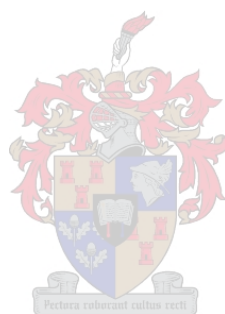


The discursive construction of South African-based  
communication practitioners' linguistic repertoires and their  
perceptions of culture.

by

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## **DECLARATION**

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March 2023

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*Friends in need are friends indeed.*

The Company and participants

*Thank you for allowing me to conduct this study among the Comms team.*

*It was a privilege to share in your stories and experiences.*

## ABSTRACT

In South African companies, communication practitioners are typically assumed to have high levels of intercultural communicative competence as they are responsible for communicating with a range of multilingual and multicultural stakeholders such as employees, funders, and government departments. Given that one foundational aspect of such competence is cultural awareness of self and others (Deardorff, 2015: 141) this study investigated the linguistic and cultural self-awareness of a multilingual team of communication practitioners in a South African public works company by analysing the way in which they discursively construct their linguistic and cultural repertoires.

Eight communication practitioners from what was deemed a typical marketing and communication team participated in this study. The study followed a qualitative, multimodal approach, in which data was collected using (i) an electronic background questionnaire that focussed on the participants' linguistic repertoires and levels of proficiency; and (ii) an in-person Language and Culture workshop that included two art-based research activities, namely language portraits and culture sketches. These activities were followed by (iii) semi-structured group discussions and (iv) individual follow-up interviews, both of which were audio-recorded and transcribed. These transcriptions, along with the completed language portraits and culture sketches, were analysed making use of Braun and Clarke's (2012) Thematic Analysis and Gee's (2011) Discourse Analysis.

Nine main themes were identified. In terms of the discursive construction of linguistic repertoires, these themes were (i) "Language serves as a marker of group identity"; (ii) "Languages are tools that unlock connections"; (iii) "Languages are associated with geographically located communities"; and (iv) "English serves as a bridge, a business basic, and a badge". Themes relating to the discursive construction of culture were, (v) "Participants' understanding of the concept 'culture'"; (vi) "Participants recognise the dynamic nature of culture"; and (vii) "Mixing cultures could lead to a sense of culture-loss". Themes relating to the perceived link between language and culture were: (viii) "Language is an essential component of culture"; and (ix) "Languages unlock cultural knowledge and enable connection".

The findings of this study are that communication practitioners regard their linguistic resources as both markers of their cultural identities and as communication and relational tools that

enable them to connect with people from other cultural groups and gain insight into other cultures. Further, the study found that communication practitioners described culture as a dynamic set of elements and characteristics that are rooted in shared norms regarding behaviour and worldviews, and that they linked both language and culture to geographically bound communities.

These findings have various implications for our understanding of how communication practitioners prepare communication products for their culturally diverse target audiences. One practical recommendation that stemmed from the findings of this study is that communication practitioners can benefit from training that is focussed on intercultural awareness as they largely seem to work under the assumption that their communication strategies are appropriate for multicultural audiences if they abide by the Company's selected lingua franca, English, and translate pertinent technical communication for those with limited English proficiency.

## OPSOMMING

In Suid-Afrikaanse maatskappye word 'n tipiese aanname gemaak dat kommunikasie-praktisyns oor hoër vlakke van interkulturele kommunikasie bevoegdheid beskik omdat hulle verantwoordelik is vir kommunikasie met 'n breë spektrum multitalige en multikulturele rolspelers soos werknemers, befonders en regeringsdepartemente. Gegewe dat een fundamentele aspek van hierdie bevoegdheid kulturele bewustheid van self en ander is (Deardorff, 2016: 141), ondersoek hierdie studie die taalkundige en kulturele self-bevoegdheid van 'n multitalige span van kommunikasie praktisyns in 'n Suid-Afrikaanse openbare werke maatskappy deur die wyse waarop hulle hul taalkundige en kulturele repertoires diskoers konstrueer, te analiseer.

Agt kommunikasie praktisyns van wat beskou word as 'n tipiese bemarkings- en kommunikasiespan, het aan hierdie studie deel geneem. Hierdie studie het 'n kwalitatiewe, multimodale benadering gevolg, waar data versamel deur (i) 'n elektroniese agtergrond vraelys wat gefokus het op die deelnemers se taal repertoires en vlakke van vaardigheid; en (ii) 'n inpersoon Taal- en Kultuur-werkswinkel bestaande uit twee kuns-gebaseerde navorsingsaktiwiteite naamlik, taalportrette en kultuursketse. Hierdie aktiwiteite is gevolg deur (iii) semi-gestruktureerde groepbesprekings en (iv) individuele opvolg onderhoude, waarvan beide ouditief opgeneem en getranskrieer is. Hierdie transkripsies, tesame met die voltooide taalportrette en kultuursketse is geanaliseer deur gebruik te maak van Braun en Clarke (2012) se tematiese analise en Gee (2011) se diskoersanalise data insameling.

Nege hooftemas is geïdentifiseer. In terme van diskursiewe konstruksie van taal repertoires, was hierdie temas as volg (i) "Taal dien as 'n merker vir groeidentiteit"; (ii) "Taal is gereedskap om konneksies te ontsluit"; "Taal word verbind met geografies geleë gemeenskappe"; en (iv) "Engels dien as 'n brug, 'n besigheidsbasis en 'n kenteken." Temas relatief tot die diskursiewe konstruksie van kultuur was, (v) "Deelnemers se begrip van die konsep 'kultuur'"; (vi) "Deelnemers erken die dinamiese aard van kultuur"; en (vii) "Vermenging van kulture kan lei tot 'n gevoel van kultuur-verlies". Temas relatief tot die perseptuele skakel tussen taal en kultuur was: (viii) "Taal is 'n essensiële komponent van kultuur"; en (ix) "Taal ontsluit kulturele kennis en bewerkstellig verbinding".

Die bevindinge van hierdie studie is dat kommunikasie praktisyns hulle taal hulpbronne as beide merkers van hulle kulturele identiteite en as kommunikasie- en verhoudingsgereedskap

beskou, wat hulle in staat stel om bande te bou met mense van ander kultuurgroepe en om insig te kry in ander kulture. Die studie het voorts bevind dat kommunikasie praktisyns kultuur beskryf as 'n dinamiese stel elemente en karaktereienskappe wat gevestig is in gedeelde norme met betrekking tot gedrag en wêreldbeskouings, en dat hulle beide taal en kultuur verbind het met geografies gevestigde gemeenskappe.

Hierdie bevindinge het verskeie implikasies vir ons verstandhouding oor hoe kommunikasie-praktisyns te werk gaan met die voorbereiding van kommunikasie-produkte vir hulle kulturele diverse teikenmark. Een praktiese aanbeveling wat voortspruit uit die bevindinge van hierdie studie is dat kommunikasie-praktisyns voordeel kan trek uit opleiding wat gefokus is op interkulturele bewustheid omdat dit blyk dat hulle grootliks werk met die aanname dat hulle kommunikasie-strategieë toepaslik is vir multikulturele gehore, solank dit voldoen aan die Maatskappy se gekose *lingua franca*, naamlik Engels, en pertinente tegniese kommunikasie vertaal vir dié met beperkte Engelse vaardighede.

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## CHAPTER 1: INTRODUCTION

### 1.1 Background and motivation for the study

This study investigates how a team of culturally diverse South Africa-based communication practitioners<sup>1</sup> discuss their linguistic repertoires and cultures, as well as the link they perceive to exist between language and culture. This study does not aim to add to the many existing definitions of culture but rather to focus on how active communication practitioners view the term, allowing one to draw comparisons between their views of culture and established definitions as well as its link with language as found in scholarly work. The team of communication practitioners at issue here work for the same South African company and prepare messages and communication products for the company's multilingual and multicultural internal and external stakeholders. Within that context, their mandate automatically includes Intercultural Communication (ICC), a task for which ICC competence is key (Ramlutchman, 2013: 149). During informal discussions these communication practitioners would in theory acknowledge the multilingual and multicultural composition of their audience, however, apart from selective text translations of key internal communication, they do not consciously plan their products with cultural and linguistic diversity in mind. Stemming from this reality, it is unclear what they perceive culture to be and how they perceive language to form part of the equation. Chapter 1 serves as an introduction to this study, and in this section, I<sup>2</sup> will discuss the need for successful intercultural communication (ICC) globally and nationally, as well as the need for linguistic and cultural self-awareness while engaging in ICC.

#### 1.1.1 A growing need for ICC internationally

Worldwide, intercultural interactions continue to increase as the effects of modern transportation and communication technology, along with growing economic interdependence

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<sup>1</sup> For the purpose of this study, communication practitioners will include any staff or team member who has been officially assigned as a mouthpiece through which an entity (company, not-for-profit organisation, association, etc.) communicates to its stakeholders.

<sup>2</sup> In this thesis, I have decided to make use of the first-person point of view during my narration. Zhou and Hall (2018: 348) support the idea that researchers of qualitative studies report their findings using their voice, as this “adds to the subjective experience as part of the evidence for the author's claims, and makes the author's perspective and constructive role in creating meaning in a study more visible”.

have increased our mobility and augmented the interactions and integration of geographically divided peoples. According to Samovar, Porter, McDaniel and Roy (2017: 390), this increased contact between people who ascribe to different cultures and often speak different languages has necessitated the development and implementation of competent intercultural communication skills. For more than half a century, academics have recognised and acted on the need for research in the field of ICC Competence (Bradford, Allen & Beisser, 2000: 28). According to Deardorff, ICC can be defined in terms of the top three elements of ICC found in literature on the topic and institutional definitions of the term: “the awareness, valuing, and understanding of cultural differences; experiencing other cultures; and self-awareness of one’s own culture” (Deardorff, 2006: 257). Initially, most ICC studies were driven by role-players with international interests (i.e., with an interest in communicating with persons in another country). According to Ruben (1989: 230), these early studies focus on four practical areas of concern: “1) to explain overseas failures; 2) to predict overseas successes; 3) to develop personnel selection strategies; and 4) to design, implement and test sojourner training and preparation methodologies”. Although studies which focussed on ways to improve the ICC competence of those operating in the international business sector can be beneficial (see Tillman, 2012), intercultural contexts are no longer limited to interactions between people from different countries. Local businesses have also become intercultural and multilingual contexts in many instances. Over the last four decades, a large part of ICC research was aimed at developing current and future personnel who are interculturally competent to function in globalised and international workplaces (Deardorff, 2004: 11). Literature on the topic, therefore, offers information on assessment tools and training models to help manage ICC competence among current employees operating internationally (Deardorff, 2004; see Janssens & Brett, 2006; Storti, 2009), and has examined and promoted ICC education and training programs for business students aimed at their future employment (Ramlutchman, 2013; Southwood & de la Marque Van Heukelum, 2020). However, whereas there are some studies on communication in South African workplaces (Grant, 2007; Jones, 2013; Oostendorp & Jones, 2015; Thompson & Anthonissen, 2019), there are limited studies within national and local businesses in inherently diverse South Africa that have focussed on how employees construct “culture” and view cultural diversity. The studies included in the literature review chapter were selected because they made use of arts-based data collection (specifically language portraits, which was one of the data collection methods employed in this study), and because, as the current study did, they specifically investigated linguistic identity and the participants’ perceptions thereof among a multilingual and multicultural sample group.

Although only one of the four studies set out to investigate culture as a resource alongside languages, the concept culture featured in the findings and themes of all three the other studies, emphasising the link between linguistic and cultural identities and supporting the notion that discourses surrounding linguistic repertoires may offer insight into cultural experiences and intercultural competence.

### **1.1.2 South Africa's entrenched need for ICC**

ICC research in the South African context remains limited despite the country's multicultural demographics. South Africa has, for centuries, been home to a myriad of cultures, people groups, and tribes with different languages, religions, worldviews, customs, and traditions. According to (Samovar et al., 2017: 381–399), although there are benefits to diversity, it comes with many potential challenges and pitfalls such as uncertainty, culture shock, stereotyping, prejudice, and power differences. As Cohen (2007: 274) explains, “often, in any given nation, several different cultures can exist together, each with its norms, religion, language, and way of life.” Viewing these groups as a combined cultural unit would lead to a “faulty representation” of the cultural nature of the country in question. Most pre-1994 studies (conducted before the official start of democracy in South Africa) which studied culture on a national level (Hofstede, 1980; Schwartz, 1999) would only have focused on the dimensions and characteristics of the dominant culture of the time, resulting in a misrepresentation of the country's full cultural landscape even midst cultural segregation. South Africa's move towards cultural integration has been slow, hampered by differences in, amongst others, “geographic location, economic status, and language” (Ramlutchman, 2013: 148) yet the staff components of businesses are bringing personnel of different cultural and linguistic backgrounds into contact and increased ICC competence is necessary to facilitate the process of integration and diversification. In the following section, I discuss the theory of fundamental components of ICC competence.

### **1.1.3 Self-awareness as an element of ICC competence**

Due to the complex nature of ICC competence, consensus on its definition has not yet been reached. However, a prominent component of ICC is said to be cultural knowledge/awareness (of self and others) and the capacity to assess oneself culturally (Deardorff, 2004, 2006: 247, 2015; Wagner & Byram, 2017: 1). In a study done to conceptualise a definition of intercultural

competence, with the assistance of a panel of renowned intercultural scholars, Deardorff (2006) highlighted three common elements found in several university's institutional definitions of ICC competence, namely 1) "the awareness, valuing, and understanding of cultural differences"; 2) "experiencing other cultures"; and 3) "self-awareness of one's own culture" (2006: 247). The first point presupposes an understanding of the concept 'culture', yet little is, however, known about how the concept is generally understood. Comprehending how the term "culture" is used and understood by a particular individual/group, in an identified context, at a specific time, is therefore a "fundamental research question in the field of intercultural communication" (Piller, 2011: 13). Thereafter, these definitions suggested that it is not only important to focus on the other person's culture, but also to become aware of one's own culture.

With this in mind, I became interested in what people – communication practitioners in particular – think 'culture' means and whether they would be able to illustrate their understanding of the concept by describing their own culture. As formerly mentioned, the South African workplace is rapidly diversifying and communication practitioners need to acknowledge their diverse audiences in the communication they produce. Whilst culture is not the only or even the most important characteristic of an audience to consider when formulating messages and other communication products, it should not be disregarded. As a result, my research set out to examine how a team of South African communication practitioners within a culturally diverse company understand 'culture'. Since scholars have linked multilingualism and multiculturalism (Rudwick, 2004; Galante, 2020a; Kidwell & Triyoko, 2021), I decided to also consider the team's awareness of 'language' separately before exploring whether they perceive a link between these two concepts.

## **1.2 Research Questions**

This study aims to explore the linguistic and cultural awareness of a group of communication practitioners and their understanding of the interconnectedness between 'language' and 'culture'.

To answer this question, the following three research questions will be answered:

- a) How do communication practitioners discuss their linguistic repertoires?
- b) How do communication practitioners construct their cultures?

- c) Do communication practitioners perceive a relationship between their linguistic repertoires and their cultural composition? If so, how do they describe this relationship?

### **1.3 Research aims and objectives**

I endeavour to answer the above research questions using the following research aims and objectives:

- a) To explore the participants' linguistic awareness by encouraging conversations about the participants' linguistic repertoires and lived experiences of language through language portraits;
- b) To find and highlight the most salient themes or concepts contributing to the sample group's understanding of the concept 'culture' through a culture sketch activity; and
- c) To question whether the participants perceive links between language and culture, and discover what those perceived links are.

### **1.4 Research context and sampling**

At the time this study was initiated and during data collection, I was employed as a member of the Communication and Marketing department of the Company<sup>3</sup>, which, like many other South African businesses, has a multicultural and linguistically diverse workforce and a national footprint with a strong focus on B-BBEE<sup>4</sup>. The Company is a multicultural, South African-based private entity that does disaster management and environmental care through the implementation of a government-funded Expanded Public Works Programme (EPWP). The EPWP recruits unemployed South African youth from across the country to be trained in disaster management and environmental skills and employed at one of the Company's bases as programme beneficiaries (Public Works and Infrastructure, 2018). The number of beneficiaries in the Company's EPWP exceeded 4000 individuals at the time of the study. In addition to the EPWP beneficiaries, the Company had a permanent-staff component of over 300 employees (also referred to as "management employees") who operate from its eight provincial offices

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<sup>3</sup> The company has been anonymised to protect the identity of the participants involved in this study. Consequently, the employer, a national private company, will hereafter be referred to as "the Company".

<sup>4</sup> B-BBEE (Broad-based black economic empowerment) consists of an act and codes primarily aimed at addressing the consequences of apartheid and improving the participation of black people in the South African economy.

(Eastern Cape, Western Cape, Gauteng, KwaZulu-Natal, Free State, Limpopo, North West, and Mpumalanga). These management employees are responsible for driving the Company's functional and operational departments which support the implementation of the EPWP. Together, these management employees and the EPWP beneficiaries make up the Company's internal stakeholders, and since this staff component includes individuals from across the country, the Company is linguistically and culturally diverse.

The Company is proud of its multicultural identity and puts a lot of focus on Heritage Day celebrations and encouraged cultural expressions, such as traditional songs and dances, during training camps and conferences. Its linguistic diversity is also comprehensive and prominent. There are no restrictions on which language employees were permitted to use among themselves. The languages spoken among team/base members are determined by the linguistic repertoire of that team. For practical and professional reasons, however, English is used as the Company's corporate *lingua franca*. English is thus used during meetings and for the majority of communication products produced by the Communication and Marketing department to be distributed to its internal and external stakeholders. In cases where an individual's English language competence is limited, the team leader or another capable team member would translate or interpret the official content (memoranda, notices, etc.) into the local vernacular.

According to Deardorff (2015: 141), acknowledging cultural diversity and having an attitude of curiosity, interest, and respect towards another's culture are key skills in intercultural communication – which, according to Ramlutchman (2013: 148), are essential when “dealing with people from other cultures in the work environment”. Since the Company, like many other South African businesses, has a multicultural and linguistically diverse workforce, I regarded it as an appropriate context within which to explore the cultural and linguistic awareness, insights, and opinions of communication practitioners.

The participant sample was taken from the Communication and Marketing department which represented the overall staff composition well and therefore not only communicated with a diverse audience but is itself multicultural. The sample included eight communication practitioners: five female participants and three males. Although they were all living in the Cape Town area at the time of this study, only two of them were locally raised - five participants had relocated to Cape Town from across South Africa, and one from Zimbabwe.

## 1.5 Methodology

This study best aligns with the beliefs, values, and expectations of the qualitative research paradigm which offered me the opportunity to explore and describe (i) a specific group of communication practitioners' lived experiences of language, (ii) their understanding of 'culture', and (iii) and a discussion on whether or how these two subjective and complex concepts connect.

Since 'culture' and 'language' are abstract concepts and, thus, difficult to define, this study made use of a multimodal approach in which I incorporated non-linguistic dimensions to the research in the form of visual research methods to help me access subconscious experiences, beliefs, and attitudes about culture and language (Bagnoli, 2009: 247). Below, I give a brief overview of the methods and instruments used to collect the data for his study as well as the analytical framework employed.

### 1.5.1 Research design and data collection

The data sets used in this study were built between September and December 2021. This study made use of triangulation during its data collection process and combined the following research instruments and methods: (i) electronic background questionnaires, (ii) a Language and Culture workshop, which included two multimodal visual research activities (a language portrait activity and a culture sketch activity), each followed by a semi-structured group discussion, and, lastly, (iii) individual follow-up interviews. Here follows a brief outline of these instruments and methods.

#### 1.5.1.1 *Online background questionnaires*

I made use of an electronic background questionnaire to access basic biographical information about each participant. The questionnaires captured information on participants' linguistic backgrounds (the different languages they speak and how proficient they consider themselves to be in each of the languages listed) as well as personal information (age, sex, race, nationality, highest level of education, hometown, and language proficiency).

#### 1.5.1.2 *Language and Culture workshop*

The Language and Culture workshop took place in person at the Company's national office. The workshop programme included two visual/art-based research activities, and each followed

by a semi-structured group discussion. All conversations were recorded and later transcribed for analytical purposes.

#### *1.5.1.3 Art-based research methods: language portraits and culture sketches*

The main data collection methods used in this study included two visual research activities: language portraits and culture sketches. Both these activities required the participants to produce artwork that served as content on its own, as well as offering the participants a point of reference during the subsequent group discussions.

For the first activity, the language portrait, each participant was given a page with an outline of a person printed on it and a set of multi-coloured crayons. They were then asked to plot their linguistic repertoires on the outline of a person, in a way that portrays their relationship to each language/code (Busch, 2012: 9). This activity aimed to elicit autobiographical narratives, both in picture form and verbally during the group discussions, around the participants' linguistic repertoires and lived experiences of language.

The second activity, culture sketches, was conceptualised specifically for this study. It is a type of graphic elicitation method (Bagnoli, 2009) that includes various techniques such as graphs, timelines, and mind maps. Participants were given a sheet of paper and asked to picturise/draw/depict what they understood the term “culture” to mean and what their own cultures included. As with the language portraits, the culture sketches lead to discussions around the term “culture” as well as life stories, personal experiences, and views on culture in general.

#### *1.5.1.4 Individual follow-up interviews*

After the workshops had been concluded, I engaged each participant individually in a follow-up question, namely whether they perceived a link between culture and language. These interviews mostly took place virtually and were also recorded for transcription purposes.

### **1.5.2 Data analysis**

This study made use of a combination of two methodological tools, Thematic Analysis (TA) and Discourse Analysis (DA), to analyse the data obtained (the above-mentioned transcriptions, along with the digital copies of the language portraits and culture sketches). The first method employed, TA, was a qualitative research approach that guided the researcher to

locate and extract themes relevant to the research question from across the data. Thereafter, it was possible to examine these themes examined for a better understanding of the phenomenon under study (Joffe, 2012). For this study, I made use of Braun and Clarke's (2006) approach to TA. Once the final themes had been decided on, I made use of DA as a second layer of analysis – specifically applied to the various themes' supporting extracts – to discover how the language contributed to the discursive construction of the specific social reality presented by each theme (Hardy, Harley & Philips, 2004; Georgacca & Avdi, 2011: 148). There is no one specific 'Discourse Analysis' but rather a variety of approaches to analysing discourse, all housed under this one term (Gill, 2000: 132). For the purpose of study, I made use of Gee's (1999) approach to Discourse Analysis as it offers a collection of tools with which to analyse "language in use". Also, although DA is mostly applied to written and spoken language, Gee (2011: 187) specifically states that his approach can be used to analyse images (both static and moving), music, or multimodal compositions that may include a combination of words and graphics which meant that I could apply his approach across my entire data set.

## **1.6 Chapter outline**

Chapter 1 served as an introduction to this thesis. It offered basic background and rationale for the study. In Chapter 2, I will offer a review of the literature which informed my research. Four research studies with topics related to the current study (discovering linguistic repertoires, language ideology and linguistic and cultural identities through language portraits) are discussed with a specific focus on methodology, data analysis and findings. Chapter 3 will present the theoretical framework from which insights for the study were drawn. The methodological approach followed in this study, including the research context and sample, the type of study, data collection methods, data management, analytical tools, and ethical considerations will be addressed in Chapter 4. An overview of the data obtained (LPs, culture sketches and summaries of the subsequent discussions) will be presented in Chapter 5, while the research findings will be discussed in Chapter 6. In the final chapter, Chapter 7, I will summarise the findings and critique the study.

## CHAPTER 2: LITERATURE REVIEW

### 2.1 Introduction

Over the course of the last two decades, there have been several studies that have focused on linguistic repertoires and language identities by making use of language portraits (LPs) as a means of exploring individuals' embodied experiences of language. This form of data elicitation is a multimodal, art-based research method that is designed to elicit participants' attitudes, emotions, and experiences of language. Within this body of literature, most studies include the concept of multi/plurilingualism and language identities, and some also incorporate the notions of 'culture' or 'pluriculturalism' – either as a resource to be used during intercultural communication or as a possible by-product of plurilingualism. The current study examined a group of communication practitioners' perception of the link between culture and language by exploring their lived experiences of language (i.e., how they experienced language in the various spheres of their lives and how language has affected how they are positioned in specific interactions) as well as their understanding of the concept 'culture.' In this chapter, I will provide a comprehensive review of a selection of four related studies that also made use of LPs and that also focussed on culture or cultural identities. I drew on the methodologies of these studies and/or the conceptualisations of their authors during my study.

The literature review will begin with a review of a study done by Bristowe, Oostendorp and Anthonissen (2014) titled "Language and youth identity in a multilingual setting: a multimodal repertoire approach" in which they explored the linguistic repertoires of high school youths in Johannesburg and examined how they used the various resources in their repertoires to construct identities and integrate and perform in society. Following this, I review Lau's (2016) study titled "Language, identity, and emotionality: exploring the potential of LPs in preparing teachers for diverse learners", which aimed to determine whether narrated LPs can be used to generate sensitivity toward complex language identities among student teachers of English Language Learners (defined below) in Canada. Next, I will provide a review of Botsis and Bradbury's (2018) study titled "Metaphorical sense-making: visual-narrative LPs of South African students", in which they explored how LPs may serve as metaphors for people's embodied experiences of language and the social positions they have been subjected to on account of language ideologies and culturally constructed discourses and narratives. Finally, I will provide a review of Galante's (2020b) research article titled "'The moment I realized I am plurilingual': plurilingual tasks for creative representations in EAP at a Canadian university"

in which she made use of LPs in an attempt to make students aware of their plurilingual identities and discover how plurilingualism improves pluriculturalism.

## **2.2 Language and youth identity in a multilingual setting: a multimodal repertoire approach (Bristowe et al., 2014)**

### **2.2.1 Aims and focus**

In their 2014 study, Bristowe, Oostendorp and Anthonissen aimed to examine the linguistic repertoires of a group of multilingual adolescents in Johannesburg to gain insight into the ways in which they use their linguistic resources as a means of constructing identity, integrating into society, and achieving everyday life goals. This study contributed to the research on the linguistic identities of the South African youth (Rudwick, 2004; Makubalo, 2007) by focusing on the theoretical notion of ‘repertoire’ instead of ‘language’. Here, the term “repertoire” is used to refer to a holistic set of linguistic resources (including named languages, as well as their variants and dialects) by which people construct multiple identities in diverse environments (Bristowe et al., 2014: 230–232).

### **2.2.2 Methodology**

The participants of this study consisted of 22 high school learners aged 15 and 16 who attend one of two donor-funded academic enrichment programmes. The programmes took place over weekends and public holidays in the Johannesburg area, and the language of instruction was English. These learners were all South African citizens and were selected for these programmes based on “financial need and academic merit” (Bristowe et al., 2014: 231) – hence, the participants in this study were all from a lower income bracket and academically successful, which the researchers recognised as a limitation of this study that would limit the generalisability of results.

This study's main data collection method was a narrated LP activity (Busch, 2010) in which each participant was given a sheet with a blank silhouette of a person on it along with different coloured pens and pencils and asked to colour the portrait using different colours to “symbolise the languages, varieties and/or ways of speaking that they use, know or even aspire to” (Bristowe et al., 2014: 231; this use of LP as data collection instrument is discussed further in section 4.3.3). Following this, participants were asked to make written notes explaining their

rationale, which they would be able to refer to while discussing the language repertoires depicted on their portraits during semi-structured focus group interviews. Bristowe et al. (2014) made use of a triangulated approach: Information from background questionnaires as well as field notes and observations from the researchers served to enhance the accuracy and reliability of the data.

The data were analysed through a combination of (i) theme-based multimodal discourse analysis (Pavlenko, 2007), which aims to identify and organise recurring patterns of thought in the narratives, and (ii) small story analysis (Bamberg & Georgakopoulou, 2008) which aims to analyse a-chronological narratives of “ongoing past, future or hypothetical events” (Bamberg and Georgakopoulou, 2008, as cited by Bristowe et al., 2014: 232).

### **2.2.3 Findings**

Information from the background questionnaires indicated that each participant regarded him/herself as proficient in multiple languages and that the group’s combined home languages included seven of South Africa’s official languages: “Setswana, Sepedi, Sesotho, Swati, Tshivenda, Xhosa, Zulu, Xitsonga and English” (Bristowe et al., 2014: 231). Further, the questionnaire revealed that most of the linguistic varieties that formed part of the participants’ repertoires were informally acquired as a result of living in multilingual environments.

The researchers structured the results from the data into six main themes, each supported by examples drawn from across the data set. The first theme, “Home language and emotional attachment”, centred on participants’ expression of their love of their home language, which is often positioned at the figure’s heart or feet “as a grounding device” (Bristowe et al., 2014: 233). The second theme, “Pragmatic approach to English”, centred on participants’ reports that, while they easily divert back to their home language when away from the classroom setting, they recognise English as an important tool for “progress, growth, education, and innovation” (Bristowe et al., 2014: 235). The third theme, “Beauty of Afrikaans”, centred on participants’ expressions of their affinity towards Afrikaans, which they described with words and phrases such as “beautiful”, “a language I really love”, and “intriguing” (Bristowe et al., 2014: 236). The fourth theme, “Desire to learn new languages”, centred on participants’ expression of their desire to learn more languages, which included European languages rather than local African languages. The fifth theme, “Repertoire and linguistic and cultural ideologies”, centred on the fact that language ideologies shaped the participants’ perceptions of and attitudes towards

certain languages. For example, a language such as Xitsonga was looked down upon and its speakers were discriminated against (Bristowe et al., 2014: 237–238). Finally, the sixth theme, “Township originals: Tsotsitaal and the Izikhothane”, centred on the finding that participants included linguistic varieties such as Tsotsitaal (a linguistic variety used by youth in Johannesburg’s urban townships) in their repertoires, which would ordinarily not be considered languages. These varieties, used to establish kinship and construct identities, were required to function effectively in specific contexts.

Bristowe et al. (2014: 242) concluded that the LP activity enabled an emotional embodiment of language and facilitated discussions on the lived experience of language which would otherwise have gone unspoken. The participants were all well-versed in English and each had at his/her disposal a host of other linguistic varieties that they could select from depending on the contexts in which they found themselves. When selecting resources from their repertoires, the participants were able to critically consider and use their various linguistic forms, styles, and registers to achieve certain identities and were aware of certain linguistic inequalities upheld by language ideologies.

Based on their findings, the researchers advocated for an educational approach such as ‘accentedness’ and for translanguaging to be incorporated into teaching practices in South Africa to challenge language stereotypes and dominant language ideologies and to encourage language diversity.

#### **2.2.4 Relevance to the current study**

This study by Bristowe et al. (2014) made effective use of a multimodal biographical approach to explore a specific group of South Africans’ lived experiences of language and how their language repertoire and the identities that were constructed by the various linguistic resources were influenced by their language ideologies. This aligns with one of my study’s desired outcomes, which is to explore a group of communication practitioners’ lived experiences of language. In addition to this outcome, my study also aims to explore the perceived link between language and culture. Although Bristowe et al. did not specifically set out to examine culture as an identity marker, culture as an identity marker did feature frequently in the findings, which serves as an indication to me that this notion deserves further research attention. For my study’s methodology, I will also be making use of Thematic Analysis (Braun & Clarke, 2006) as a means of identifying and organising themes; however, unlike Bristowe et al. who used small

story analysis as a tool, I will be using Gee's (2011) method of discourse analysis as that will allow for a more nuanced analysis of the participants' construction of linguistic and cultural identities.

## **2.3 Language, identity, and emotionality: exploring the potential of language portraits in preparing teachers for diverse learners (Lau, 2016)**

### **2.3.1 Aims and focus**

Lau's (2016) study aimed to determine whether LPs could be used to improve student teachers' understanding of language identities and to encourage introspection "regarding their attitudes towards linguistic diversity" (2016: 147) in second-language classrooms. The researcher justified this focus by emphasising that the increasing cultural and linguistic diversity in classrooms around the world makes the incorporation of multicultural teaching strategies in second language teaching more necessary than ever – due to the complex "socio-political relations between language, culture, and identity" that present themselves in classrooms (Lau, 2016: 148). Further, Lau (2016: 149) justified his focus on second language classrooms by explaining that language acquisition is associated with a variety of emotions, such as motivation, anxiety, anger, and shame, and that she used LPs with her student teacher participants in an attempt to provide them with insights that can help their students navigate these emotions more successfully.

### **2.3.2 Methodology**

The participant sample for this study consisted of 21 student teachers from an educational institution in Quebec, Canada, where French is dominant despite both English and French being the country's official languages. The participants were a mixture of bilingual and multilingual individuals from Quebec, other provinces in Canada, and abroad who were enrolled in a student-teacher course because of their mutual desire to teach English Language Learners in Canada or abroad.

The data collection required each participant to complete an LP activity, draft a one-to-two-page narrative description of their portraits, and partake in a 30-minute semi-structured interview in a group set-up (Lau, 2016: 152). During the LP activity, the participants were each given an LP activity template consisting of a sheet on which the outline of a person was printed,

as was the case in the Bristowe et al. (2014) study. In Lau's (2016) study, however, the activity instructions were also printed on this sheet. These instructions advised them to map the various languages and cultures that form part of whom they are on the silhouette using different colour pencils. They were also instructed to draft an interpretation of their LP drawings which they would use as a reference when discussing the LP drawings during the interviews, which aimed to (i) explore whether the LPs enhanced their understanding and emotional self-awareness about certain language practices and (ii) encourage them to reflect on the attitudes they hold toward linguistic diversity while preparing to become educators of English Language Learners (Lau, 2016: 152).

After all the data had been collected, the researcher made use of the qualitative data analysis software ATLAS.ti. to seek patterns of meaning through open coding to identify the main themes and concepts that arose in the corpus (Lau, 2016: 152).

In terms of the methodological limitations of the study and recommendations for future studies, Lau (2016: 163) reports that the participants expressed that they would have liked more time to discuss their portraits and share their stories. However, she found that the process of picturising and discussing their linguistic repertoires did not automatically lead the participants to connect relevant instances in the data to the critical concepts they had been learning about. She comments that additional in-depth conversations about their LPs might aid in deepening their understanding of language identities and enable them to benefit more from each other's experiences of language. However, Lau (2016: 163) expressed her concern that delving too deep into the participants' linguistic identities might cause distress, drawing attention to the complexities of conducting this kind of research in an effective yet ethical way. Consequently, Lau (2016: 163) suggested a two-tiered approach such as Mendelowitz and Ferreira (2007) used with their Bachelor of Education students in which the students were asked to work on their biographies as longitudinal project, allowing them to add to, amend and dissect their biographies as they engaged with theory and studied other published narratives.

### **2.3.3 Findings**

The three major themes that cut across the entire data set were language and identity, language and culture, and language and use. The first theme, "Language and identity", centred on the fact that the participants mostly reported feeling connected to their home language and cultures, and thus saw their home language as an "integral part of one's identity" that usually elicited an

emotional attachment (Lau, 2016: 159). The second theme, “Language and culture”, centred on the fact that many participants reported feeling a strong connection to the cultures and languages associated with their heritage, which most of them could not speak despite their desire to acquire them to connect with their heritage. The last theme, “Language and use”, centred on the fact that most participants referred to their second language – either French or English, depending on their dominant language – as a tool “used for more instrumental and practical reasons” (Lau, 2016: 160). Finally, Lau (2016: 161) noted that the LP activity served its purpose as participants reported that reflecting on their own hybrid linguistic and cultural identities (i) had awakened them to the various identities their ELLs will be facing and (ii) gave them a “newfound sense of appreciation for diversity and multiculturalism”.

### **2.3.4 Relevance to the current study**

Lau’s study is relevant to the current study in the sense that Lau explores a group of participants’ lived experiences of language, which is one of the outcomes of the current study. In addition to seeking to explore the language resources in their linguistic repertoires, she also asked her participants to include “cultures” in their LPs as she considered it to be another type of communication resource that impacts identity formation. Exploring the concept ‘culture’ is the second outcome of my study, and while I aim to discuss ‘culture’ and ‘language’ as separate concepts during two separate activities, I expect that culture references will generically feature during the LP activity and that references to language will feature during my culture sketch activity. Further, like Lau, the current study will also make use of ATLAS.ti to do the initial coding and identification of themes.

## **2.4 Metaphorical sense-making: visual-narrative language portraits of South African students (Botsis & Bradbury, 2018)**

### **2.4.1 Aims and focus**

The aim of Botsis and Bradbury’s study (2018) was to use narrated LPs to explore the lived experience of the language of university students in South Africa. The researchers motivated their focus on university students by asserting that the linguistic identities of this first generation of post-apartheid youth are significant due to their “unique positioning in the linguistic landscape” of the country (Botsis & Bradbury, 2018: 1).

### 2.4.2 Methodology

The data reported by Botsis and Bradbury (2018) formed part of a larger study in which 15 senior and postgraduate students from the University of the Witwatersrand in Johannesburg, South Africa took part. The university offers a range of disciplines and hosts students from a variety of linguistic, cultural, racial, ethnic, social, and economic backgrounds. From these 15 participants, three participants representing diverse, contradictory, and complex cases were selected for discussion: Dakalo is a multilingual individual (speaking Tshivenda, English, Sepedi, Sesotho, isiZulu and Setswana) who self-identified as a black South African; Franco is a monolingual English speaker who self-identified as a white South African; and Ruth is a black international student from another African country who spoke Kikuyu, English and Kiswahili.

The data for this study were collected in two phases, the first of which entailed a short biographic interview (on which Botsis and Bradbury do not expand in their 2018 paper) and an LP. For the LP, each participant was given a box of crayons and an A4 sheet of paper on which the outline of a body had been printed and was asked to consider their entire linguistic repertoires (all their languages, accents, and dialects) and then visually present them on the LP using a different colour for each variety. To analyse the data from this first phase, the researchers paid special attention to colour, positioning, the use of body parts, objects and the naming of objects (Botsis & Bradbury, 2018: 5). The second phase entailed a discussion about the influence of language in their lives using the LP as a prompt with the aim of giving participants a “new language of description or an alternative vocabulary for articulating their experiences” (Botsis & Bradbury, 2018: 3) that would enable them to articulate certain abstract language-related experiences (Botsis & Bradbury, 2018: 4). Once the data collection was complete, the three segments of each participant’s data set – the biographical story, the LP, and the LP discussion – were combined to form a holistic view of the participant’s linguistic identity (Botsis & Bradbury, 2018: 4).

### 2.4.3 Findings

After completing the first level of analysis, Botsis and Bradbury demonstrated how three lines of theoretical analysis could be used to trace and examine the “creative data” collected during this study (2018: 12). Firstly, the findings showed how LPs serve as metaphors for the embodied experience of language in their use of colours, objects, and position (Botsis &

Bradbury, 2018: 12–14). Secondly, the study found that the participants held multiple language identities which are highly personal but at the same time indicative of interpersonal and intergroup relationships, connecting or distancing the individual from social groups in the past, present and even future (Botsis & Bradbury, 2018: 14–15). Thirdly, the study found a person’s “complex multilingual subjectivities” are unevenly impacted by concepts of race, colonial politics and historic linguistic ideologies which shape participants’ narratives, perception of social power and, consequently, their identities (Botsis & Bradbury, 2018: 15–16).

#### **2.4.4 Relevance to the current study**

Botsis and Bradbury’s study helped to inform the current study’s methodology as it demonstrated that multi-modal, arts-based data collection techniques offer participants the opportunity to share their experiences of language, language identities and subjectivity creatively and metaphorically. Their study informed my decision to include the art-based activities as part of a workshop as it emphasised the value of the participant and researcher co-constructing the meaning of the LPs through an “interpretive exchange” instead of either relying on the participants’ written account or the researcher’s subjective reading (Botsis & Bradbury, 2018: 13). Their study also shows how language identities are relational and link individuals to various groups by creating “lines of belonging and alienation” (Botsis & Bradbury, 2018: 14) which speaks to the current study’s aim of exploring the perceived connection between language and culture (i.e., belonging to a specific culture group).

### **2.5 “The moment I realized I am plurilingual”: plurilingual tasks for creative representations in EAP at a Canadian university (Galante, 2020b)**

#### **2.5.1 Aims and focus**

Galante’s (2020b) study aimed to explore the effects of a plurilingual-inspired pedagogy on the linguistic and cultural creativity of students enrolled in English for Academic Purposes (EAP) programme in Canada to demonstrate how plurilingual instruction to EAP students (which includes translanguaging and an acknowledgement of pluriculturalism) can encourage students to use their language and cultural resources more creatively when representing and expressing themselves (Galante, 2020b: 554). Galante (2020b: 552) motivates the focus of her study by explaining that studies in EAP programmes around the world have become

increasingly multilingual and, thus, EAP programmes have created an ideal context in which to explore linguistic and cultural diversity in practice.

### **2.5.2 Methodology**

The participant sample for this study consisted of 28 international students at a large university in Toronto, Canada who had enrolled in a 4-month EAP intervention programme in response to them not meeting the university's minimum English proficiency requirements. These students were between the ages of 18 and 21, consisted of an equal number of males and females, and came from China, Ecuador, Turkey, Japan, and Taiwan (Galante, 2020a: 559). The data for this study were collected throughout the programme, during which presenters made use of plurilingual instruction and gave students one plurilingual activity per week to complete.

Three of these participant activities were included in the data corpus for this study, along with 21 classroom observations during which the researchers noted any translanguaging or creative representation of culture (Galante, 2020a: 562). The three activities included a demographic questionnaire; an LP activity; and diaries in which participants were asked to explain their experiences of three of the programme's plurilingual activities. During the LP activity, the participants were asked to draw a self-portrait, indicate the language and cultural resources that had contributed to their identity formation, and provide explanatory notes which would serve as interpretational prompts during a group discussion. Galante (2020b: 560) explains that she chose not to use the LP template that is generally used in these studies as she did not want to limit her participants' creative representation of themselves. Once the data had been collected, Galante made use of drawing analysis (both her interpretations of the drawings as well as those offered by the participants in writing and during the discussions) and content analysis to identify how the participants used language and culture creatively to represent themselves.

Regarding the limitations of the study, Galante (2020b: 575) pointed out that the sample group was very small, the plurilingual pedagogy was only implemented for 10 weeks instead of incorporating it throughout the 4-month programme, and the analysis was limited to language and cultural resources.

### 2.5.3 Findings

Galante identified three main themes in her findings. The first theme, “Recognising plurilingual identity: past, present and future”, centred on the participants’ realisation of their plurilingual repertoire during the LP activity, which caused them to report that they recognised many minor languages which have played a part in shaping their cultural identities (Galante, 2020b: 563–569). The second theme, “Validating translanguaging practices”, centred on participants’ experiences of not feeling free to engage in translanguaging due to ways in which academic environments typically require students to conform to a monolingual way. In contrast, Galante (2020b: 572) reported that the plurilingual space created by the programme enabled participants to use language and culture creatively for “meaning-making, emotional connections, and language learning”. The third theme, “Building on pluricultural competence”, centred on participants’ reports that they benefitted from instruction that acknowledged and valued their linguistic and cultural repertoires and that the plurilingual tasks used in the programme unlocked intercultural experiences among the group as using languages with which participants felt an emotional or cultural connection created opportunities for them to share their experiences and offer their fellow group members insight into their culture (Galante, 2020b: 572–573), which “invited different cultural viewpoints” (Galante, 2020a: 274).

### 2.5.4 Relevance to the current study

In Galante’s study, I was particularly interested in her aim to discover the effect of plurilingualism on developing pluriculturalism as it supports the validity of my study’s aim to discover the connection between language and culture. Like Galante, I will be using LPs as part of my data collection methodology, not merely to explore the participants’ linguistic repertoires and the identities these repertoires help to construct, but also to explore culture as a resource and how, if at all, the two concepts, ‘culture’ and ‘language’, are connected according to my participants.

## 2.6 Concluding remarks

In this chapter, I provided an overview of four existing studies that have made use of LPs to (i) explore people’s experiences of language and discover how their linguistic identities are influenced by their linguistic repertoires (c.f. Bristowe et al., 2014); (ii) comment on linguistic identities and subjectivity (c.f. Botsis & Bradbury, 2018); (iii) encourage increased cognisance

of linguistic diversity (c.f. Lau, 2016); and (iv) make participants aware of their plurilingualism as a means of improving pluriculturalism (see Galante, 2020b). These studies' common focus on the link between language and culture helped to guide my decisions to use LPs and culture sketches in the current study.

As mentioned in the introduction to this chapter, I was not able to find any studies that have been conducted on language and culture within the context of the multilingual and multicultural South African workplace as most of the literature in this field focuses on youth and students. Also, although several studies mention culture as a communicative resource or elicited discourse on the topic of culture while discussing language and identity as part of their LP activities, very few focused on culture specifically, as both separate from language and as connected to language. I consequently decided to combine a second art-based research tool, culture sketches, with the LPs. This would enable me to focus on and explore 'language' and 'culture' separately; however, since discussions regarding culture featured during the LPs, I anticipated mentions of language to also feature during the culture sketches which, if it were the case, would offer generic evidence of a connection between the two concepts in the minds of my participants.

## **CHAPTER 3: THEORETICAL FRAMEWORK**

### **3.1 Introduction**

In this chapter, I will provide an overview of the theoretical constructs that underpinned this study. I will start by positioning my study in the constructionist paradigm (3.2). Thereafter, the chapter will be divided into three main sections, the first on culture, the second on language and the third on Discourse Analysis. In the first section, I discuss the definitions, characteristics, components, and dimensions of culture (Section 3.3.1), cultural identities (3.3.2), the phenomenon of culturally diverse societies and individuals (3.3.3), and ICC, specifically intercultural communicative awareness, and competence (3.3.4), and in the second section, I discuss language ideology and linguistic identities (3.4.1), linguistic repertoires (3.4.2), multilingualism and plurilingualism (3.4.3) and lingua francas (3.4.4). I return to these concepts in Chapters 6 and 7 because they feature in the data collected from the communication practitioners. The third section will discuss the use of DA as an analytical framework (3.5).

### **3.2 Selecting the constructionist paradigm**

Braun and Clarke (2006) advise researchers to consider various frameworks before commencing with the analytical process because different frameworks will impact the focus and outcome of the study differently. They explain that the chosen research paradigm serves as the lens through which the researcher views data and guides what is said and how meaning is formed (Braun & Clarke, 2006: 85). For my research study, I selected the constructionist approach. This approach stems from the belief that our realities are built by society and are collectively and continuously reformed through meaningful engagements (Jørgensen & Phillips, 2002: 175). Social constructionists argue that a specific understanding of reality needs to be viewed within its social, cultural and historical context and that language, which they regard as the vehicle through which a claim to knowledge is made, should be regarded as significant in the creation of that knowledge (Gergen, 1985: 268). Constructionism thus takes a more critical angle in its attempt to uncover how the language present in the data supports the participants' understanding of the phenomena in question and continues to uphold shared knowledge, realities and beliefs (Hardy et al., 2004: 20).

### 3.3 Culture

Because a person's intercultural communication skills can only be improved with a clear understanding of what culture is (Samovar et al., 2017: 37), and their understanding of 'culture' could either fuel exclusivity and ethnocentrism or help foster an appreciation for diversity and a move towards inclusivity, an understanding of how the term "culture" is used and understood by a particular individual/group is a "fundamental research question in the field of intercultural communication" (Piller, 2011: 13). As will be discussed below, linguistic research spanning back seven decades has shown that attempting to answer this seemingly simply research question proves complex in practice as the concept has shifting parameters and is linked to beliefs and values that largely function on a subconscious level. Therefore, to lay the groundwork for this study's analysis of the discursive reconstruction of language, culture, and the intersection between the two, the following section will provide a broad historical overview of the linguistic study of culture.

#### 3.3.1 'Culture' as a concept

##### 3.3.1.1 *A historical overview of definitions of culture*

As mentioned above, culture is intricate and multifaceted (MacDonald, 1991; Gudykunst, 2003; Philipsen, 2003; Spencer-Oatey & Franklin, 2012; Karjalainen, 2020; Busch, 2021), and while discussions of culture are often avoided due to this complexity even though they are relevant in various spheres such as business, social and academic spheres (Hannerz, 1992; Karjalainen, 2020), several scholars have outlined different definitions of the concept. One important historical contribution to our understanding of culture was Kroeber and Kluckhohn's (1978) book in which they categorised and discussed more than 160 different definitions of the term "culture", with some dating back as far as the mid-1800s. In the decades since then, many other scholars have amended, merged, and reconstructed existing definitions or proposed new definitions of the term that are better suited to their specific field of study or research focus. To situate this study within this existing body of work, the following sections will provide a historical overview of the development of the term and some of the most popular definitions of the term and its related concepts.

In one of its earliest recorded uses, the poet and essayist, Matthew Arnold (1921, cited in Kroeber & Kluckhohn, 1978: 9) used the term "culture" interchangeably with "civilisation", thereby constructing culture as a "forward trajectory for society as it 'advances' towards becoming more cultured and civilised" (Baker, 2012: 47). This "hierarchical"

conceptualisation of culture in which it was believed that groups, societies or nations can be ranked on how “cultured” they are (Martin & Nakayama, 2000: 55–56) presumably derived from the Latin word *cultura*, which refers to cultivation, growth, and development.

Another hierarchical conceptualisation of culture, which grew from the first, regards it as an asset that all people in all societies possess but which one can have more or less of (Piller, 2011: 13). Other broad definitions of the term that draw connections between culture and civilisation include Tyler’s (1871, cited in Baker, 2015a: 48) assertion that “culture or civilization, [...] is that complex whole which includes knowledge, belief, art, law, morals, customs, and any other capabilities and habits acquired by man as a member of society”; Swidler’s (1986: 273) description of culture as the “entire way of life” of a specific people; and Brown’s (2000: 169) assertion that culture creates the context in which people “exist, think, feel and relate to others”.

That being said, from early in the nineteenth century, social scientists such as MacIver (1931, cited in Kroeber & Kluckhohn, 1978: 14) started differentiating between civilisation and culture by describing civilisation as the “means”, and culture as the “ends”. This distinction was also emphasised by Weber (1936, cited by Kroeber & Kluckhohn, 1978: 14), who described “civilisation” as “impersonal”, “objective”, and “cumulative” while describing “culture” as personal, subjective and “unique (noncumulative)”. While these theorists were careful to distinguish between civilisation and culture, many of their accounts described cultures in terms of the race, ethnicity, nationality, or geographic origin of a person, with culture, often being attributed to a person based on race, to the extent that the terms “culture” and “race” being used interchangeably (Lamont & Small, 2008: 2), in extreme cases.

A third view of culture was driven by anthropologists such as Franz Boas (cited in, Kroeber & Kluckhohn, 1978), who critiqued hierarchical perspectives by describing them as “ethnocentric and racist” (Baker, 2015b: 48) in the sense that all societies are measured against a “single Culture” that declares itself superior to all others (Avruch, 1998: 7). Instead, Boas (cited in Baker, 2015a: 48) advocated for the adoption of a cultural-relativist stance in which theorists acknowledge that, while any given society has a culture that is unique, its activities and practices are “functionally equivalent” to those of other societies (Allport, 1954: 115). In line with this, Boas (1930, cited in Kroeber & Kluckhohn, 1978: 43), defined culture as something that “embraces all the manifestations of social habits of a community, the reactions of the individuals as affected by the habits of the group in which he lives, and the products of human activities as determined by these habits”. This more nuanced understanding of culture birthed

a liberal ideology that stood in contrast to the initial subjective elitist view that culture was a state of being held only by some and the evolutionist view that culture served as a yardstick against which the civilisation of societies was measured. In turn, this more liberal cultural turn led to most modern-day conceptualisations of culture, for example, that of Ting-Toomey and Chung (2012: 16), who define culture as “a learned meaning system that consists of patterns of traditions, beliefs, values, norms, meaning, and symbols that are passed on from one generation to the next and are shared to varying degrees by interacting members of a community.” Further, these modern-day conceptualisations of culture are founded on shared characteristics and components, which will be discussed in the following section.

### 3.3.1.2 *Characteristics of culture*

Within the field of intercultural communication and applied linguistics, there is a certain degree of consensus about the main characteristics of the culture. One such characteristic that is widely agreed upon is the semiotic quality of culture, where culture is something that is discursively constructed and maintained through “symbolic meaning-making” (Baker, 2015b: 48). This meaning-making can take many forms, such as spoken or written words, images, gestures or objects that carry meaning for those who belong to that culture (Hofstede, 2001: 10). A second characteristic of culture is that it is a shared phenomenon rather than an individual one (Kroeber & Kluckhohn, 1978: 13) as it is something that is acquired through socialisation (Barnette & Lee, 2003: 260–261). Related to the second characteristic is that culture is passed down from one generation to the next (Samovar et al., 2017: 41), and is thus understood to be “the social heritage, the fund of accumulated knowledge and customs through which the person ‘inherits’ most of his behaviour and ideas” (Groves and Moore, 1940, in Kroeber & Kluckhohn, 1978: 48). This focus on the social nature of the process of enculturation makes it clear that culture is learned through social interaction, rather than being innate (Samovar et al., 2017: 43). In turn, this accounts for the fact that, although one’s cultural foundation is internalised early in life, one continues to construct or reconstruct one’s cultural identity or acculturate along the course a lifetime (Karjalainen, 2020: 250), which accounts for how people acquire biculturalism and even cultural plurality (Çelik, 2013: 1872). Lastly, most theorists agree that culture is dynamic and can change as a result of “innovation”, which refers to the discovery of novel, often modern, ways of doing and thinking, or “diffusion” which refers to the adoption of existing ideologies and practices from another culture (Ferraro, 2001: 29–31). These five

characteristics of culture help manage the countless components of which culture consists, which will be discussed next.

### 3.3.1.3 *Components of culture*

In 1967, Edward T. Hall proposed the cultural iceberg model, which proposes that only 10% of a culture's components are visible while 90% thereof are less obvious. Building on this metaphor of culture as an iceberg, Ting-Toomy and Chung (2012: 16) categorised cultural components into the surface level, the intermediate level, and the deep level. The easily observed components of a culture, which Samovar et al. (2017: 56) call the “front-stage behaviours”, form part of the surface level and include a culture's clothes, food, art and music, architecture, festivals, literature (Samovar et al., 2017: 56). The intermediate level includes norms and values, symbolism, and social systems or structures, while culturally shared worldview, religion and beliefs, history and traditions are found at the deep level (Ting-Toomey & Chung, 2012: 18–20). Usually, components of culture at the surface level (e.g., clothing and food) are more subject to change than those at the intermediate level (e.g., family structure) or deep level (e.g., worldview).

### 3.3.1.4 *Dimensions of culture*

In line with this more modern conceptualisation of culture, theorists such as Hofstede (2001) proposed that mental programming is developed during a child's developmental years. These “software of the mind” are influenced by and founded on individual or collective values and a collective culture and thus each person's mental programming “is partly unique, partly shared with others” (Hofstede, 2001: 2). Although processes of the mind cannot be observed directly, behaviour can and, as a result, Hofstede (2001: 1) argues that the “collective programming of the mind” (which is the society's culture) can be observed in at least five different dimensions of culture. These dimensions are (i) “power distance”, which is related to a society's view on human (in)equality; (ii) “uncertainty avoidance”, which is concerned with “the level of stress in a society in the face of an unknown future”; (iii) “individualism versus collectivism”, which pertains to the degree to which a person is encouraged to value individuality over conforming to the standards of the group; (iv) “masculinity versus femininity”, which is related to the degree to which a person's roles in society are determined by his/her gender; and (v) “long-term versus short-term orientation”, namely whether a society's focus is mainly on the present day or the future (Hofstede, 2001: 29).

Hofstede's cultural dimension model served as a research tool in several extensive empirical studies that aimed to index the differences between the cultures of multiple nations. However, while some scholars found value in Hofstede's cultural dimensions and the indexed scores of national cultures (Schwartz, 1999; Brown, 2000), others argued that dimensions of national cultures were an oversimplification and misrepresentation of those nations' cultures (McSweeney, 2002; Baskerville, 2003; Karjalainen, 2020). In line with this, Mukherji (2010: 1–2) explains that there are important differences between the way that the word “nation” was used in the traditional western discourse where it referred to an exclusive “mono-cultured ethnic entity”, and in modern use, where it refers to the collective whole of the citizens of a country. While certain common characteristics may over time develop among the peoples of a nation (Schwartz, 1999: 25), most countries are home to people groups with diverse expressions of culture, which means that Hofstede's national scores and descriptions are typically not an accurate representation of that nation's cultural dimensions (Karjalainen, 2020: 249). As explained above, the contemporary understanding of the concepts of ‘nation’ and ‘culture’ is of such a nature that the terms cannot be used interchangeably. As such, the kind of one-dimensional picture that is painted by Hofstede's national indexes can hamper the understanding of the cultural nuances of a given group of people (Karjalainen, 2010: 249). In light of this, more recent literature on the multi-dimensional construction of identities (Abrams, O'Connor & Giles, 2003: 210) recognises that a person's cultural identity is separate from one's national identity, as will be discussed in the following section.

