving with hope. Dreaming of his touch, if she looked like him, hearing the sound of his voice. Each day she would dance in his direction, hoping that they would meet.

**THE ORPHAN:** Ngilandisa ngendaba elandisayo yase mandulo. Kukhona indodakazi yami ingeke ilandise esayo. Kukhona indodana yami ingeke ilandise eyayo. Ngilandisa lendaba yase mandulo khona sophinde sikhunjuzwe ngokwethembeka, phezu kwakho konke ngothando. Ngilandisa lendaba elandisayo yase mandulo ngoba kumele kube khona oyishoyo. Iphimbo lami ligqamisa yona lendaba yase mandulo ngoba eminyakeni engama khulu edlule kwakungavumelekile ukuba ngikhulume ngayo. Ngilandisa ngale ndaba yasemandulo ngoba kumele nginitshelile.

*(Translated)*

I am telling you the tale of the ancient  
modern, So that your daughter does not  
have to tell hers So that your son does  
not have to tell his.

I am telling you this story of the ancient modern so that we might be reminded  
accountability and above all. Love of self, and of others.

I am telling you this story of the ancient modern because someone has to  
My voice colors this story of the ancient modern because for hundreds of  
years

I was not allowed to I am telling you this story of the ancient modern because  
this story must be told.

**THE QUEEN:** I'm going to build a house, a very big one. ( Ketlo aga ntlo, e tonatona) With five rooms and a big garden, where all my children can play (ko bana bakabatla tshamekelang). I will not build my house from rocks, ( ga ketlo aga ntlo yame ka maje) I will build it with wood and glass and bricks. I want a big kitchen (ke batla phaposi e tona ya go apela), with two ovens (ovene tse pedi) and a huuuge table (le tafole e tona) where everyone can come sit and eat (ko batho batla tla go nna le goja le nna). And I think I'd like to get married in summer. I want to have a big party (ke etse moteke o motona), with a cake that taste like vanilla (le kuku e utlwagalang jaaka Vanila).

If I get married in summer (ga nka nyalwa ka selemo), then I don't have to worry about making my dress with sleeves. I think sleeves ruin a dress. My mother is going to walk me down the aisle and into the hands of someone. Someone important (motho o o botlhokwa). Someone who will kiss my closed eyes and fill my pauses with love, the same way I have for others.

I think I want to marry someone tall. (ke nagana gore ke batla go nyalwa ke motho yo o motelele ebe a nna le matla). And strong. That's important. But not just physically strong, he must be strong willed, you know? And he must know me. Really know me. Because that's also important (ka gore seo se bothokwa go fitisa). I don't think my father ever knew my mother .Not really (ke nagana gore rre ga isi a nne le monyetla wa go itsi mme, ga ke itsi, gongwe one a moitsi mme a seke a rata se a seboneng). Or maybe he did and didn't like what he found out. My parents got married in winter. I think that was their mistake, nothing can grow, everything dies. It's just a bad omen. Sometimes I think loving someone is actually about sacrifice. It's almost as though you choose someone to plant in your loneliness, and then you let that love grow over you. But I don't always think it works. I don't know....Maybe I could get married in spring – because it's not too hot yet. And I don't to get married on a beach. Everyone gets married on the beach. And I am not everyone.

**THE MYSTIC:** Nginicocela lendzaba embi gogutsi mathambo ami aphenvuke ltfuli. Bathongi hluganisa emkhatsini, bathongi hlafuna gepha gunye lebatogutfoa, luthandvo lolu tugwagogonkhe lute lumandise titatfulo tabo. Nibatshela gutsi ngifundze gufugamela lthandvo ngengalabo labafugamela tindo letiphatselayo. Lenzaba ngayeba gmagwami ngembi kwegutsi bamuhluganise nge katsi nasemphetfweni we blugwe ligaBabe ngembi kwegutsi avale mnyango angabi sa buga'emuva.

*(Translated)*

One day when my bones turn to dust, they will cut me open and devour this story from my insides, but they will only find a gush of love so large it will soak their shoes. You can tell them that I learnt to hoard love like others hoard inanimate objects of material value. I stole it from my mother before they cut her open, and from the hem of my father's frayed trousers before he shut our back door.