### **3.3.2 Culture as an element of individual identity construction**

As discussed throughout the previous section, culture is a complex concept, and hence there is no one lens through which it can or should be viewed and studied (Phinney, 2000: 28), and so researchers in the fields of psychology, sociology and philosophy have studied culture as an element of identity. Ting-Toomey and Chung (2012: 66) define “identity” as the “reflective self-conception or self-image that we each derive from our family, gender, cultural, ethnic and individual socialization processes”. Scholars classify individual identity into two broad categories, namely personal identities and social/group identities (Abrams et al., 2003; Ting-Toomey & Chung, 2012; Baker, 2015b). The next section will briefly explain what personal and social identities are, whereafter cultural identities, as part of social or group identities, will be expanded on.

### 3.3.2.1 *Personal and social identities*

Personal identity refers to a person's unique characteristics and attributes that distinguish them from the rest of the in-group (Ting-Toomey & Chung, 2012: 66), while social or group identities are determined by social roles and group affiliations and include identities such as cultural, ethnic, national, regional, age-related, gender, religious, professional/vocational, linguistic, and sexual orientation (Abrams et al., 2003: 210). These types of group identities are largely determined by the "psychological affiliation" a person has with various social groups (Kashima, Kashima & Hardie, 2000: 97) and a feeling of cultural integration rather than the actual experiences of members of such groups (Hanek, Lee & Brannen, 2014: 6), and they are important as they create a sense of connection and belonging and help to manage people's expectations in social settings (Samovar et al., 2017: 247). According to Erikson (1968, as cited by Phinney, 2000: 28), the primary shaping of both personal and group identities takes place during childhood, yet this is only the first phase of identity formation.

Consequently, it is important to note that even established personal and social identities are malleable and also dynamic, and that people may acquire new or additional identities between which they may alternate throughout their daily interactions or at different stages of their lives (Martin & Nakayama, 2000: 140). In addition to individual identity being multifaceted, dynamic, and malleable, it has also shown itself as multidimensional, meaning that a person may hold multiple identities of the same type. This notion is particularly relevant to a study on culture and cultural identification since it implies that an individual may identify with more than one culture or a combination of cultures (Chen & Lie, 2018: 1). It is thus important for researchers who focus on social identities to acknowledge the ever-expanding spectrum of social groupings (Baker, 2015b: 109) as social and cultural structures that traditionally had clear boundaries are now much more fluid and diversified.

### 3.3.2.2 *Cultural identities*

As per the foregoing discussion, individual identity consists of personal identity and group identities. An individual's cultural identities, which will be discussed further here, form part of the latter. Schwartz, Montgomery, and Briones (2006: 5) define cultural identity as "a sense of solidarity with the ideals of a given cultural group and to the attitudes, beliefs, and behaviours manifested toward one's own (and other) cultural groups". Thus, an individual may identify with two cultures, equally – as is the case with bicultural individuals – or with numerous

cultures in various degrees or contexts. It is, however, important to note, as Brannen and Thomas explain (2010: 6), that one's cultural identification is not a conscious decision, but is rather the result of unconscious negotiation as the individual navigates various cultural contexts and affiliations. Due to factors such as increased mobility and media exposure, different cultures, nationalities, ethnic groups, languages, and races are interacting with and influencing each other more than ever before, creating new contexts for identity construction (Baker, 2015b: 118). Since culture is also not inborn, but rather the result of cultural acquisition (Karjalainen, 2020: 250) it is continually shaped by these new contexts; and connections created by immigration, cross-cultural marriages, international adoptions, multicultural communities, international schools, workspaces and the like produce individuals and families that do not necessarily conform to any culture, and may have questions about their cultural identities and belonging (Phinney, 2000: 29).

Cultural identities and belonging are often influenced by factors such as gender, age, religion, ethnicity, race, nationality, region, and language, some of which are more closely associated with culture than others. Because concepts such as the terms 'ethnicity', 'race', 'nationality', 'region', and 'language' are grouped in descriptions of cultural identities so frequently that they are sometimes used interchangeably, each of these concepts will briefly be discussed below.

To start with, "ethnicity" is defined as a "subjective sense of belonging to or identification with", over a long period (Ting-Toomey & Chung, 2012: 79), with a group of people with a shared history, heritage, and traditions, and often includes a specific geographical area of origin and a common language (Samovar et al., 2017: 250). In contrast, "race" refers to the identification of people based on physical, and genetic traits such as skin colour, hair texture, and facial features and has historically been used as a way of classifying people according to socially constructed categories (Samovar et al., 2017: 248). As is painfully visible in South Africa's history of apartheid, these categories lead to the ranking of groups as superior and inferior, which, in turn, resulted in unfair stereotyping, prejudices, and discrimination (Martin & Nakayama, 2000: 127–129; Clarke, 2011: 518).

Another common index of identity is nationality, which refers to the country that someone is born in, and whether someone is a citizen of the country that they currently reside in (Kotze, 2012: 95). Even though there is enormous cultural variation in almost every country around the world, national identity is based on the assumption that the citizens of a country have certain key characteristics in common that distinguish them from other "nations", regardless of race,

ethnicity, or culture (Allport, 1954: 116). As explained above, the concept of a ‘national culture’ is an over-simplification of the various cultures inherent to a nation and, consequently, a person’s cultural identity is not the same as their national identity. Regional identity is closely related to national identity and is often observed in large countries where there are key differences between the people living in different regions. Especially in countries with a history of segregation, regional identities are often linked to ethnicity, race, and language, (Martin & Nakayama, 2000: 126). Finally, linguistic identity is determined by the language(s) or language varieties a person speaks. This is an important part of a person’s identity and experience in a given culture as some languages and language varieties (usually official languages or varieties “owned” by the dominant culture) have been socially positioned as more superior and beneficial than others (Blackledge & Pavlenko, 2001: 246).<sup>5</sup>

Since cultural identities offer a sense of belonging to a group that is “something bigger and more enduring” than the individuals that belong to it, an unclear cultural identity or out-group identity may cause feelings of discomfort and alienation (MacMillan, 2010: 247). This is an increasingly common experience in present-day societies, where more and more people identify with more than one culture due to being raised in bicultural homes or as a result of immigration or migrant work (Martin & Nakayama, 2000: 138), producing families and individuals for whom cultural identification becomes “blurry” (Samovar et al., 2017: 261). As is the case with biracial individuals, individuals that identify with two or more cultures may navigate between the different cultural identities or identify with a cultural hybrid (Karjalainen, 2020: 250) leading to concepts such as biculturalism, multiculturalism and pluriculturalism which will be discussed in more detail in section 3.3.3.

### **3.3.3 Culturally diverse societies and individuals**

In this section, I distinguish between two phenomena, namely cultural diversity in society and an individual who belongs to more than one culture. Due to the extent to which an individual’s culture forms part of their cultural identity (Karjalainen, 2010: 100), a lot of the literature on these two phenomena links back to that which was discussed in the previous section, and aligns with similar concepts that pertain to linguistic diversity which will be dealt with later in this chapter.

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<sup>5</sup> The dynamics of language identities and ideologies are important for this study and will be discussed in more detail in sections 3.4.1.

### 3.3.3.1 *Multi- and pluricultural societies*

In contrast to multicultural societies, which are characterised by the fact that they are home to diverse cultures that co-exist as equals without the existence of a dominant culture, pluricultural societies are characterised by a dichotomy between a clear dominant culture that endeavours to create space for minority cultures to fully participate without having to conform to the dominant culture (Mukherji, 2010: 15). Interestingly, Mukherji (2010: 15) asserts that the term “multiculturalism” has become a stigmatised term used in identity politics for minority groups seeking recognition and inclusion in historically mono-cultural countries that are experiencing an influx of foreign cultures, while it is more acceptable in historically heterogeneous countries, where it is frequently constructed as a celebration of cultural diversity and a call to rectify past injustices (Turner, 1993: 411–412). Although South Africa forms part of the latter category as its population has consisted of diverse people groups for thousands of years, it has only been embracing and encouraging the integration of those people for the last three decades, which makes the extent to which the concept is celebrated in South African unclear (Ramlutchman, 2013: 148).

### 3.3.3.2 *Bi- and multicultural individuals*

Although theorists emphasise the fact that each multicultural individual’s experience and cultural composition will be different (Phinney, 2000: 29), some useful categorisations have been identified, such as (i) “global nomads”, a term used to describe people whose cultural contexts often changed while they were growing up – usually as a result of moving with their parents (Martin & Nakayama, 2000: 138); (ii) “third culture kids”, a term used to describe individuals who have spent a significant part of their early years in a society whose culture (usually abroad) differed from that which their parents displayed at home (Pollock & Van Reken, 2009: 13); (iii) “global cosmopolitans”, a term used to describe a growing group of “highly educated, multilingual people who have lived, worked, and studied for extensive periods in different cultures” (Brimm, 2018: 1); (iv) “biculturalism”, a term that is often used interchangeably with multiculturalism (Karjalainen, 2020), and describes someone with “dual cultural membership” (Benet-Martínez et al., 2002: 495) who identifies equally with these two cultures, either blending them into a hybrid culture or navigating between the two (Phinney & Devich-Navarro, 1997: 15); and (v) “cultural homelessness” a term used to describe people with “mixed ethnic and/or cultural background” who have acquired experiences and a way of

thinking and doing that does not align with “any single racial, ethnic or cultural group” (Vivero & Jenkins, 1999: 11–12). While the aforementioned list is not exhaustive (Phinney & Devich-Navarro, 1997; Benet-Martínez et al., 2002), it indicates the multifaceted and shifting contexts in which individuals experience culture(s) and develop cultural identities.

Due to the multiplicity of cultures and cultural identities in professional environments in South Africa, being sensitive toward cultural differences and becoming competent in intercultural communication is an essential requirement for success in the job market (Southwood & de la Marque Van Heukelum, 2020: 299). For this reason, the following section will discuss intercultural communication and related concepts.

### **3.3.4 Intercultural communication and intercultural communicative competence**

Through the years, many terms have been used to describe intercultural communication, such as “cross-cultural communication”, “international communication”, “interethnic communication”, and “interracial communication”. This study does not aim to explain the differences between cultures (as is the case with “cross-cultural communication”) or limit the scope of culture to that of nationality or race (as suggested by “international, interracial or interethnic communication”, and therefore the preferred term in the case of this study is “intercultural communication” (ICC).

Unless navigated with the critical skills and sensitivity that come with ICC competence, communication between cultures can result in misunderstanding, uncertainty, offence and distrust, which can contribute to culture shock, stereotyping, prejudice, racism, and power imbalances based on language superiority (Samovar et al., 2017: 381–399). In contrast, being competent in ICC enables a person to manage diversity in a way that benefits the individual as well as the society (Portera, 2014: 158). Due to the myriad of ways in which the concept of ‘culture’ is used in the literature, there are various definitions of the term ICC competence. One useful definition, provided by Wiseman (2003: 192), explains that ICC competence includes “the knowledge, motivation, and skills to interact effectively and appropriately with members of different cultures”. A second, more detailed definition, provided by Byram (1997, cited in Deardorff, 2006: 247), specifies that ICC competence entails acquiring “knowledge of others; knowledge of self; skills to interpret and relate; skills to discover and/or to interact; valuing others’ values, beliefs, and behaviours; and relativizing one’s self”. Finally, a third useful way of conceptualising ICC competence, provided by Deardorff (2006: 247), specifies the top three

components of ICC competence as “the awareness, valuing, and understanding of cultural differences; experiencing other cultures; and self-awareness of one’s own culture” (2006: 257).

### **3.4 Language**

In addition to ‘culture’, the concept of ‘language’ holds relevance to the research aims and objectives of this current study. Given that the functions that language performs and the influence different languages have on their speakers’ lives are more nuanced and complex than merely serving as ways of communicating knowledge, this section will provide an overview of the theory surrounding concepts such as language ideology, linguistic repertoires and linguistic diversity which will better position the study to answer the first research sub-question.

#### **3.4.1 Language ideology and linguistic identities**

Although people’s feelings and beliefs about languages and their variants have long been a field of interest among European linguists, it only really gained prominence in the English-speaking tradition following the publication of an essay by Michael Silverstein in 1979 (cited in Piller, 2015) entitled “Language structure and linguistic ideology”. Silverstein was interested in the correlation between social organisation and language, and defined “language ideologies” as “sets of beliefs about language, articulated by users as a rationalization or justification of perceived language structure and use” (Piller, 2015: 193). In line with this, Busch (2015: 9) explains that linguistic ideologies are shaped by the historic connection between a language and cultural, racial, ethnic, regional or national identities and simultaneously “used to construct social, ethnic, national, and other affiliations and exclusions”. Further, most theorists acknowledge that language ideologies “are never only about language” as they are socially constructed and closely related to the linguistic practices and social activities in which the languages are used (Gal, 2005: 24). Accordingly, language ideologies play an important role in society as they have the power to influence how people feel about different linguistic varieties, including their own, and how people treat speakers of other linguistic varieties, who are often cast as the members of the out-group (Busch, 2015: 9). However, Busch (2015: 10) argues that language ideologies or metapragmatic discourses about language are socially constructed, and are thus subject to change. Finally, it is important to note that, to a large extent, language ideologies are hegemonic in the sense that linguistic subjugation is often also internalised by those affected by it to such an extent that they “subordinate themselves, voluntarily and almost without noticing” (Busch, 2015: 8). Due to the extent to which linguistic

ideologies perpetuate societal inequalities, several recent studies have explored how linguistic identities are shaped and negotiated by exploring the linguistic repertoires of different groups of people (Rudwick, 2004; Makubalo, 2007; Bristowe et al., 2014; Lau, 2016). The following section will expand on the notion of linguistic repertoires.

### **3.4.2 Linguistic repertoires**

One of the main components of language that is tropicalised in the linguistic literature on ICC is that of a verbal or linguistic repertoire, which Gumperz (1964: 137) defines as “the totality of linguistic forms regularly employed in the course of socially significant interaction”. This definition makes it clear that a person’s linguistic repertoire includes all of the accepted and intelligible varieties (Gumperz, 1964: 138) of written and spoken language that they use, including different languages, dialects, accents, styles, registers, etc. (Finegan & Besnier, 1989: 429).

Given that Gumperz’s (1964) definition was formed at a time in history during which ICC was the exception rather than the norm, it was based on relatively stable speech communities that were not as impacted by the effects of globalisation (Busch, 2015: 1) that we see today. For this reason, the set of resources that make up a person’s linguistic repertoire is no longer assumed to align with that of a specific “fixed community” (Blommaert, 2010), nor is it assumed to be acquired linearly. Rather linguistic repertoires are individually crafted by “time-space dimensions of history and biography” (Busch, 2012: 19) as they are acquired at different times for different reasons, and continue to evolve throughout a person’s life as they engage with and experience languages (Blommaert & Backus, 2013: 15). In line with this, most contemporary approaches to ICC emphasise that no minimum level of proficiency is required for a speaker to regard it as a valid resource, so much so that Busch (2012: 7) does not even limit linguistic resources to those already acquired but also “what one does not have, what one was refused but is still present as desire”.

Further, most of the recent research on linguistic repertoires has focussed on the extent to which people’s linguistic resources and repertoires are changing as a result of the “super-diversity” (Vertovec, 2007; Blommaert & Backus, 2013: 13) that characterises many modern societies in an increasingly globalised world.

### 3.4.3 Multilingualism / Plurilingualism

In contrast to the distinction between multiculturalism and pluriculturalism, most theorists assert that the terms “multilingualism” and “plurilingualism” can be used interchangeably as “there are no different practices” that distinguish the terms from each other (Canagarajah & Liyanage, 2012: 50). That being said, multilingual repertoires are often described as a range of individual resources that can be drawn upon, whereas the plurilingual repertoires are often described as a multidimensional set of resources that is acquired through a variety of reasons, either intentionally or generically, and used for effective communication (Coste, Moore & Zarate, 2009). Further, in line with the distinction between multiculturalism and pluriculturalism, the term “multilingual context” is used when there is one dominant language (usually the official national language) that is regarded as superior to the other(s), whereas the term “plurilingual society” is used when there is “no one language code [that] is given importance at the expense of any other” (Çelik, 2013: 1873). Even though few societies are truly plurilingual in this sense, this study will use the term “plurilingual” to refer to individuals that speak two or more languages and language forms. Due to the extent to which plurilingual people use their entire range of linguistic resources to communicate and connect with other people, they often find themselves making use of a shared language known as a “lingua franca” when communicating with interlocutors that do not share their mother tongues. For this reason, this concept will be discussed below.

### 3.4.4 Lingua francas

The concept of a ‘lingua franca’ originally came from the Arabic term ‘lisan-al-farang’, which is used to refer to the “intermediary language used between speakers of Arabic and travellers from the west” (House, 2003: 557). In recent times, the term has been used to refer to any contact language between individuals who do not share the same “linguacultures” (home language and culture) (Scott, 2015: 23). The most obvious example of a global lingua franca is the English language, which is used more frequently between non-native speakers of English than by native speakers (Baker, 2012: 2). On the one hand, the status that English has as a global lingua franca means that it both viewed as an “imperialist language” that is causing other languages to become endangered and on the other hand, it is also viewed as a valuable tool which interlocutors can use to interact in and share meaning (Ives, 2006: 121; see also Canagarajah, 2007: 925). Given that lingua francas are often used for communication that takes place in a sphere that is not ‘home’ to either one of the interlocutors, Baker (2012: 3) refers to

them as “third spaces”. While some theorists argue that English is culturally neutral when it is used in a third space in which it is detached from its traditional speakers or context, Baker (2012: 3) argues that no language can ever be devoid of culture as “communication always involves people, places, and purposes, none of which exist in a cultural vacuum”. That being said, Baker (2012:4) does acknowledge that the absence of specific cultural norms provided or dictated by a native speaker – lends to freer, more creative expressions (Baker, 2012: 4), which might even include a “hybrid grammar” that is not accepted outside the contexts and social milieu in which it was created and to which it gave meaning (Canagarajah, 2007: 928). When studying language in context and how it helps shape social reality (Georgacca & Avdi, 2011: 148), such as in the aforementioned instance, linguistic scholars often make use of discourse analysis as analytical tool. Because this study endeavoured to analyse the data stemming from participants’ discussions of their LPs by using Gee’s approach to DA, the following section will provide an overview of the key theoretical points of departure that underlie DA, and the main concepts that characterise Gee’s Building Task approach to DA.

### **3.5 Discourse Analysis**

The ‘linguistic turn’ or ‘turn to language’ signifies a time in recent history during which linguists and other scholars in the social sciences started to explore the role that language plays in people’s meaning-making and knowledge-construction processes. The qualitative research that stemmed from this linguistic turn led to an enhanced awareness of how language both reflects our world and reality, and contributes to its formation (Ball, 1985: 740) in the sense that it influences how individuals interpret and react to the world (Burman & Parker, 1993: 1). From this movement, a variety of different approaches to, or styles of analysing discourse were born, collectively known as “Discourse Analysis”.

Due to its interdisciplinarity, the term “Discourse Analysis” (DA) does not refer to one specific theory of discursive reconstruction, nor does it entail one specific approach to analysing language (Gill, 2000: 132). Rather, it is a broad collection of approaches to textual analysis that is rooted in a strong social constructivist epistemology (Gill, 2000: 173; Jørgensen & Phillips, 2002; Phillips & Hardy, 2002; Hardy et al., 2004). The diversity of approaches that characterise DA is reflected in the lack of consensus on the definition of the term “discourse”, with Gill (2000: 74) defining the term as “all forms of talk and texts”, Crawford (2004: 22) defining it as the “content and construction of meaning and the organization of knowledge in a particular realm”, and Hardy, Harley and Phillip (2004: 20) defining it as “interrelated bodies of texts”

that centre around specific concepts, objects or customs, for example, the discourse around global warming, gay and lesbian rights, or the necessity of vaccinations (Hardy et al., 2004: 20). For this study, I have selected the last-mentioned definition as it integrates the main elements of the first two.

Whilst many other qualitative methodologies intend to expose the meaning behind language and the social reality it enacts, DA is unique in the sense that its primary objective is to determine how language-in-use contributes to the construction of social reality (Georgacca & Avdi, 2011: 148). This research objective is based on several theoretical assumptions that centre on the assertion that language shapes and transforms the mindset or worldview of members of specific groups of people, and the shared attitudes and opinions that stem from it (Jørgensen & Phillips, 2002: 15). DA theorists refer to these shared mindsets or worldviews as “ideologies”, and explain that they are both personal and social in the sense that they are both located in a person’s mind and “something people do together” (Gergen, 1985: 270) through shared activities. As a result, DA theorists describe language as the medium through which actions, ideas, social objects, and practices are brought into existence, maintained, identities are portrayed, and relationships are formed (Gee, 1999: 16). Consequently, language-in-use does not reflect our identities, social relationships and societies objectively (Jørgensen & Phillips, 2002: 1) but serves as a social tool through which members of society collectively, collaboratively, and continuously construct, re-construct and uphold their worlds, and engage with their shared social reality (Gee, 2011: 85).

As previously mentioned, multiple approaches to DA exist, each offering a collection of tools that enable researchers to explore language-in-use (Gee, 2011: 10). An approach that aligns with the desired analytical objectives and outcomes of this study is James Paul Gee’s approach to DA (Gee, 2011:ix), which aims to better explore how language is used in the world, “not just to say things, but to do things” by providing a list of text-centred questions that are guided by several analytical building tasks or tools. Gee’s range of tools includes twenty-seven building tools that include a sub-set of seven questions that dissect how language establishes seven areas of reality, which he refers to as the “seven building tasks” of language (Gee, 1999: 17). Gee’s seven building tasks include: (i) “Significance”, which entails using language to increase or lessen the significance of something, someone, or a situation (Gee, 1999: 17, 2011: 88); (ii) “Practices/Activities”, which entail using language to get things done as opposed to merely say things (Gill, 2000: 175); (iii) “Identities”, which entails using language to perform identities and attribute them to others; (iv) the “Relationships”, which entails using language

to build and sustain the particular relationship enacted in the discourse (Gee, 1999: 18); (v) “Politics”, which entails using language to distribute or social goods such as respect or admiration; (vi) “Connections”, which entails using language to assert, imply, or presuppose that certain things are connected or disconnected (Gee, 1999: 19); and finally (vii) “Sign Systems and Knowledge”, which entails using language to influence, create, acknowledge, validate and change, language and communication systems (Gee, 1999: 20). These seven building tasks are supplemented by Gee’s full range of 27 analytical tools, each of which is aimed at analysing a specific language convention and discovering its ability to construct and deconstruct our realities.

### **3.6 Chapter conclusion**

In this chapter, I outlined the most prominent concepts and notions surrounding culture and language as they pertain to this study. In section 3.3.1.1, I offered a brief historical overview of the concept of ‘culture’ along with a discussion on the theory of the characteristics, elements, and dimensions of culture. Thereafter, I discussed identities, with a special focus on cultural identities, and ICC as an essential skill in culturally diverse societies. Next, in section 3.4, I provided an overview of concepts such as language ideology, language identities, and linguistic repertoires. I also discussed multilingualism and plurilingualism and the use of a lingua franca to bridge the gap between people with different native languages. Lastly, I discussed the use of LPs as a visual research method when exploring an individual’s linguistic repertoire and the language identities it contributes to. In the third and final section of this chapter, I presented DA as an analytical tool that is useful for exploring discourses about language and culture. In the following chapter, I will present the research methodology applied during the study.

## **CHAPTER 4: RESEARCH METHODOLOGY**

### **4.1 Introduction**

This study made use of a mixed-method and multi-model approach to collect the data and used a combination of tools during the analysis thereof. In this chapter, I will discuss the methodological approach chosen for this specific research study. I will start by giving background and detail on the research context and participant sample (4.2). Thereafter, I will define the type of study (4.3) and then discuss the data collection instruments and procedures and how the data was managed (4.4). In section 4.5, I will discuss the combination of Thematic Analysis (4.5.1) and Discourse Analysis (4.5.2) used to analyse the data corpus. Lastly, I will share ethical considerations for this study (4.6) before closing the chapter with concluding remarks (4.7).

### **4.2 Research context and participant sample**

As stated in the introductory chapter, the data for this study was provided by the members of the Communication and Marketing department of a South African private company, referred to in this thesis as the Company. At the time of this study, I was employed by the Company as a member of its Communication and Marketing department. The company's national Communication and Marketing office was in Cape Town where nine of the eleven national team members were positioned. Another eight provincial communication practitioners and two national members were located remotely in the various provincial offices. At the time of data collection, I was a communication manager stationed at the Company's national office. The Company granted me institutional permission (see Appendix A) to invite my departmental colleagues for voluntary participation once Stellenbosch University Research Ethics Committee (REC) gave my study ethical clearance (see Appendix B). More information on this process and the ethical considerations taken are given in section 4.6.

Since I wanted to gather my data through workshop activities, for which I preferred in-person interaction over online sessions, I drew my participants from those team members located in Cape Town. I identified, for participation, seven colleagues at the national office and one stationed at the regional office within easy travel distance from Cape Town. My first engagement with the potential participants took place verbally to introduce them to the study and inquire whether they would be willing in principle to consider participation. This initial

engagement had to be done since a lack of sufficient interest would render the study unfeasible and would necessitate a change of MA research topic or context. They were, however, all willing and able to participate in the study<sup>6</sup>. The eight participants included three males and five females. Two of the participants were raised in and around Cape Town, while five others relocated to Cape Town from across South Africa, and one from Zimbabwe. Table 1 presents some background information on the participants, all voluntarily self-disclosed by the participants through an online background questionnaire.

*Table 1: Summary of participants*

	<b>Participant Code*</b>	<b>Age</b>	<b>Gender</b>	<b>Nationality</b>	<b>Race</b>
5.2.1	FC31-35RurAfr	31 – 35	Female	South African	Coloured
5.2.2	FC36-40UrbEng	36 – 40	Female	South African	Coloured
5.2.3	MB26-30ZimRurSho	26 – 30	Male	Zimbabwean	Black
5.2.4	MC26-30UrbEng	26 – 30	Male	South African	Coloured
5.2.5	MB26-30RurXits	26 – 30	Male	South African	Black
5.2.6	FB36-40RurIsiX	36 – 40	Female	South African	Black
5.2.7	FB31-35RurSeso	31 – 35	Female	South African	Black
5.2.8	FB36-40UrbEng	36 – 40	Female	South African	Black

*Note: \*The formula used for generating each participant's code is: Gender + Race + Age bracket + Nationality (if non-South African) + Type of geographical area in which the participant grew up (Rural or Urban) + Home languages. This information was voluntarily offered by the participants in the electronic background questionnaires completed before the workshops.*

### 4.3 Type of Study

#### 4.3.1 Selecting the constructionist paradigm

Braun and Clarke (2006) advise that researchers consider various frameworks before commencing with the analytical process because the choice of framework(s) will impact the focus and outcome of the study differently. They explain that the chosen research paradigm serves as the lens through which the researcher views data and guides what is said and how meaning is formed (Braun & Clarke, 2006: 85). For my research study, I identified the constructionist approach. This paradigm stems from the belief that our realities are built by

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<sup>6</sup> The willing participants were made aware that their statement of interest was retractable, without any consequences, and that a formal informed consent process would follow.

society and are collectively and continuously reformed through meaningful engagements (Jørgensen & Phillips, 2002: 175). Social constructionists argue that a specific understanding of reality needs to be viewed within its social, cultural and historical context and that language, which they regard as the vehicle through which a claim to knowledge is made, should be regarded as significant in the creation of that knowledge (Gergen, 1985: 268). Constructionism, thus, takes a more critical angle in its attempt to uncover how the language present in the data supports the participants' understanding of the phenomena in question and continues to uphold shared knowledge, realities and beliefs (Hardy et al., 2004: 20).

### **4.3.2 Exploring lived experiences through qualitative research**

This study followed a qualitative research approach. Although qualitative research includes a myriad of different epistemologies, methodologies, and theoretical approaches, researchers operating within this paradigm generally aim to explore, comprehend, describe and, if possible, clarify social phenomena; they endeavour to “understand how people construct the world around them” (Flick, 2018: 4). As stated by Thompson and Harper (2012: 5), qualitative research aims to discover and unlock an understanding of human experience and processes. These aims align with those of my study.

Qualitative research often uses “words as data” (Clarke & Braun, 2013), whether spoken or in various forms of writing, but information can also be gained through observations, graphics/images, and other digital content (Flick, 2018: 14). Data collection can take place through a single method or a combination of methods, which may include interviews, focus group discussions, questionnaires, first-hand observations, textual or visual analysis, visual methods and life testimonies (Hennink, Hutter & Bailey, 2011: 10). Hennink et al. (2011: 10) explain how a qualitative, mixed-method approach, if one remains “open-minded, curious and empathic, flexible and able to listen to people telling their own story”, enables one to view the topic from the perspective of the participant and, in so doing, gain a more authentic interpretation thereof.

### **4.3.3 Disassembling abstract concepts through a multi-modal approach**

The central themes of my study – ‘culture’ and ‘language’ – were abstract concepts, and people often find it difficult to word their thoughts surrounding them. To mitigate this challenge, Bagnoli (2009: 247) suggests a multi-modal approach: By incorporating non-linguistic

dimensions, in the form of art-based research methods, a researcher may improve the potential for accessing and unlocking subconscious experiences, beliefs, and attitudes about concepts that are difficult to word. When participants are asked to make use of illustrations or drawings to depict and structure their thoughts concerning the topic in question, before verbalising it, they stand a better chance of tapping into emotional and experiential knowledge than if they were merely asked to talk about it (Gauntlett, 2007: 28).

In addition to including multi-modality in my research design, I opted for triangulation. Triangulation mitigates the risk of a single data collection method delivering potentially biased data (Yin, 2013: 260). By combining multiple data sources all focused on the same research topic, I strengthened the validity and reliability of the data. In the following sections, I will address the combination of data collection methods used in this study.

#### **4.4 Data collection instruments and methods**

This study combined the following research instruments and methods: electronic background questionnaires; a Language and Culture workshop, which included two arts-based methods (language portraits and culture sketches) and semi-structured focus group discussions; and lastly individual follow-up interviews. These instruments and methods are discussed below.

##### **4.4.1 Electronic background questionnaires**

An electronic background questionnaire was included in the study to capture biographic and demographic information on participants. The questions focused on the participants' linguistic backgrounds in addition to asking for personal information commonly linked to the concept 'culture', such as self-identified race, self-identified ethnicity, place of origin, language, nationality, and educational background (Kroeber & Kluckhohn, 1978; Barnette & Lee, 2003; Lustig & Koester, 2006; Piller, 2011). These questionnaires enriched and supported the data gathered during the workshop but also ensured, through triangulation, that a more comprehensive picture of the participants' linguistic and cultural histories could be painted (Yin, 2013: 266).

The questionnaire was created on Google Forms. Potential participants were informed of this questionnaire during the consent process (the consent form is available in Appendix C) and an

electronic link to the questionnaire was only shared after a participant had granted informed consent for participation. They were asked to complete the questionnaire before the workshop. The questionnaire consisted of 10 focused questions as well as one optional comment question (see Table 1; for the full questionnaire, see Appendix D). Participants were informed, both verbally and in the questionnaire's introduction section, that they were not obliged to answer any question that made them uncomfortable. They were also assured that they would not be disqualified from partaking in the workshop if questions were left unanswered.

*Table 2: Content of the questionnaire*

	Question	Answer
1.	Name, Surname*	Blank field
2.	Alias <sup>7</sup>	Blank field. (Aliases were not used for the reporting. Codes were generated.)
3.	Age	8 multiple choice tick boxes 20 – 25   26 – 30   31 – 35   36 – 40   41 – 45   46 – 50   51 – 55   56 – 60
4.	Gender	4 multiple-choice tick boxes Male   Female   Other   Prefer not to say
5.	Nationality	South African   Other – please specify
6.	Race	Black   Coloured   White   Indian   Asian   Other   Prefer not to say
7.	Where were you born?	Blank field
8.	Where were you raised (lived for the largest portion of your childhood)?	8.1) Country (blank field) 8.2) Province (blank field) 8.3) City   Town   Village   Farm   Other (Multiple choice tick boxes) 8.4) Urban   Rural   Other – please specify (Multiple choice tick boxes)
9.	Language	Likert Scale 1 – Completely fluent 2 – Very proficient 3 – Basic proficiency 4 – No proficiency (Options for up to 5 languages for each of the following:) Read   Write   Speak   Understand

<sup>7</sup> The participants were initially asked to select a pseudonym, but the decision was made to rather codify their identity as per the formula shared below Table 1, in order to make it easier for the reader to remember who each participant was.

10.	Education (Highest qualification)	8 multiple choice tick boxes <ul style="list-style-type: none"> <li>• Primary school completed</li> <li>• High school completed</li> <li>• Post-school certificate(s) completed</li> <li>• Post-school diploma(s) completed</li> <li>• Undergraduate studies completed</li> <li>• Master's studies completed</li> <li>• Doctoral studies completed</li> <li>• Other ...</li> </ul>
11.	Optional comment	Open field

*Note: \*None of the questions (except for the name and surname) was set as "required". This allowed the respondents the freedom to choose which information they were willing to divulge.*

The participants' biographic and demographic information obtained through this online background questionnaire is summarised in Chapter 5 (detailed information is available in Appendix E).

#### **4.4.2 Workshop session process flow**

In addition to these electronic questionnaires, this research study also collected data during a Language and Culture workshop. The workshop programme included two visual research activities: the language portrait activity in the first session and the culture sketch activity in the second session. Each of these two activities consisted of an art-based activity followed by a semi-structured group discussion on the theme of the relevant activity. The workshop sessions were scheduled as in-person contact sessions at the Company's national office in Cape Town, the regular workplace for seven of the eight participants. The eighth participant joined from the local regional office. I opted for these sessions to take place in person due to the practical nature thereof (I wanted to personally supply participants with the resources needed for the activities), I also anticipated that an in-person workshop would lead to more authentic and relaxed engagement on the part of the participants.

The eight participants were split into two (Groups 1 and 2) and the workshop was presented twice (duplicated), to reduce the group size for the following reasons: (i) I was mindful of the national Covid-19-related restrictions in place at the time of data collection and had to adhere to the Company's Covid-19 Workplace Policy. Fewer participants in a session would aid in the mitigation of health risks by allowing for increased social distancing and a smaller the number of people with which each participant would come into contact, and it would create a set-up

that would make it easier for me to monitor compliance with the Covid-19 protocol (more detail on the Covid-19 protocol followed during these sessions is available in Appendix F); and (ii) Fewer participants could lead to improved quality of participation as participants might be more comfortable engaging with a smaller audience, and there would be more time available for each participant to speak.

The venue was an open-plan office and the participants were seated at desks in front of computers for the duration of the workshop. This setup allowed me to make use of Google Meet<sup>8</sup> as a means of sharing instructions and presentations, but also as a recording system. Due to unforeseen circumstances, the second half of Group 2's workshop had to take place remotely on Google Meet. More information on the recording procedures will be presented in 4.4.6.1. The final question to all participants was asked during one-on-one interviews, either in person or online, after the workshop of both Groups 1 and group 2 had been concluded. Table 3 contains details of the participants and activities per group while Figure 2 shows the flow of the workshop process.

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<sup>8</sup> Google Meet (formerly called Google Hangout) is a video conferencing service developed by Google. It enables real-time virtual engagements through audio, video, chats, and screen presentation. Attendance is managed by the host. Participants require an invitation link to access the private session. Google Meet is the standard online meeting platform used by the Company and so the participants were all acquainted with it.

Table 3: Participants and workshop activities per group.

Group 1	
Date	
Wednesday, 22 September 2021 (15:00-17:00)	
Program:	
Workshop briefing Activities: 1a) Language portrait 1b) Discussion session 2a) Culture sketches 2b) Contemplating culture	
Venue/Platform:	
An in-person session at the Company’s Communication Head Office in Cape Town. Participants were spread out across a large shared office, each at a desk with his/her laptop signed into a Google Meet session, which was used to present the activity and record the discussions.	
Participants: (codes and self-selected pseudonyms)	
<ul style="list-style-type: none"><li>Participant 1: FC31-34RurAfr (Snow Queen)</li><li>Participant 2: FC36-40UrbEng (Natasha)</li><li>Participant 3: MB26-30ZimUrbSho (Teeny)</li><li>Participant 4: MC26-30UrbEng (Spiderman)</li></ul>	
Individual Interviews (Final Question):	
Each participant was engaged individually, after the official workshop, to discuss the final question regarding the perceived connection between language and culture. Some of these interviews took place in person, at the office, and others were conducted online, depending on the participant’s availability.	

Group 2	
Date	
Fri., 15 October 2021 (14:00-16:00)	Mon., 18 October 2021 (11:30–12:30)
Program:	
<u>Session 1</u> Workshop briefing Activities: 1a) Language portrait 1b) Discussion session 2a) Culture sketches	<u>Session 2</u> Activity: 2b) Contemplating culture
<i>Note: We ran out of time during session 1. Session 2 was rescheduled for the next Monday.</i>	
Venue/Platform:	
Session 1 took place at the Company’s Cape Town office. Session 2 was hosted virtually on Google Meet since two participants were unable to join the office on that day. Participant 8 was suffering from long Covid and Participant 7 had to attend another meeting at the regional office.	
Participants: (codes and self-selected pseudonyms)	
<ul style="list-style-type: none"><li>Participant 5: MB25-30RurXits (Mr. Mchangane)</li><li>Participant 6: FB36-40RurIsiX (Phumza)</li><li>Participant 7: FB31-35RurSeso (Mpho)</li><li>Participant 8: FB36-40UrbEng (Kagoentle)</li></ul>	

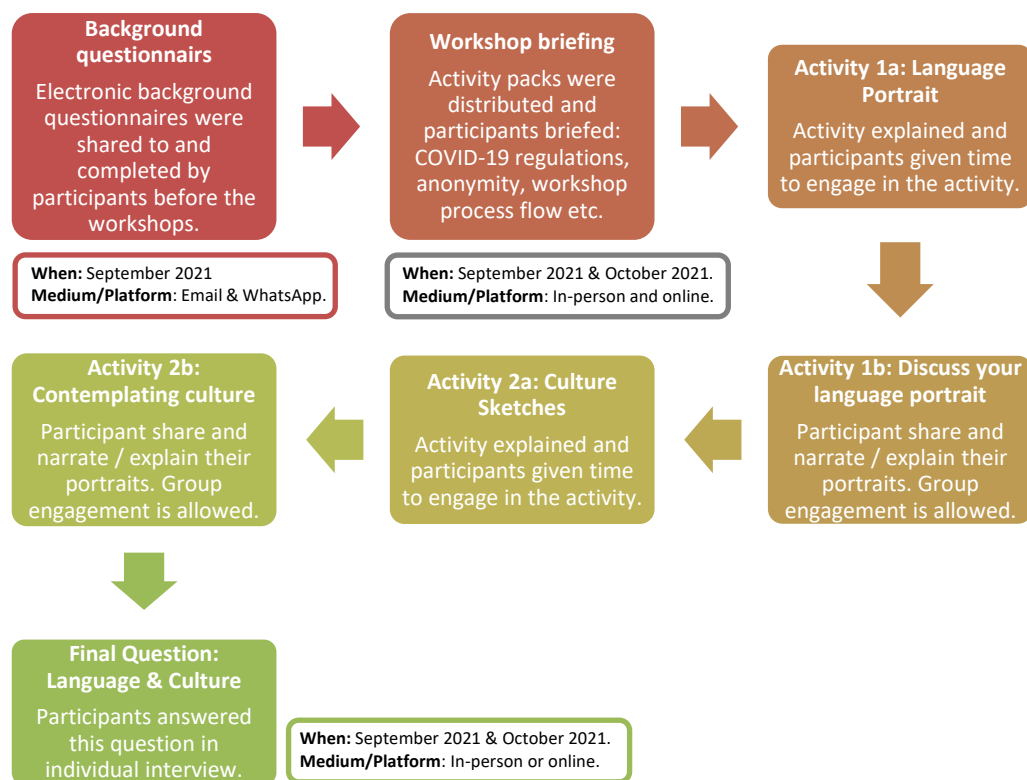


Figure 1: Workshop process flow

#### 4.4.3 Language portraits

The Language Portrait activity was the first of two activities used as data collection methods during the Language and Culture workshop. A Language Portraits is a type of visual research method used to explore linguistic repertoires – one of the aims of this study. More information on this unique research method, as well as detail on how it was used during this study, will be shared below.

##### 4.4.3.1 Language portraits: a research method for exploring linguistic repertoires

Art-informed methods are increasingly being used as qualitative research tools (Lyon, 2020: 306), and are proving to be very effective in providing participants with an “alternative vocabulary” for reflecting on and processing lived experiences (Gauntlett, 2007: 28) and their abstract perceptions, attitudes, beliefs, and opinions on non-concrete topics (Botsis & Bradbury, 2018: 3). These data collection methods are based on the assumption that multimodal topic-informed art-making increases participants’ expressive options (Eisner, 2008: 5) by enabling them to visually picturise their thinking and then interpret it, both for themselves, the

group (if applicable) and the researcher (Gauntlett & Holzwarth, 2006: 82), thereby enabling researchers to gain access to experiences and opinions that cannot be articulated in words.

One multimodal art-informed method that is increasingly being used by researchers in the social sciences (c.f. Kroskrity, 2004; Busch, 2012, 2015; Bristowe et al., 2014; Botsis & Bradbury, 2018; Singer, 2018; Mashazi, 2020; Soares, Duarte & Günther-van der Meij, 2020; Wilson, 2020) to gain a fresh perspective on participants' lived experiences of language is the language portrait (LP), which is a biographical approach to eliciting "narratives on language practices" (Busch, 2010: 268) that entails asking participants to reflect on their linguistic repertoires – "the codes, languages, the means of expression and communication that play a role in their lives" (Busch, 2012: 9) and then graphically depict their linguistic repertoires with on a printed outline of a person's body (2018: 2) (seen in figure 1 below) using a set of multi-coloured pens, markers, or crayons. During LP activities, participants are instructed to plot the different varieties/languages that they used to know, know, or wish to know onto the outline of the silhouette in such a manner that it portrays their emotional relationship with that variety/language, the effect it has on them, as well as where, when, how, and with whom they use it (Wilson, 2020: 4). At the commencement of such activities, researchers typically ensure that participants are left to decide what they perceive as varieties or languages (Busch, 2012: 7) by avoiding making use of narrow categories and boundaries.



*Figure 2: Language portrait template*

In studies that use LPs as an individual activity (similar to Dressler, 2014; Mashazi, 2020; Wilson, 2020), participants are asked to verbally explain and discuss their drawings during a semi-structured interview after completing their portraits. In other cases, where participants can, and especially if the interviews will not be conducted directly after the drawing activity, participants are asked to submit a written explanation with their LPs (similar to Bristowe et al., 2014; Vollmer, 2019). Dressler (2014: 49) pointed out that LPs serve as “valuable material” to fuel and activate group conversations about concepts such as multiculturalism, multilingualism, plurilingualism, and linguistic diversity (Busch, 2018; Galante, 2020b; Wilson, 2020), all of which form part of a growing focus in linguistic and ICC literature (Busch, 2018; Galante, 2020b; Wilson, 2020).

#### *4.4.3.2 Using language portraits during this study*

During the Language Portrait activity, each participant was given a white A4 sheet of paper on which the silhouette of a person was printed. An example of the silhouette and instructions is available in Appendix G. They also received a set of colouring crayons, a pen, a pencil and an eraser. Since the participants were seated at their desks, in front of their computers, and logged onto Google Meet, I made use of the presentation function to display the activity’s instructions. They were asked to first reflect on the languages that have an influence on their lives and form part of their linguistic repertoires and then create an LP which would be presented by them in a group discussion that would follow (Busch, 2021: 8). I explained that the languages added to their LPs need not be named or bounded languages and that any level of proficiency (or even a lack of proficiency) was accepted (Busch, 2012: 7). They were asked to include a key to identify the colour codes used and to write down brief explanatory notes to guide them when it was their turn to interpret their portrait for the other participants. I then shared my language portrait as an example before allowing them about 30 minutes to complete the activity.

After everyone had completed their LPs, the participants presented and explained their LPs to the others. This LP activity aimed to answer the second research question: How do communication practitioners discuss their linguistic repertoires?

#### **4.4.4 Culture sketches**

As mentioned earlier, culture as a social construct is often poorly conceptualised. I, therefore, assumed that most participants would struggle to explain the concept of ‘culture’ or describe



#### 4.4.5.1 *Group discussions: language portrait*

Initially, participants were merely asked to share the languages they had plotted on their LP templates. In follow-up questions during the group discussions, they were encouraged to share a bit of their language history and language-related experiences. This granted me a look into the subjective language experiences of the participant. Most of the participants, however, offered context without much prompting, and there was spontaneous interaction among the workshop participants.

#### 4.4.5.2 *Group discussions: culture sketch*

During the culture discussion session, participants were asked to explain what they drew and how it depicted or illustrated their cultures. I wanted to draw on lived experience by probing with open-ended questions such as, “How has your culture changed over the years?” and “How does your culture differ from that of your family’s culture?”

#### 4.4.5.3 *Individual follow-up question: language and culture*

The final question, which was asked during individual interviews after both workshops had been concluded, encouraged the participants to consider whether, in their opinion, any correlation could be drawn between their linguistic repertoires, as depicted in their language portraits, and their culture as presented in their culture sketches. Initially, this question was planned to be part of the workshop program. However, due to insufficient time during the workshop to adequately cover this question, this question was reserved as a follow-up question during individual interviews. This question aimed to contribute to the third research question: Do communication practitioners perceive a relationship between their linguistic repertoires and their cultural composition? If so, how do they describe this relationship?

### 4.4.6 **Managing the data**

This triangulated data collection approach used for this study resulted in four sets of data: (i) eight electronic background questionnaires, (ii) the eight language portraits and the relevant recordings made during the two groups’ language portrait activities, (iii) the eight culture sketches, along with the relevant recorded presentations during the culture sketch activities, and (iv) the recordings made of the individual follow-up interviews. The data will be presented

in Chapter 5 and the findings discussed in Chapter 6. Below follows an explanation of how the recordings were done and how the data was managed after it had been collected.

#### 4.4.6.1 *Recordings and original artworks*

All the group discussions and interviews were audio recorded on Google Meet<sup>9</sup> which the participants were logged into during the workshop. To mitigate any risks of the Google Meet recording being of low quality or potentially becoming corrupted, I used a recording application on my mobile phone for a backup recording. Since Group 2's second session could not take place in person, I had to rely solely on the recording of the Google Meet meeting since no backup of that session would be made. The same applied to the individual interviews which were conducted online rather than in person.

Participants had consented to these recordings before the commencement of data collection and were again asked for consent at the beginning of the workshop sessions and interviews. All recordings, along with scanned, digital copies of the LPs and culture sketches, were initially saved on or uploaded to my personal, password-protected, Google Drive. Backup files were also saved on the Microsoft online storage platform, OneDrive, made available to students of Stellenbosch University. The original copies of the LPs and culture sketches were safely filed in a safe at my home.

#### 4.4.6.2 *Transcriptions*

I opted to personally transcribe all recordings, and in the process, as recommended by Reissman (1993, as cited in Braun & Clarke, 2006: 87), started familiarising myself with the data. Since this study's analytical framework include a combination of Thematic and Discourse Analysis, I did detailed orthographic transcription, which included "a verbatim account" of verbal and prominent non-verbal utterances (Braun & Clarke, 2006: 87). I started by doing a rough draft of each recording to capture the words on paper. I then revised each line, checking it against the recording, to make corrections where needed and add detail to ensure that the final draft is as accurate as possible (Braun & Clarke, 2006: 96). Since these were only audio

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<sup>9</sup> Google Meet's recording function offers secure recording of sessions. The recording was saved on the host's Google Drive and "encrypted at rest by default" (Google, 2022).

recordings and did not include video footage, body language, gestures and facial expressions were not part of the data.

I transcribed all audible sounds including filter sounds (uhm, yeah); emphasis (indicated by italicising the stressed word or phrase); significant pauses (indicated by a double slash //); sighs, laughter, or coughing (indicated in blocked brackets, e.g., [sighs]); and non-English words (indicated in italics with the translation in brackets). I also recorded false starts, stuttering, hesitation and cut-offs in speech (shown by a double dash, for example, I thought--). Whenever participants used direct speech, I indicated it with inverted commas. These transcriptions were done in MS Word, and the recording of each activity and interview was saved as a separate MS Word document.

#### 4.4.4.3 *ATLAS.ti: Qualitative software*

Researchers are increasingly making use of qualitative research software for the administration and organisation associated with the coding of large amounts of data (King, 2004: 263, 266). Making judgements and drawing conclusions based on the data, however, remain the responsibility of the researcher. I made use of ATLAS.ti during the coding of my data, a software package that offers flexible coding functions (Atlas.ti, 2022) for those, such as myself, using qualitative data analysis methods such as Thematic Analysis (Frieze, Soratto & Pires, 2018: 7). Hence, after I had transcribed all audio recordings and created electronic copies of all LPs and culture sketches, I launched a project on ATLAS.ti onto which I uploaded all text and picture files. I then created document groups to cluster together the content of the various data sets in preparation for the analytical process which will be described in more detail in the following section.

## 4.5 Data Analysis

As stated above, I made use of a combination of Thematic and Discourse Analysis to analyse the data corpus. In this section, I will discuss Thematic Analysis (TA) (4.5.1) and Discourse Analysis (DA) (4.5.2) as it was applied during this study.

### 4.5.1 Thematic Analysis

TA is a high-level approach to qualitative research which enables the researcher to locate and extract common categories of truth, relevant to the research question from across the data for

examination and a better understanding of the phenomenon under study (Braun & Clarke, 2006). There are various ways of doing TA, and most of the acknowledged techniques can easily be adapted depending on the specific research study's sample size, data collection method and objectives (Nowell et al., 2017: 2). TA's flexibility is, indeed, one of its biggest advantages and makes it a useful method of analysis (Terry et al., 2017: 20). For this study, I had opted for the guidelines developed by Braun and Clarke (2012: 57), who define TA as "a method for systematically identifying, organising, and offering insight into patterns of meaning (themes) across a data set." Their guidelines include the following six steps: Phase 1: Familiarising yourself with the data; Phase 2: Generating initial codes; Phase 3: Searching for themes; Phase 4: Reviewing themes; Phase 5: Defining and naming themes; and Phase 6: Producing the report (Braun & Clarke, 2006: 87–93, 2012: 60–69).

In my study, Phase 1 started during data collection. Since I facilitated my workshops, where the bulk of the data was generated and transcribed the recordings myself, I was exposed to and started actively engaging with the raw data early (Burnard, 1991: 462). After completing the transcriptions, I further familiarised myself with the data by rereading the transcripts and conducting a thorough examination of the images (Joffe, 2012: 219). Throughout this first phase, I made brief notes of initial thoughts to consider when I started coding. Phase 2 included the generating of initial codes which are essentially markers awarded to a specific section of the text, indexing it as noteworthy to the research question identified (King, 2004: 257). With the help of the ATLAS.ti platform, I was able to methodically move through the data, highlight sections in the text relevant to the topic and assign them codes. I mainly took an inductive approach to coding, although it was not completely possible to disregard the concepts which were foregrounded during my prereading. I also followed Braun and Clarke's (2012: 62) advice to rather code than disregard content which could potentially hold value to later immersing themes. Lastly, I ensured that I covered the entire data set instead of simply isolating sections of the text that support an argument I wished to make.

The third phase included shuffling, grouping and collapsing codes to form themes and subthemes that mirror and translate meaningful patterns in the data (Terry et al., 2017: 27). Since themes do not simply emerge from the data, I had to actively seek out correlations among the codes to which over-arching themes could be ascribed (Braun & Clarke, 2012: 63). During this phase, I started examining how themes relate to each other, to tell a story about my research question (Braun & Clarke, 2012: 65). In Phase 4, I reviewed the candidate themes produced in the previous phase to ensure that they accurately represent the entire dataset (Ibrahim, 2012:

44). This involved collapsing similar or overlapping thin themes, reallocating codes, creating new themes and splitting very broad themes.

Once Phase 4 was completed, and a workable list of themes had been compiled, I clearly defined and appropriately named each theme and subtheme to validate their existence and indicate how the theme fit into the greater story. This included identifying extracts from across the data set, to substantiate the themes (Braun & Clarke, 2012: 67). As recommended by Burnard (1991: 463), I tried to remain conscious of the context in which each quotation occurred to avoid the risk of meanings being altered in the process. This fifth stage usually flows into Phase 6, which includes the final analysis and writing up of findings in a scholarly report. However, before producing the report, I applied Gee's approach to DA (Gee, 2011) to significant extracts to further enrich the understanding of the particular phenomenon. A discussion of DA as the second analytical tool used in this study occurs in section 4.5.2.

#### **4.5.2 Discourse Analysis**

As stated above, I made use of James Paul Gee's approach to DA (Gee, 2011) to add a second layer of analysis to the data in order to move beyond an analysis of what was said into an analysis of how it was said. As discussed in section 3.5, Gee's approach includes seven analytical tools that he refers to as "building tasks", with each task each referring to a set of questions that can help researchers to analyse the ways in which language is used to construct social reality. The building tasks are named Significance; Practices/Activities; Identities; Relationships; Politics; Connections; and Sign Systems and Knowledge (Gee, 2011: 17–20).

The Significance tool helped me identify instances in the data in which participants were using particular forms of language to emphasise certain parts of what they said in order to indicate that it is important to them (Gee, 1999: 17, 2011: 88). The Practices/Activities tool helped me to identify instances in which participants were using particular forms of language to perform the activities that made up the workshops (Gill, 2000: 175). The Identities tool enabled me to identify instances in which participants used particular forms of language to perform and foreground particular identities or roles (Gee, 1999: 18) while the Relationship tool enabled me to identify instances in which participants used particular forms of language to enact relationships between themselves as colleagues participating in a workshop, and to construct their relationships with other people and groups (Gee, 1999: 19). The Connections tool enabled me to identify instances in which participants used particular forms of language to construct

connections between certain things, such as language and culture. (1999: 19). The Politics tool enabled me to identify instances in which participants used particular forms of language to indicate which kinds of social goods they valued, and which ones they felt were attributed or denied them based on their linguistic and cultural repertoires (Gee, 1999: 19). Finally, ‘Sign Systems and Knowledge’ enabled me to identify instances in which participants used particular forms of language to signify which languages and dialects they valued, and which ones they did not (Gee, 1999: 20).

Although I primarily made use of the seven building tasks, they form part of an expanded range of 27 language building tools (Gee, 2011) from which I employed a few additional tools: I made use of the Subject tool, to illustrate what the use or omission of subjects communicate (2011: 19), and the Intonation tool, to explore how the speaker’s intonation contributes to the meaning of what had been said (2011: 196).

#### **4.6 Ethical considerations**

I applied for ethical clearance from the University of Stellenbosch and institutional permission from the Company before conducting this research. The REC granted its approval, see Appendix B, and the Company gave formal institutional permission; see Appendix A. All participants were asked to sign a consent form to serve as evidence that they had been informed about the purpose of the study and that they had understood what their role as participants would entail. A copy of the consent form is available in Appendix C and is accompanied by an information sheet that explained the purpose and gives an outline of the proceedings. The prospective participants were also made aware that participation was completely voluntary and could be revoked by them at any time. Participants were informed that they would not be remunerated for their participation.

Selection of participants: All participants were initially engaged verbally, at which time the basics of the study were explained. It was made clear to them at this stage that I am asking colleagues about their willingness, in theory, to participate so that I can ascertain if a sufficient number of colleagues would be interested or if I need to conduct the study in a different company. As soon as institutional permission was granted, the aforementioned verbal discussion was followed up with a detailed email, explaining the background, purpose, and process of the study. Potential participants were encouraged to engage me in person or by telephone or email should they feel uncertain or have concerns regarding any aspect of the

study. Once ethical clearance had been obtained, I emailed them the informed consent form, encouraged them to ask any questions or raise concerns they might have, and asked for the signed consent forms to be returned by a specific date.

Power relations between researcher and participants: I was a member of the Company's Communication and Marketing Department and was based at the National Communication Office in Cape Town. Although some Cape Town-based staff had added levels of reporting within their units, they operated as my equals. I did not foresee that any of them would feel intimidated or pressured by my request for participation. We had a very comfortable and honest office culture and they would have felt comfortable declining my invitation had they wished not to partake.

The only participant who was considered my junior is the communication intern. On the one hand, I wanted to invite her to partake since she would be the only member of the team not included otherwise, which could have been misunderstood as discriminatory. On the other hand, I did not wish to run the risk of her feeling forced to partake. To mitigate this, I asked our Communication Executive to verify her willingness should she respond favourably to my request. According to the Communication Executive, this participant did not feel intimidated and was eager to partake in the workshop.

Anonymity: Both the Company's and the participants' identities were kept anonymous. Participants were made aware that the sessions would be recorded for transcription purposes but that their contributions would remain anonymous. They were allowed to select their pseudonyms which I had initially planned to use when quoting or referencing any of their contributions. However, in consultation with my supervisors, I decided to use codes (based on their background information) instead of aliases as this would offer the reader a more informed experience of the data. Participants were informed that they may request (i) to listen to recordings or view the transcripts afterwards to ensure that they had been represented accurately or (ii) that any information they feel might reveal their identity, be removed or adjusted without compromising the integrity of the data. None of the participants indicated that they wanted to make use of this option.

Voluntary participation: The researcher ensured that potential participants understood that participation was voluntary and that they may, at any point (before, during, or after the workshop, and, thus, even after signing the consent form) withdraw from the study. None of the participants exited the study prematurely.

Counselling: Although the level of participation required was not invasive and no participant was forced to say anything more than they were comfortably willing to, I made provision for a professional counsellor to assist any participant who might experience discomfort due to his or her participation in this study<sup>10</sup>. Due to the nature of work performed by the Company's operational staff, the company has several in-house social workers who could be called upon to assist free of charge. Had any participant not been comfortable speaking to one of the Company's social workers (i.e., to a colleague) about non-work-related matters, he/she would have been referred to a suitable external counsellor. Had an external counsellor been required, I would have covered the fees.

## 4.7 Summary

In this chapter, I offered an overview of the research methodology selected and followed during this study. I started by describing the research context and sample selection. I then explained that this is a qualitative study that falls within the constructionist paradigm. Seeing that both 'culture' and 'language' are abstract concepts which people often find difficult to talk about, I opted for a multi-modal art-based qualitative research approach to facilitate discussions and unlock lived experiences. I described the tools selected for data collection, which included electronic background questionnaires, a Language and Culture workshop with two arts-based activities (language portraits and the cultural sketch) followed by semi-structured group discussions and an individual follow-up question. I then explained how I used TA and DA to analyse the data before concluding the chapter with ethical considerations. In Chapter 5, I will present a summary of the data whereafter the findings and discussions will be presented in Chapter 6.

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<sup>10</sup> It could have happened that, during the discussion on culture, for instance, participants would be reminded of incidents during which they had experienced discrimination against them or exclusion based on one of the culture groups to which they belong, and this recollection might have caused psychological trauma or discomfort. In this case, the participant might have been interested in counselling.

## CHAPTER 5: PARTICIPANT PROFILES

### 5.1 Introduction

In this chapter, I will present a summary of the data. As explained in Chapter 4, the data was collected using a multimethod, triangulated approach and thus I have four sets of data: (i) electronic background questionnaires, (ii) LPs, along with transcriptions of recordings made during group discussion, (iii) culture sketches, along with transcriptions of the group discussions that followed, and (iv) transcripts of the individual answers to the follow-up question. The transcripts of the recordings made during the discussions and individual interviews are available in Appendix J. Each participant will be introduced, in random order, in subsections 5.2.1 to 5.2.8, which will include their background information<sup>11</sup> (see also Appendix F for the information of all participants in table format), along with their language portrait and culture sketch (see also Appendices H and I), each followed by a summary of their shared descriptions of their portrait and sketch (full transcripts available in Appendix J). In the next chapter, I analyse the data and present recurring themes found in it.

#### 5.1.1 FC31-35RurAfr: “I’m an Afrikaans *plaasmeisie* (farm girl)”

FC31-35RurAfr is a coloured South African woman in her early thirties, born and raised in a small countryside town in the Southern part of the Western Cape. She completed high school and has post-school certificates to her name. In the online questionnaire, she reported speaking, understanding, writing, and reading Afrikaans fluently and English very proficiently. In her language portrait, seen in Figure 5.1 (and the transcript of the discussion thereof in Appendix J:1A, 001-018), she indicated that her home language, which she also reported to be the main language spoken by her hometown community, is Afrikaans (blue). Since finishing school, she has worked in many multilingual and multicultural teams. She uses English (red) as her work language and as a lingua franca with people who do not share her native language. She desires to learn isiXhosa (orange) and to acquire basic proficiency in other South African languages (yellow) so that she can “flow all over” (Appendix. J: 1A, 018).

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<sup>11</sup> Recall that all background information was voluntarily provided by the participant and that they self-identified their gender and race.

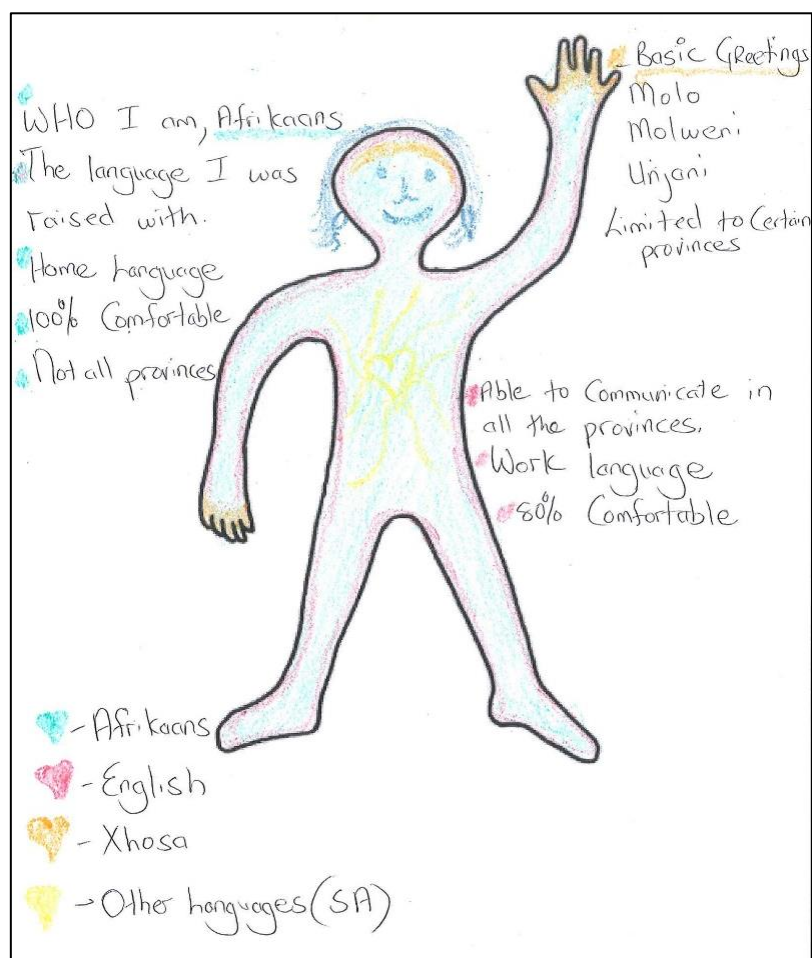


Figure 3: Language portrait - FC31-35RurAfr

FC31-35RurAfr named her culture “Afrikaans, Christian, Coloured – Farm Girl” (see Figure 5.2). She explained her own cultural acquisition and exposure to other cultures by using a timeline with 10-year intervals. She is conscious of the fact that her culture is not as nuanced and observable as many other South African cultures. For example, she found it difficult to identify traditional wear, food, activities, or traditions (which she saw as a prominent part of one’s culture) that distinguishes her culture from that of others. In the transcript of her culture sketch discussion and individual interview (see full transcripts in Appendix J:1B, 160-234 and J:C, 001-006) she said, amongst others that the ability to “speak other languages” would have allowed her to “fit in better with different cultures” (Appendix J:C, 002).

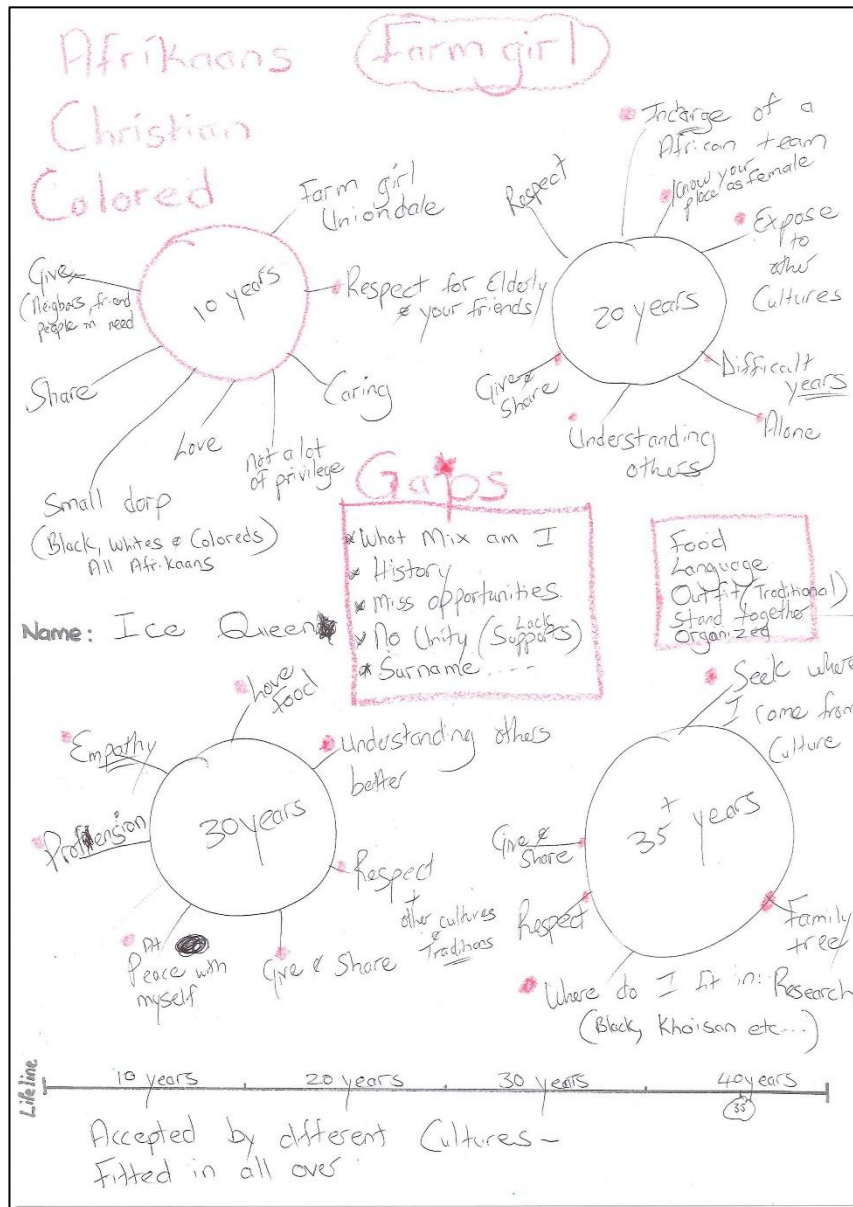


Figure 4: Culture sketch - FC31-35RurAfr

### 5.1.2 FC36-40UrbEng: “African languages will help me connect to my heritage”

Like FC31-35RurAfr, FC36-40UrbEng is a South African bilingual who self-identifies as a coloured woman. She completed undergraduate studies after growing up in the southern suburbs of Cape Town, with English as her home language. In the questionnaire, she indicated that she speaks, understands, writes, and reads English fluently and that she can understand and read Afrikaans fluently and speak and write it very proficiently. Her language portrait is in Figure 5.3 (see the transcript of her discussion thereof in Appendix J:1A, 020-087). On the portrait, she identified English (blue) as her home language and jokingly added that

*Profanity/Sarcasm* (red) is her second first language. Afrikaans (purple), her mother's first language, is also very dear to her and she is very conscious of the fact that she is not as proficient in it as she feels she should be. She also expressed a desire to be able to speak an African language (green) as a way of connecting to her African heritage.

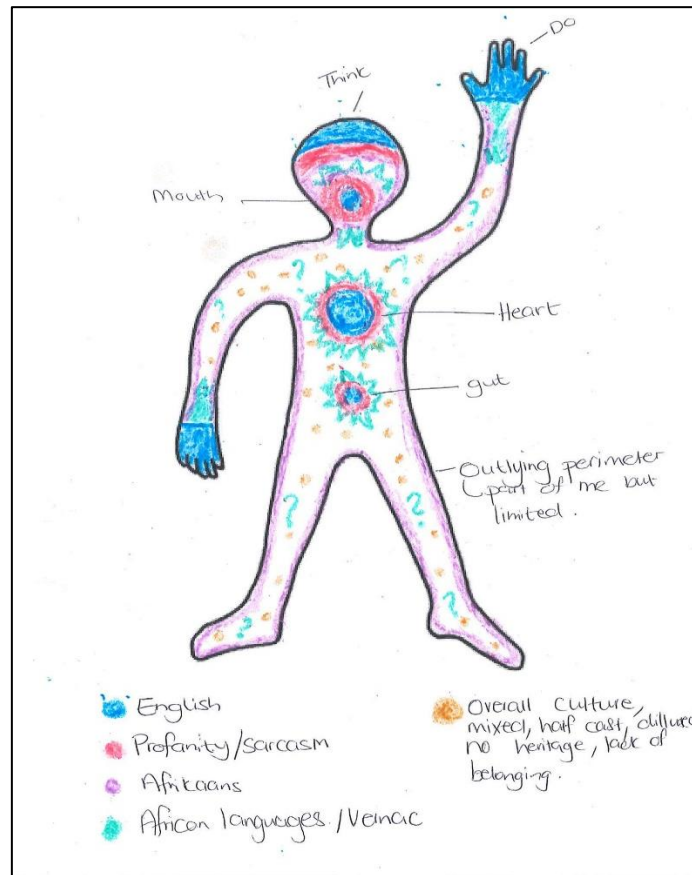


Figure 5: Language portrait - FC36-40UrbEng

FC36-40UrbEng associated the concept 'culture' with a set of elements that presents differently in each culture. These elements include heritage, traditions, traditional food and attire, language, religion, social structure, and lifestyle. She referred to her culture as "coloured, white, Afrikaner" (Appendix J:1B, 001; see the full transcript in Appendix J:1B, 001-043 and J:C, 007-032), yet she did not feel like hers was a very distinct culture, for instance stating, "I get anxiety every time it is Heritage Day" (Appendix J:1A, 078). She explained, on the one hand, how culture in theory should link one to a group of people and so ensure a sense of belonging and group identity but, on the other hand, explained how culture is shaped by where and how one is raised and, therefore, may look different for everyone.

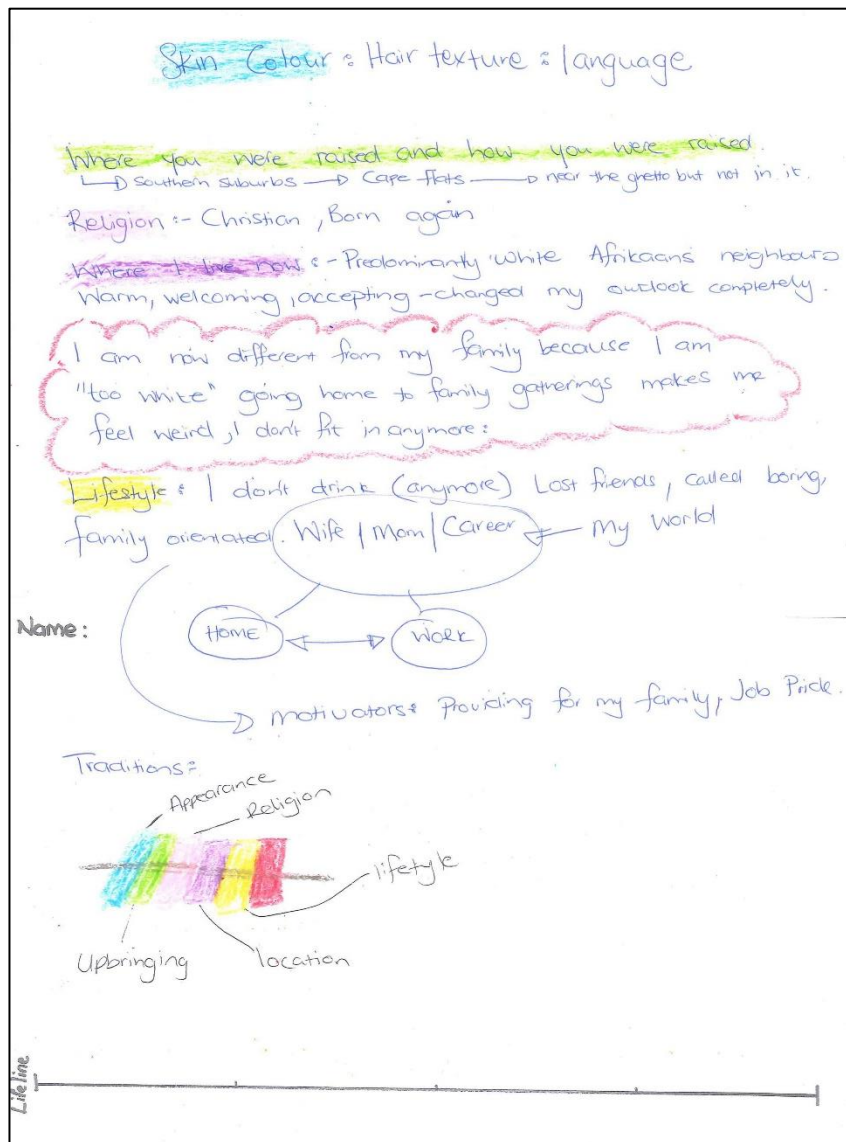


Figure 6: Culture Sketch - FC36-40UrbEng

### 5.1.3 MB26-30ZimUrbSho: "Shona is my first love"

MB26-30ZimUrbSho is a black male Zimbabwean in his late twenties who has been living and working in South Africa for several years. He was born and raised in a city in Zimbabwe and has completed a Master's degree. In his background questionnaire, he listed two languages: his home language, Shona and his second language, English. During the LP activity (see Figure 5.5), he added *Other*. This code encapsulates all the languages he encounters in the super-diverse community of Cape Town along with those he meets during his travels. (See Appendix J:1A, 089-135 for the transcript of his discussion of this language portrait.)

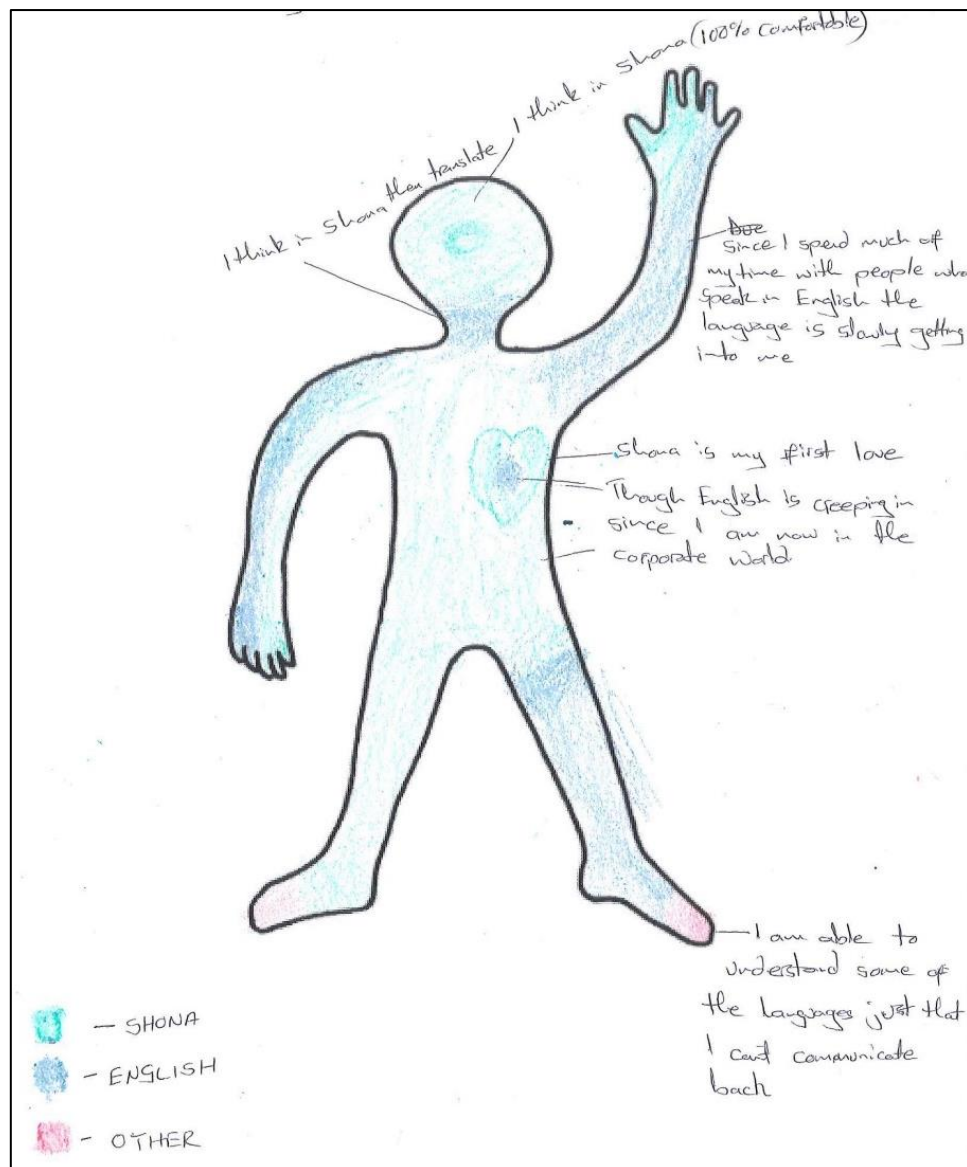


Figure 7: Language portrait - BM26-30ZimUrbSho

In his culture sketch (see Figure 5.6), MB26-30ZimUrbSho dissected the concept of ‘culture’ into several elements which included language, attire, food, livestock, beliefs, gender roles, skin colour and ethnicity. He added brief descriptions to these which he expanded on during his presentation turn (see Appendix J:1B, 071-136 and J:C, 033-045 for the transcript of his culture sketch and interview). He identified himself as being part of the Shona culture and shared extensively about Shona customs and traditions, but continually emphasised the fact that “things are changing” (Appendix J:1B, 093, 108, 111).

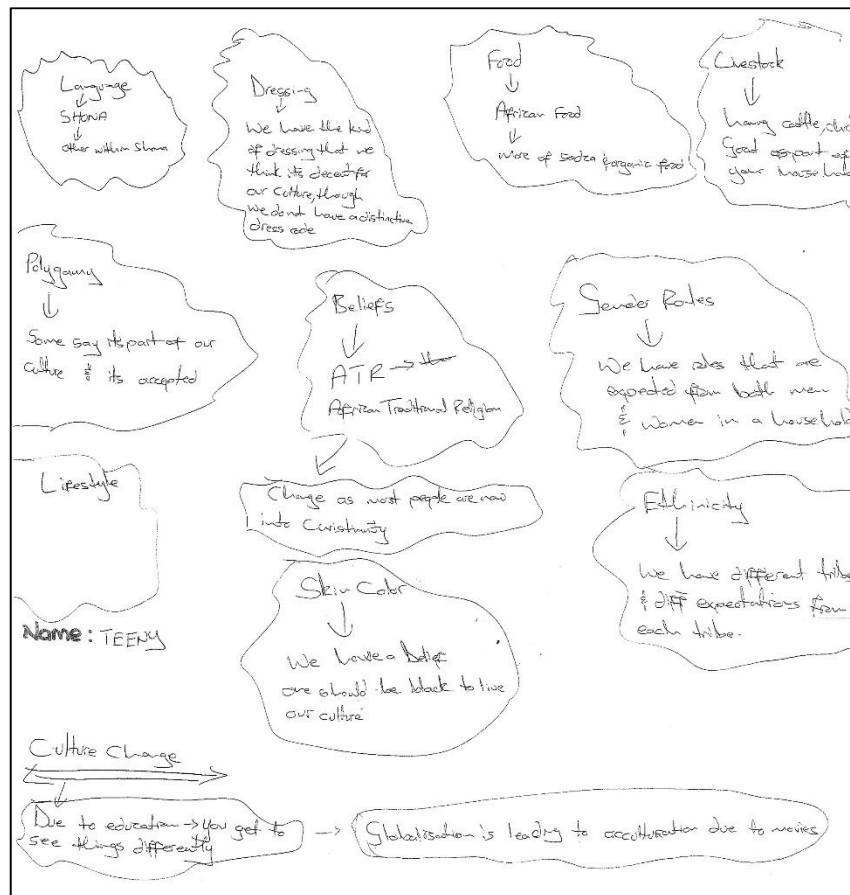


Figure 8: Culture sketch - MB26-30ZimUrbSho

#### 5.1.4 MC26-30UrbEng: Music, “a way to connect to friends and family”

MC26-30UrbEng identified as a coloured male. He is in his later twenties and was raised in and around Cape Town. He completed post-school diploma courses. In the questionnaire, he reported fluency in English (which he put down as his home language) and being very proficient in understanding, writing and reading Afrikaans, but as having only basic spoken proficiency in the language. From Figure 5.7, one can see that he grew up speaking English (green) at home and, thus, it is the language he is most comfortable using. Red represents Afrikaans, a language with which he has an emotional and familial connection. The third language code included in the LP is *Music and creative art* (blue) which serves as a means of connecting and communicating emotions (see the transcript in Appendix J:1A, 136-142).

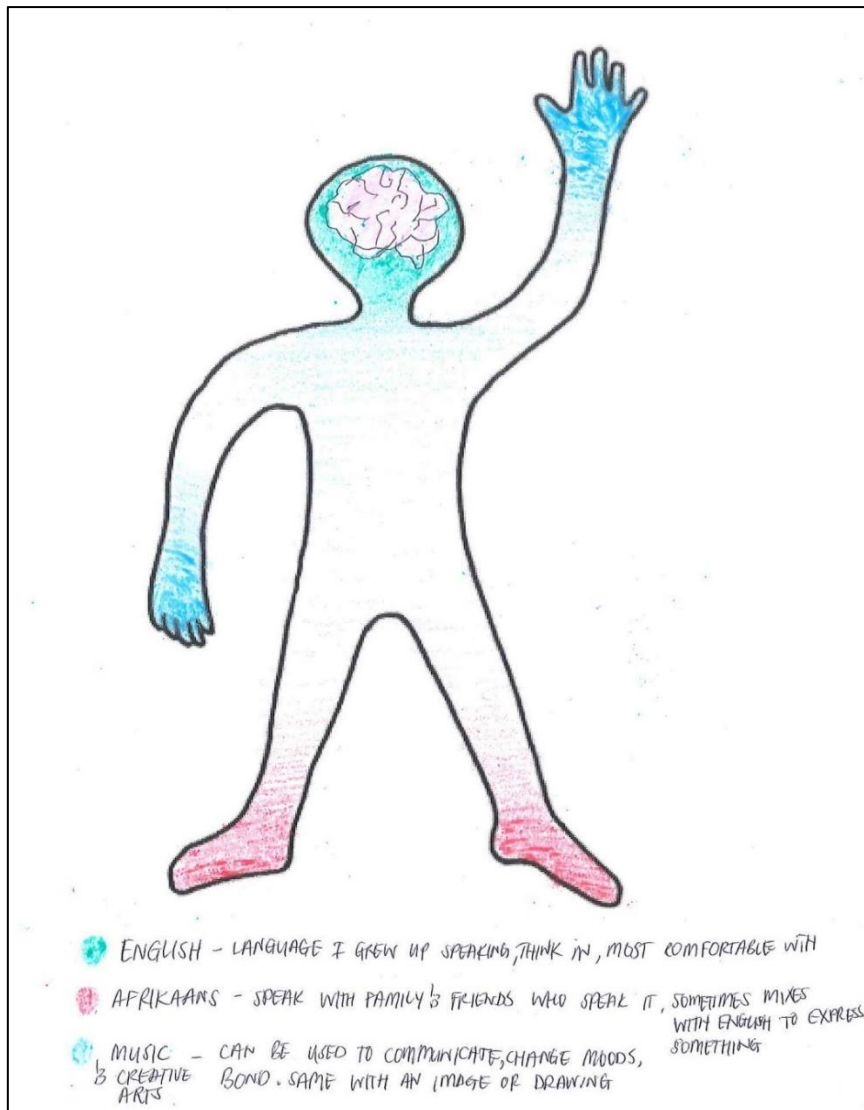


Figure 9: Language portrait - MB26-30UrbEng

MC26-30UrbEng did not share much of his own culture in the culture sketch (see Figure 5.8) but rather discussed his understanding of the concept 'culture' by posing and then answering three questions. Thereafter he shared that the multicultural communities in which he grew up enabled him to be open-minded. If he had to give his culture a name, he would probably say "Coloured", however, he did not place a lot of emphasis on having a distinct cultural identity and stated that he did not see himself as fitting into a specific culture (see transcripts in Appendix J:1B, 044-068 and J:C, 046-065).

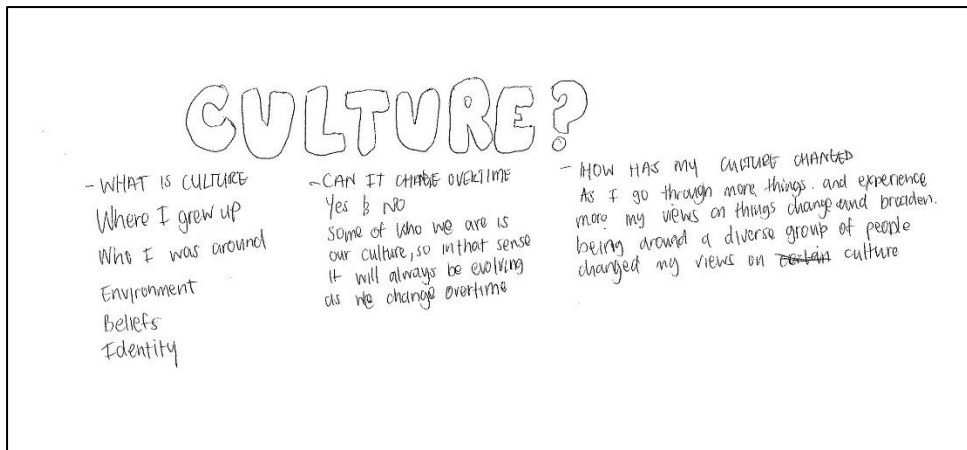


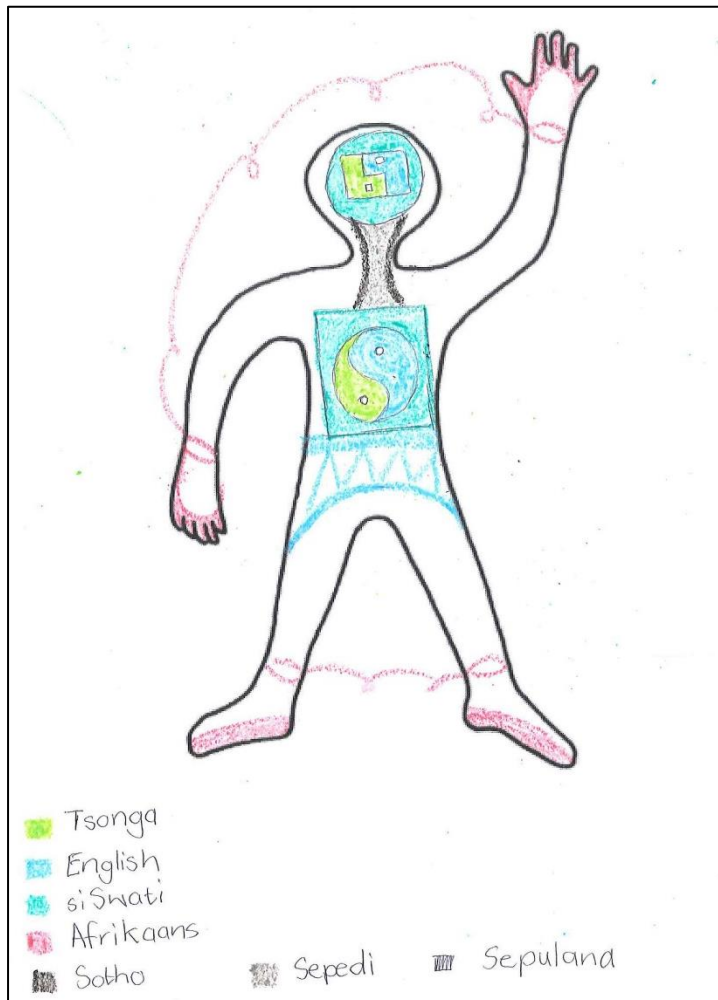
Figure 10: Culture sketch - MC26-30UrbEng

### 5.1.5 MB26-30RurXits: “My personality is English, but my roots are Tsonga”

MB26-30RurXits is a black male who introduced himself as a “Tsonga man” (see the transcript in Appendix J:2A, 004) who grew up in a rural village in Mpumalanga. He is a 26- to 30-year-old South African who has completed post-school diplomas. In his background questionnaire, he listed five languages, with Xitsonga as his home language. He indicated being able to understand and speak this language fluently, and being able to read it very proficiently. In his second language, English, he indicated being fluent in all four domains. As was the case for his home language, he could understand and speak siSwati (his third language) and Sesotho (his fourth language) fluently and read and write them very proficiently. IsiZulu was his fifth language on the questionnaire he could understand it very well but had only basic proficiency as concerns reading, writing and speaking it.

On his language portrait (see Figure 5.9), he indicated his language as Tsonga (light green) – the language of his late father; however, while he was growing up, he and his mother spoke mostly Siswati (dark green) in the home while their community spoke a mixture of Sesotho, Sepedi and Sepulana (black). He shared that English (blue) is the language he is most proficient in, a fact that may be ascribed to his English education. He also uses English as his professional language and as the “bridge” (Appendix J:2A, 022) between people in multilingual settings. Lastly, he shared how Afrikaans (red) – a compulsory subject at school – was forced on him and is now a language he rarely uses. Both Afrikaans and Sepulana were however left out of

his list of languages in his background questionnaire (The transcript of his discussion appears in Appendix J:2A, 001-023 and J:C, 066-086)



*Figure 11: Language portrait - MB26-30RurXits*

MB26-30RurXits's culture sketch included a stick figure with a head which he divided into two halves. On the one side, he explained that he is part of a variation of the Tsonga culture, and although he displayed a great deal of knowledge and pride in his heritage (he referred to Tsongas as "smart people"), he admitted that he does not completely conform to its norms and traditions. His culture has been influenced by Christianity, western education and living in multicultural communities and he, thus, tries to remain open-minded, and flexible to culture (see full transcripts in Appendix J:2B, 002-026 and J:C, 066-086).

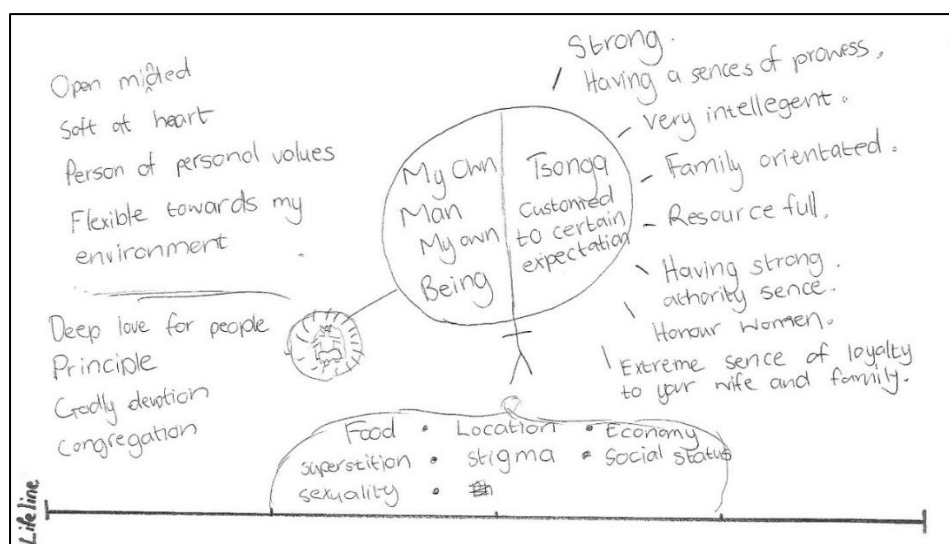


Figure 12: Culture sketch - MB26-30RurXits

### 5.1.6 FB36-40RurIsiX: Often “English is the only language I can communicate in”

FB36-40UrbIsiX is a black South African female who grew up in a rural village in the Eastern Cape. She is in the 31- to 35-year age bracket for whom Grade 7 is her highest level of formal education. In her questionnaire, she reported being trilingual, with fluency in all domains of isiXhosa, her home language; being able to speak and write English (her second language) fluently and understand and read it with high proficiency; and being very proficient in isiZulu, her third language.

FB36-40UrbIsiX’s language profile is in Figure 5.11. She pointed to isiXhosa (dark green) as her home language. She links English (purple) to the working environment and said that it allows her to connect with people in multilingual settings such as Cape Town, where she relocated to for work. Other languages she has “picked” up while living in Cape Town are isiZulu and Sesotho (black) but note that the latter was not mentioned in the questionnaire response. In the community she lives in, there are also many Afrikaans (orange) -speaking people with whom she would like to connect better through speaking Afrikaans, her “dream language” (Appendix J:2A, 043). In the absence of any lingua franca, she uses body language (blue) to communicate and feels on the back foot with all other African languages (yellow). (The full transcript of her discussion can be found in Appendix J:2A, 025-056.)

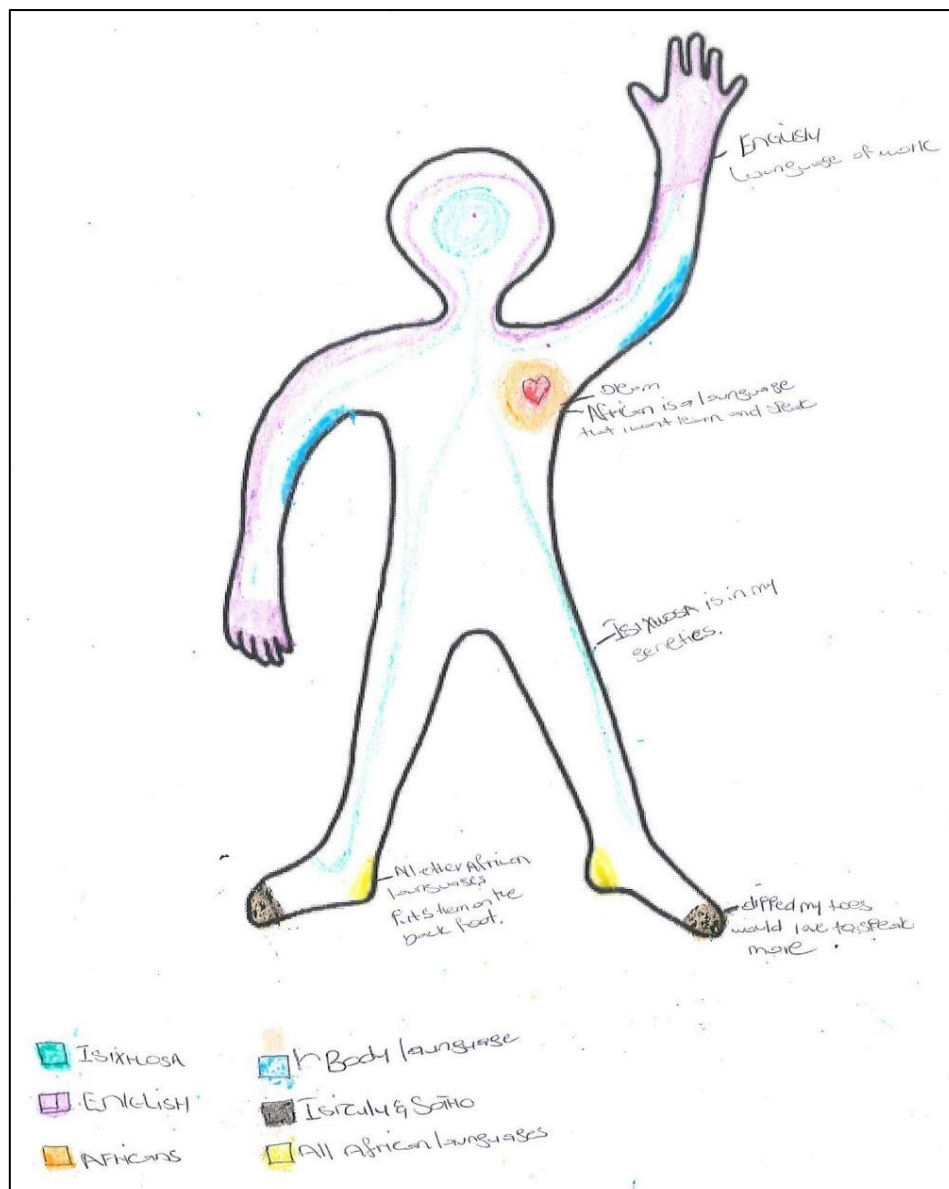


Figure 13: Language portrait - FB36-40RurIsiX

When discussing her culture sketch (see Figure 5.12), FB36-40RurIsiX introduced herself as a Xhosa woman; however, she noted that there are variations of the Xhosa culture and that she could only share *her* experience. She shared some of her traditions and customs and stated that Xhosa is “rooted in my DNA”. She interpreted this line of thought by saying that her inherited culture will always be part of her – even if she decides to adopt day-to-day customs from other cultures in Cape Town, she will be expected to conform to the ways of the Xhosa culture when she visits home (see Appendix J:2B, 086-118 and J:C, 078-104 for the full transcripts of her culture sketch discussion and interview).

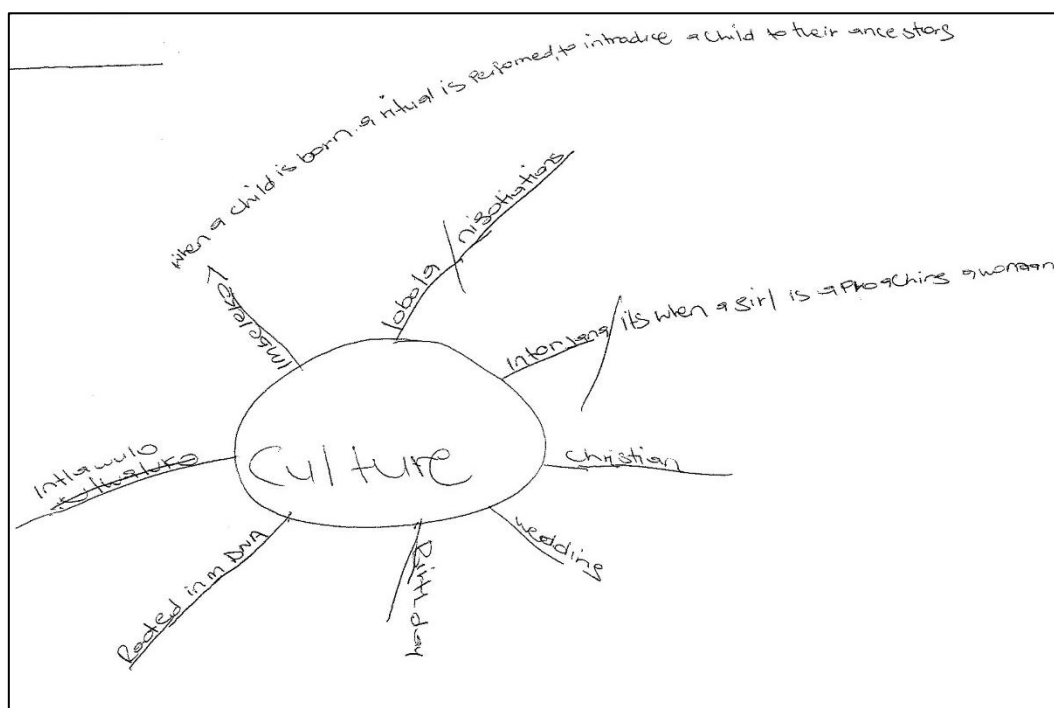


Figure 14: Culture sketch - FB36-40RurIsiX

### 5.1.7 FB31-35RurSeso: “I used isiZulu to keep myself safe in Joburg”

FB30-35RurSeso is a black South African female who comes from a rural village in the Eastern Cape, on the border with Lesotho. She is in her early thirties and has completed an undergraduate degree. In the questionnaire, she indicated that Sesotho is her home language and English her second language and that she is fluent in both languages in all domains. She can also speak, read and understand isiXhosa (her third language) fluently and is very proficient in writing it. Her fourth language is isiZulu, which she understands very well but has basic fluency in as regards speaking, reading and writing.

Although she listed Sesotho (yellow) as her home language on her language portrait (see Figure 5.13), she considers herself bilingual due to the prominence of isiXhosa (green) in her home community. She regards herself as completely fluent in English (black), the language she acquired while at university in Johannesburg, and which has since been the language she uses most. While in Johannesburg, she also learnt isiZulu (pink) as it was a dominant local vernacular, and she uses non-verbal cues (orange) and body language (red) to express emotions and connect with people she does not share a language with (see Appendix J:2A, 057-083).

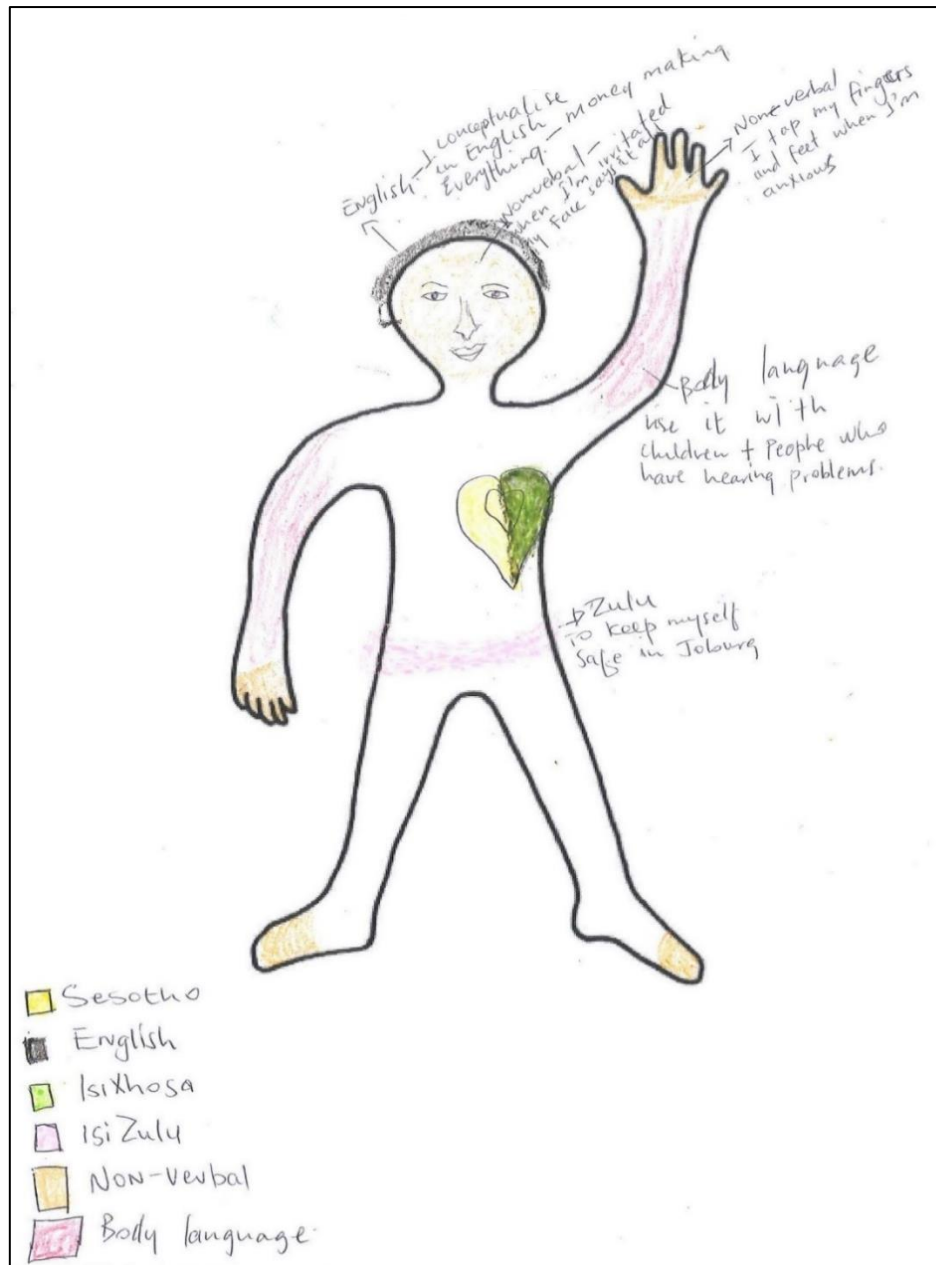


Figure 15: Language portrait - FB30-35RurSeso

FB31-35RurSeso self-identified as a Mosotho woman, a black woman, and an African and South African (see her culture sketch in Figure 5.14). Her family converted to Christianity when she was still young, which influenced how they approached customs and traditions; however, she still regards them as a family as aligning with the Basotho culture. After leaving home, and while studying in Johannesburg, she was exposed to a variety of cultures, which influenced her. Nevertheless, she disregards those influences when visiting home to fit back into the culture she was brought up in. She said about language and culture, “They go together.

Hand-in-hand” (see Appendix J:C, 115). (Full transcripts of her culture sketch and interview are available in Appendix J:2B, 059-084 and J:C, 105-117).

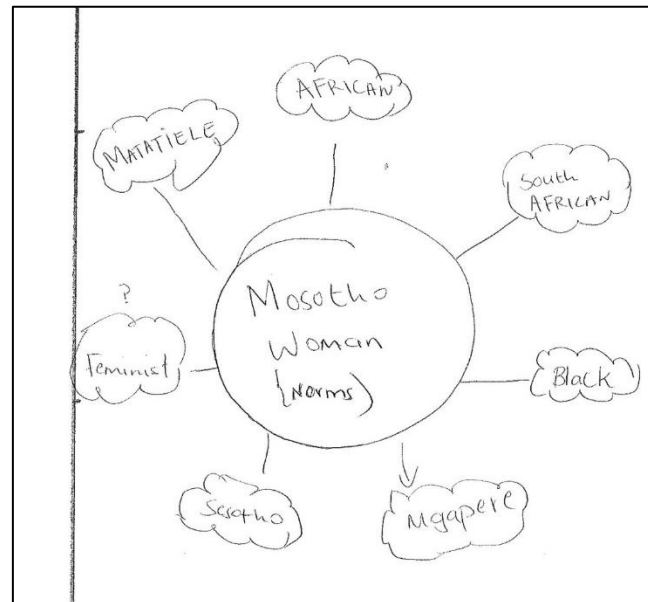


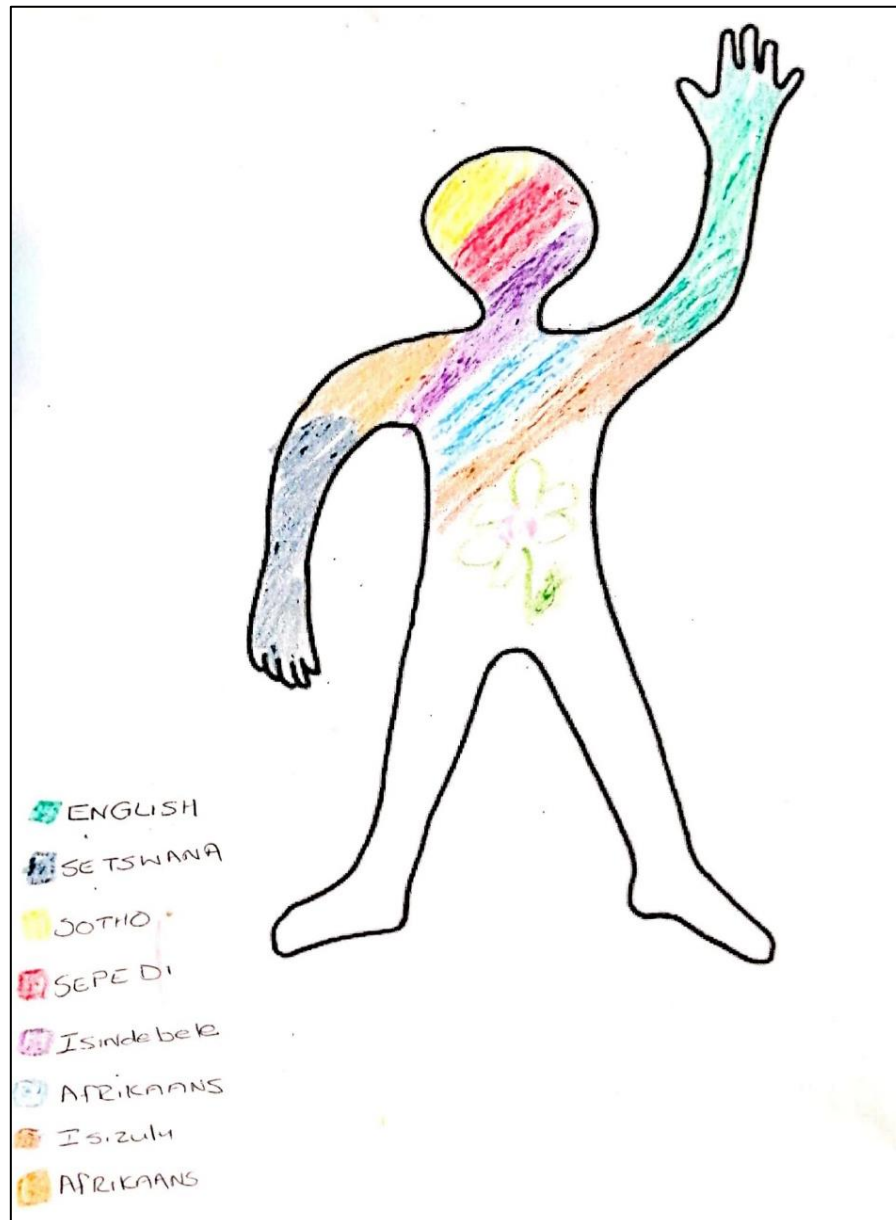
Figure 16: Culture sketch - FB31-35RurSeso

### 5.1.8 FB36-40UrbEng: “I basically bloom wherever I am”

FB36-40UrbEng is a black female who was born in a rural village in the North West Province and grew up in an urban centre in Mpumalanga. She is in her late forties and has completed post-school diplomas. She today considers herself multilingual: In the questionnaire, she reported that she is fluent in her home language (English) and her second language (Setswana). She is very proficient in all domains of isiNdebele (her third language) and isiZulu (her fourth). She is also very proficient in speaking and understanding her fifth language, Sesotho, but has basic proficiency in reading and writing it. She furthermore has basic proficiency in all four language domains in her sixth and seventh languages, viz Sepedi and Afrikaans, respectively.

Her mother, a Tswana woman (Setswana: blue in the language portrait in Figure 5.15), married her father, who was Ndebele (isiNdebele: purple), yet FB36-40UrbEng grew up speaking English (green) at home. English was also the medium in which she was educated and the language she uses professionally. She shared that their family often moved (see Appendix J:2A, 085-088), and that, every time they relocated, they had to learn a new local vernacular. All

these languages were added in layers on the LP: Sesotho (yellow), Sepedi (red), Afrikaans (light blue), isiZulu (brown) and siSwati (orange, incorrectly labelled as Afrikaans).