**THE ROMANTIC:** The sole of my foot folded onto the dry floor. There was no grass to be cold, but the hard ground felt as though it'd been made from stone that reflects sun. It was a warm day. But you'd never have known.

One in front of the other, my feet would fold. Heels first, then the middle, toes digging in. One in front of the other. On the flat smooth ground where nothing could grow.

And so I walked.

And I walked to where the  
light ended And I could not  
find him.

I sat, feet dangling off the edge of the world. And I felt it. Alone. What does that

mean? Who fills it? Where does it come from? How did it find me? How do I make it stop? Where was he?

Being alone is a strange thing.

It's signified by the unfolding of a foot and hard ground and starless skies and hollow pots. But signs are not feelings themselves. They're simply representations of. Words don't matter much either; it's almost as though when you're trying to describe "alone", your words only serve to fill the hollow. They cannot understand. They cannot explain. They're just filling the dead air and time it'll take for you to feel it again. Crashing. All around you.

I

was,

alone

. I

was

alone

.

How did that happen?

An entire person was missing  
from me. And it was not him. It  
was me.

It was the 70 excuses I had made for his absence that had everything to do with me not being enough. It's somehow far easier to understand yourself as a problem than to accept that someone could be that hurtful. Because I cannot recognise that. My heart cannot fathom that a person could be made who could do that? It's a terrible event to sit at the edge of the world and to feel alone. To look at all before you and know what you walked flat behind you and still not, on any part of this road, have found the parts of yourself you chased away.

**THE MYSTIC:** Pick a card (*gives cards to audience*), no wait I'll pick one for you. 2 of hearts means you going to die alone, 4 of ace you might possibly own an expensive car, 3 of spades uh! I don't know, something about an accident, I'm not really sure. (*pause*)

You can look into my crystal ball, maybe you'll see the future there, because all I see is yesterday's grape flavor that kinda tasted a bit like soap.

You think I'm making  
jokes? That's probably  
because I am. (*pause*)

All you people coming here, paying me money, so that I can tell you about your future, when all you really want to know is if you're going to be rich and heathy, get fucked by somebody good who'll warm your bed at night, listen to your issues, and give the occasional complaint. If the future isn't good then you don't really want to hear about it either.

As a child my favorite stories were always about the past, never about the future. My grandmother told me one once, about how people came to be; the

beginning of all problems. She said there was a woman who built a man from rocks (makes sense?) Then he left to conquer and explore. Yho did I laugh. I said grandmother, did this man think he was so special that he could see all of this alone? (Ye gogo, cobo cobo lendvodza beyicabanga gutsi ito bona live yodvwana). What I actually meant was, was he so misinformed that he thought he could conquer anything not made by him?

I would like to think that that woman was God, and she waved goodbye to her son like so many others do.

But maybe I'm making jokes, maybe I'm not. Maybe this whole past future thing doesn't really matter, but for now I'm just going to sit here and chew my gum. Because that's all that I can do.

**THE SAGE (younger):** Ke lapile. Ke lapile ebile ke nyorilwe. Go dira dilo ke tiro e e boima. Ke dirile sena, waitse?(pointing to bottle) le sele,le sele, le sele, le se, le sele, le se, le sele , le se,le sele. Mme fela sena (bottle) sena ke matsetseleko a bokgoni baaka. Ke tla e bitsa eng? Ke tla e bitso: notagi (mpipitlela). Goreng? Ka gonna ke rata ka moo e utlwalang ka teng.

A o a itse gore go lapisa jang go dira dilo? Morago ga foo o dife maina. Sengwe le sengwe se ke se buang ke se tlhodile. Go tswa tshimologong. Le lona le foko tshimologo. Le raya go reng? Le raya go tswa tshimologong. Go tswa kwa ntlheng. (pause) e re ke go bolelele sengwe ka tshimologo. Pele ga yona, ga go sepa. Mme ke eng sepe? Ke go tlhokega gwa tsotlhe. Jaanong go diragala eng kwa tshimologong? Ke fa o dira dilo tshotlhe.