*Figure 17: Language portrait - FB36-40UrbEng*

FB36-40UrbEng explained what she understood the concept of ‘culture’ to mean by using four headings (see the transcripts in Appendix J:2B, 028-051 and J:C, 118-172): Identity, Principles, Upbringing, and Family. She also explained that both her culture and her language repertoire were shaped by bi-cultural parenting, multiple geographical relocations, and western influences. She then jokingly called their (her and her family’s) culture “Diluted Ndetswana”

(Appendix J:2B, 038). Although she considers herself very accepting and adaptable due to her multicultural upbringing, she often feels like an outsider.



Figure 18: Culture sketch - FB36-40UrbEng

## CHAPTER 6: FINDINGS AND DISCUSSION

### 6.1 Introduction

In the previous chapter, I shared a summary of the data obtained through the background questionnaires, Language Portrait (LP) activity, Culture Sketch activity, and individual interviews. As discussed in Chapter 4, the data gathered through this multimodal, triangulated approach was analysed using Thematic Analysis, which lead to the identification of nine main themes, each of which fit into one of three categories which respectively focusses on one of the three research questions. These three categories are (i) discussing language repertoires; (ii) exploring perceptions about culture; and (iii) discovering the connection between language and culture. After finalising the themes and matching them to the categories, I selected extracts from the data corpus that exemplify each theme. These extracts were then analysed using Gee's (1999: 17–19) Building Tasks approach to Discourse Analysis (DA) to explore how participants described their linguistic repertoires, their cultures, and the perceived connection, if any, between these two concepts. The nine themes, along with a discursive analysis of their illustrative extracts, are presented below. The first four themes relate to the participants' perceptions of language repertoires, the next three to their perceptions of culture, and the remaining two to the perceived connection between language and culture.

### 6.2 Perceptions of language repertoires

Four main themes address the first research sub-question, namely "How do communication practitioners discuss their linguistic repertoires?" These four themes are: 1) Language serves as a marker of group identity, 2) Languages are tools that unlock connections, 3) Languages are associated with geographically located communities, and 4) English serves as a bridge, a business-basic, or a badge. These themes were primarily, but not exclusively, derived from codes identified in the data obtained from the background questionnaires, the LPs, and the discussions of the LP activity. The first theme centres on participants' assertions that they feel a significant connection with their home language and that they see it as a part of their identity. The second theme centres on participants' representations of the remaining non-identity-forming languages in their linguistic repertoires that function as relational tools. This second theme includes two sub-themes, namely that languages are viewed as resources (i) to proactively connect with 'others' or (ii) to prevent being excluded by or disconnected from

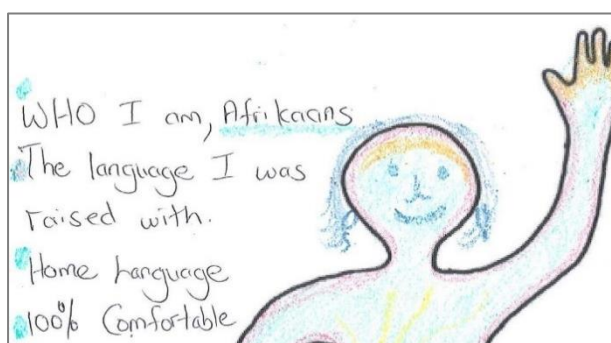
others. The third theme centres on participants' assertions that there are connections between certain languages and certain geographical areas in the sense that people from specific areas tend to speak the same language or a common language. The last theme in this category centres on participants' assertions that English is an essential tool in multilingual South Africa that acts as a bridge between people with different home languages; an essential skill for professional growth in South Africa; and a status symbol.

### 6.2.1 Theme 1: Language serves as a marker of group identity

As discussed above, Theme 1 centres on participants' assertions that the various languages depicted on their LPs serve as markers of group identity and/or as relational tools. The former will be the focus of this theme, while the latter will be addressed in Theme 2.

During the workshops, nearly all (6 out of the 8) the participants highlighted one or two languages, typically their home language(s), that they implicitly or explicitly described as markers of group identity<sup>12</sup> and so this theme was inductively constructed by codes such as a feeling of being rooted in a language, a sense of belonging to a group or a family, a link to one's heritage, a language that makes one feel at home and even explicit statements such as "I am [language]."

This can be seen in extract 1 below, in which FC31-35RurAfr asserted that she regarded her home language, Afrikaans, as an important marker of her identity.



*(Image 1: Extracted from Appendix H1)*

*Colour key: Afrikaans (light green – it appears light blue on the scanned copy); English (red); isiXhosa (Orange) and Other (yellow).*

*Note: She used dark blue as bullets and to include features such as hair.*

<sup>12</sup> In section 6.4, I will discuss how the participants regard these groups, with which the participants identify or wish to identify by means of a specific shared language, as cultures.

- 1) ... uh basically, if you can see, my whole body is green. And green is Afrikaans. *Want ek is van die, Southville*<sup>13</sup>, *van die plaas. Plaasmeisie.* (Afrikaans: Because I am from Southville, from the farm. Farm girl.)<sup>14</sup> So, uhm, *ja* (Afrikaans: yes) so green is representing my Afrikaans. Who I am. (Appendix J:1A, 004)

In the extract above, FC31-35RurAfr emphasised the significant role Afrikaans plays in her identity by writing “Who I am, Afrikaans” (she underlined “Afrikaans”) and colouring her “whole body” green, the colour that she chose for Afrikaans “because I am from [...] the farm” (translated from Afrikaans). In line with this, FC31-35RurAfr used the possessive pronoun “my” when she said “representing my Afrikaans”, seemingly to refer to the specific dialect of Afrikaans spoken in Southville. This proposed connection between a particular variety of Afrikaans and her home town came up again later in her discussion where she described her accent as “a bit too much *plaas*” (Afrikaans: farm) (Appendix J:1A, 041), where the Afrikaans noun “plaas” is used to refer to a particular dialect of the language that is largely spoken in the countryside.

In extracts 2 and 3 below, FB36-40RurIsiX echoes the sentiment that a person’s home language is an important marker of their cultural identity.

- 2) Okay, I’ll start with, as you see, my language of thinking is Xhosa because I’m a Xhosa. (Appendix J:1A, 025)
- 3) So, IsiXhosa is in my genes. My parents are Africans; I am also an African, a Xhosa, so. (Appendix J:1A, 051)

In the extracts above, FB36-40RurIsiX explained that she represented her home language as a large green dot on the figure’s head in her LP to depict it as the language of her mind. She motivated this by describing isiXhosa as her “language of thinking”, something she attributed to the fact that she is a member of the Xhosa culture in the assertion “because I’m Xhosa”. Further, FB36-40RurIsiX explained that she drew vein-like lines that extended from the green dot to all her limbs to depict isiXhosa as a part of her “genes” as she views it as a linguistic

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<sup>13</sup> Southville is a pseudonym for the participant’s hometown. The participant grew up in a small town in the Southern Cape countryside sustained by a large farming community. Although she did not grow up or subsequently live on a farm, Southville has a farm-like feel, leading her to describe herself as a “farm girl”.

<sup>14</sup> Where participants spoke in a language other than English, the English translation is provided in parentheses, preceded by the name of the language in which they spoke. Unless otherwise stated, the underlining is mine.

inheritance that was passed down from her parents, thereby implying that speaking isiXhosa is an innate characteristic of ethnically African, Xhosa-cultured people.

Echoing this sentiment, extracts 4 and 5 below show that MB26-30ZimRurSho asserted that his home language is a non-negotiable part of his group identity, and constructed a connection between his Shona language and the Shona culture.

- 4) There's Shona, then there's English, then there's other. Shona is dominating like, my whole body 'cause I'm Shona. (Appendix J:1A, 089)
- 5) "So, on language, obviously, for someone to be called uhm, he or she belongs to the Shona culture, he needs to be able to speak and understand Shona." (Appendix J:1B, 071)

In the extract above, MB26-30ZimRurSho used the verb "dominating", which is typically used to refer to a relationship between a greater and a lesser opponent, to emphasise his assertion that Shona plays a significant role in his life, and to imply that all the other languages in his linguistic repertoire are subordinate to Shona purely because he is Shona. Later, in extract 5, he echoed this notion by asserting that it is "obviously" a necessity for a person to "speak and understand Shona" to be considered part of the "Shona culture". Here, his use of the adverb "obviously" acts as a degree of certainty that seems to imply that he sees this as cultural common ground rather than group-specific knowledge.

While the first three extracts contained examples of participants that identified with their home language, there were instances where a language other than the participant's home language(s), such as a language linked to the person's heritage, was regarded as a marker of group identity. This can be seen in extract 6 below, in which MB26-30RurXits asserted that he felt disconnected from his home language, Siswati, while he had an affinity for the language associated with his paternal heritage, Xitsonga, and regarded English as a marker of his individual identity.

- 6) "First of all, I'd like to explain--. I'd like to explain that I am a Tsonga man. Tsonga is my home language." (Appendix J:1B, 004)
- 7) "Siswati is basically like my daily bread, but I feel like--. I don't actually feel connected to it. In a sense / it is the language that I speak more than every other language, but I don't feel connected to it that way. I don't know why that is the case, but I just always feel like I belong in either the one or in the other." (Appendix J:1B, 021)

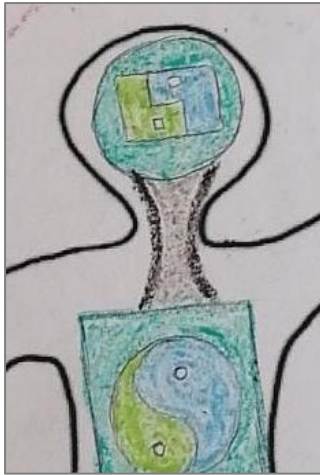
In the extract above, MB26-30RurXits referred to Xitsonga as his “home language” even though Siswati was the language that he spoke at home while growing up and is still the most prominent language in his life. In contrast, MB26-30RurXits described his mother’s home language, Siswati, as his “daily bread”, an intertextual reference to the Bible verse “Give us this day our daily bread” to emphasise the significant role that Siswati plays in his daily life, while at the same time asserting that he does not identify with the language but rather belongs “in either the one or the other”, referring to Xitsonga and English. Regarding the latter, he explained that it is the language in which he is most proficient as his entire school career was through the medium of English, while at the same time asserting that although English became a part of his personal identity, he does not regard it as part of his cultural identity.

This assertion of linguistic and cultural hybridity is echoed in extract 8 below, in which MB26-30RurXits asserted that different parts of his identity are rooted in different languages, namely English and Tsonga.

- 8) “And I identify myself as a Tsonga man. But I speak English better, but I can’t identify myself as an English person. Now, my personality is English, but my roots are Tsonga. So, I think in English [...]. However, I cannot take away the importance of my Tsonga-ness as well because it also resonates to my, how I think.” (Appendix J:1A, 010)

In the above extract, MB26-30RurXits asserted that his “personality is English” and that he uses English to think, which seems to imply that he regards his lifestyle as something that has been westernised as a result of his exposure to English in his education and profession. This assertion is then contrasted through the use of the conjunction “but”, after which MB26-30RurXits privileged Xitsonga by asserting that his “roots are Tsonga” and by using the neologism, “my Tsonga-ness”.

This dynamic between Siswati, English, and Xitsonga was also represented in extract 9 below, in which MB26-30RurXits explained that he drew a yin and yang sign enclosed within a larger shape in both the silhouette’s head and heart, (see below). Here, he explained that the opposing, yet inseparable, halves of the yin and yang sign illustrated how Xitsonga and English were intertwined and part of his core (group identity and personal identity), yet they were portrayed against the prominent Siswati backdrop.



(Image 2: Extracted from Appendix H5)

Colour key: Siswati (dark green); English (light blue); and Xitsonga (lime green)

In contrast to the above example where MB26-30RurXits could communicate very well in Xitsonga even though it was not his primary language, there were a few instances where participants reported that they had a lack of proficiency in the language that they identified with most and that this caused them to feel isolated and disconnected from the groups that spoke that language. This seems to indicate that some participants viewed language as a prominent distinguishing factor of social groups and that they viewed the ability to speak the language of a particular group as offering the speaker a sense of belonging to that group. An example of this can be seen in extract 9 below, in which FC36-40UrbEng, who identifies as Coloured, explained that even though she was raised as a first-language speaker of English, she had no emotional connection to it. Rather, she named Afrikaans, her mother's language, as the language that she identified with most although she felt disconnected from Afrikaans as she does not "speak Afrikaans very well."

- 9) "Okay my Afrikaans, I go on, but I feel like a *verraaier* (Afrikaans: traitor) in Afrikaans and that is why I put it on the periphery. Because it's like. I'm so on the outside of--. But I wish I could be more on the inside of it."



(Image 3: Extracted from Appendix H2)

Colour key: Afrikaans (purple); African languages (green); and culture (brown)

As seen in image 3 above, FC36-40UrbEng placed Afrikaans on the “periphery” of the silhouette instead of on the “inside of it”, where she says she wishes it were. This is echoed in extract 9 above, where FC36-40UrbEng chooses to use the Afrikaans word for traitor, “*verraaier*”, when describing her experience of belonging to a group that speaks a language in which she is not proficient. This borrowing of an emotionally-laden Afrikaans verb into an otherwise English sentence is interesting and seems to imply that she feels that her lack of proficiency means that she is letting the Afrikaans language down. In addition to her emotional attachment to Afrikaans and her desire to become more proficient in the language, extract 10 below shows that FC36-40UrbEng also asserted that she has an emotional connection with what she refers to as “African languages”, and that she sees them as part of her identity even though she cannot speak any of them.

- 10) “B-BBEE says I am, I am black, *né* (Afrikaans: hey)? But when I walk into a room with my black sisters and uhm, brothers, I can’t speak an African language. So, what do we have in common? [...] I wish I could think, I could speak an African language so that I could be African. Because –. And I don’t understand and I have so many questions as to how I can be African and not speak an African language.” (Appendix J:1A, 075-077)

In the extract above, FC36-40UrbEng expressed a desire to acquire “an African language” so that she can “be African”. Here, her lack of specificity about which African language she would like to become proficient in seemed to imply that her desire to acquire an African language is motivated by her desire to feel included in African cultures.

The data presented in this discussion of Theme 1 showed that the languages that participants identified with most included the languages that their parents spoke but they did not, the languages that they were raised in, the languages that they had acquired as second and third languages, and languages that were not part of their heritage nor their linguistic repertoires.

## **6.2.2 Theme 2: Languages are tools that unlock connections**

While participants named some languages as important parts of their identities, others were described as tools that enabled them to establish connections with people that do not speak their home language, whether for functional or emotional reasons, and provided access to education and professional domains, and were useful in terms of international and domestic travel, safety, and several other things. This theme will be discussed as two subthemes below,

where the first subtheme centres on participants' assertions that they view language as a tool for establishing connections, and the second subtheme centres their assertions that they view a lack of language proficiency as something that limits connection and leads to exclusion.

#### 6.2.2.1 Theme 2A: Connecting with others through language

As discussed above, the data showed that the participants asserted that they used languages to engage, connect, and form relationships with different kinds of people. This can be seen in image 11 below, in which FB36-40UrbEng's LP shows that she has acquired various languages throughout her life and that she views them as tools that enable her to engage with people across South Africa and, in the context of this study, with colleagues throughout the Company.



(Image 4: Extracted from Appendix H8)

Colour key: Setswana (dark blue); English (dark green); Sesotho (yellow); Sepedi (red); IsiNdebele (purple); Siswati (light blue); Afrikaans (orange) and IsiZulu (brown).

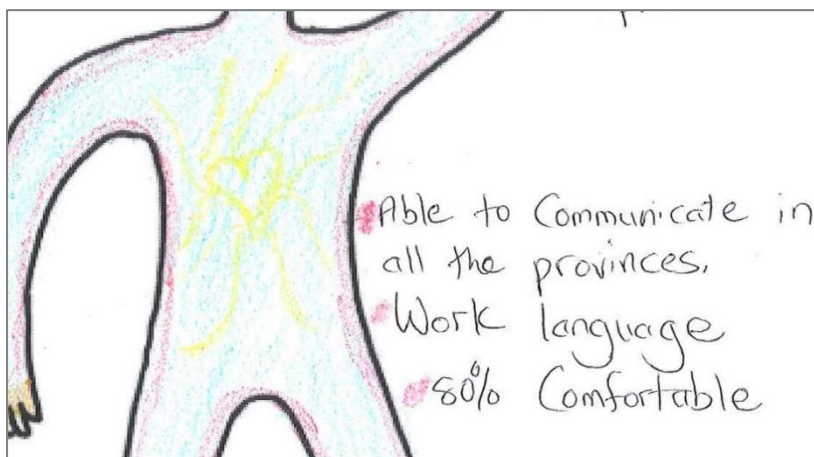
- 11) "Uhm, so when you look in the centre of the girl you will see that there's a flower, which I feel like I basically bloom wherever I am." (Appendix J:1B, 088)

As seen in the image above, FB36-40UrbEng represented the languages that made up her linguistic repertoire through the different colours of a rainbow across the upper body of her portrait. Interestingly, FB36-40UrbEng was the participant that reported having the broadest linguistic repertoire, and the only one that did not describe any of her languages as important markers of her identity, positioning them instead as tools with which to communicate. This could be ascribed to the fact that she was raised in, English, which was neither one of her parents' home languages. This lack of emotional connection towards the languages in her repertoire was further evident in extract 11 above, in which her use of the noun phrase "the girl" when referring to the figurine in her LP stood in contrast to most of the other participants, who used the possessive pronoun "my" in noun phrases such as "my body" (Appendix J:1A, 007, 089). This semantic distancing is contrasted by the use of the first-person pronoun "I" in her assertion that the flower that she drew on her torso represents the fact that "I basically

bloom wherever I am". This metaphor seems to imply that her ability to speak a specific language in a specific social engagement creates the necessary conditions for her to liaise, engage, and connect, which she describes as a flower blooming.

In contrast to FB36-40UrbEng's apparent satisfaction with her linguistic repertoire and the extent to which it enables her to connect with others, other participants with smaller repertoires expressed a sense of dissatisfaction with the limitations placed upon them by their repertoires and a desire to learn more languages in order to connect with specific groups of people. This can be seen in extract 12 below in which FC31-35RurAfr asserted that her work often takes her to remote and rural areas in South Africa where people generally lack proficiency in English and that her lack of proficiency in the languages spoken in these areas forces her to communicate through interpreters, which she experiences as a barrier to connection.

- 12) "Then, then the heart represents the other languages in South Africa. And it basically-. You know / I want it to flow all over. Even if I just get the greetings right. Like, if Teeny comes I would, I must be able to say at least 'morning', or, you know, like for example when I go home, I would say--. Uhm uh, what do I normally say? When I greet Siphe, then I say, 'Sawubona, ghomso' (isiXhosa: Goodbye, see you tomorrow). You know, like 'See you tomorrow'. So, like those kinds of things. That I want to be able to / talk." (Appendix J:1A, 018)



(Image 5: Extracted from Appendix H1)

Colour key: Afrikaans (blue); English (red); and Other languages (SA) (yellow).

The extract above shows that, like FC36-40UrbEng, FC31-35RurAfr did not specify which South African languages she would like to be more proficient in, instead referring to them collectively as "Other languages (SA)". As seen in the image above, she placed these "other languages" over her heart, which is typically associated with love to emphasise her longing to connect with other people by speaking their languages. This is also evident in her use of the minimisers "even" and "just" in the phrase "Even if I can just get the greetings right", which

seems to imply that she believes that even the most basic level of proficiency would enable her to connect with others.

In contrast to FC31-35RurAfr's lack of specificity, other participants expressed the desire to be able to speak specific languages to connect with specific groups of people. This can be seen in extract 13 below, in which FB36-40RurIsiX asserted that she would like to be able to speak Afrikaans so that she could connect with a group of Afrikaans-speaking people in her community.

- 13) "Afrikaans is my dream language, guys. I won't lie. Because you can even see here in Cape Town, in my neighbourhood there is coloureds. They all speak Afrikaans."  
(Appendix J:1B, 043)

In the extract above, FB36-40RurIsiX's description of Afrikaans as "my dream language" emphasises her strong desire to be able to speak Afrikaans, while her disclaimer "I won't lie" seems to imply that this desire could be one that she does not speak about often. Following this disclaimer, FC31-35RurAfr used the causative conjunction "but" to attribute her desire to speak Afrikaans to her desire to be able to communicate with a group of coloured people in her neighbourhood who says "all speak Afrikaans".

#### 6.2.2.2 *Theme 2B: Participants experience language-lockout*

As discussed in the previous section, participants asserted that the absence of certain languages in one's linguistic repertoire can prevent one from forming certain connections or relationships. In line with this, the data in this section will show that several participants viewed this lack of ability to form connections and relationships through a specific mutual language as a source of feeling excluded, unaccommodated, disregarded, disadvantaged, and disrespected. This is particularly interesting as most participants that recounted such experiences asserted that there had been an alternative shared language available through which they could have been accommodated and that they viewed their interlocutors' (if you can call them that in these instances of not communicating) choices not to accommodate them as deliberate acts of exclusion. Further, participants reported that this typically happened in instances in which the available lingua franca was not the majority language / local vernacular (thus a second or foreign language to the majority language speakers). This highlights a distinction between an

inability to connect those results from a lack of a lingua franca, and deliberate exclusion that results from the refusal to use the available lingua franca.

This can be seen in extract 14 below, in which FC36-40UrbEng reported an experience of being linguistically excluded at her previous place of employment, at which she had formed part of a team who worked remotely and frequently communicated via MS Teams using a language that she did not understand.

- 14) “We were using Teams. And we had our group chat and then everyone is talking in vernac<sup>15</sup> / and then I’m like--. I’m the only one who can’t understand. [...] So, imagine, an eight-hour shift. You by yourself at home. And everybody around you is laughing and it’s going *lekker* (Colloquial Afrikaans: jolly), going--. I can see the mood. So, something funny happened. But I don’t know [laugh]. Just completely--. Just shut you out completely. It was, it was just horrible.” (Appendix J:1A, 076)

In the extract above, FC36-40UrbEng emphasised the extent to which the experience affected her by inviting the listeners to partake in her experience by using the verb “imagine” in the verb phrase “So, imagine, eight-hour shift.” Following this, FC36-40UrbEng described her colleagues’ use of a language that she was not proficient in as “shut[ting] you out completely”, in which she metaphorically constructed the use of a language that is not a lingua franca as a wilful act of exclusion by comparing it to shutting a door without letting someone in. Further, FC36-40UrbEng emphasised the negative nature of the experience by asserting that she frequently heard her colleagues “laughing” without understanding the joke, and contrasted their experience of “going *lekker*” with her assertion that “it was just horrible” for her.

In line with FC36-40UrbEng’s reports of wilful linguistic exclusion, extract 15 below shows that FC31-35RurAfr asserted that her colleagues’ decisions regarding whether or not to linguistically accommodate people that did share their mother tongue was influenced by the social status of the “outsider”, claiming that her colleagues would speak the local vernacular when the outsider was not deemed important, while they would “change” to a lingua franca when a more senior colleague joined the conversation.

- 15) “But I, I must say, I think, different levels of respect, and different levels of mind, mindset--. Because if I travel with the MD<sup>16</sup>, *né* (Afrikaans: hey)? The MD, they won’t

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<sup>15</sup> “Vernac” is slang for “local vernacular”.

<sup>16</sup> “MD” is the abbreviation for “Managing Director”.

give him such a hard time as they will give me. And the MD also doesn't also know other languages. Do you understand? All of a sudden, when if the MD must be in the room, they will change, but if the MD is not there, they won't change for you. You understand?" (Appendix J:1A, 122)

In the extract above, FC31-35RurAfr contrasted her experiences of linguistic exclusion with the Company's MD's experiences of linguistic accommodation, describing her colleagues as "giving [her] such a hard time", and attributing this to a lack of "respect" for her. Her certainty that the lack of linguistic accommodation is linked to a lack of respect is emphasised by her use of the adverbial phrase "all of a sudden" in the assertion "All of a sudden, when if the MD must be in the room, they will change". Interestingly, she did not name any colleagues or speakers of any specific language by name, rather referring to them as "they", which indicates that she did not view them as members of her ingroup.

While some participants that reported such experiences of linguistic exclusion reported feeling hurt by their experiences and others did not all participants that spoke of their own experiences of linguistic exclusion emphasised that they regarded it as unprofessional in a multilingual workspace. This can be seen in extract 16 below, in which FC31-35RurAfr, a native speaker of Afrikaans who regards English as her "work language" explained that she uses English in the workplace in a conscious attempt not to exclude her colleagues that do not speak the language:

- 16) "It's also my work language. Because you know, even if I can switch quickly to Afrikaans, but when Teeny comes in the room, then I will switch so that he doesn't feel out. I must say, I am very, very good with, you know, picking that up. [...] I know how I feel sometimes when you walk into a room and people doesn't even change. Or they would English now and then *boom* the rest is like, they just do and they *exclude* you. And uh, I've picked that up even *top management*. Like GMs<sup>17</sup>. They will exclude you like [laughs]. It's *so weird*. (Appendix J:1A, 008)

In the extract above, FC31-35RurAfr attributed her awareness of the importance of linguistic accommodation to her own experience of linguistic exclusion in the assertion "I know how I feel sometimes when you walk into a room and people doesn't even change". Further, FC31-35RurAfr made use of variations in intonation or volume (shown in italics) to add emphasis to certain words or phrases, as seen in her abrupt increase in volume when using the onomatopoeia

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<sup>17</sup> GM is an abbreviation for General Managers.

“boom”, and when asserting that “it’s so weird”. Following this, FC31-35RurAfr implied that she does not understand the reason for this lack of linguistic accommodation by asserting that “they just do [it]”.

The data presented in this discussion of Theme 2 showed that participants view language as a something that enables them to connect with other people. In line with this, some participants described the languages they had in their repertoires as tools, while others described the limitations of their linguistic repertoires as a shortage of tools. Further, some participants described their experiences of linguistic exclusion as the unfortunate result of not knowing a particular language, while others described it as the result of deliberate attempts at exclusion. Often, the former would occur when the participants found themselves in different geographical locations from where they usually lived, as discussed below.

### **6.2.3 Theme 3: Languages are associated with geographically located communities**

Theme 3 was one of the most frequently occurring themes in the corpus, with all eight participants overtly linking specific languages to groups of people living in specific geographical areas in their frequent references to space in their explanations of how or why they acquired certain languages; where they became aware of or engaged with particular languages or dialects; as well as their generalisations about the speakers of particular languages. An example of this can be seen in extract 17 below, in which FB36-40UrbEng’s explained the fact that she and her family relocated several times during her youth exposed her to different groups of people in different areas, who speak different languages.

- 17) “I was born in North West where the main language is Tswana, and I think that lasted about ‘till three and then we moved to my dad’s area where they speak Sesotho and Sepedi. So, we started speaking those languages as well. Then we made moved to Nelspruit where there is Siswati. Uhm, and then *ja* (Afrikaans: yes), we adopted that language and culture and whatever it is that they did. And so, we eventually moved to Middelburg. And settled down there where the predominant language is Ndebele and isiZulu, but not the KZN Zulu. Obviously, languages differ by their uh, the location that you are in.” (Appendix J:1B, 087-088)

In the extract above, FB36-40UrbEng listed several locations in South Africa in which her family had lived and linked them to the languages (and/or varieties such as “KZN Zulu”) found in those areas, asserting that “Obviously, language differ by their uh, the location”. Here, FB36-

40UrbEng's use of the word "Obviously" presupposes the factuality of her statement, and acts as a statement of her degree of certainty. Before making this assertion, FB36-40UrbEng's use of pronouns such as "they" in phrases such as "where they speak" seems to imply that she did not view languages as being bound by geography, but as being bound by the groups of people that live in specific geographical areas.

Another instance in which a participant asserted a link between language and geography can be seen in extract 18 below, in which FB31-35RurSeso asserted that she realised that she needed isiZulu<sup>18</sup> "to keep" herself "safe" when she moved to Johannesburg.



(Image 6: Extracted from Appendix H7)

Colour key:) Sesotho (yellow); IsiXhosa (green); and IsiZulu (pink).

- 18) "So, isiZulu, [...] I use it when I am in Joburg and I'm at the taxi rank. [...] Because when you get to the taxi rank and then you start speaking another language there, they would say, 'Hey, hey, hey. Speak something that we can hear.' They are bullies, those ones. [...] So, yes, I speak, most of the time in, when I am approaching an African person<sup>19</sup> in Johannesburg [...] the first language that I am going to use – I'm not going to ask in Sesotho or any other language. I'm going to use isiZulu." (Appendix J:1B, 081-082)

As seen in the extract above, FB31-35RurSeso asserted that people that do not speak the lingua franca of a particular area, such as isiZulu in Johannesburg, are berated in public by "bullies" that instruct them to "Speak something that we can hear". Here, her use of the noun "bullies" and the verb "harassed" constructed those isiZulu speakers as acting in aggressive and intimidating ways towards people that do not speak their mother tongue.

<sup>18</sup> IsiZulu is one of the dominant South African languages spoken in the area of Johannesburg.

<sup>19</sup> Like a few other participants, she linked language to ethnicity when she explained how she went about selecting a language before engaging with an unknown "African person". I took note of this connection, but as previously stated, the notion falls outside the scope of this study.

In contrast to FB31-35RurSeso's reported experience of Johannesburg residents, MB26-30ZimRurSho constructed the Western Cape as a place that is linguistically accommodating. This can be seen in extract 19 below, in which he asserted that the Western Cape is the only province in South Africa in which he does not feel self-conscious about the fact that English is the only South African language that he speaks.

- 19) “Trust me, I don’t even feel comfortable when I’m outside Western Cape. In Western Cape I, at least people are so accommodating. They know that we are diverse here. But in other provinces, they are so used to their languages, and they think it’s theirs only. There are no other intruders or stuff.” (Appendix J:1A, 121)

In the extract above, MB26-30ZimRurSho led with the phrase, “Trust me,” to add emphasise the significance and legitimacy of his assertion that people in the Western Cape are more linguistically accommodating than other provinces because of its linguistic diversity. MB26-30ZimRurSho then contrasted this linguistic tolerance with the lack of linguistic accommodation that he attributes to other provinces through the use of the contrastive conjunction “but” in the phrase “but in other provinces”. In this part of the statement, MB26-30ZimRurSho’s use of the pronouns “they” and “theirs” constructed a clear distinction between his in-group, which is people in the Western Cape that are linguistically accommodating, and his outgroup, which are people in other provinces that are not linguistically accommodating. This is further seen in his use of the noun “intruders” to refer to the fact that people that do not speak African languages are made to feel unwelcome in provinces other than the Western Cape. Another extract that demonstrates participants’ frequent assertions that specific languages are associated with specific geographical areas is extract 20 below, in which FC31-35RurAfr asserts that people in Cape Town “can hear” that she did not grow up there when they hear her English accent.

- 20) “So, so they can pick up immediately that I am not from Cape Town. Even just my speaking in English. And my English you can hear there is some / either I’m from a farm somewhere. They, they, they can hear. (Appendix J:1A, 051)

In the extract above, FC31-35RurAfr’s use of the verb phrases “pick [it] up immediately” and “they can hear” implies that she might not always like being identified as an outsider based

on the way that she speaks as it seems to imply that it is not something that she makes known on purpose.

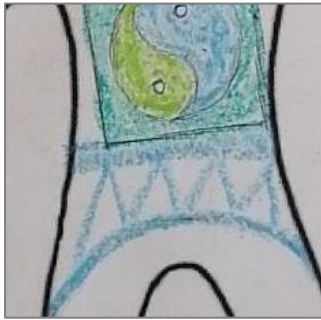
The data presented in this discussion of Theme 3 showed that participants view language as a something that is linked to specific geographical areas. In line with this, many participants described the languages that make up their repertoires as being determined by the places where they grew up and the places that they moved to as adults. Further, many participants described experiences of linguistic exclusion that resulted from the inability to speak the majority language of a particular area, with experiences ranging from inconvenience to feeling unwelcome and unsafe. The following theme will discuss participants' positive attitudes towards English.

#### **6.2.4 Theme 4: English serves as a bridge, a business basic, and a badge**

In line with Theme 3, which centres on participants' assertions that the inability to speak certain South African languages led to experiences of linguistic exclusion, Theme 4 centres on participants' assertions that English is a valuable lingua franca that acts as a tool that enables its speakers to bridge language barriers in a multilingual society such as South Africa, access professional domains, and earn respect. In contrast to Theme 1, which centres on participants' assertions that the languages that they speak form important parts of their identities, the extracts coded for Theme 4 showed that the only participants that felt an emotional connection with English were those that spoke it as a mother tongue. Rather, most participants focused on the functional value of English, describing it as a "bridge" (Appendix J:1B, 022), the language of the "corporate world" (Appendix J:1A, 135), and a sign of prestige (Appendix J:1A, 041).

The one exception to this can be seen in extract 21 below, in which MB26-30RurXits asserted he viewed English as part of his identity (cf. extract 7), and that he valued it highly due to his belief that it is both a useful tool for connecting with people that speak other languages and something that grounds him by "bring[ing] [him] sanity... and stability".

- 21) "So, my drawing also is not pretty, because there is so much confusion and it doesn't exactly make sense, however, I drew a little blue bridge there to symbolise that English is the bridge for me that combines everything. [...] Uhm, because looking at, not just South Africa, but the world [...] it is the thing that brings me like sanity. So, I drew it there as a bridge, because it is what brings me stability. If I speak English, I feel like everybody should be able to relate to me to some extent or another." (Appendix J:1B, 022-023)



(Image 7: Extracted from Appendix H5)

Language key: Siswati (dark green); English (light blue); and Tsonga (lime green)

As seen in the image above, MB26-30RurXits represented English as a “little blue bridge” that he placed over the part of the silhouette where a belt would be, thereby constructing English as a language that can connect people from different places. Further, as seen in extract 21 above, MB26-30RurXits asserted that he represented English in this way as he views it as a language that “combines everything”. Here, his use of the all-encompassing pronouns “everything” and “everyone” is indicative of the extent to which he feels that the English language spans different cultures and languages in South Africa.

In line with this, FB31-35RurSeso constructed English as a tool that is a requirement for access to tertiary education and professional domains by recounting two instances in which she realised that English proficiency was something that she needed – first for her education at university, and then for her profession as a journalist.

- 22) “Well, you are learning when you are just reading but when you have to speak it becomes a problem. Uhm, I had to learn English properly at varsity. My first three months at varsity was a nightmare. [...] Uh, I wanted to go back home.” (Appendix J:1B, 022-023)
- 23) “So, I learnt English and that was it. From then on, that was it. Even the profession I chose, as a journalist, from there I had to work as a writer. Obviously, you need to know English if you are a writer. So, yeah. Even after that in the work environment, I had to speak English.” (Appendix J:1B, 079)

As seen in extract 22 above, FB31-35RurSeso describes her first term at university as a “nightmare” due to her lack of proficiency in the language, thus constructing the English language as a tool that can unlock positive experiences in higher education. This is echoed in the assertion that follows, in which she states that she “wanted to go back home”. This negative experience with her early months at university is contrasted by her seemingly unproblematic transition into her profession as a journalist, something that she attributes to her “learn[ing] English properly at varsity”. This sentiment is echoed in the opening clause of extract 23, in

which FB31-35RurSeso asserts that she “learnt English, and that was it”, in which the phrase “that was it” constructs English as the only thing that she needed to succeed in her education and her profession.

FB31-35RurSeso’s construction of English as a tool that unlocks educational and professional opportunities is echoed in extract 24 below, in which FC36-40UrbEng explained that her Afrikaans-speaking mother chose to raise her and her siblings in English so they would be seen as educated and intelligent.

24) “Obviously in Afrikaans-Afrikaner culture if you speak *suiwer* (Afrikaans: pure) Afrikaans, you are accepted. I mean that makes sense. But in coloured culture, if you speak English, you are perceived as being more educated and smarter and just overall you are smarter so yes, there are straight-out coloured people who refuse to speak Afrikaans and completely reject the language, based on the fact that it is not perceived as being smart enough.” (Appendix J:C, 009)

As seen in the extract above, FC36-40UrbEng used the comparative adjectives “more educated” and “smarter” to assert that English is more highly esteemed than Afrikaans by many coloured people. This is contrasted with FC36-40UrbEng’s assertion that many coloured people “refuse” and “completely reject” Afrikaans due to the fact that it’s not perceived as “smart enough” as a result of the extent to which English is more typically viewed as the language of education.

The data presented in this discussion of Theme 4 showed that participants view English as something necessary for South African working environments as it enables its speakers to bridge communication gaps and be seen as intelligent and educated. When viewed in combination, it is clear that Themes 1-4 captured several different aspects of participants’ descriptions of their linguistic repertoires. As this thesis focussed on both ‘language’ and ‘culture’, the following section will present the themes relevant to defining the concept ‘culture’.

### 6.3 Perceptions of culture

In this section, I will present the findings from the culture ketch activity that took place in the second half of the Language and Culture workshop. These findings will assist in answering the research question: “How do communication practitioners construct their cultures?” Through a

Thematic Analysis of the culture sketches and the subsequent discussions that took place during the Culture Sketch activity, I identified three main themes, namely 5) Participants' understanding of the concept 'culture', 6) Participants recognise the dynamic nature of culture, and 7) Mixing cultures could lead to a sense of culture loss.

Unlike the LPs, both groups initially reported that they found this activity challenging as they struggled to conceptualise their cultures<sup>20</sup>. This can be seen in FB31-35RurSeso's disclaimer "I only realised when I was doing this activity that I have never really given the culture topic a serious thought. You know. So uh, you will excuse me. I will struggle a little bit, but I managed to just put a simple, simple something together" (Appendix J:1B, 059). Despite these initial challenges, the participants managed to find interesting ways to represent their cultures in visual ways. Even though minimal guidelines were given to participants before beginning this activity, it was interesting to note that most participants (7 of the 8) made use of mind maps, word clouds and icons instead of actual drawings that facilitated their descriptions of their cultures.

### **6.3.1 Theme 5: Participants' understanding of the concept 'culture'**

During the Culture Sketch activity, I asked the participants to share their understanding of 'culture' by "drawing" their own culture as an example. The section that follows will provide an overview of the data that stemmed from the Culture Sketch activity, which is represented in the two subthemes that make up Theme 5, namely 5A) Culture is a marker of group identity and 5B) Culture is linked to certain locations.

#### *6.3.1.1 Theme 5A: Culture is a marker of group identity*

Theme 5A is closely related to the first theme identified during the Language Portrait activity, namely "Language serves as a marker of group identity", as both themes centre on group identity. During the Culture Sketch discussions, several participants described culture as "a group thing" (Appendix J:C, 083), a collective way of life, or a specific group's traditional attire, food, beliefs, customs, family structure and gender expectations, language, concepts of wealth, worldview etc., all of which offers those who align with it a sense of group "identity".

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<sup>20</sup> Note that the cultures recorded in this chapter are based on the personal experience, understanding and interpretation of individuals and might not be the experience of another person from the same culture.

This can be seen in extracts 25 and 26 below, in which MB26-30RurXits explains what comes to mind when he hears the word “culture”.

- 25) “I believe it to be a way of life, amongst a group of people. [...] I believe it to be a way of life. Uhm, basically a sense of lifestyle that a certain group of people live by. So, this group of people will have certain customs or traditions or habits and specific values that they follow, basically. Now, those things basically determine your behaviour and what they expect of you and what they feel is normal. And it also defines a sense of law around, what you--. How you should conduct yourself.” (Appendix J:2B, 002)
- 26) “Like I said in the beginning, you have like one person cannot be a culture. Like it’s a group of people.” (Appendix J:2B, 018)

As seen in extract 25 above, MB26-30RurXits asserted that the culture of a “certain group of people” is their “way of life”. In line with this broad introductory statement, MB26-30RurXits described culture as a “sense of lifestyle” in the next clause, and as “what they (the group) feel is normal” in the second last clause. In extract X above, MB26-30RurXits’s construction of culture as a “way of life”, a “lifestyle”, and a set of “customs”, “habits”, and “values” that define “what.. is normal” makes it clear that he views culture as something that helps guide people’s actions and decisions. Further, in extract 26 above, MB26-30RurXits made it clear that he views culture as something collective by asserting that “one person cannot be a culture”, and that it has to involve the “way of life” of a “group of people”.

As seen in extract 27 below, FB36-40UrbEng was also of the opinion that culture contributes to one’s sense of “identity” within a specific group:

- 27) “So, yes, it is identity. It is also the principles that guide us in life, uhm that define our culture. And these are the values that gets instilled in us when we grow up. And some of these values is the respect that we get taught at a young age.” (Appendix J:2B, 032)

In extract 27 above, FB36-40UrbEng constructed the building blocks of culture as “principles” and “values” that “get instilled” and “get taught” through a process of enculturation.

### 6.3.1.2 *Theme 5B: Describing cultures in terms of locations*

While Theme 5A overlapped with Theme 1, Theme 5B overlapped with Theme 3 in the sense that both Theme 3 and 5B centre on participants' assertions that they view culture as something that is linked to location. As was the case with Theme 3, the data from Theme 5B makes it clear that participants showed an awareness of the fact that this is a result of the fact that different groups of people tend to live in different areas in South Africa, a remnant of the spatial segregation strategies of the Apartheid government, rather than a result of any other aspect of the geography of a particular place.

This association between specific languages and specific geographical areas can be seen in extract 28 below, in which FC31-35RurAfr asserted that she became "exposed to other cultures" that were embedded in "different places" as she moved around in her early twenties.

28) "Okay, right so moving into the twenty, my twenties. Uhm, I was exposed to other cultures now because I'm out of Southville. It, it, it was difficult, yes, I must say. Uhm, Jo! I felt alone because now you're at different places." (Appendix J:1A, 175)

As seen in the extract above, FC31-35RurAfr contrasted her experience of living in her hometown, "Southville" (a small town in the Southern Cape countryside), where she asserted that she experienced a very homogenous culture and where everyone spoke Afrikaans (see Appendix J:1B, 170-171), to her experience of moving away from her hometown, after which she asserted that she encountered other cultures and languages for the first time. Here, it is evident that FC31-35RurAfr's use of geographical markers in prepositional phrases such as "out of Southville" and "at different places" implied that she feels that there is a causal correlation between her experiences of moving to different locations and encountering different cultures. Further, FC31-35RurAfr's use of the interjections "I must say" and "Joh!" emphasised the extent to which she struggled to adapt to the new cultures that she encountered in these new places.

This claim that different cultures are found in different geographical spaces is echoed by MB26-30RurXits in extract 29 below, where he asserted that a person's culture is determined by the place where they grow up.

29) "If you were born in a village, you'd have certain customs. If you were raised in a township or suburb, you would have certain customs." (Appendix J:2B, 013)

In the extract above, MB26-30RurXits's use of the verbs "born" and "raised" anchor his account of his understanding of the influence of geography on enculturation, his distinction between being "born in village" and "being raised in suburb" explicitly linked cultural acquisition to the environment of one's childhood.

This connection between culture and geography can also be seen in extract 30 below, in which FB36-40UrbEng, who relocated several times during her childhood asserted that being exposed to many different social environments with distinct cultures during that time caused her to be exposed to different cultures.

- 30) "But I would give everyone a bit of background on the first drawing that we had. I put lots of colours in that person, sort of like a rainbow. It was all multi-colours, so basically, uhm, I have different cultures instilled in me because of the different areas I grew up in. (Appendix J:2B, 030)

As discussed in Theme 3, FB36-40UrbEng referred to her LP on which she drew her languages as a multi-coloured rainbow and asserted that she acquired new languages when she moved to new locations. In line with this, the extract above shows that she also used the metaphor of a rainbow to describe the hybrid culture that she believes she acquired as a result of the "different areas" she "grew up in".

This claim that there is a connection between culture and geography is further echoed in extract 31 below, in which MB26-30RurXits asserted that there are different geographical clusters of Tsonga culture.

- 31) "So, Tsonga culture, uhm. I identify myself as a Tsonga man as I said the last time we spoke. So, basically, there are different types of Tsonga people, uh, basically, because we come from different locations. So, depending on where you are, we would refer to certain things in a different way. We believe different things, basically." (Appendix J:2B, 003)

In the extract above, MB26-30RurXits used the causative conjunction "because" to assert that there is a causal connection between the "types of Tsonga people" you encounter, and the "different locations" that you visit. Further, MB26-30RurXits constructed culture as something rooted in language and ideology as he asserted that different Tsonga people from different areas "would refer to certain things in a different way [and] believe different things".

The data presented in this discussion of Theme 5 showed that participants view culture as something that is strongly influenced by geography and that they view the process of enculturation as something that takes place throughout a person's life. Finally, the data discussed in Theme 5 showed that participants attributed cultural variation in language and ideology to geographical location.

### **6.3.2 Theme 6: Participants recognise the dynamic nature of culture**

The data discussed above in Theme 5 makes it clear that participants know culture is something that is acquired over time as they show insight into the ways in which the process of enculturation is influenced by geography. In line with this, the following section will provide an overview of Theme 6, which centres on participants' assertions that culture is something dynamic that is always changing. As the extracts below will show, participants largely constructed the dynamic nature of culture in one of two ways: by asserting that an entire culture has changed over time, or by asserting that their own cultural identities have changed over time, typically as a result of exposure to different places and different cultures.

The former can be seen in extract 32 below, in which MB26-30RurXits, the participant who called himself "a Tsonga man", asserted that he had noticed gradual changes to specific Tsonga customs, traditions, and beliefs such as polygamy, seeking help from traditional healers.

- 32) "Over the years, those types of customs, they remain but they are not at the forefront of what we believe anymore because now you have a blend of not just full traditional culture, no sorry full traditional Tsonga culture but also have a blend of full Christian values that come along as generations come and go by and a little bit of influence from education and so forth." (Appendix J:2B, 004)

In the extract above, MB26-30RurXits used the first-person inclusive pronoun "we" to refer to himself and other members of the Tsonga culture, thereby constructing his own cultural identity as a Tsonga man. Further, MB26-30RurXits used temporal adjectival phrases "over the years", and "as generations come and go" to assert that Tsonga culture has gradually changed over time, and attributes this change to the introduction of Western forms of religion and education in South Africa.

As seen in extracts 33 and 34 below, MB26-30ZimUrbSho echoed MB26-30RurXits's assertion that outside influences such as globalisation led to cultural adaptation and change.

- 33) “Yes, but now things are changing now, you know. Things are changing now. With uh, exposure to television and globalisation and what-what.” (Appendix J:1B, 093)
- 34) “So, in a nutshell, I think, uh, firstly I don’t think it is something that is called culture. From my background. I don’t think there is ‘cause it has been changing a lot due to globalisation and due to different exposure and stuff, cause if I were to look at dressing, it has changed. If I had to look at food, it has changed. Everything has changed. So, *ja* (Afrikaans: yes).” (Appendix J:1B, 128)

In the two extracts above, MB26-30ZimUrbSho uses variants of the root word “change” six times to emphasise his assertion that culture is dynamic in nature and changes over time. In extract 33, his repeated use of the continuous present tense in the verb “changing” implies that he views cultural change as an ongoing process that is unlikely to end any time soon. Following this, extract 34 above shows that MB26-30ZimUrbSho names “dressing” and “food” as two aspects of his culture that have changed over time, and that he identifies “television” and “globalisation” as two sources of cultural change.

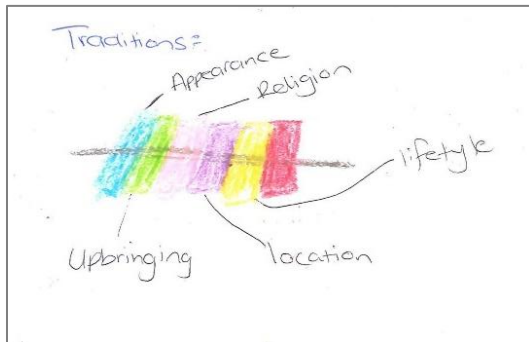
The data presented in this discussion of Theme 6 showed that participants view culture as something dynamic in nature in the sense that it adapts and changes as it is exposed to different outside sources such as Western religion, education, and media.

### 6.3.4 Theme 7: Mixing cultures could lead to a sense of culture-loss

The data discussed above in Theme 6 seems to imply that some participants view cultural change as something negative that ultimately leads to a sense of loss of heritage. In line with this, the following section will provide an overview of Theme 7, which centres on participants’ assertions that they feel disconnected from their own cultures.

This can be seen in extract 35 below, in which FC36-40UrbEng asserted that she feels that she “[doesn’t] have a culture”.

- 35) “So, after all of that [laughs]. It is very beautiful, but I put a *groot swart streep* (Afrikaans: big black line) through it because I still don’t have a culture. [laughs]. So, I still don’t know how to answer your question. So, there you go.” (Appendix J:1B, 026)
- 36) “So, I’ve said that my overall cultural feeling is that I get anxiety every time it is Heritage Day [...So, it’s just a lack of identity all around. It’s just, it’s just a horrible feeling of not belonging anywhere.” (Appendix J:1A, 087)



(Image 8: FC36-40UrbEng's culture sketch:  
extracted from Appendix I2)

In the extracts above, FC36-40UrbEng, who explained that she was raised in English even though it was not the home language of either of her parents, described a portion of her culture sketch. Here, she explained that she drew a rainbow-like strip towards the bottom of her sketch paper and labelled each colour with a different element of culture, such as "upbringing", "location", "religion" etc., and that she drew a black line through it to emphasise the fact that she does not feel like she has a culture. Later, in extract 36, FC36-40UrbEng constructed this lack of cultural affiliation as a "lack of identity all around" that results in "a horrible feeling of not belonging anywhere", thereby asserting that being raised in a language and culture that her parents did not identify with was a negative experience for her.

This experience is echoed in extracts 37 and 38 below, in which FB36-40UrbEng, who was raised in English even though her mother grew up in the Tswana culture and her father was a Ndebele, asserted that she did not have a culture that she identifies with.

37) So, eish. Diluted Ndetswana. [laughs] Just the fusion of two different cultures that came together and tried to-- (Appendix J:2B, 038)

38) We, I don't know anything about the different culture's practices. I mean, in the Tswana tribe, we practise certain traditions and in the Ndebele tribe--. Even when it comes to weddings and all that, we don't do those things. My parents don't do those things. They've adopted a more western side of things. That is why I had that rainbow and colourful person because I am a [laughs] a confused person culturally. (Appendix J:2B, 041)

As seen in extract 37 above, when FB36-40UrbEng was asked what she would call her culture if she had to give it a name, she answered "Diluted Ndetswana". Later, in the same extract, FB36-40UrbEng asserted that her parents "tried to" fuse "two different cultures", and the way in which she stopped midsentence after saying the words "tried to--" seemed to imply that she did not feel that their attempts were successful, especially because she later described herself as "a confused person culturally".

The data presented in this discussion of Theme 6 showed that participants view culture as something that can be lost and that they associate such a loss of culture with a loss of identity. When viewed in combination, Themes 5 to 7 captured several different aspects of participants' perceptions of culture. Continuing from this section on the participants' understanding of 'culture' and the former section on 'language', the following section will present the themes relevant to identifying the intersection between language and culture.

#### **6.4 Perceived connection between 'language' and 'culture'**

The findings that will be presented in section 6.4 are aimed at answering the third research question, namely "Do communication practitioners perceive a relationship between their linguistic repertoires and their culture? If so, how do they describe this relationship?" Although I initially anticipated that this theme would largely emerge during the individual interviews as the follow-up question asked during those interviews specifically prompted participants to consider the connection between 'language' and 'culture', the themes in this section were evident throughout the dataset. The following three main themes were identified for discussion in this section: 8) Language is an essential component of culture, and 9) Language unlocks cultural knowledge and enables connection.

##### **6.4.1 Theme 8: Language is an essential component of culture**

Earlier in this chapter, I presented two themes that centre on participants' assertions that they regard language (cf. Theme 1) and culture (cf. Theme 5B) as markers of group identity, and that they consider both languages (cf. Theme 3) and culture (cf. Theme 5B) to be linked to specific locations (and more specifically the communities living in the area). In the following section, I will present an overview of theme 8, which centres on data in which these four themes seemed to merge in participants' assertions that the languages spoken by different groups of people were a significant part of what defines those cultures and makes them unique.

This can be seen in extract 39 below, in which MB26-30RurXits asserted that speakers of languages such as Xitsonga, Venda, and isiXhosa have predictable cultural differences that extend beyond their different linguistic repertoires.

- 39) "And in South Africa, most people who speak Tsonga, basically come from one side of the country. So, you get people who speak Venda and you only find them in Limpopo,

and nowhere else, and you get people who speak Xhosa, they are found in the southern side of South Africa. There is no Xhosa language in Mpumalanga, there is no village or, or, anything where you will find people who speak Xhosa. We are still very much grouped into the language you speak. So, there are no other words for it. We just say this is a Tsonga person and because of that you expect them to behave in a certain way. (Appendix J:2B, 020)

In extract 39 above, MB26-30RurXits asserted that people in South Africa “are still very much grouped into the languages you speak”, and gave three examples of languages which he pairs with people groups living in specific areas in the country, namely “Tsonga” in “one side of the country”, “Venda” in “Limpopo”, and “Xhosa” in “the southern side of South Africa”. He further emphasised these geographical boundaries by using hyperbolic assertions such as adding overstatements such as “you only find Venda [people]... in Limpopo and “nowhere else”. Following this, MB26-30RurXits constructed a causal connection between language and culture when he asserted that you “expect [someone] to behave in a certain way” because they are “a Tsonga person”.

In line with MB26-30RurXits assertion that cultural groups are united and characterised by a shared mother tongue, extract 40 below shows that FB36-40UrbEng asserted that a common culture can only develop among people who share a language.

40) “Uhm. // I’m trying to put it in words [laughs]. / That is why I am taking so long to think about it. I think language is a factor. It’s one of the factors because it enables people to interact, about what they believe or what is suitable for them as a unit. So, e-e-e / I think language is the foundation of building a culture because, without it, people won’t then be able to identify with each other what is correct and what is right and what they can--. I, I, I think so.” (Appendix J:C, 122)

As seen in the extract above, FB36-40UrbEng asserted that language is “one of the factors” that define a particular cultural group in the sense that she describes it as a tool that “enables people to interact” and consult one another on “what is correct and what is right”, in other words on matters pertaining to shared beliefs, values, and norms. This view of the role that language plays in constructing and uniting a cultural group was echoed in her metaphorical description of language as the “foundation of building a culture”, in which she constructed language as the basis on which a culture is formed.

In line with this, extracts 41 and 42 below show that MB26-30ZimUrbSho asserted that proficiency in the Shona language is a basic requirement for membership in the Shona culture.

- 41) “Okay guys. Uhm, the way I define my culture. I had to draw it in, uh--. Uhm, there’s language, there’s dressing, there’s food and uhm, [inaudible], gender roles, lifestyle, ethnicity, skin colour. So, on language, obviously, for someone to be called uhm, he or she belongs to the Shona culture, he needs to be able to speak and understand Shona.” (Appendix J:1A, 071)
- 42) “But for you to be called like, you belong to the Shona culture. You’re supposed to speak like proper Shona.” (Appendix J:1A, 073)

In the extract above, MB26-30ZimUrbSho emphasised the prominent role that language plays in the construction of culture by naming it first before listing other characteristics such as “ethnicity” and “lifestyle”, and by circling back to it and addressing it in more detail after completing his list. When he circled back to the topic of language, he did so by asserting that a person “needs to be able to speak and understand Shona” to “belong to the Shona culture” implying that the Shona language is a non-negotiable aspect of the Shona culture. A few clauses later, he identified proficiency in a specific variety of Shona, which he referred to as “proper Shona”, as a requirement for cultural belonging.

In line with this construction of the intersection between language and culture, extract 43 below shows that FB31-35RurSeso asserted that she was able to make accurate assumptions about the languages that people were likely to speak in her hometown in the Eastern Cape before interacting with them by using specific cultural identifiers such as clothing and food as clues.