Akanya

Ke eng dilo tsotlhe ge? (pause) ke se, ke sele, ke se, ke sele, ke se, ke sele, ke se, ke se, ke sele, ke sele, ke se, ke sele. Ke dirile dilo dile dintse. Gajaana ke lapile. Me ebile ke nyorilwe. A o a itse go ntse lobaka lo lo kanakang go dira tsotlhe tse? Lo baka lo lo lelele tota. Ga ke itse lobaka lwa teng ga jaana. Ke tshwanetse go kgaoganya nako sentle. Ke tlile go dira jaang? Ke tlile go nepa ka letsatsi, le dinaledi, le ngwedi. Morago ga dingwedi tse di lekaneng ke tla re, ke dirile dilo tsotlhe ka dingwedi, le gophirima le go tlhaba le le kana. Botlhale neh? Ke nagana jalo.

Ke nagana ga jaana, go dira motho e ne ele selo se se thatha sa dilo. O mongwe k emo dirile ka phoso, yo mongwe ena o tswile mmeleng waaka. Yo ke mo dirileng ka phoso o ne a siame ka gonne e itsamaetse fela mme ga ke a sala ke tshwenyega. Mme yo, yomongwe o... o tla gopola gore ka ntata ya gore ke mo dirile ke tla kgona go tsaya tshwetso gore o dirilwe jaang, le gore go ka diragala eng.. mme fela y anna ekete bophelo bo ntswile diatla. Ke dirile phophelo ba itsela bophelo ba bona.

Ha! Wa itse keng,ke nagana gore re tshwanetse go senaya leina.ke

nagana...re se bitsa eng? Re se bitse tokologo. Tokologo ya botshelo.nyaa! go raya go reng ge o na le matlhagathaga?*(thinks)*.ke thato. Ke thato ya go phela. (to the audience) a goteng mongwe yo o kwalang sena? Tokologo ya thato ya go. Ke se eleng sona. Ke se se diragalang fa o dira motho. Go na le goitemogelo tokololo ya thato ya bona. Ya mafoko, ya letswalo, ya sena le sele, le sena, le sele, le sena , le sele le sena , le tsotlhe le lefela.

A o a itse ka moo go lapisang ka teng go dira dilo? Dilo tsotlhe.go tloga tshimologong. Morago o dife maina go tswa tshimologong? Go ntsere dingwedi di le dintse go fitlhelela mafoko a ke a a buang ga jaana. Gopola fela mafoko otlhe, ditshwantso le dikakanyo tse di sa tlang go tl.

Ke ya go tloka go le  
gintsinyana fa *(pause)*

o a itse keng, ke tsere tshwetso.... Ga ke battle go tsaya maduo go dilo tsotlhe. Ke tla se dira fela. Mme fela digwaga dile dintse go tloga ga jaana batho ba bangwe bat la itemogela se se leng teng mme ba se bitse sa bona.ke nagana ke siame ka seo. Ke se dirile, go ntekane. Ga ke tlhoke go dira go feta mo. Ka tsela eo, fa ke tsamaile, ba bangwe batho bat la kgona go ikutlwa ba le boitlhokwa. Ebile ba lapile. Mme morago bat la kgona go tla go nwa notagi ena. Mme be tla tshwanelwa ke go e itirela ka bo bona. Ga ke ba tlogelele matshwakinyo aka. Ke tla tlogela mainane ka mo bo neng bo le monate ka teng, seo e tla nna thupa ya bona, go itse mme go bas a tshola.

Ke eng go tshola? Ke thato ya go huparela. Ke eng go huparela? Ke sag ago. Se tshwanetse wena. Go tswa ka tshimologong. *(pause)* nte ke go bolelele sengwe ka tshimologo. Ga e ke e nna ka moo e gopolwanga ka teng. Ga e ke e nna ka more kwadilweng ka teng. Mme fele re faano ka ga bone, nne ka gatwe ba fetolelwe go dilo tsotlhe... ba feleetse e le lefela.

*(Translated)*

I am tired. I am tired and I am thirsty. Making things is hard work. I made this, you know? *(points to bottle)* and that, and that, and this, and that, and this and this and this and this and that. But this, *(bottle)* this is the best thing I have made. What will I call it? I shall call it: Booze. Why? Because I like the way it sounds.

Do you know how exhausting it is making things? And then naming things. Everything I am saying I have invented. From scratch. Even that word; scratch. What does it mean? It means from scratch. From the beginning. *(pause)* Let me tell you something about beginnings. Before it, there is just nothing. And what is nothing? It is the absence of everything. So then what happens at the beginning? It is when you make everything. Imagine.

So what is everything then? (*pause*) it is and that, and that, and this, and that, and this and this and this and this and that. I have made so many things. And now I am tired. And thirsty. Do you know how long it took me to make all this? A very long time. I don't know how long yet. I must still divide time up properly. How am I going to do that? I'm going to measure the sun and the stars and the moon. And after enough moons I will say, I made everything in so many moons and sunsets and sunrises. Clever hey? I think so.

I think so far, making a person was the hardest everything of all the everything's. One I made by mistake; the other came from my body. The one I made by mistake was OK because it sort of just left and I didn't have to worry. But this other one.... You'd think since I made her I'd be able to decide how she's made, and what must happen. But then it was like life went out of my hands. I made life and it took on a life of its own.

HA! You know what, I think we should name that. I think... what do we call that? We call it: Freedom. Freedom of life. No / what does it mean when you have zest? (*thinks*) It is will. The will to live. (*to audience*) Is someone writing this down? FREE WILL. That is what that is. That is what happens when you make a person. There is a discovery of free will. Of words. Of consciousness. Of this and that and that and this and that and that and that and this and this and everything and nothing.

Do you know how exhausting it is making things? Everything. From scratch. And then naming these things from scratch? It's taken so many moons to just find the words I say now. Imagine all the words and ideas and images still to come.

I'm going to need many more of these (*points to bottle*).

(*Pause*). You know what, I've decided... I don't want to take credit for everything. I will just make it. And then many years from now other people can discover what already exists and call it their own. I think I'm fine with that. I made it, that's enough for me. I don't need to do anything more. That way, when I'm gone, other people can also feel important. And exhausted. And then they too can come and drink this booze. But they'll have to make it themselves. I'm not leaving my recipe. I will just leave tales about how good it tastes. And that will be their punishment; knowing but never owning.

**THE MOTHER:** I'm telling you the tale of the ancient modern. So that your daughter doesn't have to tell hers so that your so doesn't have to his. I am telling you the tale of the ancient modern so that we once be reminded of accountability and most of all love . Love of others love of self.

**THE LOVER:** Umama wam wandixelela ukuba abantu abafika kuqala elizweni baza no cansi, sex. Wathi kum zabe xakekile, bengazazi noba benzani but a burning desire for flesh drove them to instruction and that's how the first person was made, through sex. The first time I had sex zandilindele umhlaba avuleke andiginye. Zandoyika. Wonke umntu zayendi xeleda ukuba kuzoba hlungu, futhi

unga cingba ndalala, incase afune ubaleka ebusuku? Andinoze! Ndaveske ndazoneka ecankwalomfana, ndinga shukimi, intliziyo yam ibetha kakhulu, and ibinga betha ngoba bendisoyika. Khona nomhlaba akhange avuleke andiginye, and awunokwazi uxelela mntu ngalento kodwa bendinga khathali noba lamfanalam ebenga hamba. Bendingazivi ingathi ibikhona into ngaphakathi kwam ehamba nalomfana. I was fucked. I fucked someone. Ibiyi lonto qha.

*(Translated)*

My mother told me that the first people created intercourse. Sex. She said they obviously didn't know what they were doing at the time but a burning desire for flesh drove them to instruction. And that's how the first person was made, through sex. I personally just feel like that's a story parents tell their kids to scare them off humping people. Like, "don't have sex because you'll fall pregnant." Except they're telling us with a story. *(pause)* The first time I had sex, I was expecting the ground to open up and it to swallow me whole. I was terrified. Everyone kept telling me how sore it was going to be... and I didn't dare fall asleep, in case he decided to go, like in the story. So I just lay there very still, my heart pounding.

It was pounding from fear. Because... it wasn't sore. and the ground hadn't opened up... and, you can't tell anyone this but I didn't actually care if he left. There was no sense of belonging or attachment. Please, you must understand, I did care about what had just happened I just didn't - I didn't feel as though now I was tied to someone. I'd been fucked. Someone had fucked me. That was it. Just because someone makes your toes curl it doesn't mean they've got Lincoln Locks across your soul. What did this mean? I thought there must have been something wrong with me.

**THE MOTHER:** Yeza (I know) most of my days are the same, schedule wise; I wake up, make the two of us breakfast, make sure she's done, go to work, work, come back home, make sure there's dinner – although god knows why because she's hardly here and eats none of it anyway.