- 43) “I’ll make an example, uhm when you go to Eastville<sup>21</sup>. Uh, say, you go to the rural area in Eastville. When you see a person in their / uh, a blanket and, and those boots and it’s scorching hot weather, you just specifically know that this person--. This is how this person--. How I am going to greet this person? I’m going to greet this person in Sesotho ‘cause there is no way that Xhosa people would do that. Yes, so *ja* (Afrikaans: yes), even also when it comes to food. There’s food that’s only associated with Sesotho.” (Appendix J:C, 108)

In the above extract, FB31-35RurSeso used the reported question “How am I going to greet this person” to construct a connection between cultural practices such as wearing blankets in

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<sup>21</sup> This is a codename for the village in which the participant grew up.

warm weather and the languages that are spoken by people that participate in such cultural practices, explaining that she would greet a person dressed in that way in Sesotho as she would assume that they were Basotho. Later in the same extract, FB31-35RurSeso echoed this sentiment when she asserted that she would never greet a person dressed in that way in isiXhosa as “there is no way that Xhosa people would do that”.

The data presented in this discussion of Theme 8 showed that, in addition to other cultural elements such as food and clothing, participants view language as a building block of culture, a defining characteristic of culture, and a requirement for cultural membership and belonging, so much so that they base their assumptions about people’s cultural practices on the languages that they speak and vice versa.

#### **6.4.2 Theme 9: Languages unlock cultural knowledge and enable connection**

In line with Theme 8, Theme 9 centres on participants’ assertions that their lack of proficiency in most of the languages in South Africa prevented them from having meaningful engagement and forming meaningful connections with the cultural groups that speak those languages. This can be seen in extract 44 below, in which FB36-40UrbEng, who had only been living in Cape Town for six months, asserted that she has struggled to form connections with speakers of isiXhosa as a result of her lack of proficiency in the language.

- 44) “Uhm, I came to Cape Town like, six months ago. And I feel like the culture here is Xhosa people. So, my experience of the Xhosa tribe, uh, is if you come into their space, they expect you to be like them. And when you don’t behave like the--. If you don’t under--. I can’t even speak Xhosa properly. I can hear, but I can’t speak it properly. So, when you now try to interact with them, and you speak English, now that is the only language I can speak to them in. It is not the only language I know, but then you know they, they treat you like you think you are better or and not trying to understand and you--. In some instances, I don’t get the help I would get if I knew the language.”  
(Appendix J:2B, 0045)

In the extract above, FB36-40UrbEng referred to speakers of isiXhosa as “the Xhosa tribe”, and described Cape Town as “their space”, before asserting that Cape Townian speakers of isiXhosa “expect” people that visit or move to the province to “be like them”, and that they have negative reactions to people that do not speak their language that often entail accusing

such people of purposefully refusing to accommodate them by speaking isiXhosa, either because they are unhelpful, or because they are acting superior by speaking English.

FB36-40UrbEng's assertion that being proficient in isiXhosa would have enabled her to form better connections with speakers of the language is echoed by FC31-35RurAfr, who asserted that a broader linguistic repertoire would enable a person to "fit in better" with speakers of those languages and members of the cultures with which they are associated:

- 45) "Well, I think that, if I could speak other languages, I would have been able to fit in better with the different cultures, uh, uh, especially with the older generation, because, you know when, even when I travel into the communities, and the work that we do, we can't really communicate with them. That for me is a bit of an uh, uh, like, I'm disadvantaged. [...] So, even the basic *mollo, khunjani* (isiXhosa: Hello, how are you?) and those kinds of things, that is basic greetings. But then it stops there, and you don't want it to stop there." (Appendix J:C, 002-003)

In the extract above, FC31-35RurAfr used the noun phrase "other languages" to refer to indigenous South African languages other than English and Afrikaans, and asserted that she sees her lack of proficiency in such languages as a "disadvantage" in the sense that it makes it difficult to work in rural areas where many people do not speak English, something that she is often required to do. Here, FC31-35RurAfr hinted at the effects of an intergenerational language shift in her assertion that she finds it particularly difficult to communicate and connect with "the older generation" as many of them are not proficient in English.

In line with FC31-35RurAfr's assertion that a person's proficiency in the language that is spoken by members of a specific cultural group determines the extent to which they can connect with that group, extract 46 below shows that MC26-30UrbEng asserted that the ability to speak an additional language such as Portuguese would allow him to feel more in touch with the culture that is associated with that language.

- 46) **PRESENTER:** "So, if you spoke other languages, or fewer languages or more languages, would your culture have looked different?"

**MC26-30UrbEng:** "I don't think so. I think it would have just maybe have a different part of--. Say if I knew Portuguese for example--."

**PRESENTER:** "*Ja, ja, ja.* (Afrikaans: yes, yes, yes.)"

**MC26-30UrbEng:** "I would probably just be a bit more into Portugal's culture but, I don't think my core culture, would have changed. If that's what you mean."

**PRESENTER:** “Okay, so, your core culture--.”

**MC26-30UrbEng:** “I don’t think I would have changed like my culture itself because I used something else, I think it would have been an add-on.”

**PRESENTER:** “Just another tool you can use in social settings?”

**MC26-30UrbEng:** “*Ja* (Afrikaans: yes), exactly. Like uhm, say if I knew Xhosa for example, I would have just been able to talk with Sandiso them.” (Appendix J:C, 047-053)

In the extract above, MC26-30UrbEng predicted that “[knowing] Portuguese” would likely cause him to be “a bit more into Portugal’s culture” which implies that his ability to connect to the Portuguese people through their culture would cause him to become more interested in the Portuguese culture and gain cultural knowledge. However, it would become an “add-on” to his existing cultural identity without affecting his “core culture” in any meaningful way. Later in the same extract, MC26-30UrbEng provided a different example by asserting that being proficient in isiXhosa would enable him to “talk with Sandiso them”, i.e., with isiXhosa-speaking colleagues at the office.

In line with MC26-30UrbEng’s assertion that learning a new language would affect his cultural identity, extract 47 below shows that MB26-30RurXits recounted a personal experience to substantiate his claim that learning the language associated with a particular culture gives people insight into that culture and that some of these insights come from explicit instruction.

- 47) “Funny thing is that I sometimes come across very strange customs, whenever I’m speaking to people. For instance, when I go to my English school, and I’m speaking to my English teacher, she would always say, ‘Mr Mchangane, look at me in the eye when you are talking to me.’ And then I’ll do that as a sign of respect and to show that I’m telling the truth and all of that. Then I go home to my Tsonga elders and when they talk to me, I’m looking them dead in the eye and they would be like, ‘It is very disrespectful for a youngster to look at us in the eye when they speak.’ You know. So same concept, two polarised different beliefs.” (Appendix J:2A, 021-022)

In the extract above, MB26-30RurXits, who grew up in the Tsonga and Siswati cultures but attended an English-medium school, recounted how his English-speaking school teacher frequently instructed him to look her “in the eye” when speaking to her as she perceived it as a “sign of respect” in English culture, and that he found this unusual as looking a Tsonga elder in the eye would be regarded as “very disrespectful”.

In line with MB26-30RurXits's assertion that cultural norms are often learned when a new language is acquired, extract 48 below shows that MB26-30ZimUrbSho asserted that the process of enculturation typically coincides with language acquisition and that this might lead to a degree of acculturation in which elements of the person's "other" cultures are lost or replaced.

48) **MB26-30ZimUrbSho:** "So, for me to be confident in speaking English, okay, I need to know, okay, so how do they speak English? How do they do it? How do they what? And in that process, I'm trying to understand them. I'm trying to, uhm, I'm adopting some of the things in their day-to-day lives, so I strongly think that if one is to learn a certain language, he or she will inherit maybe one or two as part of their culture. So, yes. Language shapes one's culture." (Appendix J:C, 0042-044)

In the extract above, MB26-30ZimUrbSho asserted that he knows that grammatical competence in a language is not sufficient for effective communication as one also needs a large amount of pragmatic knowledge, which is culture-specific and varies greatly from one language group to another. While his use of the verb "inherit" and his assertion that "language shape one's culture" stands in contrast to MC26-30UrbEng's assertion that exposure to additional cultures does not affect one's "core culture", both emphasised that languages unlock cultural knowledge.

The data presented in this discussion of Themes 8 and 9 showed that the participants asserted that certain languages are associated with certain cultures and that one may access cultural knowledge by acquiring an additional language. More broadly, the data discussed in all nine themes presented in this chapter showed that participants viewed the connection between language and culture as something inextricable and that they were aware of the dialectical relationship between language and culture, in which the former shapes the latter and vice versa in the never-ending cycle of social practices that make up our daily lives.

## **CHAPTER 7: DISCUSSION AND CONCLUSION**

### **7.1 Introduction**

This final chapter will provide an overview of the key findings of this study in order to answer the research questions that were posed in Chapter 1. The main findings that will be discussed in this chapter are those that centre on participants' discursive constructions of language, culture, and the intersection between the two. Following this, this chapter will provide an overview of the similarities and differences between the findings of this research study and those discussed in Chapter 2. Thereafter, this study's limitations and strengths will be outlined, followed by recommendations for future studies on the topic.

### **7.2 Overview of main findings and answers to research questions**

This section will provide key findings and answers to the research questions that guided this study's investigation of communication practitioners' discursive representations of their understandings of language, culture, and the intersection between the two in order to provide explicit answers to the research questions.

#### **7.2.1 Language and identity**

This section provides an answer to the first research question, namely "How do communication practitioners discuss their linguistic repertoires?" As discussed in section 6.2, the study found that, in line with Busch's (2012: 7, 19) and Blommaert and Buckus's (2013: 15) descriptions, participants referred to their linguistic repertoires as collections of linguistic resources that they have either acquired at different times and in different locations throughout their lives or have the desire to obtain in the future, for various reasons. Further, the data showed that participants mainly described the languages in their linguistic repertoires as tools that enable them to establish, perform, and legitimise a range of roles, identities and relationships that ultimately gave them a sense of belonging in the cultural groups that spoke those languages.

As discussed in sections 6.2.1 and 6.4.1, this study found that participants frequently drew connections between the languages for which they had emotional attachments and their cultural identities. Typically, these languages with which participants expressed an affinity were their mother tongues or languages connected to their heritage, as evidenced in phrases such as

“isiXhosa is in my genes”, “Shona is dominating my whole body” and “the importance of my Tsonga-ness”. Further, as discussed in section 6.2.1, the LP part of the data set showed that the colours assigned to these languages occupied the most space on the LP or were added to prominent areas of the body such as the heart and mind to signify emotional affiliation and connectedness. As predicted by Edward (2009: 250–251), the study found that, in contrast to the “emotional significance” that participants assigned to their mother tongues, they described their second or additional languages as serving instrumental and functional purposes, such as enabling speakers to build relationships with others.

Further, the study found that many participants expressed a desire to acquire additional languages, and attributed this desire to a need to build better connections with people with whom they do not share a native language. This can be seen, for example, in extract 45, in which FC31-35RurAfr, who often travels to remote areas for work, expressed a desire to connect with the non-English- and non-Afrikaans-speaking community members that lived there; in extract 13, in which FB36-40RurIsiX expressed a desire to learn the dominant language of the community in which she resided in order to be accepted into the neighbourhood; and in extract 12, in which FC31-35RurAfr expressed a desire to learn the dominant language of the province that she lived in order to avoid being excluded from conversations at the office. This last finding supported Mashazi’s (2020: 2) observation that the inability to speak a certain language renders certain spaces inaccessible.

Among these languages of desire, English was most frequently identified as an essential requirement for navigating South Africa’s multilingual educational systems and corporate spaces, often associating the language with power, success, and economic growth (Ives, 2006: 121). This can be seen, for example, in extract 24, in which FC36-40UrbEng asserted that people considered her to be intelligent because she spoke English rather than Afrikaans (Appendix J:C, 009). Further, in line with the assertion of Edward (2004, as cited by Cenoz, 2013: 4) regarding the value of local languages in addition to English, most participants acknowledged the extent to which English proficiency unlocked educational and professional opportunities, they also noted that proficiency in other South African languages is still a requirement for gaining a competitive advantage, especially when operating in rural areas.

### 7.2.2 Communication practitioners' perceptions of culture

This section will provide an answer to the second research question, namely “How do communication practitioners discuss their linguistic repertoires?” As discussed in section 6.3.1.1, the study found that participants generally described culture as a unique set of elements embodied by a group of people that are usually connected by shared language originating from a shared geographical location. Further, the data showed that participants constructed culture as something dynamic that changes as a result of intercultural contact, and that some reported that the hybrid cultural identities that they had acquired as a result of intercultural contact enabled them to fit in, while others reported that it made them feel like they did not have a culture, such as FB36-40UrbEng who coined her culture “Diluted Ndetswana” in extract 37 (Appendix J:2B, 038) and FC36-40UrbEng who said, extract 36, “it’s just a horrible feeling of not belonging anywhere” (Appendix J:1A, 087).

As discussed in 6.3.1.2, when asked to define the concept ‘culture’, most participants pointed to what Ting-Toomey and Chung (2012: 16) refer to as the “surface-level components” of cultures such as clothing and food. An example of this can be seen in extract 36, in which FC36-40UrbEng (Appendix, J1:087) asserted that she gets “anxiety every time it is Heritage Day” since her culture does not seem to have traditional clothing or food that distinguishes it from other cultures, and in extract 34, in which MB26-30ZimUrbSho names food and clothing as two examples of the extent to which Shona culture has changed over time.

In addition to these surface-level components of culture, some participants referred to the cultural components found at the intermediate level of Ting-Toomey & Chung's (2012: 18–20) iceberg model, such as cultural norms, values, and social structures, while others referred to those located at the deep level, such as religion, beliefs, and worldview. This can be seen in extract 25 where MB26-30RurXits explains that a culture includes “certain customs or traditions or habits and specific values” (Appendix J:2B, 002) in extract 32 where he speaks of his Christian religion.

In addition to discussing the elements of culture, the participants also described what they considered to be the central characteristics of culture, many of which were in line with various theories of intercultural communication, such as it is a shared phenomenon (Kroeber & Kluckhohn, 1978: 13). This can be seen in extract 26, in which MB26-30RurXits asserted that “one person cannot be a culture. Like, it’s a group of people” (Appendix J:2B, 018). Further, participants described culture as something that is passed down from one generation to the next

(Samovar et al., 2017: 41); something that is learned, as opposed to innate (Samovar et al., 2017: 43); and something that is subject to change (Ferraro, 2001: 29–31).

Regarding the latter, the study found that participants made frequent references to cultural adaptation and change, focusing both on how entire cultures change with time due to influences from the media and education, and on how individuals may add to, lose, or change their cultures as they come into contact with people from different cultural backgrounds. This can be seen in extract 33, in which MB26-30ZimUrbSho explain how his culture has changed due to “exposure to television and globalisation and what-what.” (Appendix J:1B, 093)

This is in line with Karjalainen’s (2020: 250–253) assertion that although the foundation of a person’s culture is laid early in life, which unconsciously determines one’s cultural identity, continuous exposure to other cultures will lead a person to examine, negotiate and renegotiate certain aspects of their culture (Edwards, 2009: 16), resulting in expressions of culture that do not match any existing culture (Çelik, 2013: 1873). Although this simultaneous process of acculturation and enculturation may be permanent for some, most of the participants indicated that they reverted to their original culture when returning home, which suggested that they had dual cultural membership (Benet-Martínez et al., 2002: 495) in which one of the two is their heritage culture and the other is a hybrid cultural identity.

In addition to the discussion of the loss of culture that can result from intercultural contact, extract 38 shows that one participant, in particular, FB36-40UrbEng, asserted that she is “a confused person culturally” as a result of the fact that she was raised in English despite the fact that it was not the mother tongue of either of her parents, something that Baker (2012:3) describes as being raised in a “third space”. This is in line with theories of intercultural communication that predict that individuals who are raised in such third spaces and those who are raised in frequently changing cultural environments tend to become “global nomads” (Martin & Nakayama, 2000: 138) who are multicultural and highly adaptable to diverse cultural settings, but at the same time may question their cultural identities and belonging (Phinney, 2000: 29), and feel culturally homeless.

### **7.2.3 The intersection between language and culture**

This section will provide an answer to the study’s third research question, namely “How do communication practitioners describe the intersection between language and culture?” Recall that this question was directly posed to the participants during the individual follow-up

interviews; however, the link between ‘language’ and ‘culture’ featured throughout the data set. As discussed in section 6.4.1, the study found that participants made frequent reference to what Scott (2015: 23) refers to as “linguacultures” in their assertions that there were strong connections between their mother tongue(s) and their culture(s). This can be seen in extract 42, in which MB26-30ZimUrbSho asserted that to “belong to the Shona culture, you’re supposed to speak like proper Shona”. Further, in line with Edwards’s (2009: 250–251) claim that a person’s social interactions shape their cultures (thus that their linguistic communities are their primary influence during initial enculturation and subsequent acculturation), extract 2 shows that FB36-40RurIsiX asserted that “my language of thinking is Xhosa because I’m a Xhosa” (in Appendix J:1A, 025). Additionally, in line with Deardorff’s (2006: 257) assertion that learning a language enables a person to engage with the culture associated with it, and that this will lead to enhanced intercultural awareness, several participants asserted that learning to speak another person’s language enables one to gain insight into the culture(s) associated with that language. This can be seen in extract 17, in which MB26-30RurXits shared that he acquired knowledge of the western, English culture while studying English at school and in extract 48, in which MB26-30ZimUrbSho explained how one “inherits” aspects of the culture whose language you learn to speak.

### **7.3 Similarities and differences to previous studies’ findings**

Several findings in this study were like those of previous studies. For instance, Themes 1 and 5A, which identified language and culture as markers of group identity, show significant similarities to the themes presented in three of the four studies reviewed in Chapter 2, some of which will be discussed below. Firstly, in line with the findings discussed in Bristowe et al.’s (2014: 233) theme titled “Home language and emotional attachment”, and Lau’s (2016:159) theme titled “Language and identity”, this study found that participants expressed emotional attachments to their mother tongues and regarded these languages as central to their identities. Further, in line with Lau’s (2016: 159–160) theme titled “Language and culture”, this study found that the aforementioned emotional attachment to language was not limited to home languages as some participants expressed having stronger connections to additional languages related to their heritage than to the language(s) they were raised in.

Secondly, in line with the findings discussed in Lau’s (2016: 160) theme titled “Language and use”, which regards second languages as tools employed for “instrumental and practical

reasons”, this study found that participants described language as a tool used specifically to build connections. Further, in line with Bristowe et al.’s (2014: 237) theme titled “Desire to learn new languages”, this study found that participants frequently expressed a desire to learn additional languages to connect with a specific group. That being said, the findings of this study differed from those of Bristowe et al. as their participants predominantly displayed an interest in European languages, while the participants in this study expressed a desire to acquire local languages to improve their engagements in the multilingual and multicultural South African context. Thirdly, in line with Bristowe et al. (2014: 235) and Lau (2016: 160), this study found that participants repeatedly emphasised their belief that English proficiency is an essential requirement for education, social interactions, and access to professional settings, showing that they had an elevated view of the English language (Bristowe et al. 2014: 237–238).

Fourthly, in line with Galante’s (2020b: 563–569) first theme, “Recognising plurilingual identities”, in which she explained how language assisted in the moulding of her participants’ cultural identities, this study found that participants viewed language as an essential component of culture; and in line with Galante’s (2020: 572–574) claim that plurilingualism grows pluricultural competence, this study found that participants asserted that different languages enable connections with different cultural groups through which cultural competence is attained.

Finally, although there were several similarities between the current study and the four studies referenced above, the parallels were mostly confined to the section of my study that focussed on the participants’ linguistic repertoires and language identities and not the section related to ‘culture’. Where these studies made mention of ‘culture’, it seemed to be a secondary finding that often appeared brief and unnuanced. Out of the four studies discussed in Chapter 2, the only one that shared my study’s focus on ‘culture’ was that of Galante (2020b) as both identified themes that suggest a relationship between ‘language’ and ‘culture’.

#### **7.4 Limitations and strengths of this study**

Through the course of this study, a few limitations were identified which might have had an impact on the outcome of the research. The first thereof is that the data collection for this study took place towards the end of 2021 which meant that, although many companies (including the Company) had returned to work, Covid-19 health and safety regulations were still in place and resulting in the second half of Workshop B having to be rescheduled as an online session (full

details available in section 4.4.2.), which elicited less interaction among the workshop participants when compared to Workshop A's second session. Another limitation is the small sample size, which inevitably limits the generalisability of the results. Further, the sample composition is not an exact representation of South Africa's demographics, something that was motivated by the study's aim of exploring the linguistic repertoires and understanding of the 'culture' of a team of communication practitioners that frequently worked together rather than members of the general public. Finally, the time allocated to the workshops should have been extended as that would have allowed for more in-depth discussions.

Despite these limitations, this study had several strengths, including its contribution to the literature on linguistic and cultural identity studies in South Africa, and its focus on the corporate world, which contrasts with the handful of related South African studies, which were mostly based within the South African educational context (schools and universities). In addition to this, while most of the existing studies approach language and culture as two separate entities, this study made a unique contribution to the literature by exploring participants' perceptions of the intersections between language and culture, something that is particularly worthy of exploration in South Africa's diverse society.

## **7.5 Recommendations for future studies**

To increase the generalisability of the results, future studies on linguistic repertoires, linguistic identities, and culture, studies should be done using more participants, and in provinces other than the Western Cape. Further, while the culture sketch activity, which was based on Bagnoli's (2009) graphic elicitation methods, was specifically designed for this study, future studies can benefit from replacing or merging it with a data elicitation method known as "story circles" (Deardorff, 2020). Story circles aim to create a space in which diverse individuals can gain intercultural understanding through purposeful and structured interaction and dialogue. Additionally, future studies should ensure that enough time is allocated to the workshops in which data is collected, which can be done by doing the LP activity on one day and the culture sketch activity on another. Future studies should also consider having a debriefing focus group discussion in which participants can discuss the effect the sessions had on their perceptions of language and culture and can workshop ideas on how the knowledge gained may be applied within the team/department to improve their ICC.

## 7.6 Concluding remarks

This study aimed to explore a group of communication practitioners' linguistic repertoires, their understanding of the concept of 'culture' and their opinion on the link between 'language' and 'culture'. As discussed in Chapter 1, the inspiration for this study stemmed from one of the foundational components of ICC competence, and an essential skill for those operating in culturally diverse contexts such as communication practitioners, namely cultural awareness of self and others.

As discussed above, the study's main findings showed that communication practitioners regard their linguistic resources either as markers of group identity or as communication and relational tools and that they link their languages to geographically bound communities. Further, the study found that communication practitioners regard culture as a marker of group identity that can be broken down into a set of elements and characteristics, of which language is a central one, and that cultures are always changing. Finally, the study found that communication practitioners frequently expressed a desire to speak additional languages and that they attributed this desire to a need to connect with people from other cultural groups.

In terms of practical implications for the workplace, the study's findings show that a company's communication strategies cannot be called intercultural simply because it produces multilingual content. Rather, cultural awareness is complex and nuanced, and communication practitioners need explicit training that aims to help them to develop a critical awareness of their own culture(s) and those of other groups in South Africa to an extent that enables them to do their work effectively.

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## Appendix A: Institutional Permission

Ms. Zania Viljoen

(Corporate Communication Officer: [REDACTED])

zaniaviljoen@gmail.com | [REDACTED]

082 454 9021

### PERMISSION TO CONDUCT RESEARCH

Dear Zania

Your letter dated 17 May 2021 refers, requesting permission to conduct a study concerning culture and language for your MA studies is hereby approved with the participation of the Communications and Marketing team at the Cape Town Comms office.

Your request was approved via round robin by the EXCO and was supported.

The approval carries with it the following conditions:

- 1.1 That the individuals, who will participate in your study provide prior consent and agree to form part of your study of their own will.
- 1.2 That the activities do not interfere with the delivery of production on the part of the individuals participating in the study.
- 1.3 That the activities be conducted outside of normal working hours so as not to interrupt nor interfere with the flow and delivery of production.
- 1.4 That the outcomes and recommendations be shared with the EXCO upon completion of your studies with possible recommendations and adoption of key learnings from your research.

Wishing you all the best on your studies and looking forward to seeing the outcomes of your research.

Sincerely

[REDACTED]

[REDACTED]

Executive Communications and Marketing

[REDACTED]

[REDACTED]

## Appendix B: Ethical Clearance



### NOTICE OF APPROVAL

REC: Social, Behavioural and Education Research (SBER) - Initial Application Form

1 July 2021

Project number: 22447

Project Title: The discursive construction of the concept 'culture' among Communication Practitioners.

Dear Miss Z Viljoen

Your response to stipulations submitted on 01/07/2021 09:54 was reviewed and approved by the REC: Social, Behavioural and Education Research (REC: SBE).

Please note below expiration date of this approved submission:

#### Ethics approval period:

Protocol approval date (Humanities)	Protocol expiration date (Humanities)
17 June 2021	16 June 2022

#### GENERAL REC COMMENTS PERTAINING TO THIS PROJECT:

##### INVESTIGATOR RESPONSIBILITIES

Please take note of the General Investigator Responsibilities attached to this letter. You may commence with your research after complying fully with these guidelines.

**If the researcher deviates in any way from the proposal approved by the REC: SBE, the researcher must notify the REC of these changes.**

Please use your SU project number (22447) on any documents or correspondence with the REC concerning your project.

Please note that the REC has the prerogative and authority to ask further questions, seek additional information, require further modifications, or monitor the conduct of your research and the consent process.

##### CONTINUATION OF PROJECTS AFTER REC APPROVAL PERIOD

You are required to submit a progress report to the REC: SBE before the approval period has expired if a continuation of ethics approval is required. The Committee will then consider the continuation of the project for a further year (if necessary).

Once you have completed your research, you are required to submit a final report to the REC: SBE for review.

#### Included Documents:

Document Type	File Name	Date	Version
Budget	Addendum 4_Budget (Z Viljoen)	20/05/2021	1
Recruitment material	Addendum 5_Participant Email (Z Viljoen)	20/05/2021	1
Default	Addendum 6_C19 mitigation plan (Z Viljoen)	20/05/2021	1
Data collection tool	Addendum 3_Background Questionnaire	20/05/2021	1
Data collection tool	Addendum 7_Workshop Process (Z Viljoen)	20/05/2021	1
Request for permission	Addendum 1_Request for Permission (Research WOF) Z Viljoen	20/05/2021	1
Default	Addendum 8_Language Portrait	20/05/2021	1
Informed Consent Form	Addendum 2_Consent to participate in research form (ZV-2021)	21/05/2021	2
Research Protocol/Proposal	Proposal_Z Viljoen (2021-05-20)	21/05/2021	1

Default	Zania Viljoen (25737171) RESPONSE LETTER	21/05/2021	1
Request for permission	Addendum 9_Institutional Consent_Working on Fire	30/06/2021	001
Default	RESPONSE LETTER_Z. Viljoen (2021-06-30)	30/06/2021	001

If you have any questions or need further help, please contact the REC office at [cgraham@sun.ac.za](mailto:cgraham@sun.ac.za).

Sincerely,

Clarissa Graham

REC Coordinator: Research Ethics Committee: Social, Behavioral and Education Research

*National Health Research Ethics Committee (NHREC) registration number: REC-050411-032.  
The Research Ethics Committee: Social, Behavioural and Education Research complies with the SA National Health Act No.61 2003 as it pertains to health research. In addition, this committee abides by the ethical norms and principles for research established by the Declaration of Helsinki (2013) and the Department of Health Guidelines for Ethical Research: Principles Structures and Processes (2<sup>nd</sup> Ed.) 2015. Annually a number of projects may be selected randomly for an external audit.*

## Principal Investigator Responsibilities

### Protection of Human Research Participants

As soon as Research Ethics Committee approval is confirmed by the REC, the principal investigator (PI) is responsible for the following:

**Conducting the Research:** The PI is responsible for making sure that the research is conducted according to the REC-approved research protocol. The PI is jointly responsible for the conduct of co-investigators and any research staff involved with this research. The PI must ensure that the research is conducted according to the recognised standards of their research field/discipline and according to the principles and standards of ethical research and responsible research conduct.

**Participant Enrolment:** The PI may not recruit or enrol participants unless the protocol for recruitment is approved by the REC. Recruitment and data collection activities must cease after the expiration date of REC approval. All recruitment materials must be approved by the REC prior to their use.

**Informed Consent:** The PI is responsible for obtaining and documenting affirmative informed consent using **only** the REC-approved consent documents/process, and for ensuring that no participants are involved in research prior to obtaining their affirmative informed consent. The PI must give all participants copies of the signed informed consent documents, where required. The PI must keep the originals in a secured, REC-approved location for at least five (5) years after the research is complete.

**Continuing Review:** The REC must review and approve all REC-approved research proposals at intervals appropriate to the degree of risk but not less than once per year. There is **no grace period**. Prior to the date on which the REC approval of the research expires, **it is the PI's responsibility to submit the progress report in a timely fashion to ensure a lapse in REC approval does not occur**. Once REC approval of your research lapses, all research activities must cease, and contact must be made with the REC immediately.

**Amendments and Changes:** Any planned changes to any aspect of the research (such as research design, procedures, participant population, informed consent document, instruments, surveys or recruiting material, etc.), must be submitted to the REC for review and approval before implementation. Amendments may not be initiated without first obtaining written REC approval. The **only exception** is when it is necessary to eliminate apparent immediate hazards to participants and the REC should be immediately informed of this necessity.

**Adverse or Unanticipated Events:** Any serious adverse events, participant complaints, and all unanticipated problems that involve risks to participants or others, as well as any research-related injuries, occurring at this institution or at other performance sites must be reported to the REC within **five (5) days** of discovery of the incident. The PI must also report any instances of serious or continuing problems, or non-compliance with the REC's requirements for protecting human research participants.

**Research Record Keeping:** The PI must keep the following research-related records, at a minimum, in a secure location for a minimum of five years: the REC approved research proposal and all amendments; all informed consent documents; recruiting materials; continuing review reports; adverse or unanticipated events; and all correspondence and approvals from the REC.

**Provision of Counselling or emergency support:** When a dedicated counsellor or a psychologist provides support to a participant without prior REC review and approval, to the extent permitted by law, such activities will not be recognised as research nor the data used in support of research. Such cases should be indicated in the progress report or final report.

**Final reports:** When the research is completed (no further participant enrolment, interactions or interventions), the PI must submit a Final Report to the REC to close the study.

**On-Site Evaluations, Inspections, or Audits:** If the researcher is notified that the research will be reviewed or audited by the sponsor or any other external agency or any internal group, the PI must inform the REC immediately of the impending audit/evaluation.



## CONFIRMATION OF RESEARCH ETHICS APPROVAL

REC: SBER - Annual Progress Report

3 August 2022

Project number: 22447

Project Title: The discursive construction of the concept 'culture' among Communication Practitioners.

Dear Miss Z Viljoen

### **Identified supervisor(s) and/or co-investigator(s):**

Dr LD Mongic, Prof F Southwood

Your REC: SBER - Annual Progress Report submitted on 17/06/2022 11:19 was reviewed and approved by the Social, Behavioural and Education Research Ethics Committee (REC: SBE).

Your research ethics approval is valid for the following period:

Protocol approval date (Humanities)	Protocol expiration date (Humanities)
3 August 2022	2 August 2023

### **GENERAL COMMENTS PERTAINING TO THIS PROJECT:**

#### **INVESTIGATOR RESPONSIBILITIES**

1. Please take note of the General Investigator Responsibilities attached to this letter. You may commence with your research after complying fully with these guidelines.
2. Your approval is based on the information you provided in your online research ethics application form. If you are required to make amendments to or deviate from the proposal approved by the REC, please contact the REC: SBE office for advice: [applyethics@sun.ac.za](mailto:applyethics@sun.ac.za)
3. Always use this project ID number (22447) in all communications with the REC: SBE concerning your project.
4. Please note that the REC has the prerogative and authority to ask further questions, seek additional information, and monitor the conduct of your research and the consent process, where required.

#### **RENEWAL OF RESEARCH BEYOND THE EXPIRATION DATE**

You are required to submit a progress report to the REC: SBE before the project approval period expires if renewal of ethics approval is required.

If you have completed your research, you are required to submit a final report to the REC: SBE to close the active REC record for this project.

### **Project documents approved by the REC:**

Document Type	File Name	Date	Version
Research Protocol/Proposal	Proposal_Z_Viljoen (2021-05-20)	20/05/2021	1
Informed Consent Form	Addendum 2_Consent to participate in research form (ZV-2021)	01/09/2021	1

If you have any questions or need further help, please contact the REC office at [applyethics@sun.ac.za](mailto:applyethics@sun.ac.za)

Sincerely,

Mrs Clarissa Robertson ([cgraham@sun.ac.za](mailto:cgraham@sun.ac.za))

Secretariat: Social, Behavioral and Education Research Ethics Committee (REC: SBE)

*National Health Research Ethics Committee (NHREC) registration number: REC-050411-032.*

*The Social, Behavioural and Education Research Ethics Committee complies with the SA National Health Act No. 61 2003 as it pertains to health research. In addition, this committee abides by the ethical norms and principles for research established by the Declaration of Helsinki (2013) and the Department of Health Guidelines for Ethical Research: Principles Structures and Processes (2<sup>nd</sup> Ed.) 2015. Annually a number of projects may be selected randomly for an external audit.*

## Principal Investigator Responsibilities

### Protection of Human Research Participants

As soon as Research Ethics Committee approval is confirmed by the REC, the principal investigator (PI) is responsible for the following:

**Conducting the Research:** The PI is responsible for making sure that the research is conducted according to the REC-approved research plan. The PI is jointly responsible for the conduct of co-investigators and any research staff involved with this research. The PI must ensure that the research is conducted according to the recognised standards of their research field/discipline and according to the principles and standards of ethical research and responsible research conduct.

**Participant Enrolment:** The PI may not recruit or enrol participants unless the strategy for recruitment is approved by the REC. Recruitment and data collection activities must cease after the expiration date of REC approval. All recruitment materials must be approved by the REC prior to their use.

**Informed Consent:** The PI is responsible for obtaining and documenting affirmative informed consent using **only** the REC-approved consent documents/process, and for ensuring that no participants are involved in research prior to obtaining their affirmative informed consent. The PI must give all participants copies of the signed informed consent documents, where required. The PI must keep the originals in a secured, REC-approved location for at least five (5) years after the research is complete.

**Continuing Review:** The REC must review and approve all REC-approved research proposals at intervals appropriate to the degree of risk but not less than once per year. There is **no grace period**. Prior to the date on which the REC approval of the research expires, **it is the PI's responsibility to submit the progress report in a timely fashion to ensure a lapse in REC approval does not occur**. Once REC approval of your research lapses, all research activities must cease, and contact must be made with the REC immediately.

**Amendments and Changes:** Any planned changes to any aspect of the research (such as research design, procedures, participant population, informed consent document, instruments, surveys or recruiting material, etc.), must be submitted to the REC for review and approval before implementation. Amendments may not be initiated without first obtaining written REC approval. The **only exception** is when it is necessary to eliminate apparent immediate hazards to participants and the REC should be immediately informed of this necessity.

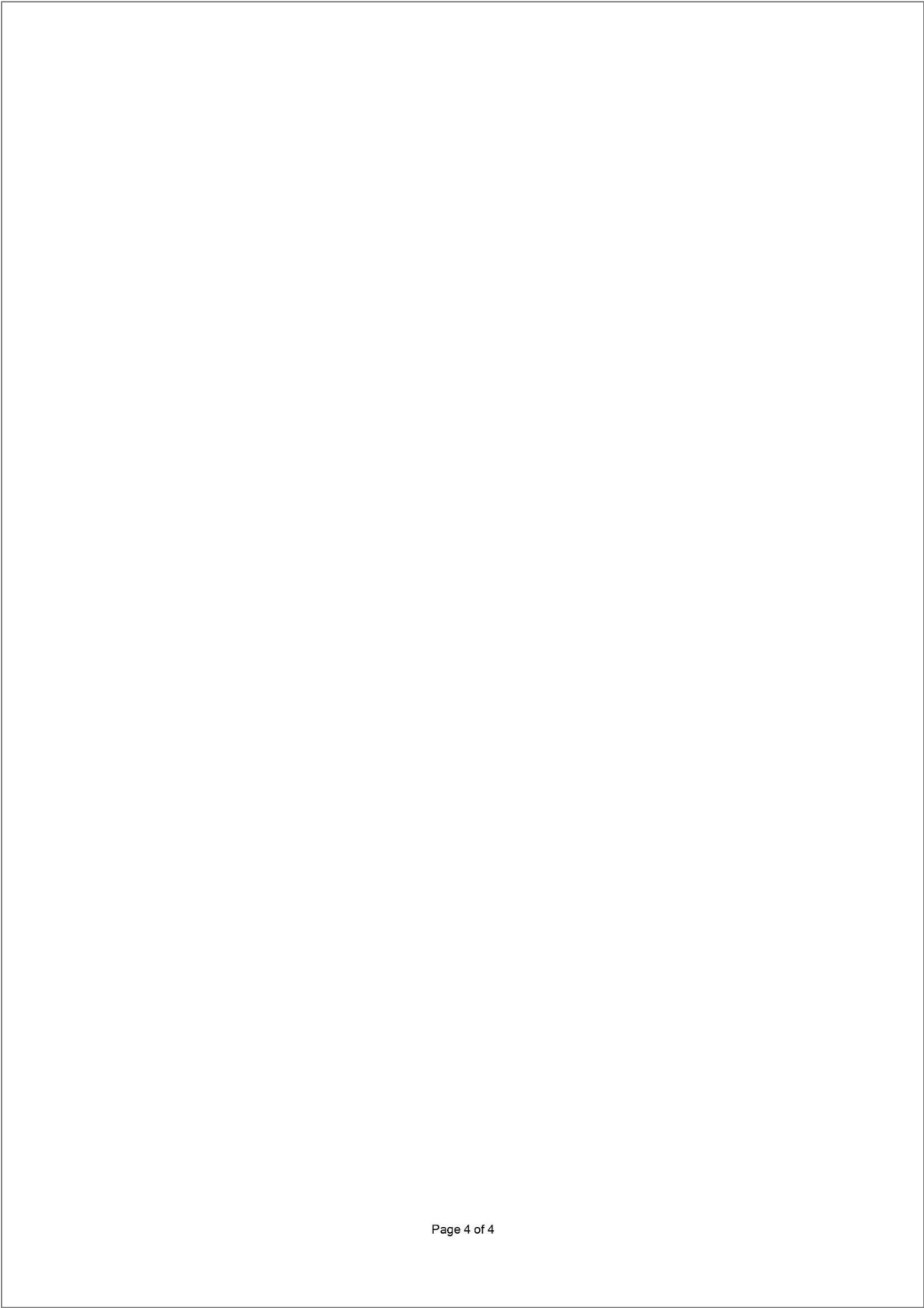
**Adverse or Unanticipated Events:** Any serious adverse events, participant complaints, and all unanticipated problems that involve risks to participants or others, as well as any research-related injuries, occurring at this institution or at other performance sites must be reported to the REC within **five (5) days** of discovery of the incident. The PI must also report any instances of serious or continuing problems, or non-compliance with the RECs requirements for protecting human research participants.

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**Provision of Counselling or emergency support:** When a dedicated counsellor or a psychologist provides support to a participant without prior REC review and approval, to the extent permitted by law, such activities will not be recognised as research nor the data used in support of research. Such cases should be indicated in the progress report or final report.

**Final reports:** When the research is completed (no further participant enrolment, interactions or interventions), the PI must submit a Final Report to the REC to close the study.

**On-Site Evaluations, Inspections, or Audits:** If the researcher is notified that the research will be reviewed or audited by the sponsor or any other external agency or any internal group, the PI must inform the REC immediately of the impending audit/evaluation.



## Appendix C: Participant Consent Form



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### CONSENT TO PARTICIPATE IN RESEARCH

Dear Colleague

I would like to invite you to participate in a research project entitled “**The discursive construction of the concept ‘culture’ among Communication Practitioners.**”

Please take some time to read the information below, which will explain the details of this project. You are very welcome to contact / engage me if you have any questions or concerns or need a clarification of any aspect of the study.

#### What is this research study about?

- **Purpose of the study:** This study aims to explore what people’s understanding of culture is and how the languages they speak tie into that.

#### What will be required of participants?

- **Electronic online background questionnaire:** This questionnaire will be emailed to you and will include a few personal questions e.g., age, hometown, the languages you speak, etc. None of the questions will be set as a “prerequisite” for submitting the form, which means that you will be allowed to leave out any question that you do not feel comfortable answering.
- **Group discussion / Workshop to discuss ‘culture’ and ‘language’:** The ideal would be to host this workshop in-person at our office in Cape Town – it will include a few of your colleagues. I will engage the WOF Communication Executive in order for an appropriate time to be selected and agreed on. During the workshop, the group will do two art-based activities. (Note: you do not have to be an artist and your artistic skills will not be judged.) The aim of these activities will be to facilitate discussions around culture and language. You won’t be forced to answer any question that you do not feel comfortable with.
- **Voice or video recordings** will be made during the workshop. I will ensure that these recordings are stored in a safe place and won’t be accessed by anyone else but me and my supervisors.
- **Participant Confidentiality:** The data collected during this study (questionnaire and workshop discussions) will be treated with the utmost confidentiality. That means that your identity will not be revealed in the presentation of the findings. Should any of your individual contributions be referenced, an alias – that you will choose for yourself – will be used.

#### What benefits does participation hold for participants?

- Participants will not be paid, but I will ensure that there are enough snacks.
- I believe that participation in this study will be fun and the content discussed will be beneficial to you as a communication practitioner.



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Participation, withdrawal and valuing your wellbeing

**Participation is entirely voluntary** and you are free to decline to participate. If you say no, this will not affect you negatively in any way whatsoever. You are also free to withdraw from the study at any point, even if you do agree to take part now.

**RIGHTS OF RESEARCH PARTICIPANTS:** *You may withdraw your consent at any time and discontinue participation without penalty. You are not waiving any legal claims, rights or remedies because of your participation in this research study. If you have questions regarding your rights as a research participant, contact Ms Maléne Fouché [mfouche@sun.ac.za; 021 808 4622] at the Division for Research Development. You have right to receive a copy of the Information and Consent form.*

Should your participation lead to any unpleasant emotions or psychological trauma or bring issues to the fore, which you would like to discuss with a counsellor, a Working on Fire Social Development Practitioner, will be available to assist you in this regard. If the issue is of such a nature that you are not comfortable discussing it with a Working on Fire colleague, I will arrange for a company-external counsellor to meet with you.

If you have any questions or concerns about the research, please feel free to engage me directly or via email ([zania.viljoen@wofire.co.za](mailto:zania.viljoen@wofire.co.za) / [25737171@sun.ac.za](mailto:25737171@sun.ac.za)), text message or a phone call (082 454 9021).

**If you are willing to participate in this study, I ask that you please sign the Declaration of Consent and scan back to me.**

Yours truly  
**Zania Viljoen**



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#### DECLARATION BY PARTICIPANT

---

By signing below, I \_\_\_\_\_ agree to take part in a research study entitled  
“The discursive construction of the concept ‘culture’ among Communication Practitioners” conducted by  
Zania Viljoen.

I declare that:

- I have read the attached information leaflet and it is written in a language that I understand and am comfortable with.
- I was given the opportunity to ask questions and all my questions have been adequately answered.
- I understand that taking part in this study is **voluntary** and I have not been pressurised to take part.
- I may choose to leave the study at any time and will not be penalised or prejudiced in any way.
- I may be asked to leave the study before it has finished, if the researcher feels it is in my best interests, or if I do not follow the workshop program, as agreed to.
- All issues related to privacy and the confidentiality and use of the information I provide have been explained to my satisfaction.

Date signed on: \_\_\_\_\_

\_\_\_\_\_  
Participant signature

#### SIGNATURE OF INVESTIGATOR / RESEARCHER

---

I declare that I explained the information given in this document to \_\_\_\_\_


*The aforementioned participant* was encouraged and given ample time to ask me any questions. This conversation was conducted in Afrikaans | English.

Date signed on: \_\_\_\_\_

\_\_\_\_\_  
Investigator signature

## Appendix D: Online Background Questionnaire

### Background Questionnaire



This short background questionnaire forms part of my research entitled (working title) 'The discursive construction of the concept 'culture' among Communication Practitioners.' None of the questions - except for question 1 - is compulsory. Although it would be appreciated if you answer all the questions as honestly as possible, you do not need to answer any question you feel uncomfortable answering.

Complete confidentiality guaranteed. Please be assured that your information will not be seen by anyone besides myself and my supervisors. Any information used in my final report will be presented under the alias (fake name) you will be selecting for yourself below.

Thank you for your willingness to participate. Please feel free to contact me if you have any questions or concerns - 082 454 9021

Zania Viljoen

**\* Required**

1. 1. Name and Surname \*

2. 2. Alias (Fake name you would like me to use in my research to keep your information anonymous)

3. 3. Age (Please select an age bracket)

Mark only one oval.

☐ 20 – 25  
☐ 26 – 30  
☐ 31 – 35  
☐ 36 – 40  
☐ 41 – 45  
☐ 46 – 50  
☐ 51 – 55  
☐ 56 – 60

4. 4. Gender

Mark only one oval.

☐ Male  
☐ Female  
☐ Other  
☐ Prefer not to say

5. 5. Nationality

Mark only one oval.

☐ South African  
☐ Other:

6. 6. Race

Mark only one oval.

- ☐ Black  
☐ Coloured  
☐ White  
☐ Indian  
☐ Asian  
☐ Other  
☐ Prefer not to say

7. 7. Where were you born? (Country, Province and Town)

8. Where were you raised? (Lived for the largest part of your childhood)

8.1 Country

8.2 Province

10. 8.3 Please pick the most accurate option:

Mark only one oval.

- ☐ Village  
☐ Town  
☐ City  
☐ Farm  
☐ Other:

11. 8.4 Please pick the most accurate option:

Mark only one oval.

- ☐ Urban  
☐ Rural  
☐ Other:

9. This Question is all about language

Please list all the languages you know and then rate how well you write, read, speak and understand each. \*Proficiency (the level of your ability). There is space below for up to 5 languages but you only need to list as many as you know and leave the rest open.

12. 9.1 a) Language 1 (Home language)

13. 9.1 b) Language 1 - Proficiency

Mark only one oval per row.

	✓ Completely fluent	♦ Very proficient	♦ Basic proficiency	✗ No proficiency
Read	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Write	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Speak	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Understand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

14. 9.2 a) Language 2 (Second Language)

15. 9.2 b) Language 2 (Second Language)

Mark only one oval per row.

	✓ Completely fluent	◆ Very proficient	◆ Basic proficiency	✗ No proficiency
Read	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Write	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Speak	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Understand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

16. 9.3 a) Language 3

17. 9.3 b) Language 3

Mark only one oval per row.

	✓ Completely fluent	◆ Very proficient	◆ Basic proficiency	✗ No proficiency
Read	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Write	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Speak	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Understand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

18. 9.4 a) Language 4

19. 9.4 b) Language 4

Mark only one oval per row.

	✓ Completely fluent	◆ Very proficient	◆ Basic proficiency	✗ No proficiency
Read	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Write	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Speak	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Understand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

20. 9.5 a) Language 5

21. 9.5 b) Language 5

Mark only one oval per row.

	✓ Completely fluent	◆ Very proficient	◆ Basic proficiency	✗ No proficiency
Read	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Write	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Speak	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Understand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

22. 10. Education (Please list your highest qualification)

Check all that apply.

- ☐ Primary school completed
- ☐ High school completed
- ☐ Post-school certificate(s) completed
- ☐ Post-school diploma(s) completed
- ☐ Undergraduate studies completed
- ☐ Postgraduate studies completed
- ☐ Master's studies completed
- ☐ Doctoral studies completed
- ☐ Other: \_\_\_\_\_

23. 11. Optional comments:

This content is neither created nor endorsed by Google.

Google Forms

## Appendix E: Information obtained from the questionnaires

FC31-35RurAfr	Age:	Gender:	Nationality:	Race:	Place of birth:	Raised in: (Mostly)	Education: (Highest level)
	31 – 35	Female	South African	Coloured	Rural: Town Western Cape	Rural: Town Western Cape	Post-School certificates
	Home	Second	Third	Fourth	Fifth	Sixth	Seventh
	Afrikaans	English					
	Read: F	Read: V					
	Write: F	Write: V					
	Speak: F	Speak: V					
	Understand: F	Understand: V					

FC36-40UrbEng	Age:	Gender:	Nationality:	Race:	Place of birth:	Raised in: (Mostly)	Education: (Highest level)
	36 – 40	Female	South African	Coloured	Urban: City Western Cape	Urban: City Western Cape	Undergrad studies completed
	Home	Second	Third	Fourth	Fifth	Sixth	Seventh
	English	Afrikaans					
	Read: F	Read: F					
	Write: F	Write: V					
	Speak: F	Speak: V					
	Understand: F	Understand: F					

MB26-30ZimUrbSho	Age:	Gender:	Nationality:	Race:	Place of birth:	Raised in: (Mostly)	Education: (Highest level)
	26 – 30	Male	Zimbabwean	Black	Urban: City Zimbabwe	Urban: City Zimbabwe	Master studies competed
	Home	Second	Third	Fourth	Fifth	Sixth	Seventh
	Shona	English					
	Read: F	Read: F					
	Write: F	Write: F					
	Speak: F	Speak: F					
	Understand: F	Understand: F					

MC26-30UrbEng	Age:	Gender:	Nationality:	Race:	Place of birth:	Raised in: (Mostly)	Education: (Highest level)
	26 – 30	Male	South African	Coloured	Urban: City Western Cape	Urban: City Western Cape	Post-School diplomas
	Home	Second	Third	Fourth	Fifth	Sixth	Seventh
	English	Afrikaans					
	Read: F	Read: V					
	Write: F	Write: V					
	Speak: F	Speak: B					
	Understand: F	Understand: V					

MB26-30RurXits	Age:	Gender:	Nationality:	Race:	Place of birth:	Raised in: (Mostly)	Education: (Highest level)
	26 – 30	Male	South African	Black	Rural: Village Mpumalanga	Rural: Village Mpumalanga	Post-School diplomas
	Home	Second	Third	Fourth	Fifth	Sixth	Seventh
	Xitsonga	English	siSwati	Sesotho	isiZulu		
	Read: V	Read: F	Read: V	Read: V	Read: B		
	Write: V	Write: F	Write: V	Write: V	Write: B		
	Speak: F	Speak: F	Speak: F	Speak: F	Speak: B		
	Understand: F	Understand: F	Understand: F	Understand: F	Understand: V		

FB36-40RurIsiX	Age:	Gender:	Nationality:	Race:	Place of birth:	Raised in: (mostly)	Education: (Highest level)
	31 – 35	Female	South African	Black	Rural: Village Eastern Cape	Rural: Village Eastern Cape	Primary school completed
	Home	Second	Third	Fourth	Fifth	Sixth	Seventh
	isiXhosa	English	isiZulu				
	Read: F	Read: V	Read: V				
	Write: F	Write: F	Write: V				
	Speak: F	Speak: F	Speak: V				
	Understand: F	Understand: V	Understand: V				

FB31-35RurSeso	Age:	Gender:	Nationality:	Race:	Place of birth:	Raised in: (Mostly)	Education: (Highest level)
	31 – 35	Female	South African	Black	Rural: Village Eastern Cape	Rural: Village Eastern Cape	Undergrad studies completed
	Home	Second	Third	Fourth	Fifth	Sixth	Seventh
	Sesotho	English	isiXhosa	isiZulu			
	Read: F	Read: F	Read: F	Read: B			
	Write: F	Write: F	Write: V	Write: B			
	Speak: F	Speak: F	Speak: F	Speak: B			
	Understand: F	Understand: F	Understand: F	Understand: V			

FB36-40UrbEng	Age:	Gender:	Nationality:	Race:	Place of birth:	Raised in: (Mostly)	Education: (Highest level)
	36 – 40	Female	South African	Black	Rural: Village North West	Urban: Town Mpumalanga	Post-School diplomas
	Home	Second	Third	Fourth	Fifth	Sixth	Seventh
	English	Setswana	isiNdebele	isiZulu	Sotho	Sepedi	Afrikaans
	Read: F	Read: F	Read: V	Read: V	Read: B	Read: B	Read: B
	Write: F	Write: F	Write: V	Write: V	Write: B	Write: B	Write: B
	Speak: F	Speak: F	Speak: V	Speak: V	Speak: V	Speak: B	Speak: B
	Understand: F	Understand: F	Understand: V	Understand: V	Understand: V	Understand: B	Understand: B

## **Appendix F: Covid-19 Precautions**

The Covid-19 pandemic had created the need for heightened vigilance regarding the health risks of researchers and participants during the research process. I considered the implications that Covid-19 regulations would have on the study and decided on several precautions that assisted in mitigating the risk of the spread of COVID-19 during the data collection process. Most of these precautionary measures were also mandated by the Company's Covid-19 policy and all measures taken were approved by the Stellenbosch University REC.

### **Virtual versus face-to-face meetings:**

Although several online platforms do exist through which workshops could be conducted virtually, I chose to make use of face-to-face workshops as far as possible. I considered the influence virtual platforms, although very useful, might have on the spontaneity and casual comments of the participants which might cause valuable data to be lost. I was also concerned that challenges with connectivity would influence the quality of the recordings.

Another big consideration was the type of data that would be collected. Arts-based reflection on matters of language and culture would be unfamiliar to most participants. I thought that better quality data would obtain if the participants engaged in these activities collectively while being in the same space and with me leading the way (i.e., taking part in these activities enthusiastically to put my colleagues at ease). In addition to that, the identified participant group consisted of employees from the same office, who, at the time of the workshops, were mostly office-based.

Since the firefighting industry forms part of our country's essential services and had to continue operating throughout the lockdown, rigid Covid-19 Workplace Health and Safety regulations were put in place early in the pandemic and were still in place when the workshops were held. These regulations included daily screening upon arrival, physical distancing, the wearing of masks that cover both the nose and mouth for the duration of the time that one spent in the office (except when seated at your desk a safe distance from others), and regular sanitising of hands and surfaces. Staff were reminded of these regulations through ongoing awareness campaigns, and had, thus, become well versed in the dos and don'ts concerning COVID-19-safe behaviour.

On the day of the workshop, the participants were screened upon arrival, before they were allowed to enter the offices. Each participant was seated at his or her desk, which had been spread out across the room to allow for 1.5 meters distance between each. The participants each received an envelope with workshop material, that had been assembled a few days prior. The content of the envelope included crayons, two activity sheets, a bottle of sanitiser, a pen, and wrapped snacks. The participants remained at their desks and joined a Google Meet session in which the presentations were shared. The Google Meet session also doubled as a means of recording the session.

None of the participants recorded any symptoms within two weeks after the workshops.