I sometimes wish someone could have warned me about all the routines one would have to develop once you make a human. When I was younger I was so scared of routines I would make sure I never did anything at the same time nor at the same place, because I was just so terrified of falling into routine. Into permanence. But then you get older and have a child, and that's pretty permanent.

But I can't complain. At least I'm busy, distracted; not like that one over there -

(*gestures to neighbour*) sits all day like she's waiting for a ghost. I caught her running down the streets the other day, probably drunk out of her mind, screaming for her husband [I'm assuming]. I shouldn't skinner... I don't know the whole story, but someone told me something about her husband dying. I guess that's life though, some people leave because they have to, others because they want to. I can't imagine doing this with someone, you know. It's been great; the learning... and to be quite honest when I get at home at night I'm too tired, I can't imagine sharing my bed with someone. Sometimes I worry I'm complacent, but these days there's so many alternatives. I was reading a catalogue at the gynaes office about all the different vibrators one could get. Some look like bunnies. It didn't say why. It's not like I'm ashamed of it, sex. I've done it, now I don't. I think she does (*looking at her daughter*). But we have spoken about it. It's strange to think something so wonderful came out of something so simple. (*pause*) I don't think I would stick something that looks like a bunny up my vagina.

**THE QUEEN:** Ka letsatsi lengwe pele ga marapo ame a hetoga lerole, batla bula setopo same go leka go tlhahuna le go metsa kgang e go tloga mo mateng ame. Mme fela ba tlile ko ithhila lerato le le ntsi ntsi ebile le tla kolobetsa ditlhako tsa bone. Gore o ba bolelele gore ke ithutile go somarela lerato jaaka batlo ba bangwe ba ithutile go somarel;a dilo tse di senang boleng. Ke e utswile go tloga go mme-motsadi pele ga ba bula setopo sa gagwe le mo marokgweng a gar re pele ga a twala kgoro yak o morago, a re sia. Gape ne ke nagana gore kgang yame etla nna ka go somarela lerato, ka ditlhako tsa majabajaba , ke raya tsa maratagolejw. Le ro nagana k aba nna. Mme fela lerato leo le ntapisitse, ke raya la go somarelwa. Le basetsanyana b aba tshurileng, le ditoro tse di sa nthobatseng a ga rre one a lebega ka teng. Kaga jalo ke le bolelela naane e e amanang le lerato le le somaretsweng gore Bashimanyana le Basetsanayana ba se godisiwe ele banna le basadi. Gore Bashimanyana ba seke ba hetoga dipokotsa banna na ba goletseng mashobeng.

(*Translated*)

One day when just before my bones turn to dust, they will cut me open and try to devour this story from my insides, but they will only find a gush of love so large it will soak their shoes You can tell them that I learnt to hoard love like others hoard inanimate objects of material value. I stole it from my mother before they cut her open, and from the hem of my father's frayed trouser before he shut the back door. And I thought my story would be about hoarded love, about gushing shoes, and musing men. But I am tired of hoarded love, and scared little girls, and nightmares of what my father may have looked like. So now I tell this story, so that new little girls do not have to be raised as both men and women. So that little boys do not become the grown up ghost in our attics.

**THE ORPHAN:** (*searching a stolen wallet*) A 50, an ID...no photos, that's good. I feel bad when I take ones with photos. (*pause*) Once I gave a wallet back because there was a picture of an old woman. She was so old she probably died by the time I stole the wallet. I'd want a picture like that back. Whenever shit get stolen from people, it's never the money that that they're worried about, it's always 'the memories and the sentiment of the "ring"' (akusiyona imali abasuke bekhathazeke ngayo, izinto ezibalulekile neziney' nkumbuzo njenge ring ibinesikhumbuzo esibalulekile) or at least that what they say. Maybe everyone is actually a greedy bastard and we're all just pretending to be deep. (*pause*) You know what the best thing about having nothing is? No one can take anything away from you (into emnandi ngokuba ischaka ukuthi akukho muntu oyokuthathela utho ngoba awunalutho)

Took a piss in a petrol station toilet once, and there was this quote on the wall by Buddha, "The root of all suffering is attachment." Maybe it wasn't Buddha who wrote that. Maybe it was probably Nina Simone. Maybe Jesus. Maybe Steve Biko. (Yah maybe akusiyena Buddha owasho njalo. It was probably u-Steve Biko. Maybe Jesus) Maybe Nina Simone.) It's all the same thing really.

There was another one I read, something at the social workers office when I was a kid...The woman who ran the orphanage sent me there for 'unruly behavior'. What actually happened was, I slapped a boy because he wouldn't leave me alone (ngashaya umfana ngempama). Apparently you're not allowed to do that as a girl because it means you're violent and unstable. Anyway. My point was the quote, actually the picture, because that's what I remember more than the quote.

Out of the small corner of my ear, I could hear her telling me it all comes down to daddy issues. Although how you manage to get issues from someone you've never met is a magical talent. This picture had these beautiful fishes, the two of them were just floating there (Lesisthombe besinamahlengethwa amahle-amabili awo abentanta nje emanzini). They were just floating there.

I interrupted her daddy issues and she told me they were just Dolphins. (*pause*)

I can bet you this 50 that if a dolphin had to do something stupid, they'd let be about dolphins, not daddy issues.

**THE SAGE (younger):** Ke lo bolelela leinane la bogologotala setsha gore motsetsanyana waaka a seke a lo bolelela la gagwe. Gore mosimanyana wa ga go le ene a seka a lo bolelela la gagwe. Ke lo bolelela leinane la bogologolo tala setsha ka gonne mongwe ene o tshwanetse go e lo bolelela. Ke lo bolelela leinane la bogologolo tala setsha ka gonne ke lobaka ke sa newe lentswe. Lentswe laaka lo kgabisa leinane lena. Ke lo bolelela leinane la bogologotala setsha gore ka gongwe re ka seka ra tlhola gape re bulwa ka fa teng go angwa lerato.

*(Translated)*

I am telling you a tale of ancient modern do that my daughter does not have to tell hers, do that your son does not have to tell his. I am telling you a tale of ancient modern because someone has to tell it. I am telling you a tale of ancient modern because for years I did not have a voice, my voice colours this tale. I am telling you a take of ancient modern so that we may never again be cut open and hoard love.

**THE WARRIOR:** Ek gaan nie hier sit en oor mans praat nie, ok? Mans is kak. Punt. Niks meer om te sê nie. Wat ek gaan doen is, ek gaan hier sit en hierdie vokken aartappels skil. Hoekom? Want ek is honger en ek wil aartappels eet. *(pause)* Weet j hoeveel verskillende disse is daar wat jy met aartappels kan maak? BAIE. Gebraai. Gebak. Rou / ok miskien nie rou nie. Tjips. Mash. OPGEKOOK. Ja, jy kan dit opkook. Potato bake. Aartappels op pizza. Aartappels met boud vleis. Aartappels in jou mond. *(pause)* Weet jy hoekom hou ek so baie van aartappels? Want jy sien hulle nie, hulle groei net, hulle doen net hulle eie ding, hulle gee nie voor dat hulle iets is wat hulle nie is nie – en hulle is altyd beskikbaar. ALTYD. Jy gaan nie na 'n supermark toe en sien 'n teken wat sê “jammer geen aartappels” nie. 'N mens kan altyd op hulle staat maak. En hulle is heerlik. Twee baie belangrikke kwaliteite van aartappels. Ons almal hier kan maar 'n paar lesse van aartappels af leer. Hulle kom in verskillende forms en groottes, maar almal geniet dit op dieselfde manier. As dit eers op jou bord geplaas is dan worry jy nie jouself of daar buite dalk 'n ander aartappel is wat miskien beter is as die een nie. Jy sit dit in jou maag en jy is vokken gelukkig. Eenvoudig soos dit. *(pause)* Ek het nou die dag op die internet gelees dat daar 5000 verskillende aartappels is. Dis vokken baie aartappels as jy my vra. *(looks at peeled potatoes)* Ek dink ek moet mash maak. Miskien tjips en mash. Ek het 'n resep vir mash. Waar het ek dit gesit?