## Appendix G: Language Portrait Activity



### Instructions

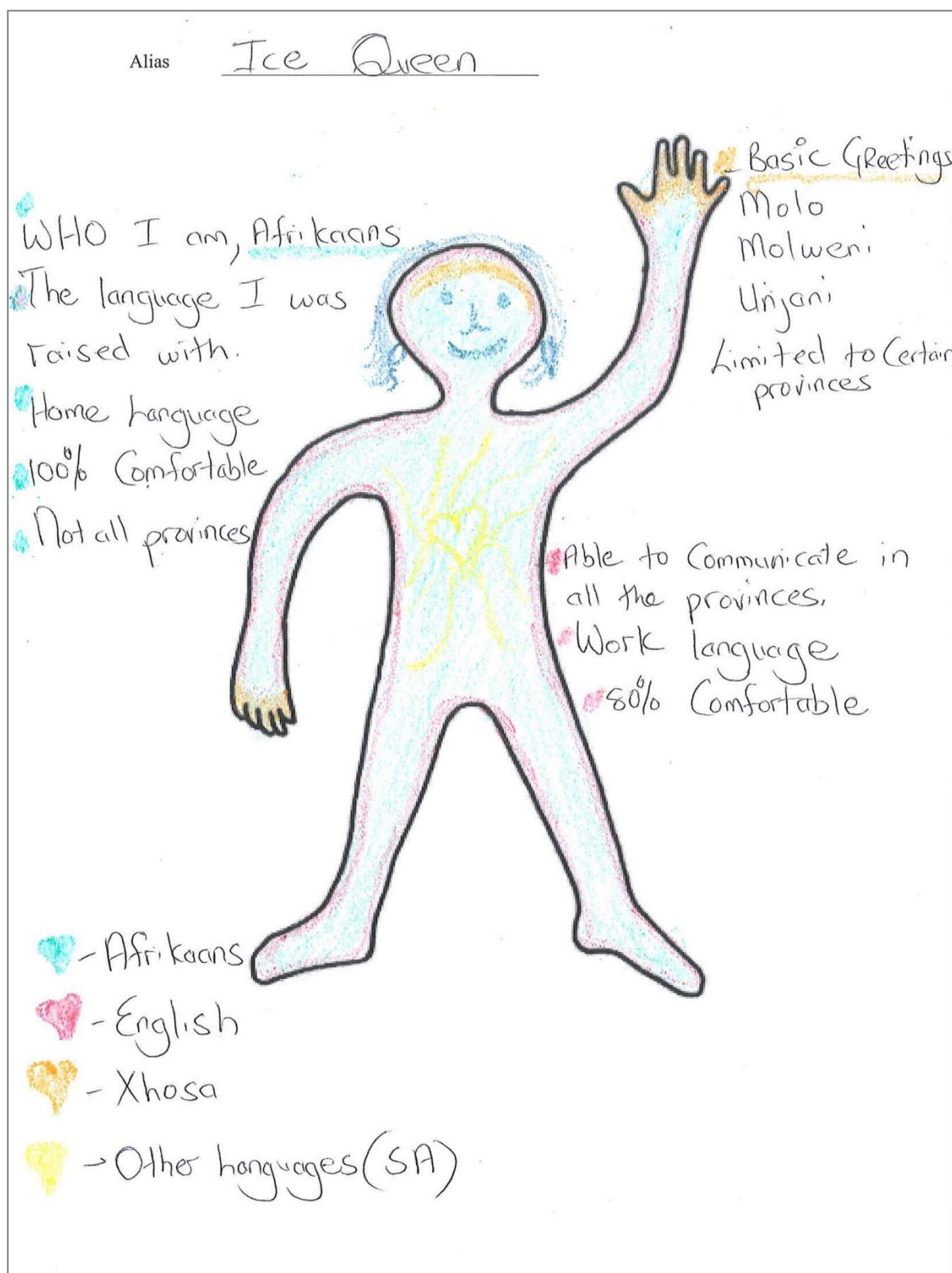
Before you start indicating your “linguistic repertoire” on the silhouette, take a moment to consider the following:

- Think about all the different languages (and their varieties) – as explained by the researcher – which form part of your life. Consider when and where you would use each; and how each language or variant fits into your life.
- Choose a colour to represent each language and/or variant in your repertoire and colour it onto the silhouette of the person. Please remember to include a colour key on the page to indicate which language each colour represents.
- When you are done adding colours to the drawing, please write down a short explanation or story to explain why you coloured the drawing the way you did and why you linked the different languages (represented by the different colours) to that specific area of the drawing.

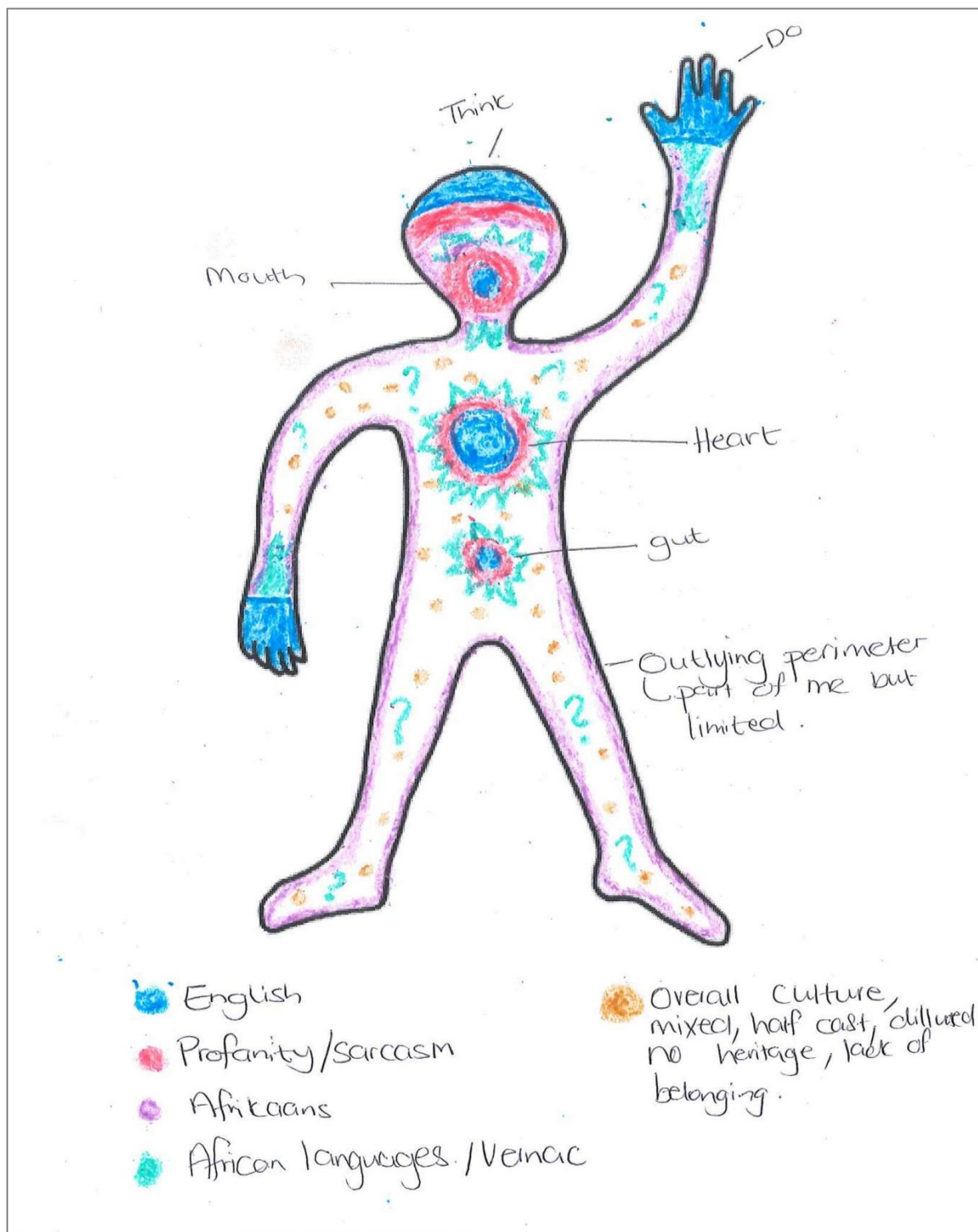
*\*These instructions were visually displayed on the presentation displayed during the workshop and verbally discussed.*

## Appendix H: Language Portraits

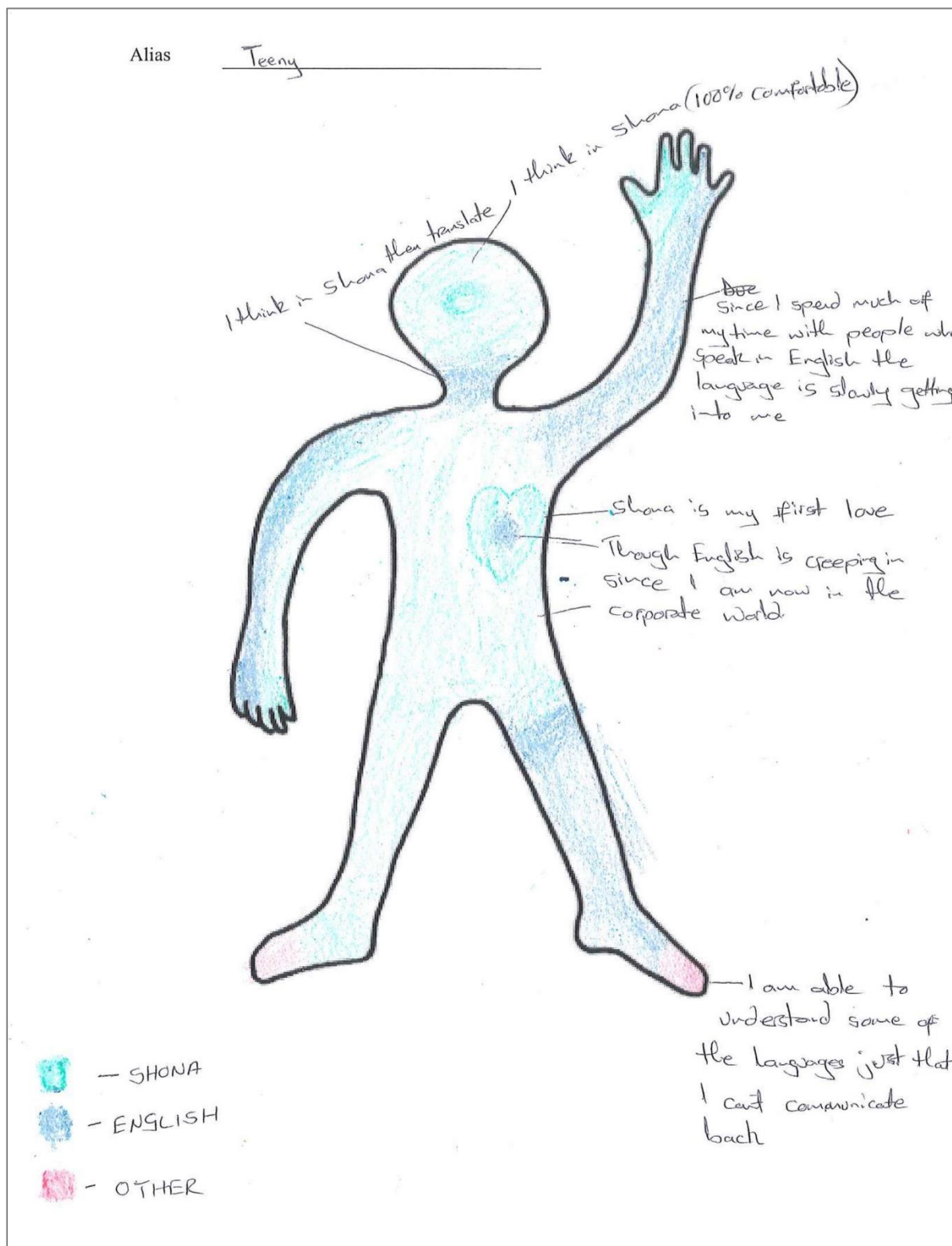
### H (1): Language Portrait - FC31-35RurAfr



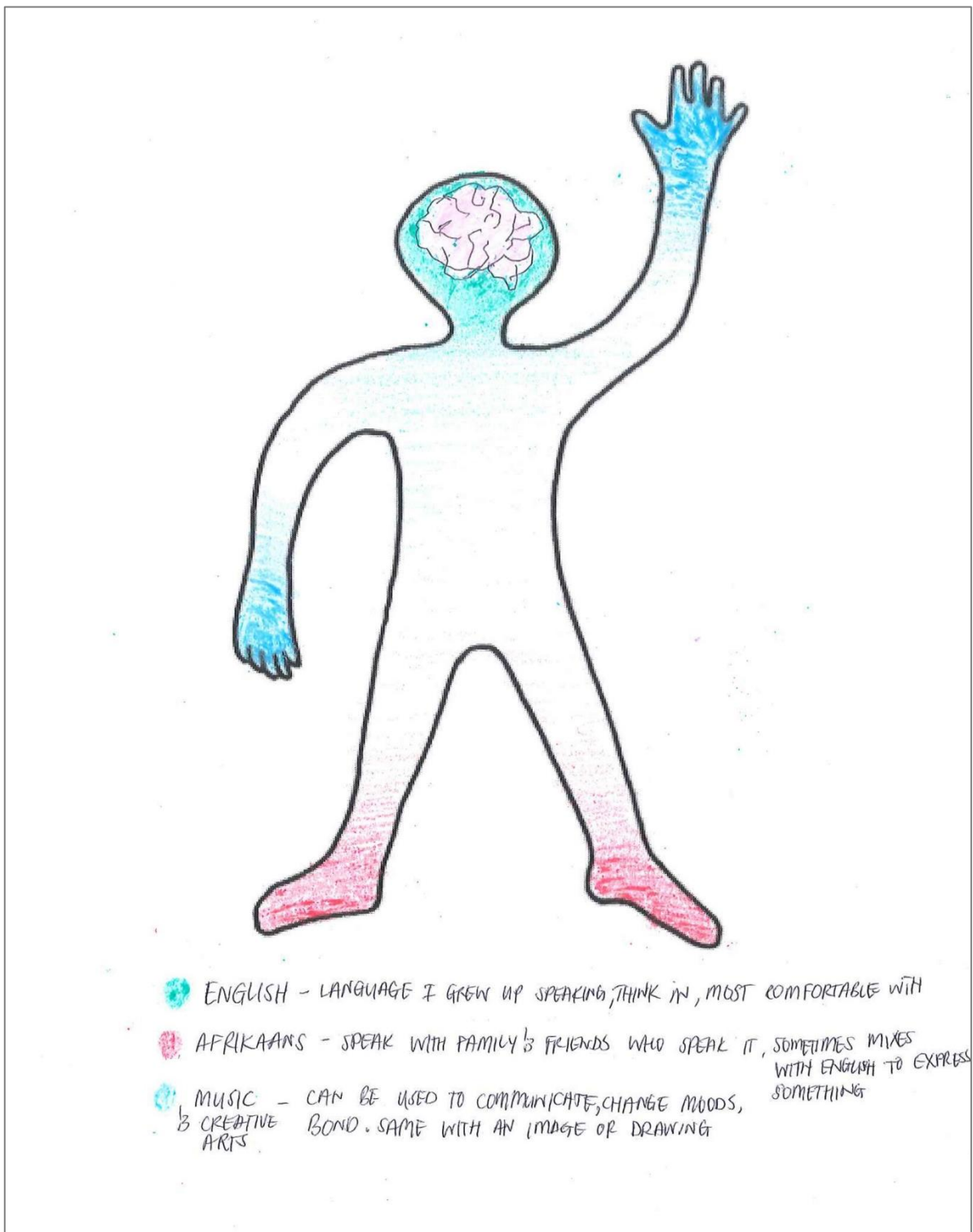
## H (2): Language Portrait - FC36-40UrbEng



### H (3): Language Portrait - BM26-30ZimUrbSho



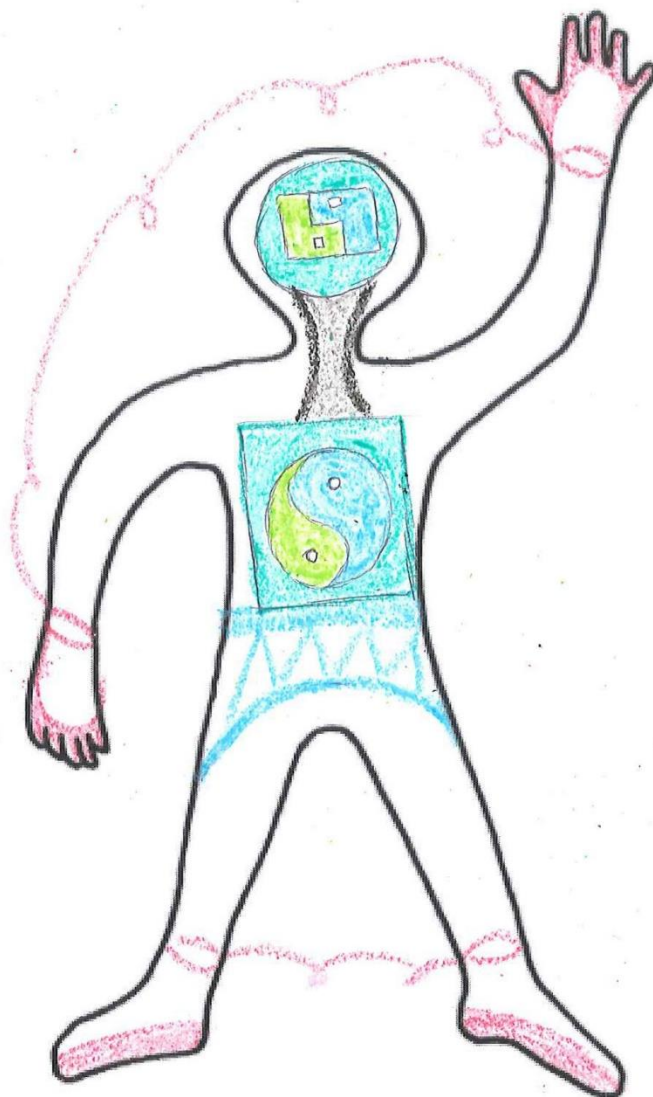
#### H (4): Language Portrait - MB26-30UrbEng




## H (5): Language Portrait - MB26-30RurXits


Alias

Mr. Mchangane



 Tsonga


 English

 siSwati

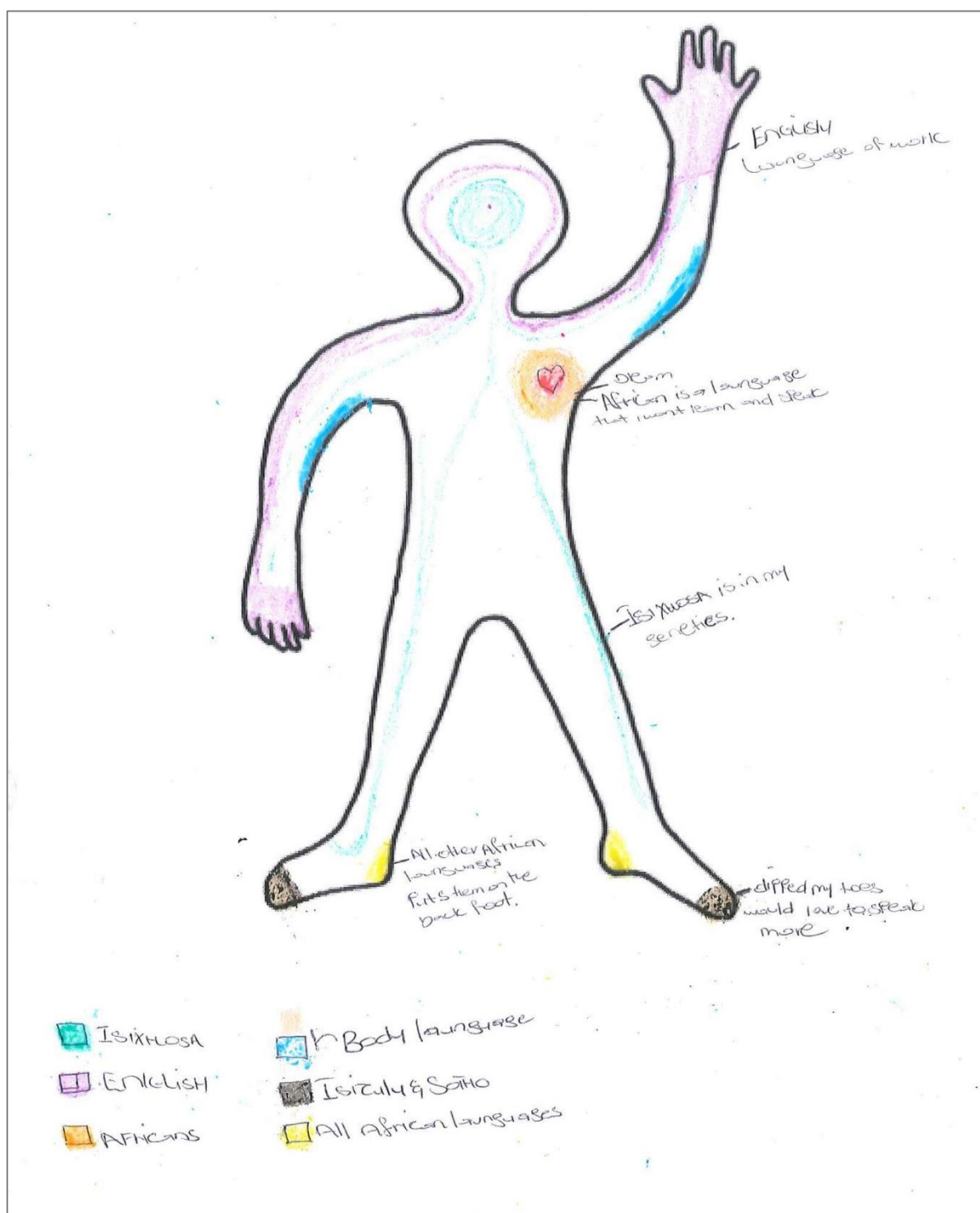
 Afrikaans

 Sotho

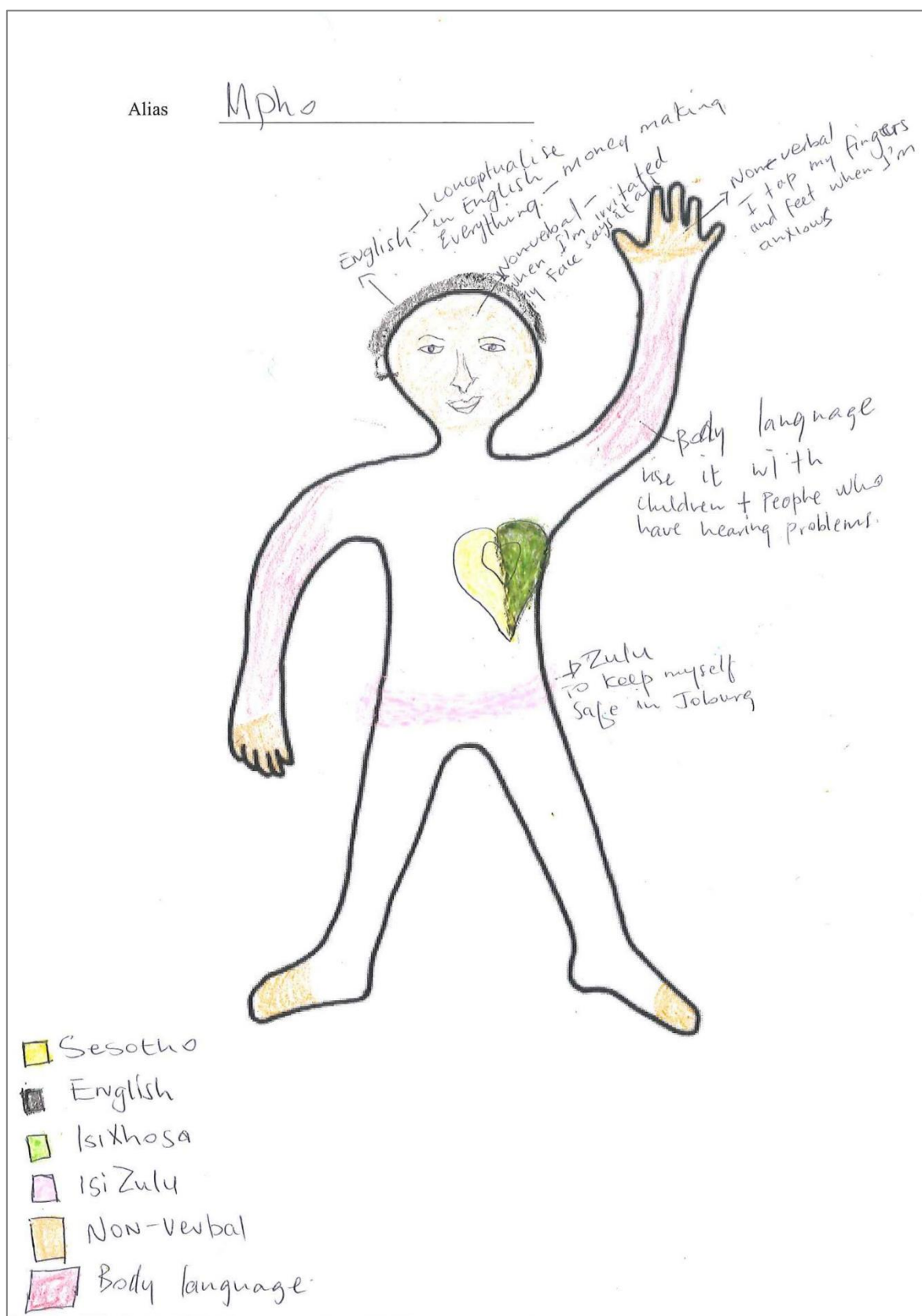
 Sepedi

 Sepulana

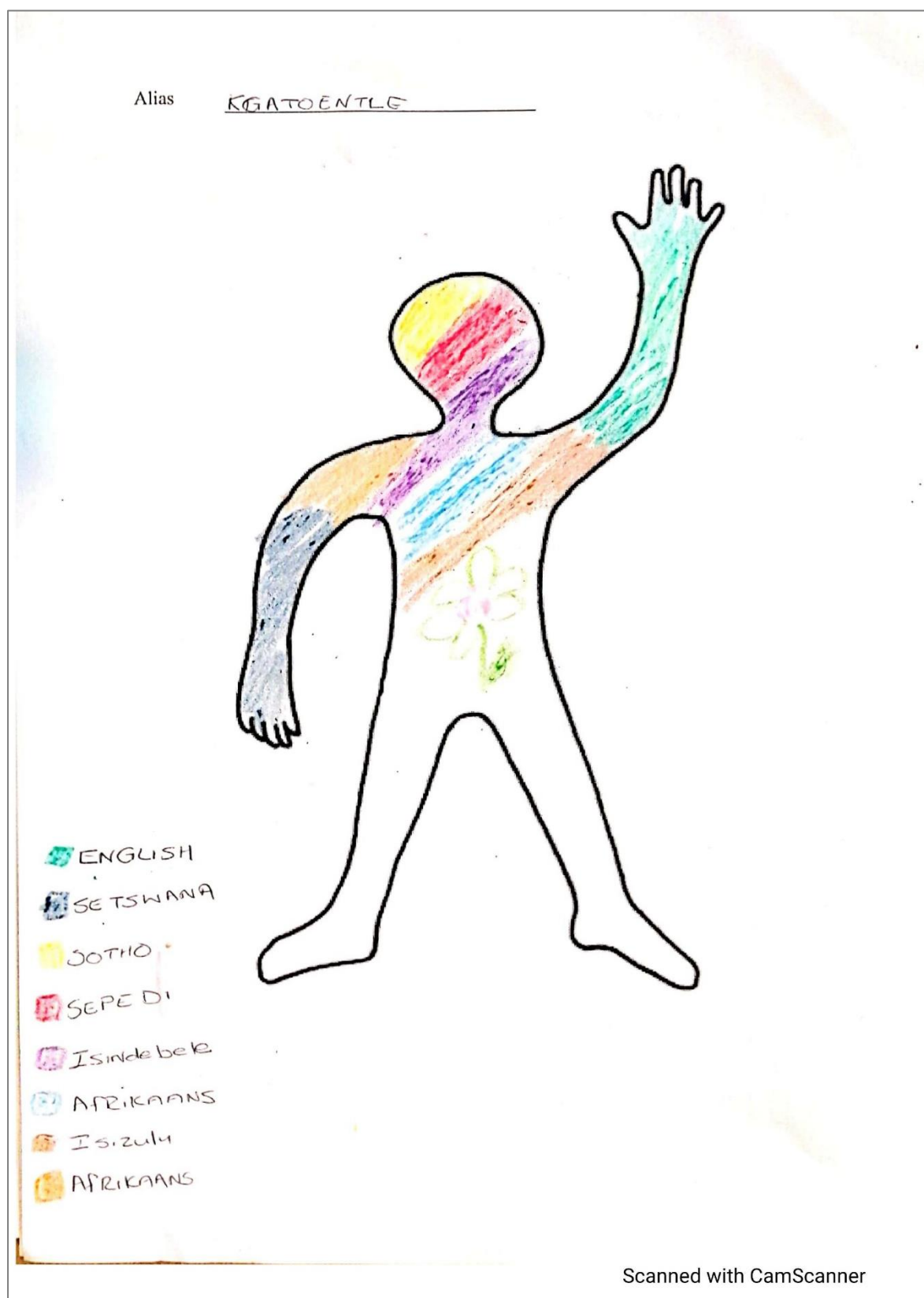
## H (6): Language Portrait - FB36-40RurIsiX



## H (7): Language Portrait - FB30-35RurSeso

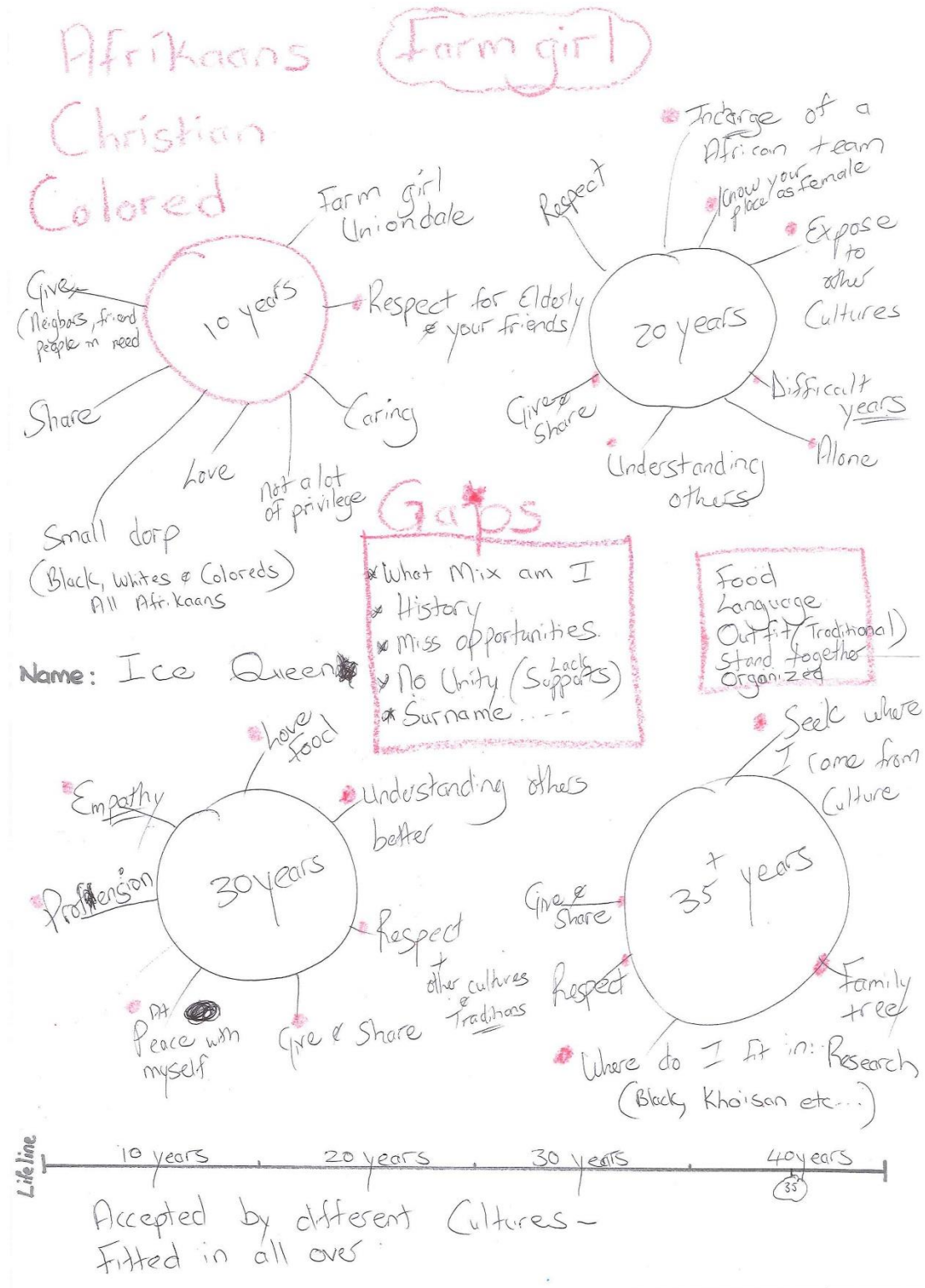


## H (8): Language Portrait - FB36-40UrbEng



## Appendix I: Culture Sketches

### I (1): Culture Sketch - FC31-35RurAfr



## I (2): Culture Sketch - FC36-40UrbEng

Skin Colour : Hair texture : language

Where you were raised and how you were raised.  
 ↳ Southern suburbs → Cape Flats → near the ghetto but not in it.

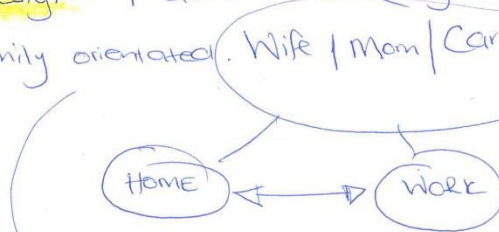
Religion :- Christian, Born again

Where I live now :- Predominantly white Afrikaans neighbours  
 Warm, welcoming, accepting - changed my outlook completely.

I am now different from my family because I am  
 "too white" going home to family gatherings makes me  
 feel weird, I don't fit in anymore.

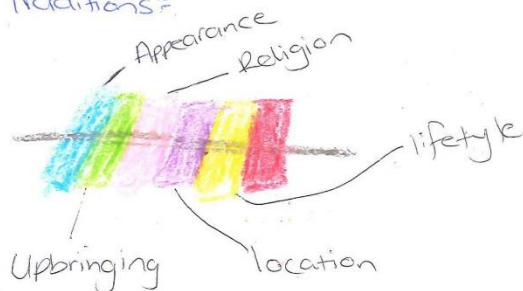
Lifestyle :- I don't drink (anymore) Lost friends, called boring,  
 family orientated. Wife / Mom / Career ← My world

Name:



↳ motivators: Providing for my family, Job Pride.

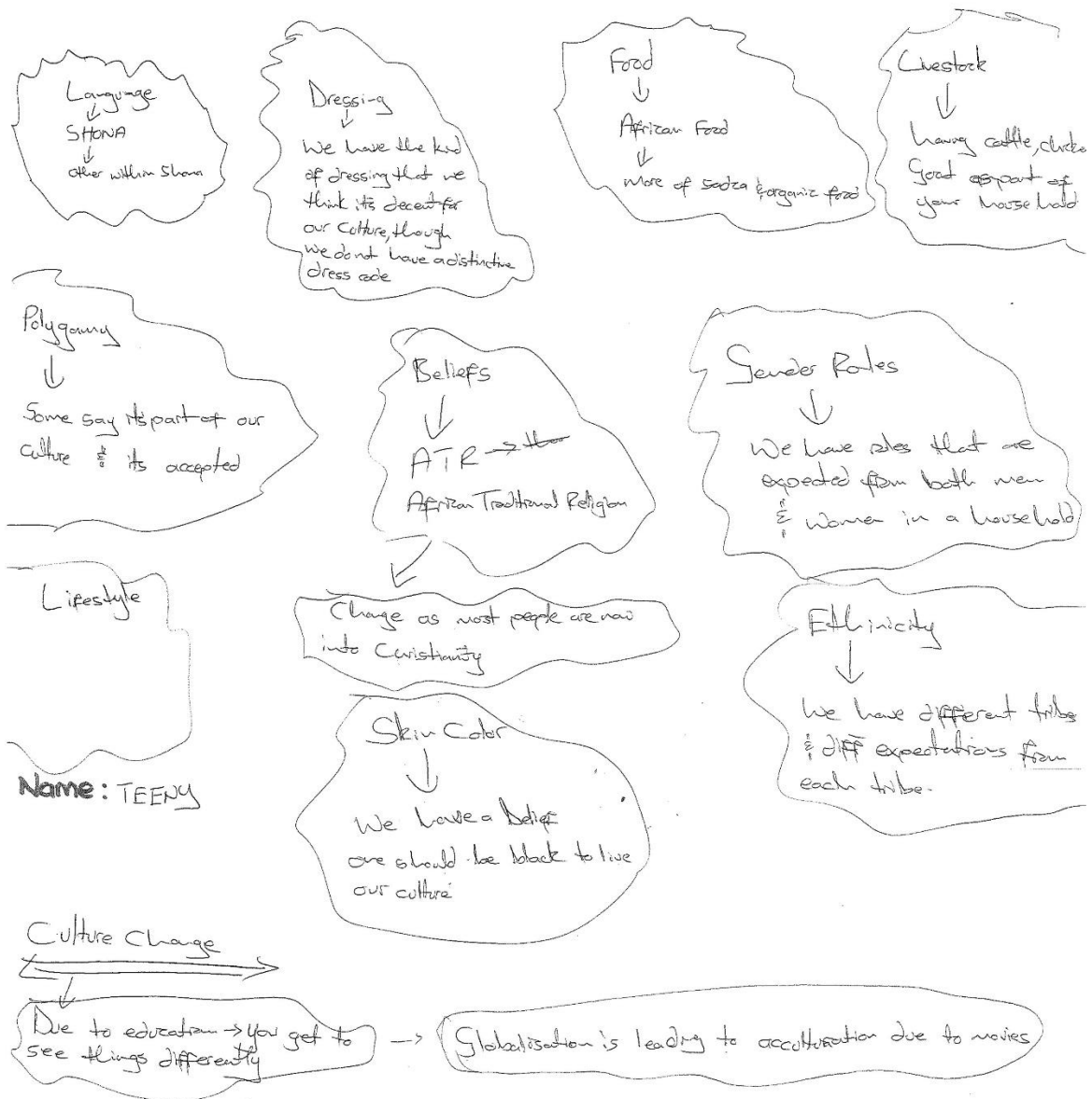
Traditions :-



Life line



### I (3): Culture Sketch - BM26-30ZimUrbSho



Life line

## I (4): Culture Sketch - MB26-30UrbEng

Name:

# CULTURE?

- WHAT IS CULTURE

Where I grew up

Who I was around

Environment

Beliefs

Identity

- CAN IT CHANGE OVERTIME

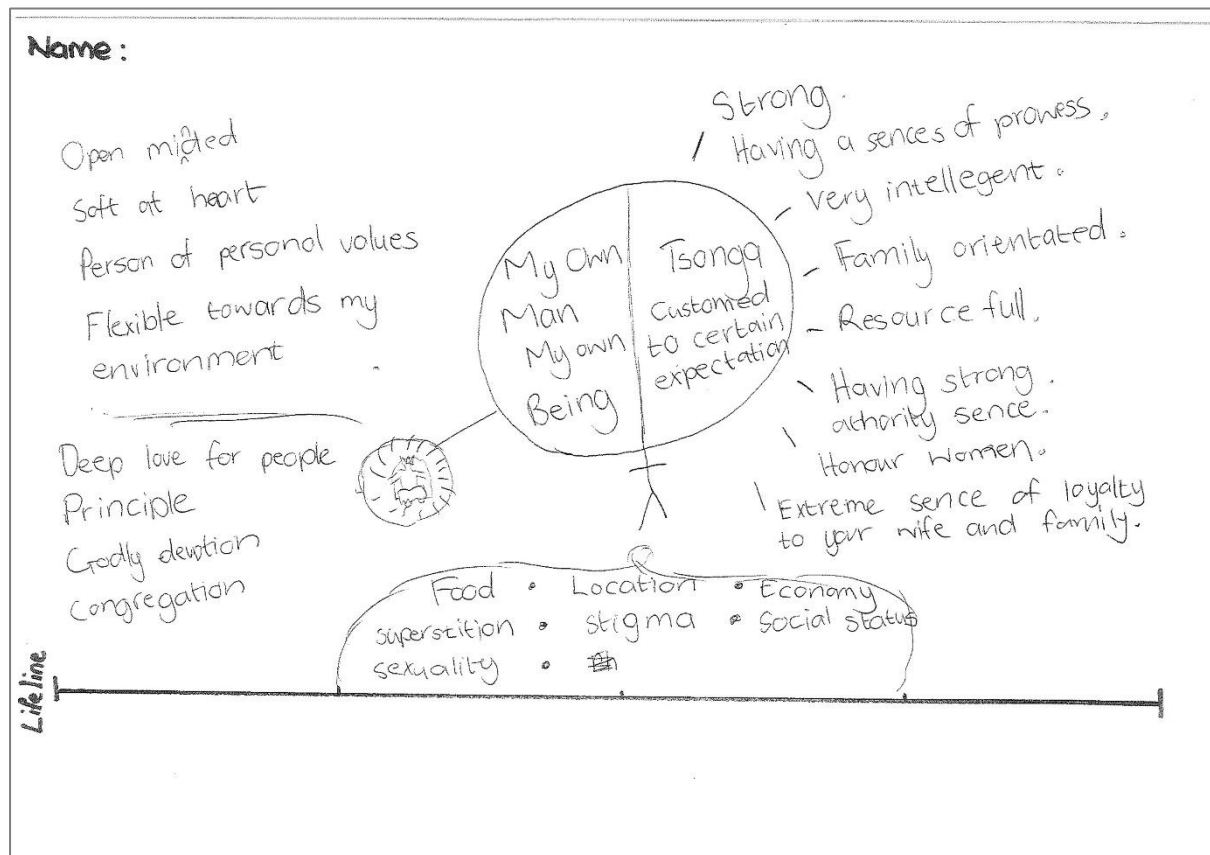
Yes & No

Some of who we are is  
our culture, so in that sense  
it will always be evolving  
as we change overtime

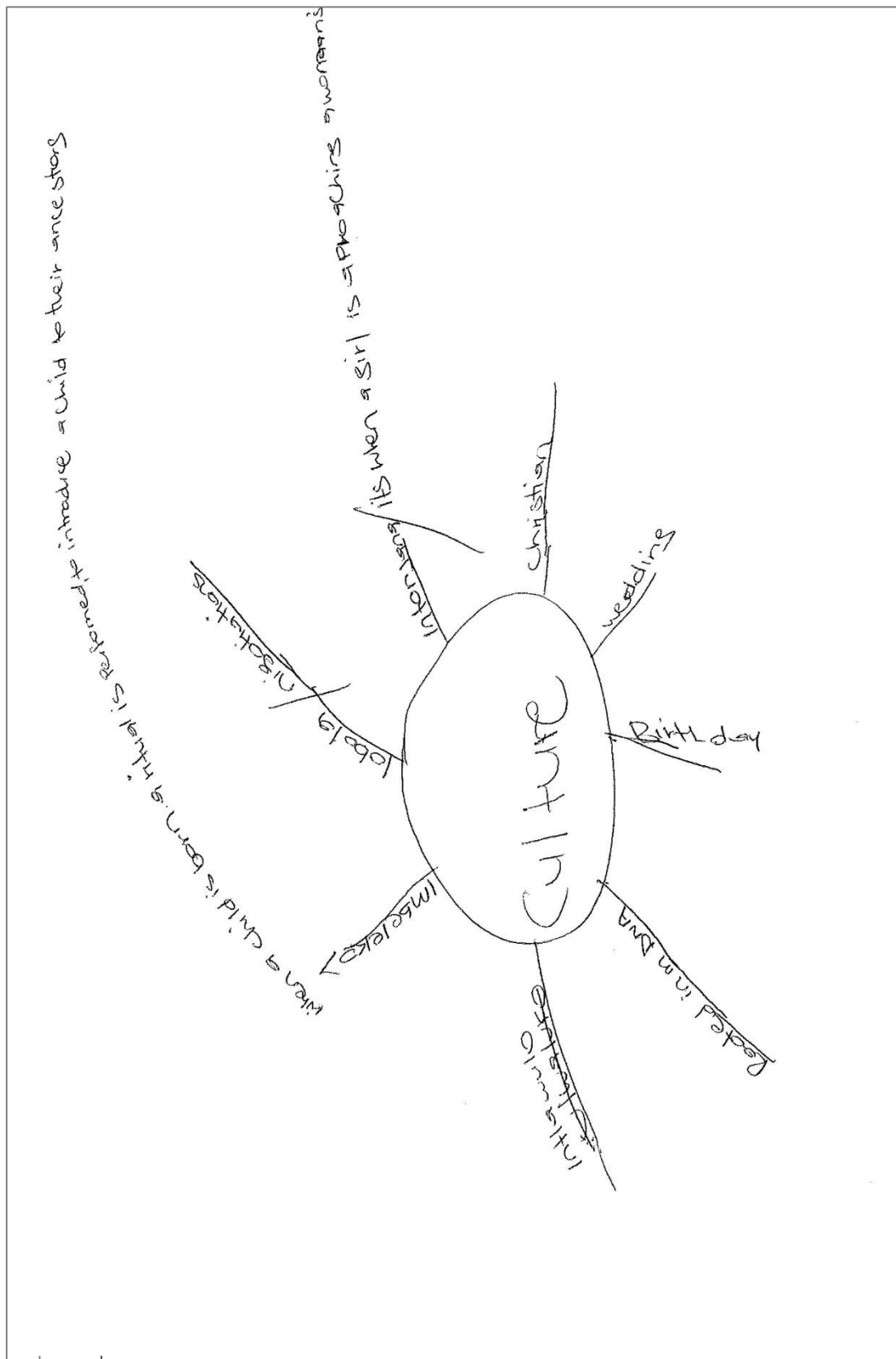
- HOW HAS MY CULTURE CHANGED

As I go through more things and experience  
more my views on things change and broaden.  
being around a diverse group of people  
changed my views on ~~certain~~ culture

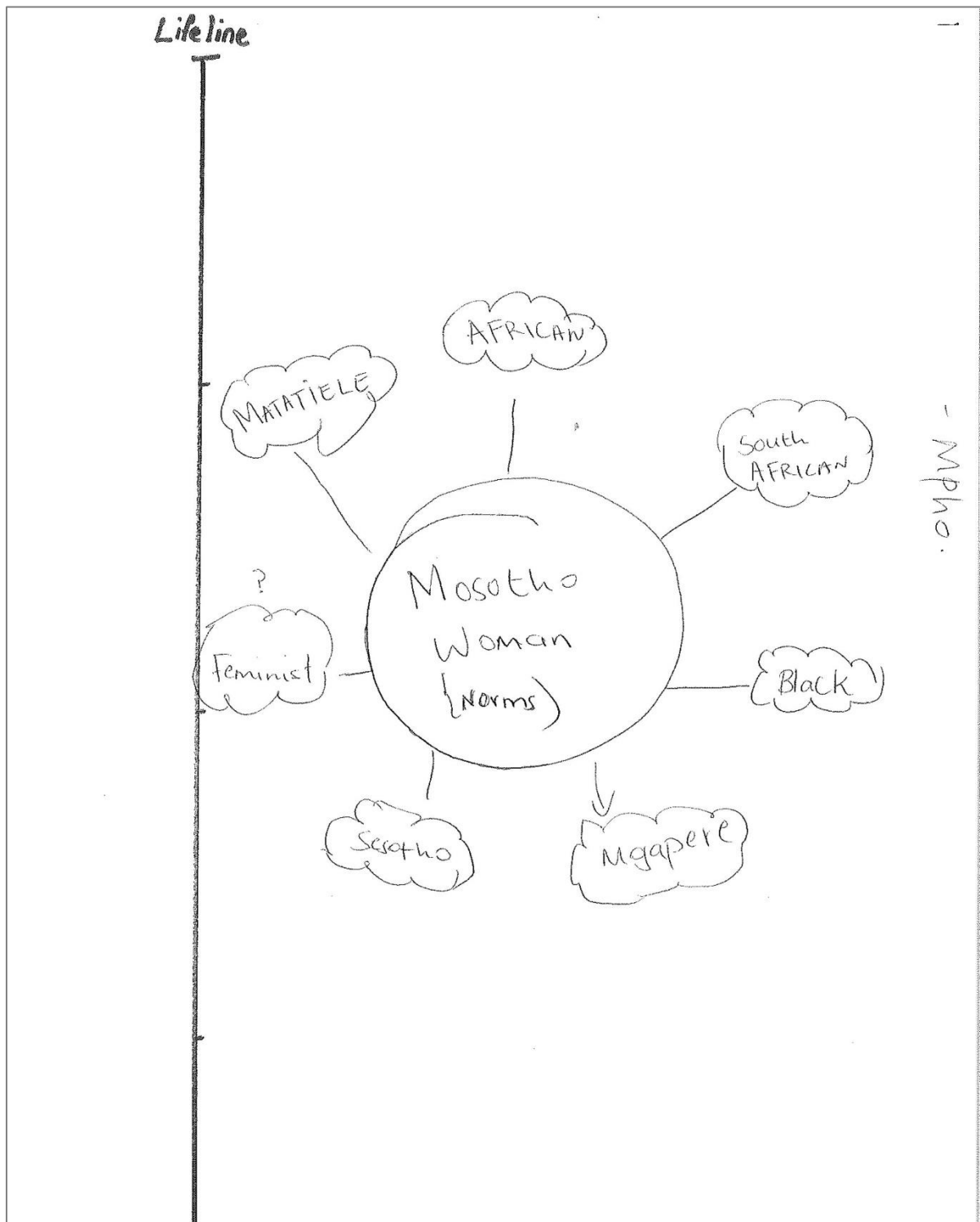
# I (5): Culture Sketch - MB26-30RurXits



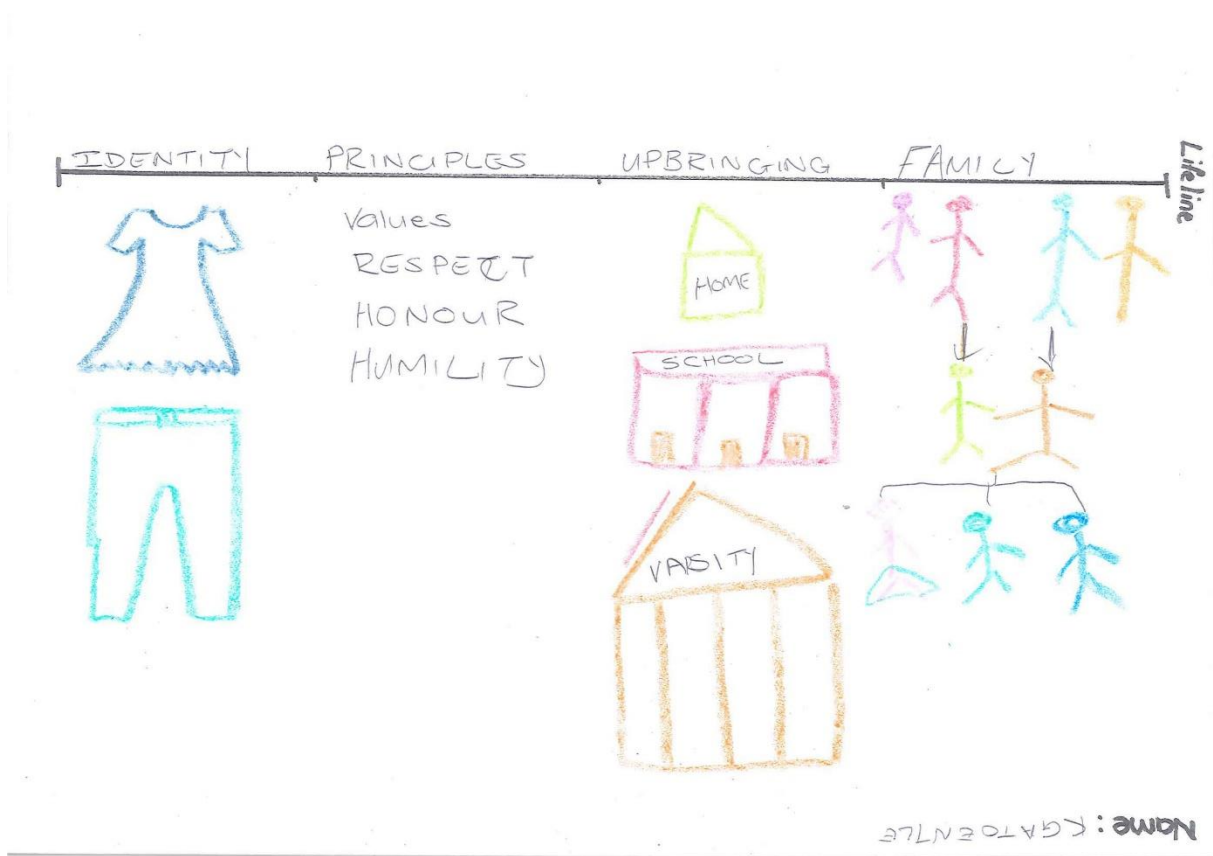
**I (6): Culture Sketch - FB36-40RurIsiX**



I (7): Culture Sketch - FB30-35RurSeso



**I (8): Culture Sketch - FB36-40UrbEng**



## Appendix J: Transcriptions

### NOTES

- / Slight Pause
- // Significant Pause
- The speaker is interrupted or interrupts him/herself and the sentence stops abruptly.
- Italic* The speaker puts significant stress on the word. Or a non-English word or phrase. If the latter is the case, a translation will be offered in (brackets).
- “...” Indirect speech
- ... Thinking
- [sighs] Sighs, laughter, coughing or inaudible talk.
- \* Pseudo name

### Workshop 1 - Session A (LP Discussion)

#### Participants:

- FC31-35RurAfr (Ice Queen)
- FC36-40UrbEng (Natasha)
- MB26-30ZimUrbSho (Teeny)
- MC26-30UrbEng (Spiderman)

001	[Workshop introduction and banter while preparing for the activity] (00:33:10)
002	<b>PRESENTER:</b> Okay, ladies and gentlemen, I present to you, Ice Queen's language portrait. And on your marks, get set, go.
003	<b>ICE QUEEN:</b> [laughing] Okay, so uhm...
004	<b>PRESENTER:</b> Sorry, as you talk, if anyone has a question, uhm, you are welcome to just say "excuse me, Ice Queen" and then ask. Okay! Yes, ma'am.
005	<b>ICE QUEEN:</b> Okay so, I hope that I was on point, but uh basically if you can see my whole body is green. And green is Afrikaans. <i>Want ek is van die, Southville*, van die plaas – plaasmeisie.</i> (Afr. Because I am from the, Southville*, from the farm – fam girl) So, uhm, ja so green is representing my Afrikaans. Who I am. Uh, the language that I was raised with. Uh, my home language as well. And then uh, obviously 100% comfortable in my language.
006	And uh, obviously it is not in all the provinces, because you know when you travel, not everyone will be able to accommodate you. Some, some try. I must say, you know, a lot of people make effort and, and uh, I would also love to, you know, return the--. Not the favour but uh, but also make effort in when I travel to have like a, another language that I can also you know, use to, just to communicate and to interact with people. Especially with our teams. It's <i>very</i> interesting. Sometimes you know you go to a province where the teams they are uh, able to understand but they can't speak. People they will translate. And then, and then sometimes I feel so bad.
007	And even for us. Where we interview people, then uhm, you know, we, we, we will tell them, do it in your own language but they don't want to. A lot of them don't want to, you know do the English thing. Which is also fine, I mean you can nowadays mix and it is acceptable for people. (00:35:01)