*(Translated)*

I'm not gonna sit here & talk about men, ok? Men are shit. Full stop. Nothing more to say. What I am going to do is, I'm going to sit here and peel these fucking potatoes, because why? Because I'm hungry and I want to eat potatoes. *(pause)* You know how many different dishes you can make with potatoes? MANY. Fried. Grilled. Baked. Raw / ok maybe not raw. Chips, jacket, mash BOILED [you can boil them] Potato bake, potatoes on pizza, potatoes with roast, potatoes in your mouth. You know why I like potatoes so much? Because you don't see them, they just grow, they do their thing, they don't pretend to be anything their not – and they're always available. ALWAYS. You never go into a supermarket and see a sign that says

“sorry out of potatoes”. They’re reliable. And delicious. Two very important qualities. We can all learn a few lessons from potatoes. They come in different shapes and sizes, but everyone enjoys them just the same. Once it’s put on your plate you don’t worry yourself about whether or not there’s another potato out there that might be better than this one. You put it in your tummy & you’re fucking happy. Simple as that. *(pause)* I was reading on the internet the other day that there’s about 5000 varieties of potatoes. That’s a lot of fucking potatoes. *(looks at peeled potatoes)* I think I must make mash. Maybe chips and mash. I’ve got a recipe for mash. Where did I put it?

**THE LOVER:** Ndizokunibalisela ngale ntsomi yothando, ukuze intombi ezincinci zingazu khuli zisenza umsebenzi wabafazi nomsebenzi wamadoda. Ukuze amakhwenkhwe angazu khulela bezizi sporho zo tata babo. Ndizokunibalisela ngale ntsomi ngoba funekile ibalisiwe, ilizwi lam liqhamisa lentsomi ngoba iminyaka eminintsi bendingavume lelalwanga ukubalisa. Ndizokunibalisela ngale ntsomi ngoba funekile ibalisiwe, ukuze singaphinde sibenomona ngothando, ukuze singaphinde sibambelele singakwazi uyekelela. Ukuze singaphinde siqhaqwe ngaphakathi.

*(Translation)*

So now I tell the tale behind my hoarded love, so that new little girls do not have to be raised as both women and men. So that little boys do not grow up as ghosts in our attics. I am telling you this story of ancient modern because someone has to. My voice colours this story of ancient modern because for hundreds of years I was not allowed to have one. I am telling you this story of ancient modern because this is the story that must be told. So that we may no longer board love, or be cut open ever again.

**THE MYSTIC:** The past is a story we tell ourselves to make sense of the present. We tell it over and over and over so that eventually the proper events are blurred. It becomes a myth. A tale of ancient modern. A myth of the man made from rocks that disappeared to conquer the world. The story of my father who followed that man and in memory became that man. It doesn’t matter if it’s true or not. The value of a myth is not based on its fact, its value is connected to its ability to share a lesson. A story. That’s all our lives are; stories. Memories in replay, told in the colour grading of our choosing; He left because I wasn’t enough, he left because he wasn’t enough; maybe he was never really there; he left because he does not belong to me and I do not belong to him. It doesn’t matter. Because he is not my story. What matters is the story I choose for myself. And in that story I choose for myself, I imagine that if that woman and her daughter had just looked behind them, they would have seen a hoard of people waiting to shower them with love. I choose to believe that if she had paused to look behind her, someone would take her by her heartstrings and

told her, "Stop walking, you are home. The home you built. We are here. Rest your weary feet and stop searching. You have been searching for everything you already have but never knew you needed."

**THE SAGE (older):** I'm telling you this story of ancient modern  
So that my daughter will not have to tell hers.

So that your son will not have to tell his.

I am telling you this tale of ancient modern  
So that we may once again be reminded of  
accountability And above all, love.

Love of self. Love of others.

One day, when just before my bones turn to dust  
They will cut me open and try to devour this story from my  
insides. But they will only find a gush of love so large, it will  
soak their shoes.

You can tell them that I learnt to hoard love like others hoard inanimate objects  
of material value.

I stole it from my mother, before they cut her open, and from the hem of my  
father's trousers before he shut our back door.

And I thought my story would be about hoarded love, about gushing shoes,  
and musing men.

But I am tired of hoarded love, and scared little girls, and nightmares of what my  
father may have looked like.

So now I tell the tale behind my hoarded love

So that new little girls do not have to be raised as both women  
and men So that little boys do not become the grown-up ghosts  
in our attics.

I am telling you this story of ancient  
modern Because someone has to.

My voice colours this story because for hundreds of years I was not allowed to  
have one.

I am telling you this story of ancient modern because this is the story that must  
be told So that we may no longer ever again hoard love or be cut open ever  
again.