008	<p>'Kay so the, the red is uh, also all over my body because where ever I go [chuckles], the only communication that I can communicate with is obviously English. And uhm, like I said, able to communicate in all the provinces.</p> <p>It's also my work language. Because you know, even if I can switch quickly to Afrikaans, but when Teeny comes in the room, then I will switch so that he doesn't feel out. I must say, I am very, very good with, you know, picking that up. Because a lot of people will think that, you know, they just--. <i>I know how I feel</i> sometimes when you walk into a room and people doesn't even change. Or they would English now and then <i>boom</i> the rest is like, they just do and they <i>exclude</i> you. And uh, I've picked that up even <i>top management</i>. Like GMs. They will exclude you like [laughs]. It's <i>so weird</i>.</p>
009	<p>And, and, and uh, what I do, instead of, you know, have my feelings get hurt, I just remove myself from the room. But I must say. Sometimes it is a bit of a, you know, people is like, you know--. It's very unprofessional, but then when you make a case or issue out of it then it's another issue. So, you just keep quiet and you just ignore. But I must say, I appreciate my colleagues that does make the effort when you travel, they, they--. So, <i>ja</i>, like I said, 80% comfortable. So, it is also all over my body, because [laughs] I need to be able to communicate [inaudible]. (00:36:25)</p>
010	<p>Then there's the Xhosa part, which is like, you know, the basic greetings, like <i>molo, molweni. Unjani?</i> (IsiXhosa: Hello, hello, how are you?) And I remember, [laughs] I went to this one province--. So, you know with the culture, when you communicate with, with specific people, you can say, "<i>Khunjani? / Unjani?</i>", uhm, "how are you?" You know, those things, and uh [laughs] I remember, I said, the person asked, "<i>Khunjani?</i>" (IsiXhosa: How are you?) And I said [laughs], "Hi, <i>ndigrand, wena?</i>" (IsiXhosa: I'm grand, and you?) Like instead of, "<i>Indiphilile. Khunjani.</i>" (IsiXhosa: I am fine. How are you?) So, so, I was just say, "<i>Ndigrand</i>" (IsiXhosa: I'm grand.) And the pe--. It's fine for the young generations, but not for the older. because that's kind of disrespectful. Because now you are coming with the slang. So that is also--. And then, and then, but, but like I said the basics--.</p>
011	<p>And I can kind of when Sandiso* and Siphe* talk, or Siphe* will say something, I can pick up like what they're talking about. Just by using certain, uhm, <i>fitted words</i> in the [inaudible]. Ja so, so but like I said, it is limited to certain provinces because you can't go to KZN with "molo" [laughs]. That is like something else like "Sanibonani" (IsiZulu: Hello.) or, or you know. Those kind of things. So...</p>
012	<p><b>PRESENTER:</b> When did you start, uhm, engaging with, with uh, Xhosa? Was it a, a, a subject when you were at school?</p>
013	<p><b>ICE QUEEN:</b> <i>No</i>, [chuckles] it was uh, I think it was uh when--. Five years ago, I actually signed up to / do the course. And I went for--.</p>
014	<p><b>PRESENTER:</b> A Xhosa course?</p>
015	<p><b>ICE QUEEN:</b> Yes, I went for one class. But then it was a group of people and I specifically asked for a one-on-one. Because the <i>group</i>, I realised, is not going to help me, uh. I want to, you know with the pronunciation of it. But I went for one class and I came to the office, yes, and Siphe*--. I greeted Siphe*, I think it was still in Wineberg. And when I started, you know, saying "Molo, khunjani" (IsiXhosa: Hello, how are you?), "Ndiphilile, khunja--" (IsiXhosa: I am fine. How are--.) You know, those kinds of things. Then they started laughing. So, I realised, you know, and especially with the clicks. There's like a deep click, and then there's another click. So, I want to get it right [laughs].</p>
016	<p>So, it doesn't make sense that you can talk it, but you can't get the clicks right, because, now you can't say Xhosa. It's Xho- Xho- Xhosa [tries to say the click at the beginning of Xhosa]. You know, there's specific--. So, I wanted a one-on-one person so that we can work on the clicks because the clicks are very important. And especially like, even with <i>English</i>, when I say specific words, like Daniel with the "s" or something or the "c" or. You know, it's like my tongue / <i>hak vas</i> (Afrikaans: get stuck) with certain words. So <i>ja</i>, so that's, that is the thing, but I really want to <i>go back</i> and do the one-on-one. But also, you know you're going to pay out of your own pocket so it costs money these kinds of things.</p>
017	<p>But it is something that I want to--. (00:39:10)</p> <p>But I was thinking. Instead of focusing on Xhosa, because <i>Zulu</i>. Maybe I should <i>do Zulu</i>, because then I have a broader--. When I travel--. When in Joburg Zulu is the one. Ja, and yes, when I go to Nelspruit there, is something else, but Mr Mchangane in Nelspruit can understand Zulu. So Zulu is, is more common, even in Cape Town. There [inaudible]. There is actually / a variety and a common language</p>

018	that someone will speak isiZulu [inaudible] research. Like I said, Xhosa is just for certain regions and it is not going to really help me, you know, when I travel. Anyway, so like I said, it is just in my hands and you know, you think sometimes what you think [chuckles] doesn't come out of your mouth. Or it doesn't come right out of your mouth. I must actually do a bit of orange there by my mouth there as well. But anyways.
019	Then, then the heart represents the other languages in South Africa. And it basically-- You know / I want it to flow all over. Even if I just get the greetings right. Like, if Teeny comes I would-- I must be able to say at least morning, or, you know, like for example, when I go home, I would say-- Uhm uh, what do I normally say? When I greet Siphe* then I "Sawubona ghomso". You know, like see you tomorrow. So, like those kind of things. That I want to be able to / talk. But <i>ja</i> , I'm done
020	<b>PRESENTER:</b> "Dankie" (Afrikaans: Thank you), Ice Queen. That was a very good presentation. (00:40:47)
021	[Banter between participants.] (00:41:22)
022	<b>PRESENTER:</b> Okay, ladies and gentlemen, I present to you-- This looks like, some kind of a, a "sterrestelsel" (Afrikaans: Solar system)! It's beautiful. Okay.
023	<b>NATASHA:</b> There's a lot going on. [laughs]. So, I have two languages that I am very fluent in, English and profanity [laughs]. And sarcasm. It's a <i>second language</i> . Uh, because it comes out of my mouth, so fluently. I cannot stop it. I try / but I don't feel bad about it. I don't see it-- I feel like these are adjectives, that is no reflection on me or <i>my beliefs</i> or anything like that, it's just, it flows. I think in profanity. Uhm, okay
024	<b>ICE QUEEN:</b> Do we ask questions afterwards?
025	<b>PRESENTER:</b> You can if you ask, uh, <i>ja</i> .
026	<b>QUEEN:</b> I must say, that uh that it is funny that you mention that. Like someone from Southville*-- If I meet a person like you and I don't really <i>know</i> you and you're like <i>that</i> , it kind of puts me off. Or it makes me like, "Oh my word", or "Yoh she's rough, she's a bit yoh, whoo!" Ha, hu-uh, hu-uh. I'm scared of her. Because we, we're not, we were not raised like that. To be <i>so</i> open, and so, you can say whatever. At home it is like hu-uh, you can't-- I said to Teeny, like the way I was raised né, you can't even defend yourself. Even though you're not wrong or right but you keep quiet. So, now for myself, I can't even. I wish that I had a little bit of <i>that</i> , so that I can also, you know, <i>say my say man</i> . But, but, but now the fact that I know you're like that, <i>I understand</i> , you know, I'm not scared anymore [laughing and inaudible words].
027	<b>NATASHA:</b> [laughs] You shouldn't be. (00:43:11)
028	<b>NATASHA:</b> We were raised-- I grew up in the Southern suburbs in Cape Town. Uhm, I'm from Cape Town. So, I don't. I've got family from al, uh, like from Mossel bay, which is close to you, I mean [inaudible] [laughs]. Okay, so, uh, in Southville*, but it is such a small part of me that I, I, we <i>visit</i> . But I grew up in the city and the Southern Suburbs <i>and it is rough</i> . It's called the dirty suburbs, for a reason [chuckles]. It's rough. Uhm, it's just how I am. It's just a <i>part of me</i> . But okay so let's just focus on one. I'm fluent in English and profanity. It's not called-- It's profanity slash sarcasm. It's my, I don't always mean--
	Okay, let's focus on the English, okay. So, I think in <i>English</i> . Uhm, <i>ja</i> , there it says think. I think in English and I do in English, so it's in my hands. I feel in English. And my gut instinct is English. That is just, who I, that is just how it is. Okay. Uhm, it is also, that is my go-to. That's my go-to. Okay but also, just so easily I know that I "vloek" (Afrikaans: swear) like a sailor [laughs]. I know like, and I do try to. But I, I understand that it is scary, but it is not even meant like that. It is <i>just so normal</i> to "vloek" (Afrikaans: swear) like a sailor [laughs]. Because / and I, and I know I will say very harsh ugly, ugly despicable words. But I don't mean it to the harshest degree, that it's taken / necessarily. Do you know what I mean? (00:45:10)
	I would say that vile things. But it's actually just mildly rude. You know, but I will say the ugliest things. But I'm, but I'm, I'm actually not that well, like. I'm just mildly rude. It's just a normal thing to say. Okay so, it does -- So, you see it around my mouth also. It's dripping, with profanity, all the time. And I do need to be more conscious of other people, that could really, uhm, come across as scary

029	like you said and, disrespectful and, ugly. And I want to be mindful of it so I put in red, because it's a warning sign. It is something that I give a lot of thought. That I have to do something about this, but I almost can't help myself. You, know, it's so in me. Okay, uhm. (00:46:05)
030	Then, I've got Afrikaans in purple because it's on the [inaudible]. And I just got it in the borders of me, because it is, it is part of me. Half of my family is Afrikaans. When I was speaking to Presenter earlier. When we are at family gatherings of my mother's family. We speak Afrikaans – <i>only</i> .
031	<b>ICE QUEEN:</b> And the kids!?
032	<b>NATASHA:</b> Hey?
034	<b>ICE QUEEN:</b> Like your dau--.
	<b>NATASHA:</b> No, no, no. She has no Afrikaans [laughs]. I mean I have to take her out of the school. It's not happening for her [laughs]. Shame. Uhm, so she--. But us as cousins, so our first generation, all our mothers are Afrikaans from Mosselbaai <i>en</i> uhm, Smalltown*. Okay, so they grew up, <i>Afrikaans</i> . That is it. But they all moved to Cape Town to the city. And all married English-speaking husbands. All our cousins, we are <i>all raised English</i> . But because of our mothers, they speak to each other in Afrikaans, so we had to learn Afrikaans. So, it's how we've always done it--. Across the board, my generation of cousins, we are all like--. We can get by very well in English and Afrikaans. Because of that dual thing. But the home language is English and we will speak Afrikaans. But I'm not comfortable enough for me to say--. / I can't speak to you, Ice Queen, where it is your first language or Presenter, in Afrikaans because then I can get [inaudible].
035	
036	<b>ICE QUEEN:</b> Hê!?
	<b>NATASHA:</b> Now, it's out of my--. It's too much. It's, it's--. It's so high. I, I, I won't speak because I sound stupid.
037	
038	<b>ICE QUEEN:</b> But, but funny enough né?
039	<b>NATASHA:</b> But it's your first language.
	<b>ICE QUEEN:</b> With the English, 'cause of a lot of Capetonians, even though they do understand Afrikaans, and they can speak it, they sometimes make you feel as if uh, uh, they don't understand Afrikaans. I have this friend, nê. He will bring friends to my place, just to hear me speak Afrikaans, and then they will laugh about it.
040	
041	<b>TEENY:</b> Seriously?
	<b>ICE QUEEN:</b> <i>Haai</i> , and then, I mean and then [high pitched]. They also communicate in Afrikaans, but then they make as if just, that English is their language. And then they speak this <i>kombuis</i> (Afrikaans: Kitchen) English. And I'm thinking to myself what the f@#! [Laughs]. But you know, it is irritating me, these Capetonian people, né? That is so English, that they don't want to even communicate to you in Afrikaans because--. And uh, yes, I know my accent is a bit too much <i>plaas</i> (Afrikaans: farm). But I can't help it. (00:48:37)
042	
	<b>NATASHA:</b> No, but it is not--. I think, I think you're maybe taking it wrong. I think they are intimidated or scared because you speak proper--.
043	
044	<b>ICE QUEEN:</b> Afrikaans!
045	<b>NATASHA:</b> Afrikaans. We can't speak proper.
046	<b>TEENY:</b> Black people--. But there's a difference [inaudible].
	<b>NATASHA:</b> Yes, there's Kapie. Okay, maybe I should put there Kapie. There is Kapie. It's another language which is Afrikaans. Which is your <i>kombuis</i> (Afrikaans: kitchie) Afrikaans. There's that and then there <i>suiwer</i> (Afrikaans: pure) Afrikaans which is what Presenter and you speak. Which is beautiful. If I were standing with you, Presenter and Ice Queen and were to speak Afrikaans, I would be put to shame.
047	
048	<b>ICE QUEEN:</b> But the same with you--. With my English.
049	<b>NATASHA:</b> I would sound ridiculous.
050	<b>TEENY:</b> I, I, I remember when I was ten. I would hear the guys saying Bialville, but it is Bellville.
051	<b>NATASHA:</b> Afrikapie, Bialville.
	<b>ICE QUEEN:</b> So, so they can pick up immediately that I am not from Cape Town. Even just my speaking in English. And my English you can hear there is some--. / Either I'm from a farm somewhere.
052	They, they, they can hear.

053	<b>ICE QUEEN:</b> <i>Ja, ja</i> , but okay, look here. In a different setting. That's why I say
054	<b>NATASHA:</b> Where you were speaking Afrikaans, né? And this was The way you feel uncomfortable in your home setting or your social setting in Cape Town, you turn that around. <i>It's intimidating</i> . I can't speak Afrikaans like you speak Afrikaans [high pitch]. I can try but you, you but--. No! That's why I rather, I choose not to, because I just feel like, I just sound stupid. I sound ridiculous. (00:50:24)
055	<b>PRESENTER:</b> Have you been, have you n made fun of?
056	<b>NATASHA:</b> Nnn--. / A / A / I can know myself. I sound ridiculous.
057	<b>ICE QUEEN:</b> Oh! I've been made fun of so many times.
058	<b>PRESESENTER:</b> Rêrig? (Afrikaans: Really?)
059	<b>ICE QUEEN:</b> Even my family--.
060	<b>PRESESENTER:</b> Your English or Afrikaans?
061	<b>ICE QUEEN:</b> My Afri--. My, my, my, my English and Afrikaans. When I speak Afrikaans, the English Capetonians will come and they would uh, uh, uh, entertainment. Like this friend né? He will, he will, uh, visit me and he will ask me like uh, he will--. Obviously, I will ask, do you want coffee or I will--. And then he will say, yes, we want with <i>melk</i> . Like the way I said, <i>melk</i> . And then he will ask, "How's the chinnners?" Like the kids, you know, instead of kinders (Afrikaans: children).
062	<b>NATASHA:</b> But that's strond'tjies (Afrikaans slang: redicilous).
063	<b>ICE QUEEN:</b> But he just loves the way I, I mean, nee [inaudible]. But anyway. I think I must just ignore these things.
064	<b>NATASHA:</b> I think you've got wrong friends [laughs]. I think there is something wrong with these people for [inaudible   laughs].
065	<b>ICE QUEEN:</b> You know, but now when I have a conversation with some of them, they use big Afrikaans words that I don't even know. That I must go google. But okay you not even Afrikaans, but now you come with this fancy Afrikaans words. But sorry, Natasha I'm just, I'm--.
066	<b>NATASHA:</b> No, I understand. But look here, I think your friends are rude, to be honest.
067	<b>ICE QUEEN:</b> This Capetonian people [laughs].
068	<b>NATASHA:</b> Hm-uh, I don't think it is Capetonian, I think the people, those particular people are just rude.
069	<b>ICE QUEEN:</b> Mmmmm.
070	<b>NATASHA:</b> Because I don't think that--. Because my experience is different, I feel, I feel intimidated. That's why I rather won't speak Afrikaans, because I--. You sound better. You sound--. Like the way you're saying English is your second language. But it could have gone either way for me. I didn't know you're form Southville*, and you spoke English, I would just've assumed you were English. You see Presenter, I didn't know that she's from Nelspruit, and, and uh, Viljoen, it also gives it away, uhm, being, her English sounds Eng--. It sounds, she's just English. You understand? You sound better then uh, mm, I sound in Afrikaans so I rather don't embarrass myself. And I just, I speak English. And it's, uh, it's, it's better. But I'm also very, I always with Afrikaans, I always tell people, "If you don't mind, I don't mind you speaking Afrikaans. It's absolutely fine with me, if you don't mind me replying in English." (00:52:44)
071	<b>ICE QUEEN:</b> That's the other thing. That's the other thing. Because someone uh--. Like I will--. I have this friend Sally*. Yes, she also. Yes, she understands Afrikaans, but the reply is a bit of a difficulty. So, we will have--. I will Afrikaans the whole conversation and she will English it back. And this one--. Not, not--. Many people will comment like, "Yoh, you guys are communicating weird. Like she's Afrikaans and you English and you, but you slat (Afrikaans slang: nail) this, man, you slat this conversation, né?" [laughs].
072	<b>NATASHA:</b> [laughs] No, but well that is better, then, then for me that is the way I can cope much better, because sometimes even with my cousins, yoh, some of them are more better at the Afrikaans then me, because like for whatever reasons--. Okay, because a lot of them have moved back now to, <i>Hoe sê mens nou mos? Hulle't terug plaas toe getrek</i> . (Afrikaans: How does one say it? They moved back to the farm.) They're living in Littleville*, in the en-, in the community.
073	<b>ICE QUEEN:</b> It's all Afrikaans there.

074	<p><b>NATASHA:</b> They need to speak Afrikaans more. So, I mean in a family setting, now I'm the one that's out. So, sometimes I also just be like, okay just carry on, whatever. But I know you speak English. 'Cause, we all know. Then, okay you speak Afrikaans; I speak English. And, and, and it's a mish-mash of, of, of, of <i>goeters</i> (Afrikaans: stuff). So, there --. Okay, let's get back to the point. (00:54:02)</p> <p>Okay that's why my English--. Okay my Afrikaans I go on, but I feel like a <i>verraaier</i> (Afrikaans: traitor) in Afrikaans and that is why I put it on the periphery. Because it's like. I'm so on the outside of--. But I wish I could be more on the inside of it. And [inaudible]. And then African languages are actually very hurtful, uhm, because--.</p>
075	<p>And I've got lots of question marks there, and uhm [chuckles]. I put a little hook on my green, which is for the African languages and vernac, specifically, like the slang. Because, how am I African and I don't speak any African languages? It doesn't even make sense. I have so many questions. Which is why all the question marks. [laughs] And so many questions as to how I can be African and not speak any African languages. Like, like I mean, I can say, "Molo" (IsiXhosa: Hello) but beyond that, what can I say? And, and I, uhm, and it hurts, because now you come in--. Because BEE says we're black. Né? B-BBEE says I am, I am black, né? But when I walk into a room with my black sisters and uhm, brothers, I can't speak an African language. So, what do we have in common? I want to, but I don't</p>
076	<p>know how so I and then the conversations just go. It's not bad here. The Company is great--.</p> <p>But one of the main reasons I left my other company was, because you know we were working from home, and we had, we use to use. We were working from home for a long time, okay no lots of things that were very hurtful was because [inaudible] and we're working alone, you're isolated and we had our group chats. We were using teams. And we had our group chat and then everyone is talking in vernac / and then I'm like--. I'm the only one who can't understand. Uhm, we are busy working. But, that's, we, we are communicating, and then you choose, vernac! And I don't know, so, imagine, eight-hour shift. You by yourself at home. And everybody around you is laughing and it's going lekker, going --. I can see the mood. So, something funny happened. But I don't know [laugh]. Just completely</p>
077	<p>just shut you out completely. It was, it was just horrible.</p> <p>Also, it does affect my heart. It breaks my heart. And it does make me feel nervous, uhm, I say my gut, my just the anxiety. And it does, I wish I could think, I could speak an African language so that I could be African. Because, and I don't understand and I have so many questions as to how I can be African and not speak an African language. And it does stop me from doing my, my--. It cuts off my hands. I wish, I wish I could do more. Maybe I should go for classes because you were very inspirational with that thing [chuckles]. Maybe I should go for classes, but actually try, try, But I also just don't know.</p>
078	<p>Maybe I'll just fail, because of all the clicks [inaudible]. (00:57:11)</p> <p><b>ICE QUEEN:</b> But at least you, you, you have tried. Because like, like, what, what, what someone said to me, né? Is that, uh, uh, he can't help if I'm at a disadvantage. And, and, and that made me realise that, <i>it's true</i>. And another thing is that, it must teach us to do these things for your children. Because they will suffer. And especially now <i>more</i> because, kids at school, and we can't help [high pitch] that at Southville* there's nothing. You understand? So, it's those kinds of things that, that uh, that force</p>
079	<p>us to look after our kids so that <i>they</i> learn.</p> <p><b>NATASHA:</b> Maybe for, and uh, maybe it will definitely. Maybe it is something that I need to look in. I don't. It's need to be brave, because of clicks and stuff. It's scary. I did start Xhosa classes also, uh,</p>
080	<p>I did, but then I gave up also because I, I--. It was also a group setting, and--.</p>
081	<p><b>ICE QUEEN:</b> And but even if you can't speak it, if you can understand!</p>
082	<p><b>NATASHA:</b> Then maybe that will help.</p>
083	<p><b>ICE QUEEN:</b> It's also another --.</p>
084	<p><b>NATASHA:</b> And also, like you're saying now. Like, like, like Africans they all sound. It all sounds the same to me so there is eleven languages --.</p>
085	<p><b>ICE QUEEN:</b> For, for, for Free State you will hear that uh. Free State is more of a, a, a krrr-krrr, with the "r". Where Melita* [a colleague in Limpopo] is like very fast kiririri-what [laugh].</p> <p><b>NATASHA:</b> I have no idea because for me it is everything--. Of the eleven languages, I only, like, have one, and I've made my own other language up called, profanity. And Afrikaans, I sort of and kind</p>

086	of there but also not there and then everything else... That's a horrible feeling. So, I don't know how I'm supposed to be African. But I am trying and then--. (00:58:51)
087	<b>PRESENTER:</b> What is that orange one there?
	<b>NATASHA:</b> And then I've got the uh / <i>brown</i> . So, I've said that my overall cultural feeling is that I get anxiety every time it is Heritage Day, which is coming up on Friday, because I don't know what the hell I am in. Because I'm, I, it's just, it's just dots. Because there is a little bit of Irish, and a little bit of this and a mixed masala and there's uh, Indian here. <i>Ek is net 'n halfcast</i> (Afrikaans: I am just a mixed race.) A whatever... diluted. You can't really put --. And sometimes I wish I was at least Muslim because then you can wear a scarf. You see? What must I do? It's Heritage Day. What must I do? What, what, what <i>doen ek nou op</i> (Afrikaans: what do I do on) Heritage Day? I have no idea and it is very frustrating. Cause, what am I? So, it's just a lack of identity all around. It's just, it's just a horrible feeling of not belonging anywhere. And then the --. And there are so many questions -- all the question marks as to how I can be African. And I want to be African. <i>I am African!</i> But how do I stake my claim? It's being African, how? I mean, I was also born in Africa! Like I mean. Genuinely. Okay.
088	<b>PRESENTER:</b> Thank you, Natasha. Very cool. (1:00:13 – 01:00:38)
089	[Banter in between] (01:00:39)
	<b>TEENY:</b> Okay this is me, it's me. And there's the key, right? Key. There's Shona, then there's English, then there's other. Shona is dominating like, my whole body 'cause I'm Shona. I was born and bread in Zimbabwe, and uhm, the thing is how, I went to government schools and you know in government schools you're speaking Shona. Even English, ah, English less than you should [inaudible   laughs].
090	You know, and uh, when I started working, like even varsity it was Shona, Shona, Shona.
	You know. But I started working, I was like uh--. I started using English when I moved over to lectureship. You know. It was so hard for me those first days. Cause I grew up as someone who was so shy. I couldn't speak in front of people. So, now you can imagine, trying to, like you think in Shona and trying to translate in English and you're in front of people. You know, it was very challenging for me. But that taught me to, to, a little more confidence. And to work on my English. Cause I know I'm good at write it but when it comes to speaking now, because I'm thinking in Shona and I'm, I have to
091	translate fast. But the thing is uh--.
092	<b>NATASHA:</b> That's bravery.
	<b>TEENY:</b> Uh, but that is why you even saw that I had to include it in my, in my heart. My heart is green but--. So, if you look at my drawing, there's my heart and it is full of green, which is Shona, but at the same time now there's uh, now there's purple, which is English, because now English is now creeping in cause why? Because I'm now in the corporate world, I get to communicate in English. I spend much time with English speaking people. Everything I do is English. Whenever I travel it's English. It's English, it's English. [chuckles] And I should mention this: I think now that, it's now
093	[inaudible] that I'm at a disadvantage with regards to other languages. (01:02:40)
	Cause growing up, how it was, my, my my, I won't want to use the word best friend, 'cause I don't believe in best friends, but my childhood friend is Ndebele, like Ndebele speaking. Ndebele which is more like Zulu. If you are Ndebele you can speak Zulu fluently. But I grew up with this negative attitude toward Ndebele. I remember, even in varsity. His friends would come, then I would, ha! You know. I think that was supposed to be my perfect moment to learn. But then, I later realised that, when I was, uhm, lecturing because I was in Matabele, where they speak Ndebele. So, it was difficult for me. You go to the market; you speak in English. But then, obviously I realised that, yeah, it's only here in Western Cape whereby I go to a random shop they talk to you in English because I think everyone is diverse but in other provinces, if you go to Limpopo--. When you're going there [passionate, laughing voice], they will speak their vernac. You'd, you would reply in English but they keep on
094	speaking, using their vernac.
095	<b>NATASHA:</b> Is it?
096	<b>TEENY:</b> Yes.
097	<b>NATASHA:</b> Haibo?! Hu-uh, I can't--.
	<b>TEENY:</b> No in other provinces--.
098	[inaudible group talk]

099	<b>ICE QUEEN:</b> Those, those, would pick up with us because they will see, you are not from here. But he's from; he's--.
100	<b>NATASHA:</b> Oh, oh, I see--.
101	<b>NATASHA:</b> Oh, you look; You look like you could. Okay, so they assume. <b>TEENY:</b> So, if you're black they think, they think you're just a local. So, that is the same with uh, Bulawayo with the Ndebele. You know. So that's when I realise that I should have learnt, other, languages. But then it contributed, uh, to me, understanding other languages now. Like here. If you uh, you guys is speaking, I can pick one or two, of what you are speaking, but then I can't [inaudible] that. And uhm, I can't distinguish which language it is. Like Afrikaans, it's obvious, it's Afrikaans. But I can't, Xhosa, Zulu, Venda, what-what, I can't distinguish, which one is, which one is which.
102	<b>TEENY:</b> I can't keep up.
103	<b>NATASHA:</b> You can?
104	<b>PRESENTER:</b> No, he can't.
105	<b>NATASHA:</b> Oh, you can't. (01:04:31)
106	<b>TEENY:</b> I can't. But when people are talking, I can pick it up. Like whenever I go to other provinces-- . Like Ice Queen was saying that; It's so funny whereby, you get, you get there, then you introduce yourself; they know you're introducing yourself with English. You <i>can't</i> speak vernac. And then you hear them, vernac, vernac, vernac. So, sometimes I just chill and I listen to whatever they're saying, you know and pick. Even when Siphe* and Sandiso* is uh, is speaking I easily pick, you know 40% of what they're saying.
107	<b>NATASHA:</b> Oh cool.
108	<b>ICE QUEEN:</b> Because you're forever in their--. There's no way that you can't. If you listen and pay attention.
109	<b>TEENY:</b> And, uh, like uh, Natasha was saying. That really affects her. The fact that people are not able to acknowledge that, uh, she's there. They are using their vernac. She's--. They're not including her. But with me now; I don't know, maybe I learnt the hard way. (01:05:22)
110	You know like, being outside of your comfort zone. Outside of your country. I can't expect people to treat me with uh, with uh [chuckles] with some self-comfort, some respect and stuff. I'm the one who's in their space. So, I just told myself, you know what, I have to, I have to learn stuff. I have to be in there. So, if a people are speaking their language. I don't feel offended, honestly. Maybe you should talk to me with your language then I'm responding in English. Then you keep on, ja, maybe, then [inaudible]. But when we get there and we're having a meeting, what-what, then I'll just chill.
111	<b>ICE QUEEN:</b> Or I, I. Like I just said, I go; I just remove myself from the room. Cause--.(01:06:00)
112	<b>NATASHA:</b> Can I, can I just. Tell me something, uh. Sorry Teeny. Question or discuss. You know what is funny? This is the other thing, it is quite; it's quite embarrassing, is that, I've travelled the world, né? And then in South Africa, I've only been to Johannesburg and Durban, once. And Johannesburg, a lot, but it still was also English. And then my first time in Nelspruit. So, the other thing is that. I don't know [laughs]. This is, this is messed up. I don't. You'd know South Africa --. You're Zimbabwean. You know South African better than I do [chuckles]. Because, you've been to places that I've never even been to. To even know that in Limpopo there is this and in the Free State it sounds like that. I had no idea. Cause I had never been. I don't know. So, and I'm just thinking now that it's actually ridiculous. It's ridiculous that I don't know that in Limpopo they won't speak English.
113	I don't know that.
114	<b>TEENY:</b> Trust me, that's what I pick whenever I travel. Thanks to the Company, for that. And, you end up feeling so stupid in front of everyone. Like you're in the queue, you want to pay for something, then the, uh, those people. What do you call them?
115	<b>PRESENTR:</b> The cashiers?
116	<b>TEENY:</b> The cashiers, they will address you in their vernac. Then you respond in English and they [passionate high pitched] keep on like, speaking. I think, they're looking at you thinking, you're black I mean. [laughing   inaudible group talk]
117	<b>NATASHA:</b> [high pitched laughing] "What's wrong with you!?"
118	<b>ICE QUEEN:</b> Yes, that's the thing, uh--. (01:07:24)
119	
120	
121	

122	<p><b>TEENY:</b> Trust me, I don't even feel comfortable when I'm outside Western Cape. In Western Cape I, at least people are so accommodating. They know that we are diverse here. But in other provinces they are so used to their languages and they think it's theirs only. There are no other intruders or stuff. So--.</p> <p><b>ICE QUEEN:</b> But I, I must say, I think, different levels of respect, and different levels of mind, mindset--. Because if I travel with the MD, né? The MD, they won't give him such a hard time, as they will give me. And the MD also doesn't also know other languages. Do you understand? All of a sudden, when if the MD must be in the room, they will change, but if the MD is not there, they won't change for you. You understand? So, it is those kinds of things that--. Another thing is that, it is just us who will embarrass us, you know ourselves, or embarrass each other. We are, we are accommodating Teeny. We know they're not from this country. (01:08:28)</p> <p><b>NATASHA:</b> But that's because--. Isn't that because we comm--. Is it because we're nice people or we are Comms Officers and we are able to think, uhm, that --.</p> <p><b>ICE QUEEN:</b> But not just us--.</p> <p><b>NATASHA:</b> -- our actions have meaning, so we would never behave in a way, that treats another person?</p> <p><b>PRESENTER:</b> I would just like to move back to Teeny when you're done.</p> <p><b>ICE QUEEN:</b> No, also, but the thing is, uh, they also much more, nicer with Teeny, then with me. I'm from South Africa, but he's from a different country--.</p> <p><b>NATASHA:</b> Is it because he's black? I just want to know.</p> <p><b>ICE QUEEN:</b> No, no he's from a different country.</p> <p><b>NATASHA:</b> Oh, so it's that. So, they're nicer--.</p> <p><b>ICE QUEEN:</b> They know he can't speak the language. Or the languages. It's almost like I don't have an excuse. I'm from South Africa.</p> <p><b>TEENY:</b> You're supposed to know the languages.</p> <p><b>ICE QUEEN:</b> Let's say it's someone from the US. They would <i>be much more, nicer</i> to the person then to me that is from South--. Because I should have learnt by now. (01:09:21)</p> <p><b>PRESENTER:</b> So, ja, sho. So Teeny, you say the. I just want us to get a chance to everyone. So, you said that the Shona is your whole body and then--.</p> <p><b>TEENY:</b> So, Shona is my whole body. But now I'm in the corporate world, spending much time with people speaking English. Uh, English is now creeping in. It is now part of me. You know and I'm easily able to uh, like to switch. Like what Ice Queen, was saying, easily switch from Afrikaans to English. Because any struggles of translation is tough. And then you notice that I had to put other. Cause, 'cause, it is like as I was saying that I, sometimes I can't distinguish which one is Xhosa, which one is Zulu, which one is what. But if they're speaking, I can understand, okay, this is trying, this one is trying to say this. It's now difficult for me to respond, but I can understand. Though I am able to do like uh, uh, those like, short conversation, like, see you tomorrow. Sawubona, ngomso (IsiXhosa: Goodbye see you tomorrow), what-what. So, basically, that's me. (01:10:27)</p> <p>[Banter in between participants] (01:11:20)</p> <p><b>SPIDERMAN:</b> English there is the home language that I grew up with. It's the one I'm most comfortable with. It's the one I think with. Afrikaans, I wrote here is what I speak with family and friends I speak it, and sometimes it mixes when I, when I wanna express myself. It just comes out sometimes when I'm talking normally. Like just the way we talk. Like mixing English and Afrikaans.</p> <p><b>PRESENTER:</b> Is that how you speak at home as well? Mixed English and Afrikaans?</p> <p><b>SPIDERMAN:</b> Yeah. And then, mostly when I swear, it comes out. And then the last one I wrote there, music and creative arts. So, I have a lot of family and friends that are musicians that sing and stuff so we all usually like have jam sessions and stuff. I see that as a way to connect.</p> <p><b>PRESENTER:</b> And the creative arts?</p> <p><b>SPIDERMAN:</b> Drawing and then also some of the stuff that we do also. I just see it as a way to communicate language, or emotion or something.</p> <p><b>PRESENTER:</b> That's true, because, it kind of transcends language?</p> <p><b>SPIDERMAN:</b> Hmmm.</p>
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	[Session complete]
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## Workshop 2 - Session A (LP Discussion)

### Participants:

- **MB26-30RurXits** (Mr. Mchangane)
- **FB36-40RurIsiX** (Phumza)
- **FB31-35RurSeso** (Mpho)
- **FB36-40UrbEng** (Kagoentle)

	[Workshop introduction and banter while preparing for the activity] (00:45:33)
001	<b>PRESENTER:</b> So, ladies and gentlemen, I present to you, Mr Mchangane's language portrait. Are you able to see it there? Okay, Mr. Mchangane, you may unmute yourself. I'm going to mute myself. Uhm, oh, no / let's see if it bothers. Okay, Mr Mchangane, explain to us what is your language portrait.
002	<b>MR MCHANGANE:</b> Alright, hello everybody. My language uhm / like first of all, the languages that I can speak is Tsonga, English, Siswati, Afrikaans, Sotho and Sepedi. I forgot Zulu. But yeah, anyway [laughs].
003	<b>PRESENTER:</b> You want to add it? You may. (00:46:35)
004	<b>MR MCHANGANE:</b> Yeah, I'll just add it. Okay. First of all, I'd like to explain--. I'd like to explain that I am a Tsonga man. Tsonga is my home language. Uhm, my father is a Tsonga man. Raised in a Tsonga family. We grew up close to the Kruger National Park, in a small village called, TinyTown*. And they don't kill people there, it is just called TinyTown*. [laughs] So, yes, I am a Tsonga man and my mother is a Swazi-raised woman, born and raised in Teenyville*, in a Swazi family. So immediately, it means that I will have one of two languages. Sorry, I'll have two languages that I speak, either side of the family. So, yeah. Those are my languages. However, my dad died when I was two, due to a fatal car accident. So, I lived my years growing up as a kid with my mom. Now, here's where things get very tricky for me. My mother decided when my dad died that we were going to move from TinyTown*, we were going to go live in Bushbuckridge. She built a house there for us and that is where we were stayed. (00:48:11)
005	<b>MR MCHANGANE:</b> Now, my mom and I, we speak Swati in the house. In the community where we live, we have people who speak Sotho and Sepedi. Now, on holidays, every single holiday that would, every single school holiday that would come about, I would go to my grandmother's house, in TinyTown* and go spend my entire holiday there.
006	<b>PRESENTER:</b> Your father's side.
007	<b>MR MCHANGANE:</b> At my father's side. So, when I get there, I'm literally speaking Tsonga the whole time. Now, because I'm not exposed to the Tsonga people, a lot, I have to like pick up on everything as I grow and as they speak. So, I am not learning any Tsonga, uhm, and all of that. So, mom decided, I am going to take this little young man to an English school. (00:49:01)
008	She took me to a primary school where I learnt English; I basically learnt English on TV because I loved watching TV. I could speak English before I went to school. Even though no-one else around me spoke English. But I learnt to speak English fluently before even preschool. Got to preschool. Had a <i>lekker</i> (Afrikaans: good) time. It was good. Then mom decided to take this little boy to an English school to learn to do his primary. So, she took me to Town-Town* Primary school. However, when I got there, I discovered there is a language called Afrikaans. Never heard of it before, but uhm, yeah, [sighs] I had to now learn this thing called Afrikaans. And, it was very strange for me. Like Afrikaans / because like English, you just like speak everything directly, and with Afrikaans you speak everything backwards. (00:49:55)
009	You know. And you sometimes say two words, uhm, together in a sentence, whereas, I don't understand why that is the case. Like, <i>Ek sal nie hierdie ding vat nie</i> (Afrikaans: I won't take that thing.) Whereas you are trying to say, I'm not going to take this thing, but you say, I'm not, twice. <i>Nie</i>

010	<p>is not, or something like that. But <i>ja</i>, pretty much, so now I had to learn this language. So, now going to my portrait, I want to explain why I drew what I drew, based on everything. You will see that English is in a blue colour and it is circled in this little--. I don't know what they call this sign, but basically this sign, it's like a circle and on the other side is Tsonga. You have two circles that sort of like rotate into one another and they are sort of like intertwined and they are equal. (00:50:43)</p>
011	<p>So, the reason why I put them, like...like, I drew the circle like this --. You will see the circle has a blue and a green. My, uh, the English the Tsonga language. The reason for that is that I am a Tsonga man. And I identify myself as a Tsonga man. But I speak English better, but I can't identify myself as an English person. Now, my personality is English, but my roots are Tsonga. So, I think in English, even when I am just like sitting on my own and just wondering about things. I think in English, you know. However, I cannot take away the importance of my Tsonga-ness as well because it also resonates to my how, I think. Even though I think in another language, but the Tsonga plays a role as well. (00:51:46)</p>
012	<p><b>MR MCHANGANE:</b> So, they are like intertwined and they like loop into one another. Now, at the top there by the head, I put it in a square because the way in which I grew up, living in so many places, it creates sort of like confusion. Like I think in a certain way, but now I just created that little same sign with the English and Tsonga, and I made it a square. So, it just resembles that there is a bit of confusion. It causes confusion in my life to think and feel like this, uhm, for cultural reasons which I'll explain later. So, now we have a situation where both these languages are deeply entwined in my head and in my heart so I drew them both. (00:52:33)</p>
013	<p>Now, you'll see there that around these, I drew a square around the circle and a circle around the square, and that's the Siswati that encompasses both of them. In the sense that, Siswati is basically like my daily bread, but I feel like--. I don't actually feel connected to it. In a sense / it is the language that I speak more than every other language, but I don't feel connected to it in that way. I don't know why that is the case, but I just always feel like I belong in either the one or in the other. I've never felt comfortable, uhm, even just you know [laughs]. I don't know how to phrase it you know but I just feel like I belong somewhere else instead of amongst them. Even when I go to my mother's side of the family I would like, I would feel the need to just get out of there as quickly as possible. I am very comfortable speaking Siswati, and so forth. (00:53:36)</p>
014	<p><b>MR MCHANGANE:</b> Now you'll see that between the, the circle and the square that has the English and Afrikaans [he meant to say Tsonga], there's a little thing there, that's where the Sotho and the Sepedi comes in where it forms part of who I am, and, and it is like, like, everything is connected but separate.</p>
015	<p><b>PRESENTER:</b> Oh, there by your neck?</p>
016	<p><b>MR MCHANGANE:</b> Yes, so the Sotho and Sepedi and, and Zulu are things that are always like secondary around me. So, living in Bushbuckridge. It is a mixture of people. You get Tsonga people, who are living in Bushbuckridge; Sotho people live in Bushbuckridge; Sepedi people live in Bushbuckridge, and there is a local language in Bushbuckridge that you don't find anywhere else in the world. It's called Sepulani. They named my neighbourhood around it. It's called Mapumaleng but I don't add it anywhere, because [chuckles] I mean no one even know the language.</p>
017	<p><b>PRESENTER:</b> Can you speak it? (00:54:29)</p>
018	<p><b>MR MCHANGANE:</b> I speak it. It's a combination of the Sotho and Sepedi and other forms of Sotho called Northern Sotho and Lobedu and whatnot so, literally I'm like a salad of languages. I speak so many [laughs] it's not even funny. So, this is me. So, I created uhm, in the red, uhm around my feet, sort of like uhm, like, like shoes and little gloves there, that uh, that resemble the Afrikaans language, and then I created like little chains that bind me towards it. Because going to Town-Town* and later to going to Town-Town* High School, I had to speak Afrikaans. And I had to like speak it, read it and write it for my entire high school and primary school career, whereas, without it I could not proceed to the next level so, other than school, there is no place that I ever used Afrikaans.</p>
019	<p>Except for if I like use it playingly with you or somebody who I bump into, but it doesn't form part of my life so that is why I drew it in my exteriors. Everything is like centred in the middle, but Afrikaans is something that I had, that had to be a part of me when I go to school so, I, I'm like, yeah, gloves and</p>

	everything would symbol that I would write and what not and yeah, basically, it is something that every time we had to go to <i>Afrikaanse klas</i> (Afrikaans: class) I was like, urgh [laughs] it's that language again. (00:56:03)
019	<b>MR MCHANGANE:</b> However, surprisingly, I actually did quite well in it. And my Afrikaans teacher loved me to bits. She always called me professor. Cause she thought I would be a professor someday.
020	<b>PRESENTER:</b> [laughs] you were half. You were a lecturer. <i>Ja, ja, ja.</i>
021	<b>MR MCHANGANE:</b> [laughs] So, that's basically my language people. And because I speak and know so many languages, it means that I form part of different cultures as well. Funny thing is that I sometimes come across very strange customs, whenever I'm speaking to people. For instance, when I go to my English school, and I'm speaking to my English teacher, she would always say, Mr Mchangane, look at me in the eye when you are talking to me. And then I'll do that as a sign of respect and to show that I'm telling the truth and all of that.
022	Then I go home to my Tsonga elders and when they talk to me, I'm looking them dead in the eye and they would be like, it is very disrespectful for a youngster to look at us in the eye when they speak. You know. So same concept, two polarised different beliefs. So, my drawing also is not pretty, because there is so much confusion and it doesn't exactly make sense, however, I drew a little blue bridge there to symbolise that English is the bridge for me that combines everything. (00:57:29)
023	<b>MR MCHANGANE:</b> Uhm, because looking at, not just South Africa, but the world, because I've lived almost all around as well. Looking at South Africa and looking at the world, you know you get people who speak Chinese; you get people who speak, uhm, Spanish, and what not, but the thing that brings us all together is English. So, English for me is like my spirit language, that I feel that is also the world's spirit language. So, it is the thing that brings me like sanity. So, I drew it there as a bridge, because it is what brings me stability. If I speak English, I feel like everybody should be able to relate to me in some extent or another. And that is me.
024	<b>PRESENTER:</b> Sjo, Mr Mchangane, that is a cool sketch and thank you for sharing some of your background, that is very cool. (00:58:20) [Banter in between participants.] (00:58:51)
025	<b>PHUMZA:</b> Okay, I'll start with, as you see, my language of thinking, is Xhosa, because I'm a Xhosa. So, everything I do, I think, I think with my language, the Xhosa language. And then, the language of work, is English.
026	<b>PRESENTER:</b> Okay, yes, is that the purple there.
027	<b>PHUMZA:</b> Yes, the purple, yeah, the purple one. At my workplace, I have to speak English, I work in English. Because they do the English uh, language.
028	<b>PRESENTER:</b> When did you start speaking English? From a young age?
029	<b>PHUMZA:</b> I started to speak English, because, my academics at school, I studied at the Eastern Cape
030	[laughs] so, you know the rural areas. Sorry for laughing, Presenter. I started to speak English, I think in two thousand and five, when I was doing grade eleven.
031	<b>PRESENTER:</b> Wow, so you didn't speak it in the primary school?
032	<b>PHUMZA:</b> No, in the primary school, we started with Afrikaans but then, they closed down the school because they said the department of education said that the number of children was not even the minimum, so they closed. We have to move to the other school. So, you know the rural areas. They never taught us English. Even when you start the other languages, they use the uh, our home language.
033	<b>PRESENTER:</b> Xhosa?
034	<b>PHUMZA:</b> Xhosa one. But when I reached high school, that's when--. Because our English teacher, economi-, commerce studies. Our teacher was uh, Ghana, he was from Ghana. (01:00:57)
035	<b>PRESENTER:</b> Ah wow.
036	<b>PHUMZA:</b> That is when I started to speak English. [laughs]. But it was very difficult! Because I wasn't even [inaudible] at that time. So, then I came to Cape Town. You see, in Cape Town there is different cultures... people, so the only language that we can communicate is English.
037	<b>PRESENTER:</b> Okay, that makes sense.

038	<b>PHUMZA:</b> So, then my mom, <i>mos</i> was a domestic worker, she was working as a stay in, so most of my time I spent there. In Newlands
039	<b>PRESENTER:</b> Okay, where was that? In Newlands?
040	<b>PHUMZA:</b> Newlands, so that is where I even used to speak English good. Because her employees [meant employers]. (01:01:41)
041	<b>PRESENTER:</b> Okay.
042	<b>PHUMZA:</b> Then I joined WOF. Even in the Company there is different cultures. At Newlands there were, coloureds, so, coloureds is Sotho, so our language that can connect us it was English. Even by training camps, we met different, all different, nine--. Because there, uh, from Mpumalanga, they speaking Siswati né? And Limpopo, Sepedi and Free State it is Sotho and North West is Tswana, and then, the Afrikaans, né? [laughs]
043	Afrikaans is my dream language, guys. I won't lie. Because you can even see here in Cape Town, in my neighbourhood there is coloureds. They all speak Afrikaans. But the thing is they want to learn our language and they can speak our language so but it is difficult for them to teach us their language. But it is easy when it comes to us to teach them. But I am also interested in Afrikaans, because you can see even at the workplace there is the coloureds that are speaking Afrikaans.
044	<b>PRESENTER:</b> Very interesting.
045	<b>PHUMZA:</b> And also put in, the Zulu and Sesotho language.
046	<b>PRESENTER:</b> Okay, which colours are they? (01:03:11)
047	<b>PHUMZA:</b> It's the black or brown. Because I have friends, Zulu friends and Sesotho friends, and why I also chat to them sometimes on WhatsApp.
048	<b>PRESENTER:</b> And you can speak their language?
049	<b>PHUMZA:</b> I can understand their language. But the Zulu one is similar to my own language, Zulu and Xhosa. But sometimes I would find it difficult, the pronunciation of the words né, it is the same people, the way they pronounce is different. And then all the other languages, yoh [laughs]. I just put them under my feet.
050	<b>PRESENTER:</b> What is that...?
051	<b>PHUMZA:</b> So, isiXhosa is in my genes. My parents are Africans; I am also an African, a Xhosa, so,
052	<b>PRESENTER:</b> Very cool. And then you have there...
053	<b>PHUMZA:</b> Oh, the body language, you see even now I am communicating with the body, body language.
054	<b>PRESENTER:</b> So, you have also learnt to conversate with your hands because of all the ...
055	<b>PHUMZA:</b> Cultural.
056	<b>PRESENTER:</b> Very cool. Thank you Phumza. (01:04:30) [Banter between participants.] (01:05:27)
057	<b>MPHO:</b> Okay, uhm, I just take you guys right through it. Sesotho, so, there is Sesotho in yellow. Okay, just a little bit of my background, né. I grew up in Eastville*, in the Eastern Cape. It's in the Eastern Cape. There was a time when we were confused; there is still that confusion. We are not sure whether we are supposed to be falling under the Eastern Cape or KwaZulu Natal, but currently the local municipality is still under the Eastern Cape, but the other things they fall under KwaZulu Natal. That town is also on the border of Lesotho. So, uhm, what happens is there is a lot of uh, there is a lot of, of, of Sotho people that are coming from Lesotho that are coming into uh, Eastville.
058	Personally, I'm not sure, but I also think that my roots are also from Lesotho. That is something that I recently discovered. Because we don't have any other person besides my family that have our surnames, but when I went to Bloemfontein, there was a lot of people with my surname and all of them, they all claim they are from Lesotho.
059	<b>PRESENTER:</b> What? Okay. (01:07:03)
060	<b>MPHO:</b> Yes, they are from Lesotho. So, there is a lot of / a majority of Sotho people. But also because this is the Eastern Cape there are also Xhosa people. Xhosa people is actually the minority, but Xhosa people by nature are very bully people.
061	<b>PHUMZA:</b> Yoh.

062	<b>MPHO:</b> Hu-uh. Don't take offence okay. I'll tell you why I'm saying that. They are bullies. I tell you, we are eighty presents--. I'm just making an example. We are eighty percent Sotho people, but we are speaking their language and we even speaking Xhosa among ourselves as Sotho people.
063	<b>PRESENTER:</b> What!?! [inaudible another participant comment]
064	<b>MPHO:</b> So even a child growing up in uh, household where they are speaking Sesotho, will go to school and meet other Xhosa kids there, it is Xhosa throughout. I don't remember when did I learn Xhosa, but yeah, so I put Sesotho and isiXhosa there, half of my heart. It is almost something similar to what you drew. So, it is Sotho, it's my language, both my father's, my father and my mom, they are Sotho. So, I am completely a Sotho woman.
065	<b>PRESENTER:</b> So, at home you speak Sotho? (01:08:17)
066	<b>MPHO:</b> Now you are asking a very difficult question. At home. Okay, so let me, let me answer that one. Uhm, I'm Sotho, and I put isiXhosa there as well. I grew up --. I can never separate the two. I knew both of them at the same time. And at home, we speak both of them.
067	<b>PRESENTER:</b> Ah, okay.
068	<b>MPHO:</b> It just happens naturally. Whichever we choose we choose. And now we speak a lot of Xhosa, because I think my mom got married to a Xhosa man. So, sometimes, we, but now, even this man, né, his parents, it is a Xhosa and a Sotho person, so he knows. He knows. So, whichever, we speak whichever. My youngest brother is Xhosa. Both my brothers, they studied Xhosa in school. (01:09:19)
069	<b>MPHO:</b> So, Xhosa is just part of my culture. But I like it. I like isiXhosa, that is why I also put it there in my heart. I do like it. Sometimes I feel like I express myself better in isiXhosa than in Sesotho because I haven't spoke--. I mean I have always been exposed to places where or to situations where they I have to speak isiXhosa.
070	<b>PRESENTER:</b> And school.
071	<b>MPHO:</b> School. We did Sesotho. I never uh, I refused to, I refused. There was a school that I went to when I was doing grade, standard five; it was standard five then. Were they didn't have Sesotho; and it was only just three of us. They had to introduce it. There was no way I was going to start isiXhosa in grade 5. When you are studying, when you are--. No, the curriculum. The curriculum is very strong. And Sotho is, was just a walk in the park. (01:10:31)
072	So yeah, I had to change school the following year. So, yeah, I love my language Sesotho; I also love IsiXhosa because I've been speaking it for rest of my life. For my entire life. And uhm... English, where did I put English. Oh, here. English is the black. I put English, oh there where the hair. It's not actually hair. It is inside my head, so I made a little note there to say I conceptualise in English. I conceptualise everything in English. I also wrote there that I it's a language that I use to make money. Uhm, so I started speaking English, when -- I've always been interested in the language. I can resonate with Phumza when she speaks about going to schools that --. Even English; they teach you English in IsiXhosa. (01:11:39)
073	<b>MPHO:</b> Yoh, it was that. We did have a subject that was called English, but they would teach you English in IsiXhosa. So, it was, it was that. So, it was later on in life that I had to learn English, but growing up, I think from standard, when I did standard six. I started, uh, I loved reading a lot and that was when, where I taught myself English through reading. Uhm, when I was doing grade, standard six, the classroom that they put us in. It was a high school but they were phasing out standard and standard seven. They didn't have a place to put us, because they were demolishing another building so they put us in a class that had a lot of books that were packed at the back of the class, so every day I would take a book, I would take a book, take a book, and that was where, that I was learning English. Although it is different when you are just reading than learning. Well, you are learning, when you are just reading but when you have to speak it becomes a problem. Uhm, I had to learn English proper at varsity. My first three months at varsity was a nightmare. (01:12:56)
074	<b>MPHO:</b> Uh, I wanted to go back home. But my mom came, she said to me, okay, she was coming to Joburg to come fetch me. I was excited to leave and go back home. I was excited and then she got there and she washed my things and my blankets. On Sunday when she was leaving, she's like, no, can you

	just stay, just for this year. Next year, you can you know, start somewhere else. That's how I stayed. But for the first three months I was crying every day. Yeah, even the people we stayed within the commune they spoke English. Everyone spoke English and I couldn't at all.
075	<b>PRESENTER:</b> And you couldn't engage.
076	<b>MPHO:</b> I couldn't engage and at so many; at so many times I would be put in a spot. Because they would be having a conversation and they would want to hear my side of you know or my opinion or, whatever. So, I wouldn't be able. So, it frustrated me a lot.
077	<b>PRESENTER:</b> And following in class must have been very difficult. (01:13:57)
078	<b>MPHO:</b> Yeah, it was, it was, it was uh, a challenge a lot. Uhm, we had tutors. English tutors. I told them I was struggling. They suggested. They told me, they asked me, I remembered that woman asked me, what radio station am I listening to. I told her I was listening to [unable to spell] which is a Xhosa radio station. And then she says change the radio station you are listening to. Listen to Metro or any other English radio station. And then, she said, I must buy a newspaper every day and read it, which helped a lot.
079	By six months I could articulate, I could speak with other English kids. So, I learnt English and that was it. From then on, that was it. Even the profession I chose, as a journalist, from there I had to work as a writer. Obviously, you need to know English if you are a writer. So, yeah. Even after that in the work environment I had to speak English. So, I got used to it and yes. So, that's why I'm saying it is a, it's a, it got to a point, it got to a point where I am speaking. I am in an environment where I'm speaking so much English than Xhosa and Sesotho so that it took over a little bit my life cause now everything I concept--. Hence, I'm saying I conceptualise in English. (01:15:26)
080	<b>MPHO:</b> Even if I am going to have an interaction with somebody in IsiXhosa, but when I am thinking about of what am I going to say. That conceptualising process, yes, is in English. Yeah, so can we move on now? IsiZulu, where did I put IsiZulu? oh, yeah, yeah, There by my hips.
081	So, IsiZulu I can hear it, I can read it. So, you spoke about it too. It is there in my tool. I use it when I am in Joburg and I'm at the taxi rank. I'm looking for a taxi or someone. Because when you get to the taxi rank and then you start speaking another language there, they would say, hey, hey, hey. Speak something that we can hear. They are bullies, those ones. I think the Nguni people--. I'm the only non-Nguni person here. The Nguni people are bullies.
082	So, yes, I speak, most of the time in, when I am a approaching an African person in Johannesburg when I am looking for help, or whatever, the first language that I am going to use, I'm not going to ask in Sesotho or any other language. I'm going to use IsiZulu. Then from their response, if they are not comfortable with it, I can then use another language. So, I wrote there I use IsiZulu to keep myself safe in Joburg. (01:17:05)
083	And then as a non-verbal communication there, né. So, I don't know whether non-verbal communication can still go together with body language but I'll tell you why I separated them. So non-verbal communication I put it there on my uhm, fingers and there on my feet and on my face. This is because this is the language that people can hear or can read from me when I am communicating it unintentionally. For example, when I am anxious, I tap my hands a bit or my feet, or when I'm not in a good mood, my face would literally just tell without me wanting to, other people to see that, yes, so that's why. And then body language, I'd say that is the one that I use with kids or people with who have hearing problems. So, I put it in my hands because I'll always try to use --. Like my hands, well altogether I guess, because I'll always try to use me, you know. Show them what am I talking about. Yes.
084	<b>PRESENTER:</b> <i>Sho</i> , so cool. Thank you so much. Okay, I just want to see how Kagoentle is going to share. Okay, she says that she is going to record and then send it to me on a voice note. Okay, so I am going to put it up just now, but, if it is okay, I am going to pop us to the next activity--.(01:18:37)
	Kagoentle participated via a voice note. She was unable to speak clearly during the session due to long Covid.

085	<b>KAGOENTLE:</b> So, uhm, I uhm, chose an array of colours to represent what culture is to me or how I view culture as an individual. Uhm, I don't have a culture that I identify with, because of the many movements to certain areas when I was growing up. And even in the house, at home, we did not have cultural customs that we adopted. So, wherever we were relocated, we somewhat adopted that uh, culture. You will see on the oh, left-hand side, which I thought it was the right, the one in green is English, which is the language we predominantly speak at home. Even argue. In English how you know they always say how when you are angry or irritated, you'll, you'll argue in your mother tongue. For us English is the language that comes out and that we feel comfortable arguing or [inaudible] in. (00:01:08)
086	<b>KAGOENTLE:</b> And if we had to mix it, our second most spoken language in the household is the blue one, which is the left, on the right and the left on my side, is, is Setswana. So, those are the two languages that we speak in uh, when you look inside the figure, it is uh, multiple languages where we've got, Sesotho, Sepedi, IsiNdebele, Afrikaans, IsiZulu. Oh, I've got Afrikaans twice... I think I wanted to put Siswati there. I will correct it. Uhm, so, my mother, uhm, is Tswana, and married my dad who is Ndebele. And they just decided to adopt speaking my mom's language which is Tswana because I think when she got married, she found Ndebele difficult. (00:02:05)
087	And we, I was born in North West where the main language is Tswana, and I think that lasted about 'till three and then we moved to my dad's area where they speak Sesotho and Sepedi. So, we started speaking those languages as well. Then we made a moved to Nelspruit where there is Siswati. Uhm, and then ja, we adopted that language and culture and whatever it is that they did. And so, we eventually moved to Middleburg. And settled down there where the predominant language is Ndebele and IsiZulu, but not the KZN Zulu.
088	Obviously, languages differ by their uh, the location that you are in. So that became a language that we spoke there. Uhm, so when you look in the centre of the girl you will see that there's a flower, which I feel like I basically bloom wherever I am. I don't do things culturally. Or I identify myself as culture or uhm, have what do they call it? Tribalism. I believe that wherever I am I will bloom as an individual and not based on my culture so that is basically what my figure is. [End of this session]

## Workshop 1 - Session B (Culture Sketch Discussion)

### Participants:

- **FC31-35RurAfr** (Ice Queen)
- **FC36-40UrbEng** (Natasha)
- **MB26-30ZimUrbSho** (Teeny)
- **MC26-30UrbEng** (Spiderman)

	[LP activity has been completed. Guidelines for Culture Sketch activity given and culture sketches completed] (01:36:50)
	[Banter before discussion] (01:37:56)
001	<b>NATASHA:</b> So, I'm going to--. So, you can say whatever you want to. I am coloured, white. [laughs] Okay? That's it. The end. And I'm coloured, white, Afrikaner. Get it right. Properly. Except I don't speak Afrikaans very well. But that is who I am. That is the culture I identify with the most right now. That is what I live. That is my home environment.
002	<b>PRESENTER:</b> Why would you choose colours, for culture.
003	<b>NATASHA:</b> No, I'm, I'm--
004	<b>PRESENTER:</b> There is nothing wrong with it. That is what I'd do to. It is just what made you think that that is a culture?
005	<b>NATASHA:</b> Because I don't know what else to--. I've broken it down. It comes with--. Jis, there's a lot. Okay, I drew a whole black line through, because I actually don't know and it is very confusing and that is why I put it there cause I'm nothing [not quite sure about the last word]. I think it is your skin colour, hair texture and language. Uhm, because hair texture in South Africa meant something and still somehow. I mean, back in the days, in apartheid, and the pencil test. I mean if the pencil went through you were white and if the pencil got stuck, you were coloured. And if, and if you were fair skinned. Like for coloured people. If you were fair skinned, they couldn't determine what you were, they put a pencil in your hair and if it fell out, you're white. So, there were brothers and sisters, and the one could be white and the one could be coloured [chuckles].
006	<b>PRESENTER:</b> But if they, if they, if they put you in that group. If they said, okay, you are white, or you are coloured, how would that effect you?
007	<b>NATASHA:</b> Because you would then, then be allowed to go to certain places. And if you could image a family set up--. Ja, this happened in my father's family. If you can imagine in a family set up, if half of them are white and are coloured, then, uhm, then, there's some of them are allowed to go in to places where the others are not allowed to go into places but they are siblings. So, then it makes you resentful of each other. And why was I not white? But why, why do I look like this? Or why do you look like that? Why does--. So, there's that which causes a lot of trouble. And that gets fed down, so now there's generational--. (01:40:16)
008	<b>PRESENTER:</b> But how would their, how would their cultures differ?
009	<b>NATASHA:</b> It differs, cause the one feels genuinely like they are better than the other. Cause that point in time they were better / off. Better off. But you generally feel, you literally feel like they're better; they're better. And then you get treated --. Well, they would; well, they did. But then obviously things evened out, but then that's still there, you know. You don't, they don't forget that. And then that that carries on. That's why you get my father who didn't <i>make it</i> . I think he's traumatised.
010	<b>PRESENTER:</b> Do you think a cultural trait could be, your hierarchical level of yourself? Like where you see yourself?
011	<b>NATASHA:</b> In, yes.
012	<b>PRESENTER:</b> So, some cultures have a higher self-perception and other cultures have a lower--.
013	<b>NATASHA:</b> Self-perception. Yes. And, I'll say to you why I'm going to say I'm coloured white. Coloured, white, Afrikaner, because, it's also, so skin colour, hair texture and language, né? Uhm,

	because I mean, there is coloured--. Me and Ice Queen were talking: there's coloured English, coloured Afrikaans. Then there's coloured Cape Town; coloured Durban. It's such a, so. It's a lot going on there. And then even coloured Cape Town you get coloured southern suburb; coloured northern suburbs.
014	<b>ICE QUEEN:</b> Yoh, it's different.
015	<b>NATASHA:</b> So, there's a lot happening. So, uhm, ja.
016	<b>ICE QUEEN:</b> That's why there is no unity.
017	<b>NATASHA:</b> There's no unity because there's everything. It's not a cul --. I don't know what to call it. And then, so how, then where you were raised. That has an influence on you so, if you were raised in Cape Town, southern suburbs, northern suburbs, other parts of the country, if you are mixed race first generation, like in, in white mother, black father. First generation or whether you come from a long lineage. All of that make a difference as to what type of coloured. But then you're raised who you were surrounded by. So, I was surrounded by white, English-speaking children, and black English-speaking children, and coloured English-speaking children. Okay, so that was normal. I fitted in. (01:42:22)
018	<b>NATASHA:</b> I, but, that's, school--. I lived in the southern suburbs and southern suburbs with the Cape flats, near to the ghetto but not, not in it. So, I know about it, but I don't know what--. I don't know what happens in Hanover Park. And places --. Like places where things are hoiyaa [laughs]. Coloured and the thing. And I don't know. Cause I lived; I lived close to it. But I've never been there and if you take me in there, I wouldn't know what to do. Although, people expect me to know because I'm coloured. I have no idea. Uhm, and then where you, where you reside now, is in a predominantly white Afrikaans neighbourhood. Warm, welcoming and accepting and that's changed my outlook completely, and I feel that I am a warm welcoming and accepting person and that is why I identify with that culture. I don't care; it doesn't matter, that has nothing to do with my skin colour or the possible way I could be, but the culture is so much nicer, it is so much more. I feel, it makes sense.
019	<b>PRESENTER:</b> So, would you say a culture has to do with the attitude?
020	<b>NATASHA:</b> Attitude. The attitude. Neighbourly people. Cause I never could--. I mean you greet your neighbour in Athlone, they look at you if you're weird. We tried and uhm, and they not. But here you can. Because people are nice. [laughs] They know how to park properly. And it's just lovely. It's just lovely. (01:43:39)
021	<b>NATASHA:</b> And also, when I lived in Muizenberg, that was white English, mostly. And there we parked on the right side of the road, and there was order and law. And then we moved back to the Cape Flats and things are, ai, chaotic and ja, but I'm saying it is just, at different times in my life and I lived in different places, so, I'm saying the disorder and the order and the stuff like that. I have more--.
022	<b>PRESENTER:</b> You have also; you also mentioned at some point that you had English black, English Afrikaans, English Coloured friends. Do you think your language, kind of also, with your colour, and your, put you in a, in a culture?
023	<b>NATASHA:</b> Uhm, in a way, yes, but then I. the high school that I went to was very special because we didn't, uhm. You see. I don't, I don't. Uh, yes, because, Oh. Because my high school was actually, everybody was coloured. It didn't matter whether you were white or black, you were all coloured because we were predominantly coloured. I went to Plumstead high school and at that time everybody was coloured. And it didn't matter. Because it was, it was this--. Not because this [inaudible]. Maybe it was just our mass, our mass of numbers. That the white kids were coloured and black kids were also coloured. Everybody was coloured. And they, but we didn't need to change. They changed. (01:45:04)
024	<b>PRESENTER:</b> So, I see here you said lifestyle. That's part of a culture.
025	<b>NATASHA:</b> Yes, so that's the thing. So, then you. Okay so then we'll get back to that red, that makes me very angry. A lifestyle also, I'm not the same. Cause I don't drink anymore. And so that as, was part of my culture. Party life. Whooo. But it is not anymore so I lost a lot of friends so I am now boring and that hurts, because now I am wife, mom, career, that's my whole world. That's all I do. I basically live, in home and work. That is my; that is my; that is; that is my life. And uhm, that is my lifestyle and it makes me; it's formed a different culture because I can't fit in with people who don't do this; who are out there partying and doing stuff. And it doesn't make sense, I can't relate, have a conversation. We have nothing in common anymore. That is part of your culture. What you do. And then your internal motivators. Uhm, would be, providing for my family and job pride makes part of

	my culture. And then I put a whole line through it, cause at the end of the day I still don't know who I am because we don't have a culture. So [laughs]. (01:46:24)
026	<b>NATASHA:</b> So, after all of that [laughs]. It is very beautiful but I put a <i>groot swart streep</i> (Afrikaans: thick black line) through it, because I still don't have a culture. [laughs]. So, I still don't know how to answer your question. So, there you go.
027	<b>PRESENTER:</b> Okay, so, if you had a culture. What would it include?
028	<b>NATASHA:</b> Uh, oh. [stutters] I would like to have. Like I would wish our country was normal like Frans or something. There everybody spoke; where there was like <i>French</i> . And then they speak. Do you understand what I. One language. I don't know. Like, why can't there be South African?
029	<b>PRESENTER:</b> Ja, ja, ja. Like a <i>fanagalo</i> .
030	<b>NATASHA:</b> Like South African. Why can't there be South African and speak South African? Can't we make up another--. Like it's just twelve. It's fine, we can just add another one. And then everybody speaks it. That would be nice. [laughs]. Because, then it wouldn't matter about anything else. Now it does.
031	<b>TEENY:</b> Does everybody in Frans speak French?
032	<b>PRESENTER:</b> Yes
033	<b>TEENY:</b> Is it?
034	<b>PRESENTER:</b> Yes, it is their lingua franca. So, there are other dialects here and there but everybody needs to speak French too. Okay, Spiderman. Oh, wait. Any questions for Natasha about her culture? (01:47:44)
035	<b>TEENY:</b> I've got a question. For you to be coloured? Is means there's a mixture between white and black?
036	<b>NATASHA:</b> Ah, but that's the thing. It's not even that simple. I wish it was.
037	<b>TEENY:</b> It's not just white?
038	<b>NATASHA:</b> Ja, that is the thing that makes it complicated. It's not just--. If you're first generation, it is easy to explain. My mother was white and my father was black. If you're tenth generation / then it's coloured.
039	<b>TEENY:</b> Coloured, coloured.
040	<b>NATASHA:</b> Coloured, Malay, Indian.
041	<b>SPIDERMAN:</b> My family come from Malay. On my father's side there was Malay and he had a white, wife, and that is how our line started.
042	<b>ICE QUEEN:</b> See, we don't even know that. Cause even if we asked--. Like I didn't even know my grandfather. Because my mother did not have a--. She didn't know her grandfather. That's how messed up things are.
043	<b>NATASHA:</b> And there are affaires in the family. So, to cover up back in the day. So, you didn't even know like [inaudible]. So, like now for example. Like, that is what happened in the day. That they married the one sister, and have an affair with the other sister. So, the issue now is whether this one is actually a cousin or a brother. <i>Goeters</i> (Afrikaans: Stuff) like that. But then again, he was--. But a cousin was classified white. It's so--. Like I said to you, Teeny. If you want to know, it's that confusing. And especially with the pencil test thing that determined you--. I don't know if Spiderman can--. It seems to be that he knows where he's coming from [inaudible]. I'm just trying to find common ground. If any of that stuff maybe happened in his line as well. We don't know.
044	<b>PRESENTER:</b> Here is Spiderman's culture. He wrote a few things. Spiderman, would you mind explaining to us what you think culture is and where you fit in, in that? (01:49:49)
045	<b>SPIDERMAN:</b> I didn't do the where I fit in part. I didn't go that far. I wrote what is culture, where I grew up, who I was around, environments...[inaudible].
046	<b>PRESENTER:</b> Oh, sorry Spiderman, would you mind just unmuting yourself. Sorry, my bad. [banter while he sets up]
047	<b>SPIDERMAN:</b> I'm not going to talk louder. So, I wrote here, where I grew up... Ice Queen keep quiet. I'm busy.
048	<b>ICE QUEEN:</b> [laughing] See those Capetonian coloureds. They will put you in your place.

049	<b>SPIDERMAN:</b> Where I grew up. Who I was around; my environment. And then my beliefs and identity. That all makes part of my, my culture.
050	<b>PRESENTER:</b> So, did that shape the way you think or did it shape the way you act?
051	<b>SPIDERMAN:</b> Uh, I think both. I didn't shape the way I think, 'cause that changes as you grow up. So, I don't really think that stayed the same. But how I acted did; growing up where I grew up, and then. Obviously, that also changes as you move around.
052	<b>PRESENTER:</b> So, you think your thought patterns stayed the same but your actions may be changed?
053	<b>SPIDERMAN:</b> No, I said both changed.
054	<b>PRESENTER:</b> Oh, okay, if you were to compare yourself--. What would you call your culture? If you had to give it a name.
055	<b>SPIDERMAN:</b> Uhm, coloured.
056	<b>PRESENTER:</b> Okay and if you had to compare yourself to, let's say, uhm, I don't know. Southern suburbs, northern suburbs, uh, another cultural group of coloureds. What do you think the main differences would be?
057	<b>SPIDERMAN:</b> There is a few. Uh, 'cause I grew up in RoseTown*. So that is southern suburbs side. Then we moved to Strandfontein, that is another southern suburbs. Then we moved again; uhm, I can't remember that. By Canal Walk's side. Don't know about that name.
058	<b>NATASHA:</b> Summer Greens. <b>SPIDERMAN:</b> Ya, that side. Northern suburbs. That was short. Then we moved back to the [inaudible]. So mostly southern suburbs but around the place. I can't really pin point--. (01:52:27)
059	<b>NATASHA:</b> But also', not really in [inaudible].
060	<b>SPIDERMAN:</b> I grew up in [inaudible] and then [Sea breeze?] after that.
061	<b>NATASHA:</b> True. You know things.
062	<b>SPIDERMAN:</b> [Grunt laugh] I have an idea. But also, I wasn't even / my dad was a policeman at that time.
063	<b>NATASHA:</b> You can even live in--. Sorry, sorry. You can even live in--. I had friends in Windsville* [?] and I have friends in Rose Hill*, and those are very, gang-y places. Like scary. But, you can go and visit there and whatever; ja, but if they're not involved in the gang. You can even live there and not know anything about it.
064	<b>SPIDERMAN:</b> No, I knew about. My friends were in gangs and stuff, like--.
065	<b>NATASHA:</b> Yeah, and you know about it, oh, but you don't actually know.
066	<b>SPIDERMAN:</b> It was just part of life there. So, it wasn't a big thing for us. We all knew who was in what gang and whatever. If you wanted to get involved, you got involved, if you didn't want to, you stayed out.
067	<b>PRESENTER:</b> What would the difference between your culture be with someone in a gang? What kind of view, uh, like world views would be different? Like how would you--. Like you said the way you think and the way you act differ, so how would they think differently from you? Like just two things you think.
068	<b>SPIDERMAN:</b> I can't speak for their side. I haven't experienced the way they did. But from the outside looking in, I can think of, uhm, [inaudible]. Uhm, so I was thinking, the way I see it. They, obviously they do stuff to get out of poverty. And I never thought that way. I always thought if, I would make a way to get out of poverty. Instead of stealing or some sh!# like that. Which is how they view it. They viewed it, they're in the sh!# so everyone else needs to be in the sh!# with them. So, those are some of the differences, I feel. Otherwise, we are all pretty much the same. I mean I have gangster friends and stuff; we're all the same. Just, they do some stuff that I don't do.
069	<b>NATASHA:</b> Okay, it is good to know a few. No, it's good. I had a--. I had safe houses in TwoTown*. With the --. I'm just thinking about it [Inaudible] But like a safehouse. My cousin's a gangster. It's nice and I could go there at any point. I had a remote and whenever I needed to disappear. And I've used it twice. I would go in and my, and I have a remote in my car keys and I can drive in. I can park my car and no-one would know. I can just fall off the grid. So, it's nice to know a few. (11:55:07) [banter between participants. (01:55:19)]

070	<b>PRESENTER:</b> Okay, I'm going to put it on the screen, but you are allowed to start chatting about your culture.
071	<b>TEENY:</b> Okay guys. Uhm, the way I define my culture. I had to draw it in, uh. Uhm, there's language, there's dressing, there's food and uhm, [inaudible], gender roles, lifestyle, ethnicity, skin colour. So, on language, obviously, for someone to be called uhm, he or she belongs to the Shona culture, he needs to be able to speak and understand Shona. He needs to be able to be, to speak and understand Shona. So, in Zimbabwe, we have got different uh--.
072	<b>PRESENTER:</b> His is on the screen if you want to follow.
073	<b>TEENY:</b> We have got uh, different, uhm, do you call them tribes and stuff? Obviously in Shona we have got, like uhm. Shh, let's put it that some money, car, what-what-what. But it's part of Shona. But for you to be called like, you belong to the Shona culture. You're supposed to speak like proper Shona. So, that's how you get to wear that--. Okay, this's part of our culture. This person's Shona. Then, in terms of dressing now. The reason why I started saying, that I don't even have a culture, because like, due to globalisation, uhm, like things that're now happening in TV exposers and what-what. If you were to go to the rural areas, wearing the trousers, some elderly aunties, sometimes they think, they get offended by that. They--.
074	<b>ICE QUEEN:</b> But even here in South Africa. (01:57:04)
075	<b>TEENY:</b> Ya. They say it's not part of our culture. What's our culture? Because, it's not like we've got distinctive dress codes. We don't. But then, if someone wears, a mini skirt. If the ladies wear uhm, uhm, trousers. Short [inaudible] or sleeveless tops. They would say, it's not part of our culture. Again--. And then at the same time you don't have something that you can say, okay this is / Shona culture dressing. But, all we know is that all you need is to dress up decent.
076	<b>ICE QUEEN:</b> But it's all over in South Africa.
077	<b>PRESENTER:</b> So, the way you present your body, is part of your culture.
078	<b>TEENY:</b> Yes, so we don't have some to pin point like this what dressing is supposed to.
079	<b>NATASHA:</b> So, you don't have traditional wear.
080	<b>TEENY:</b> No, we don't.
081	<b>NATASHA:</b> Oh, okay.
082	<b>TEENY:</b> We do have uhm--.
083	<b>ICE QUEEN:</b> Attire.
084	<b>TEENY:</b> Skins, animal skins what-what. But no-one wore them now. I mean, with what we have now, everyone is expected to dress up decently. And the ladies, they've got expectations and stuff. And the way you are and uhm. (01:58:14)
085	<b>TEENY:</b> Then we move over to food. Food, uhm, if you were to go to the rural areas, it's more, uhm, organic food. The ones that we grow in the garden what-what. <i>Sadza</i> / what-what. So, that's what can define us as our culture though, now due to lot of factors, nobody looks at [inaudible] you can even go to, uhm, to our rural areas and you will find someone eating corned meat. But it wasn't [chuckles] part of our culture. Then lifestyles, I don't know what falls under what but, for you to be a Shona, for you to be a--. I think that happens even here. For you to be Zulu, you need to have cattle. For you to be called a man, if you are a Shona, they like. It depends on the number of cattle that you have. [inaudible] If you be like, I've got hundred cattle, they would be like, wha--. This is the man. You know and--.
086	<b>ICE QUEEN:</b> It is like the chief or the what do you call it. Like Bongani with like how many wives and uhm those things. There are titles to it.
087	<b>TEENY:</b> That's, yes.
088	<b>NATASHA:</b> So, if you go home now, so you have cattle?
089	<b>TEENY:</b> Yeah, my dad gave me two. I only have two. [laughing]
090	<b>NATASHA:</b> So even though you are successful here, in South Africa, now if you go home, you are nothing.
091	<b>TEENY:</b> You are nothing, but --.
092	<b>NATASHA:</b> You've got two cattle.

093	<b>TEENY:</b> Yes, but now things are changing now, you know. Things are changing now. With uh, exposure to television and globalisation and what-what. If I've got a car, they'd say I'm successful. If I've got an i-phone, they'd say I'm successful. What-what-what-what.
094	<b>ICE QUEEN:</b> The same with us as well. If you have certain things, they classify it as successful.
095	<b>PRESENTER:</b> So, so, part of culture is what you see as success and what you value? ...Okay. (02:00:01)
096	<b>TEENY:</b> The we also go to polygamy. It's considered as something normal for someone to have more one wife. But then again, it possibly goes back to exposure. To media and stuff. But now, women have got it like, uh, they think that they can go and sue you if you decide to go and bring another wife into the picture. But then, our culture, like if they were to go and look back. Like, like my forefathers had a lot of wives. I remember my, my, my uncle had twenty-one wives. And hundred kids.
097	<b>WOMEN:</b> Yoh!!
098	<b>TEENY:</b> On your farm and stuff, so, it's something that's so normal. But now with a lot of changes that's going on.
099	<b>ICE QUEEN:</b> But it is like, you can have more wives and stuff if you can afford them, ja. But if you can't afford them--.
100	<b>TEENY:</b> But now people they just have it because they have [inaudible] .
101	<b>ICE QUEEN:</b> Oh! So, you are still allowed to have it. Are people allowed to have even if you don't have money?
102	<b>TEENY:</b> The thing is; I don't. Like what I am saying, things is changing. But it is not like something you can go and sue me for if I decide to go and bring another wife [inaudible].
103	<b>NATASHA:</b> Even in the Muslim culture you can have seven wives.
104	<b>ICE QUEEN:</b> <i>Ja.</i>
105	<b>TEENY:</b> People are still doing it. Like okay. Even in Zulu. They believe that for a man to be called a man, they have to have more than one.
106	<b>ICE QUEEN:</b> Hmmm. That is very Zulu, ja. But all I heard is that when, you want to get a second wife, you must also be able to give her what the first. Like a house and--. They must be equal. So, a lot of people will only get a second wife, or even a third if you are able to afford for all of them equally. So, you can't have a second wife if you can't buy a house. She can't move in with the first wife. So, it's about if you, affordability [laughs].
107	<b>PRESENTER:</b> So, your relationships, the way your relationships are formed, that is part of your culture.
108	<b>TEENY:</b> That is part of our culture. Though things are changing. [Inaudible] things are changing due to exposure. But ideally, from what I know, and what I've learnt, that's what they believe in. (02:02:12)
109	<b>TEENY:</b> Then we also go to believe, for you to be a Shona, you have to believe in African traditional religion. Although things have changed. Like we find ninety-five percent of people are now Christians, going to--. I grew up in a Christian family. We go to church. Whatever happens, we pray. We no longer go to those traditional ceremonies and stuff, but that's part of our culture. If I were to look back. That is part of our culture. Then, ah, gender roles.
110	<b>ICE QUEEN:</b> Fifty-fifty [laughs].
111	<b>TEENY:</b> Even if I / yeah, Ice Queen, I'll take you to Zimbabwe. If there is a gathering. There are things that are expected from a woman. There are things that are expected from a man. You know. Like, I even asked you this other day, can you do dishes, housework you know. If there's a gathering, we know that women are going to cook, they are going I do this. And men are going to do this, you know. Though things are changing. People are saying that there's equality what-what. But I feel like those things will be there. As long as you are Shona, those things will be there. And I can marry anyone I want but I need to discuss that with her. Cause when I go back home, you're supposed to do one, two, three. Obviously, they can't do it perfectly 'cause they aren't like if I'm to marry you, Presenter, you are not from Zim. But I need to know that if you go to Zimbabwe, you need to cook, this, this, this. It's part of our culture. (02:03:24)
112	<b>NATASHA:</b> Jis, you know how surprised I am about how much we have in common.
113	<b>ICE QUEEN:</b> Hmmm.

114	<b>NATASHA:</b> Like, with the gender roles thing, and that like did, I don't know, it can change from different person to person also. We definitely, I'm just going to speak for myself, but in our home and the way that I was raised in my family. It is definitely hierarchical. Men first and women second, and your kids. But they don't lord it over you. You chose. You are submissive by choice.
115	<b>PRESENTER:</b> It's just the way you do it.
116	<b>NATASHA:</b> And children respect your fathers and you dish for the men first, always. And then the children, and you dish for the children and then you as a woman. The wives always eat last. Uhm, I don't know if that is the same--.
117	<b>TEENY:</b> It is the same.
118	<b>NATASHA:</b> The men first, then the children, then the wives eat. But that is why I know as a wife now, uhm, I would dish for--. But he chooses, we sort out the children first and then him, if there is, I will eat. I always make sure there is, but I'm just saying, if it had to come down to it. I come last.
119	<b>ICE QUEEN:</b> Yes.
120	<b>NATASHA:</b> And it's just. It's so amazing that you also have that.
121	<b>ICE QUEEN:</b> Even in our, our own country that uh, African languages and cultures, man. It is the same.
122	<b>PRESENTER:</b> What do you have there as well? Beliefs? (02:05:03)
123	<b>TEENY:</b> We move to, uh, lifestyle. Uhm, I don't know, but, like I grew up knowing that a lady is not supposed to drink alcohol. That's how we were raised. That's how, it's part of our culture. But things are now changing because we are now exposed to other stuff. But that's what we--. Growing up. [Inaudible] if a lady; alcohol is for men. You know. But, so, then I moved over, 'cause I think the question, the other question is that, is there anything that has changed over the years. Then I wrote there: culture changed due to education. Obviously, I was exposed to education and stuff. I now see things differently. Especially these things of gender roles. I now know there is equality. I now see things differently. Even the things that have to do with dressing, language, food. I was exposed to sea food here in Cape Town. [Group laughing]
124	<b>TEENY:</b> <i>Ja</i> , even life stock, I mean. If I get money, I don't think of buying cattle. [Inaudible   laughing] I have other things to buy, you know. [Group laughing]
125	<b>ICE QUEEN:</b> It is true. What is life stock going to help you here in Cape Town?
126	<b>PRESENTER:</b> [laughing] Teeny walking down the street with his [inaudible] cattle.
127	<b>NATASHA:</b> With his five or ten cattle!
128	<b>TEENY:</b> So, in a nutshell, I think, uh, firstly I don't think it is something that is called culture. From my background. I don't think there is cause it has been changing a lot due to globalisation and due to different exposure and stuff, cause if I were to look at dressing, it has changed. If I had to look at food, it has changed. Everything has changed. So, <i>ja</i> .
129	<b>PRESENTER:</b> I see you put skin colour. I just want to hear what you said there.
130	<b>TEENY:</b> Oh, skin colour, uhm, for you to be Shona, we believe you just have to be black.
131	<b>PRESENTER:</b> So, if you were to marry me, I will not be able to really be Shona.
132	<b>TEENY:</b> [Smiling] You can't be Shona. Obviously, they would say, okay, like, due to different exposure people are now travelling and what-what. It is now allowed and it is now expected that okay I am now here in South Africa I can even marry a coloured, white whatever. Cause I am now exposed to that, now people are now coming to the reality [inaudible]. Like they can't, they can't say, okay, she's Shona. Cause we al know that Shonas are supposed to be black. (02:07:34)
133	<b>PRESENTER:</b> <i>Ja</i> , <i>ja</i> , so you, moved yourself out of your culture and you learnt a lot of other things. Do you think culture is good? Should everybody just dilute?
134	<b>TEENY:</b> Honesty, I think there are two sides to this. Cause the moment you are travelling you need to learn something from wherever you go. So, let's say I'm going Frans right now. They should have their own [inaudible] things. That, wherever you stamp your foot in let's say Frans, you have to learn this. When you go to the UK, you have to learn this. So, I think, somehow culture is a good thing. Cause you get to learn people, what they believe in, how their vernac sounds, lifestyles and stuff. And it has to be something that's so formal. Know like if a tourist comes from, I don't know, if they step into South Africa – They just need to leave saying South Africans are like this, you know.

135	<b>PRESENTER:</b> So, if you get married to / me and we raise a child, here in South Africa, what culture do you think this child will have?
136	<b>TEENY:</b> I think it is the culture he or she is exposed to. If we decide to raise her in adopting yours, obviously like if you decide, okay, you're Afrikaans speaking, I'm English and I'm Shona, okay then we say we are going to raise our kids as English. That means they will have adopted English culture or something that is between Shona and Afrikaans. So, I think it has to do with where you grow up and how you are raised. (02:09:12)
137	<b>ICE QUEEN:</b> Very important, where you grew up. Cause if I must have grown up in KZN, I would have had, those kind of. And probably, you know, speaking Zulu.
138	<b>NATASHA:</b> But then you'd--. That baby would technically be coloured. [laughing]
139	<b>PRESENTER:</b> That is true. First generation coloured.
140	<b>ICE QUEEN:</b> But they always get the, gets the, dad's--.
141	<b>NATASHA:</b> But it would be interesting; imagine that child. So, the child looks coloured, well is coloured by colour, but then goes to school and okay, yoh, tries to have a conversation with someone that looks like him, except has no knowledge of what --
142	<b>ICE QUEEN:</b> But that's so true.
143	<b>NATASHA:</b> -- what coloured means. Cause, has Shona father and white mom. That must be so confusing. Like, how would that work?
144	<b>ICE QUEEN:</b> They always come out coloured. [laughing]
145	<b>NATASHA:</b> Yes, <i>presies</i> (Afrikaans: exactly). That would be first generation coloured. But the thing is, I would feel, that child would feel--. That's a conundrum. [laughing]
146	<b>PRESENTER:</b> But now the question is can you even teach your child--. Like, like if we all raise our children away from our homes in this new--. In a hundred years, what culture will there be?
147	<b>NATASHA:</b> We are all going to be coloured.
148	<b>PRESENTER:</b> Coloured in our mindset, coloured in our--. (02:10:36)
149	<b>NATASHA:</b> No, the way we look. Everybody are--. I googled it somewhere. Because of eventually, everything is going to, not let's say coloured, but everything is going to be, it will all even out eventually. Millions of millions of millions of millions of millions of years down the line. Everybody is going to, again, at some point look the same. No, it is, that's how it is going to work out and then there will be groupings again. We're getting to--. Cause we're still busy evolving. So, say at some point we are going to start looking the same because there will be so much inter--.
150	<b>PRESENTER:</b> So, say your culture is determined by the majority group that you are surrounded by, right? And how we do things.
151	<b>NATASHA:</b> And now with globalisation [inaudible] we will look the same in the future and with globalisation, we all want--. We can fly wherever we want to or teleport or something. We all just be human.
152	<b>ICE QUEEN:</b> But that is why a lot of cultures or uh, uh, a lot of traditional uhm, they're so strong still in uhm.
153	<b>PRESENTER:</b> How we do things.
154	<b>ICE QUEEN:</b> How they do things and also in how they, you know, getting children, and how that child needs to take that role. But they're very strict. And if that child doesn't want to--.
155	<b>NATASHA:</b> Pure children. In a sense like a Xhosa husband and a Xhosa wife and have a Xhosa child so you can continue the line. (02:12:08)
156	<b>ICE QUEEN:</b> The chiefs and those things, ja. That line. That's why, if you can't give me, uh, boys, you find someone else that will be able to give the boys.
157	<b>NATASHA:</b> So, it can continue.
158	<b>ICE QUEEN:</b> It must continue [laughs].
159	<b>PRESENTER:</b> Okay, last one. Ice Queen, please share with us, culture.
160	<b>ICE QUEEN:</b> I'm a bit lost, because I also don't really know where I fit in. The whole culture and even if like I said, the Capetonian coloureds and the <i>Kaap</i> (Afrikaans: Cape) coloureds is completely different. And we have our different beliefs and cultures and those kinds of things.

161	<b>PRESENTER:</b> Just one question, Capetonian culture, ag, coloureds and you, give me two differences.
162	<b>ICE QUEEN:</b> [Chuckles] I can't now, specifically, Natasha, help me. Uhm, both of us have respect, but we're just more in our lanes, ja.
163	<b>NATASHA:</b> More reserved and, more reserved and more, uhm, respect. Ja, it's okay for me to say that. More respect and uh, more discipline and uhm--.
164	<b>ICE QUEEN:</b> And we're not exposed to a lot of things.
165	<b>NATASHA:</b> Ja, more protected.
166	<b>ICE QUEEN:</b> Ja.
167	<b>NATASHA:</b> Ja, I think because why we do get along is because I'm not oblivious to that because my mother--. And I go back to <i>home</i> . Cause I do consider <i>die platteland my eie</i> (Afrikaans: the countryside my own), my other home. And I've got my family there and stuff like that. So, I do understand. (02:13:48)
168	<b>ICE QUEEN:</b> So, I have there Afrikaans, Christian, coloured. And you must take notes né. You must take notes. [Everyone laughs]]
169	<b>ICE QUEEN:</b> Okay, so coloured. So, then I broke it down to ten years, twenty years and thirty years and thirty-five plus. So, ten years. Farm girl, Southville*. Respect for elderly people and obviously your friends. Very caring. Uhm, there's a lot of love obviously. Uh, uh, not a lot of probably just. We didn't have that [indicates to the skin]. It was a small <i>dorp</i> (Afrikaans: town) and there was backs and whites and coloureds. But everyone was Afrikaans, even the blacks were Afrikaans. They don't even know their languages. We, we, we share a lot of things, and you give to your neighbour friends and people in need.
170	<b>PRESENTER:</b> Just quickly a question. And these characteristics, were they across the colours. Black, Afrikaans, coloured – and all of them had kind of the same culture.
171	<b>ICE QUEEN:</b> Mmmm. And your child is my child. If you--. If your mother--. If she, if she sees that I do something bad, she can [claps hands] <i>s</i> (Afrikaans: hit) me and I will still get a hiding at home and there is no hard feelings and stuff. Where here in Cape Town, <i>Heaa! Daai antie gaan nou daai ander antie--</i> (Afrikaans: That lady is going to hit that other lady now--). [laughing]
172	<b>NATASHA:</b> Except, but that is a generalisation because that is--. Maybe it is because of the mothers, because my aunty--. Because they were raised <i>op die platteland</i> (Afrikaans: in the countryside), my aunty can give me a hiding and I will get a hiding at home also.
173	<b>ICE QUEEN:</b> But I am not even talking about aunty. It, it can be a completely different aunty in the street. Ja, not family. Ja, so if they see you smoke, né, they can throw you with water or what so ever. Nowadays they can't. Because it's not allowed. Sjo, we used to get hidings all the time. (02:15:36)
174	<b>SPIDERMAN:</b> But isn't that because, [inaudible] small. Everyone knows everyone.
175	<b>ICE QUEEN:</b> That's the thing. That's what I'm saying, farm, it's more like small <i>dorp</i> (Afrikaans: town). There's more control, and love and care and those things. Okay, right so moving into the twenty, my twenties. Uhm, I was exposed to other cultures now because I'm out of Southville*. It, it, it was difficult, yes, I must say. Uhm, Jo! I felt alone because now you're at different places. Joo! Try to understand others. Because now you need to understand others and other cultures. You still share. That did not stop because it is part of, you know and the respect was also. And then also, know your place as a female. It wasn't difficult, cause the way we were raised, as Natasha was saying, you give food to the guys first and those kinds of things. There was always respect, you know what you must do and those things. In the other cultures you need to respect the females. If someone comes in, you need to, if you had a cap on [show how you take it off] or you must cover yourself with a <i>doek</i> (Afrikaans: cloth). Even in certain Christian churches, you can't go without a <i>doek</i> . Now, it's allowed.
176	<b>NATASHA:</b> Ja, it's allowed. Also, the <i>hoed</i> (Afrikaans: hat). You know, your, your--.
177	<b>ICE QUEEN:</b> That's why I went--. Our mothers used to have like ten hats. So, you look nice on a Sunday.
178	<b>NATASHA:</b> Ja and your <i>handskoene</i> (Afrikaans: gloves) [inaudible] and your <i>schoentjies</i> (Afrikaans: shoes) and your <i>hele pakkie moet reg wees</i> (Afrikaans: whole outfit should be correct).

178	<b>ICE QUEEN:</b> So, that is also a Sunday tradition, uh, outfit. (02:17:08)
179	<b>ICE QUEEN:</b> So, <i>Ja</i> . In charge of an African team. So now, and it was difficult, because I don't think. They didn't want because of the Company's culture and structure. They didn't want me to learn the language because now if I know what they are saying, even if they swear at me, what's wouldn't know. Cause I'm in charge. I was giving orders and instructions. Whawhawhawha. You just shout at them. That's why I said, we also need to change our culture in Working on Fire because this soldier, what do you call it? We become--. Jo, I was kind of aggressive in the Company, because now you need to force your, what do you call it, down, because--.
180	<b>PRESENTER:</b> Authority, ja.
181	<b>ICE QUEEN:</b> Yes, I'm a crew leader. You need to listen to me and--. Whereas I could have just. Cause then I learned, in, uh, Plet, I could just be calm. I don't have to change. They will still listen and they will have more respect. But you must also educate yourself. So even though I did not educate myself in their language, but I had other skills, and in terms of respect. Okay, so in my thirties. Obviously love food, food is, you know, when you're in WOF, we see food we didn't have. I only learn in my twenties. What is this? Even that slimy stuff, which is so expensive. It's the sea f--. Oysters, Uh, jo people it is gross.
182	<b>NATASHA:</b> Oh, you didn't grow up by the sea. Oh, Is there no sea in uh. No, there is no sea in Southville*. In between [inaudible]. [laughing]
183	<b>ICE QUEEN:</b> But in terms of food. So, I don't--.
184	<b>NATASHA:</b> But [inaudible] "Mosslebaai".
185	<b>ICE QUEEN:</b> But where? We, can't even travel to [inaudible]. So, understanding others better. Now, because, from my twenties, now still. Even in my--. You <i>need</i> to understand others. And, and besides, you know. Cultures, work environment. I need to understand Spiderman and Teeny. I know that if Spiderman walks in here past ten; you can't even address, cause Spiderman just, anyways I'm here after ten, uh, I mean after six. Then everybody--. You understand? So, I don't pick non-sense with stuff--. Teeny...uh, "nee" Teeny. But understand. For me to understand people. And that's why, if you understand, their cultures and their beliefs and what they like and not like, then you will have a better work relationship. Ja, uhm, ja. (02:19:35)
186	<b>ICE QUEEN:</b> And then that, respect for others and cultures. So, the cultures is, uhm, you know when you travel, and you go see a chief, you know that you need to cover yourself. I was so shocked when this chief was saying, that, "No it's fine, you don't need to cover 'cuase I know, you're working and I know what type of work you do." That was beautiful. But I know I can't take chances in Eastern Cape <i>mos</i> . Eastern Cape is just going to, jooo! So, ja--.
187	<b>NATASHA:</b> Okay, so, Sorry. Just explain to me, you cover yourself as in wha--. What?
188	<b>PRESENTER:</b> Just very prude.
189	<b>NATASHA:</b> But you are <i>mos</i> --. You are in general--. Aren't we all?
190	<b>ICE QUEEN:</b> But you see, the jean, can be seen as, you still show.
191	<b>NATASHA:</b> So, then you must have a long top.
192	<b>ICE QUEEN:</b> Either a loooong top or a scarf over. Cause nothing must be exposed.
193	<b>PRESENTER:</b> The shape. The shape.
194	<b>ICE QUEEN:</b> Even here [indicates to the chest] the shape, 'cause you can still see.
195	<b>NATASHA:</b> Oh, I see. You need to. Okay.
196	<b>ICE QUEEN:</b> There must be nothing that shows.
197	<b>NATASHA:</b> When you're done. I want to speak on that also; how you dress. Cause that's also culture.
198	<b>TEENY:</b> Even the nipple and stuff. But then, nowadays people [inaudible]. Like, women are now comfortable walking around without a bra. But in my culture, you are not supposed to show the nipple.
199	<b>PRESENTER:</b> My culture as well. Very frowned upon.
200	<b>NATASHA:</b> Look here, and I know, some people in my culture, they think that it's fine. But in my culture; my culture of Natasha, that is unacceptable [laughs].

201	<b>ICE QUEEN:</b> But that is true. It's even unacceptable even in my house. You can't even. Jo, ha, e-e. That is why people will say that I am <i>oude doos</i> (Afrikaans saying: archaic). Even my dress code is so boring. Because I don't dress like very "oulik" and sexy. Because we were not raised to dress sexy and <i>oulik</i> (Afrikaans: cute).
202	<b>TEENY:</b> You look sexy, Ice Queen. Otherwise, I'm not traveling with you.
203	<b>NATASHA:</b> Sorry, sorry, I'm so sorry. So, with us, like getting married is a big deal. If you get, once you get married, it is done. You have been shut down in terms of what you are going to wear and what you are going to do whatever [inaudible]. Your tops must be long and your car--. It is done. You must even--.
204	<b>ICE QUEEN:</b> But that is good. It's supposed to be like that. [Inaudible].
205	<b>NATASHA:</b> I can't, wear this. [shows lower top]. I have to wear this. One day it was hot in the office and I asked "mos" Presenter and Ice Queen, can I take off my jacket, cause I'm very hot and does it look inappropriate now, it's a tank top, whatever. They said, no, that it's fine. But it's like that. Do you also have that? Like when you get married, it is done. (02:22:05)
206	<b>ICE QUEEN:</b> It depends who you getting married to, because things change like Teeny said. If I get married to even a coloured and a coloured wants me to show a bit. Not to show, but if I'm comfortable and he's comfortable. You know sometimes they also wants to show you off. So, he will say. Yes, that's what I'm saying
207	<b>NATASHA:</b> I can when I'm with my husband, but I can't when I'm not. Like I can't come to work and--.
208	<b>ICE QUEEN:</b> But that's a thing between you and your husband.
209	<b>NATASHA:</b> No, but that's a cultural --. I think it's, it is --. Now, that's what I want to know, is it just me? And just my family.
210	<b>ICE QUEEN:</b> MMmmm. It's just you... also with my family. My family want's me to dress appropriate. You can ask Spiderman, I am sure his wife to be can wear whatever. It suits her, and comfortable. You know, people must be comfortable with it.
211	<b>NATASHA:</b> Okay. That is very interesting but I thought that was a coloured thing, like when you get married us coloureds --.
212	<b>PRESENTER:</b> But maybe that is your group of coloureds.
213	<b>NATASHA:</b> Hmmm, ja. Cool. (02:22:59)
214	<b>ICE QUEEN:</b> So, ja, uhm, I have a lot of empathy, you know, in my thirties. Uhm, like I said, respect for others and other cultures. Even share is a given, like, uh, that thing I can't. Sometimes I will give my last without people even knowing. It's just in me and then I'm at peace with myself. Peace with this coloured. Afrikaans. There is nothing that I can change about it. If, if you don't like it, deal with it. Because, like I said with these friends of mine. They will come and they will want me to speak Afrikaans and you know make fun of it. I can't change that, uh, uh. My accent I can't change. Unless I go to, what is this voice clinic school and I now, now... hmmm.
215	<b>NATASHA:</b> Why? [Laughs]
216	<b>ICE QUEEN:</b> But that is why I say I'm at peace. I am not going to go through all those things and then learn myself to speak in a different way [said last sentence in exaggerated accent]. Ag, <i>voertsêk</i> (Afrikaans: get away). [Group laughing]
217	<b>ICE QUEEN:</b> And you know, your profession is also in terms of your culture, what you have achieved and stuff. A lot of people will like, they will say we are very proud of you, you know where you are now and where you're from. So, a lot of coloured people will, if they see you are working, and you have a car and you give back to the community and those kinds of things. That is seen as, you know, you're in a good, thingy--. Yeah, I said that thirty-five plus I realised that I need to seek where I'm from in terms of culture. (02:24:31)
218	<b>ICE QUEEN:</b> I also want to do this family tree, thing. And, uh, uh see where do I fit in. Research. Whether I'm black or more to the Khoi San. Because we, we do come from somewhere. It's just that I want to know, is it a bit Khoi San? Is it more black? Because my surname is De Kella. So, a lot of people will say, "no it is Di Kella". So, if it is D-I Kella, but no, my mother said no. It is De Kella.

219	<b>PRESENTER:</b> Which is French.
220	<b>NATASHA:</b> Which is Afrikaans.
221	<b>ICE QUEEN:</b> Which, no--. Which a lot of people would say is--.
222	<b>PRESENTER:</b> French
223	<b>NATASHA:</b> French, is it?
224	<b>ICE QUEEN:</b> Even when I go to the doctor.
225	<b>PRESENTER:</b> De means French “from”. So “de, du” Plessis, is from the / whatever Plessis means, but De Kella, means then, of the cellars.
226	<b>ICE QUEEN:</b> That is why many people when I go to the doctor. I always, or a new doctor, I always, like they <i>dingeses</i> with my surname. Like they want to know. And that makes me kind of embarrassed that I don’t know where I’m from. And even if you google there is no --. And then, where a lot of people say, that if you read the history of Southville*, who came into your town. Like who was in; who could have been involved with your mother. Your mother’s mother, you know. Your great grandparents.
	<b>NATASHA:</b> Can I do it with you? I also want to find me. (02:25:45)
227	<b>ICE QUEEN:</b> So, ja. So, that is what I want to do. But like I said, when, when, when you’re kind of stuck where your mother does not know her dad. And, and, and then my grandmother, she used to be in Southville* where my, I mean in Cape Town, where my great grandmother / Southville*. So, my grandmother passed away in Cape Town so, I think by myself, Jissis, Jo! All my cousins, and what do you call; can walk around here and you won’t even know because that is how crazy--. So, what we must do, we must for our kids, build something, or leave something, at least. And even, I know, one hundred years from now, that wouldn’t even be important. They would not even be around.
228	<b>NATASHA:</b> But don’t we need to know; for the kids, but even for ourselves. I can’t walk around like this anymore. It’s actually destroying. We need to do this for ourselves.
229	<b>ICE QUEEN:</b> But ja, the last one is like, I give and share, what do you call it. The gaps I said, what mix I am. I want to know, history a bit. And, also in terms of missed opportunities, you know. What missed opportunities in my culture. And then, uh, I know there is no unity with us. Uh, hu, there is lack of support. Muslims, they support each other. Xhosas, they, Siphe*, Othile* and Sandiso*. You can see. Black people, they stand each, stand by other. Whether they know each other or not. Us coloureds, <i>haai nee</i> , shame Natasha will come from that side but she won’t come and support me. She might even come and make things worse. That’s what I’ve seen, in terms of, you know, coloured people.
230	<b>NATASHA:</b> Coloured people are so used to, I think. Are so used to, not knowing, we’re confused. Unfortunately, it is very sad, and we’re also used to wanting to--. We don’t know who we are. We are / taring each other down.
231	<b>ICE QUEEN:</b> And we don’t want things for each other. Very, very bad in the coloured community.
232	<b>NATASHA:</b> I think it start; I think it is rooted in confusion.
233	<b>ICE QUEEN:</b> Hmmm. (02:27:34)
234	<b>PRESENTER:</b> My last question, uhm, Spiderman, why do you think having a culture; is it important or not, and if yes, why?
235	<b>SPIDERMAN:</b> It depends on the individual. There’s a lot of stuff we identify, or how we see ourselves depends on how we grew up or our families. If that’s not important to you, then it’s not important. But, if, it is, then I say yes.
236	<b>PRESENTER:</b> And, is it important to you?
237	<b>SPIDERMAN:</b> No, not really.
238	<b>PRESENTER:</b> NATASHA?
239	<b>NATASHA:</b> Uh, I agree with Spiderman’s first statement. It depends on the person. Is it important to me? Yes.
240	<b>PRESENTER:</b> Why is it important to you?
241	<b>NATASHA:</b> Because I don’t know and I want to know.
242	<b>PRESENTER:</b> Teeny. Culture, is it important? And if yes, why?

243	<b>TEENY:</b> Uhm, as much as I don't know what my culture is, I think it is very important, because it is more like a link between --. It sets standards on how I should conduct myself in public. Being me. I know, okay, I was raised, I shouldn't take drugs, it is not good, I shouldn't take drugs. It is more like a limiter.
244	<b>PRESENTER:</b> Okay. Ja, ja, ja. Ice Queen?
245	<b>ICE QUEEN:</b> I wasn't done there, Presenter. I wasn't done [chuckles].
246	<b>PRESENTER:</b> Oh, oh, sorry. Go for it.
247	<b>ICE QUEEN:</b> The other thing I had here was, culture for me obviously was food, outfits, language, traditional--. Uh, stand together and organised. That is what I've seen from other people, so, ja. But then is also--. What is the question again?
248	<b>PRESENTER:</b> Do you think, having a culture is important and if yes, why? (02:29:15)
249	<b>ICE QUEEN:</b> Like I said, I'm at peace with myself and, and, in terms of whatever culture. Yes, I am coloured and I will support, uh, certain, coloured, not behaviours but, what do you call it? Whatever we do and achieve as coloureds, that I will support. I don't know if I am making sense but, uh--.
250	<b>PRESENTER:</b> You identify with the group, you uh...
251	<b>ICE QUEEN:</b> How can I say, man. If we have--. Because, we can't say, this is our outfit, this is our--. There is nothing we can say like really <i>dingese</i> (Afrikaans: things / stuff) to. But I think you relate to certain people. And uh, I think there are common things, man.
252	<b>NATASHA:</b> we are three coloureds, sorry Teeny. But we are three coloured people. And then I have in common with Ice Queen, but I also have in common with Spiderman. But Spiderman is different to me and I am different to Ice Queen and Ice Queen is different to Spiderman. Even though we are the same.
253	<b>ICE QUEEN:</b> But it is just that. I think for me, I want to raise my kids, in a way that they will be able to fit in. That's the important now.
254	<b>NATASHA:</b> Ja, somewhere--.
255	<b>ICE QUEEN:</b> Because now, things are changing, everything is changing, and it is more acceptable than before. Even like you know, us marrying into white and those kinds of things. That was never in Southville* [Chuckles]. There was, hu! You can't even look at a white person. And when I moved to Plet, that was my first place that I went to. I see this [almost whisper] white and black; white and coloured. Hé!? You know, you so shocked; what's going on here? And <i>then</i> you go back home and then people explain. Things have changed, 1994. Like you know after apartheid and those kinds of things. But then, there are also interesting movies that you, I watch of this, uh. What is that movie of the white women who got married into this--. What was it? Was it an African country? Or African American, but it was a beautiful movie. But they got kids, but they were fighting. They were fighting for their love and those kinds of things. But it was also, it just shows in terms of the history and what people fought for for us.
256	<b>NATASHA:</b> Was it based in America or was it based in South Africa?
257	<b>ICE QUEEN:</b> I think it was in America. (02:31:42)
258	<b>NATASHA:</b> Oh, but that is different. But do you know how nice it is, for example, if Presenter and Teeny were to get married and you live in the states, you had a better shot at being normal / <i>normal</i> . Quote, unquote. And your children being normal and accepted. It's because its South Africa that's so messed up. That if you two were to get married and have a child, your child would be--. When they then grow up, would be so confused. I'm not against it, I'm just saying, because that child would technically be, coloured. But you have a better shot in the states, because they don't have coloured; they have black and white. And it would be easy, because, depending on, if the child is a little bit more brown, the child would be black, and if the child was a little bit more tanned, the child would be white [chuckles]. Simple.
259	<b>ICE QUEEN:</b> But there would forever be people who would be at a disadvantage with a lot of things. And we just need to accept. Like with my child and them, they are still in Southville*, if we move, she will be at a disadvantage stage when she moves to Cape Town and learn certain things. Yes, it helps for them, because even when they see different colours together, when they visit during school holidays, their necks turn to a point, where I am like, hu-uh man, we spoke about this. You can't behave

	like a--. People can see that you are from the farm. You know sometimes I think, jisso these kids! I must bring them out more, cause these poor kids are not exposed to those things.
260	<b>NATASHA:</b> But also, those are also just teenagers, Ice Queen. They're ridiculous, cause, my child who <i>does</i> live in the city also has a, uh, grows up in a home with my, her grandparents, when she's there, who / I apologise for this Presenter / are exceptionally racist and anti-white. All things white. Okay, a very racist home with my parents, but other races, like in that way. But hate all white people and it is very sad and it makes me angry and they, so, she, we went to the other day--. Joh, she made me mad. We went to Specsavers, to buy spectacles, and she said something about the white guy with the, she said the white guy. And I thought, you can't say that.
261	<b>ICE QUEEN:</b> You can't say that in that way --.
262	<b>NATASHA:</b> I could drag her out of the shop and say you can't say stuff like that. I understand that this is what you are learning at your grandmother's house and it is disgusting and we need to get over it now. But this is why I keep telling you it is not appropriate to say, speak this way, cause look at what you've done because you have got looks. And I said, that is what happens when you don't behave yourself, cause the world is not like that anymore. Only in there. In your bubble [laughing]
263	<b>ICE QUEEN:</b> But I am happy that I am not like our family, like our parents, man. Because they also, like my dad have a, still a little bit of uh, uh towards white people, but not all. But I decided not to. But if I needed, if I followed my dad in that, I would not have survived out there. (02:35:04)
264	<b>NATASHA:</b> I'm embarrassed at the way my father is so, so racist.
265	<b>ICE QUEEN:</b> But you must understand what they went through.
266	<b>NATASHA:</b> I understand, but it is embarrassing. It's humiliating, 'cause there are so many nice white people, like meet them.
267	<b>ICE QUEEN:</b> And then a white person knocked on my dad's door, the accountant man, he <i>sommer</i> (Afrikaans: just) (Afrikaans: just) went there and they <i>sommer</i> braaied and stuff. And the other day, not the other day, I think two years ago my dad said, if I really like him, there is nothing my dad can do. He also accepts that it is a mix, what do you call it nowadays. If I really like him and if I want to get married to him, it is okay. There is nothing wrong. He is not going to hate because he hates--. He does not hate every white, but certain--. You know especially if they <i>sommer</i> start with "What the f@!# maak jy hier?" (Afrikaans: What the F@!# are you doing here?) It reminds them of, you know, when the whites used to--. And remember, my dad needed to be at home by six o'clock. Nobody needed to be on the street, because then the white come and the white just <i>neek</i> (Afrikaans: beat) and so it is trauma!
268	<b>NATASHA:</b> They are traumatised.
269	<b>ICE QUEEN:</b> There was no counselling for them to deal with these things. So, shame man. Yoh, Presenter! We can talk. You know me and Natasha, you can't let us be part of.
270	<b>PRESENTER:</b> No! I want to thank you so, so much for your participation. I think it was very interesting. (02:36:24) [Presenter shares a bit about her view on her white, Afrikaans culture]

## Workshop 2 - Session B (Culture Sketch Discussion)

### Participants:

- **MB26-30RurXits** (Mr. Mchangane)
- **FB36-40RurIsiX** (Phumza)
- **FB31-35RurSeso** (Mpho)
- **FB36-40UrbEng** (Kagoentle)

001	[Guidelines for the Culture Sketch activity was given and sketches completed] (00:07:08) <b>PRESENTER:</b> Okay, MR MCHANGANE, please share with us, uhm, just make sure that it is recording. It is recording. Okay, please share with us your culture. We are very excited to hear who you are and where you come from.
002	<b>MR MCHANGANE:</b> Alright, first of all, uhm, I will answer the question stating what do you believe culture to be. I believe it to be a way of life, amongst a group of people. Where, just hold on, sorry. Alright, sorry about that. I believe it to be a way of life. Uhm, basically a sense of lifestyle that a certain group of people live by. So, this group of people will have certain costumes or traditions or habits and specific values that they follow, basically. Now, those things basically determine your behaviour and what they expect of you and what they feel is normal. And it also defines a sense of law around, what you –. How you should conduct yourself.
003	I come from a Tsonga culture basically. We're based in a semi desert environment. It is not like a desert where you've got nothing but sand. The sun is very hot; it literally goes up to 45 degrees there on a normal day. So, it's blistering hot. So, Tsonga culture, uhm. I identify myself as a Tsonga man as I said the last time we spoke. So, basically, there are different types of Tsonga people, uh, basically, because we come from different locations. So, depending on where you are we would refer to certain things a different way. We believe different things, basically. So, over the years my culture has changed a lot, where you have my great grandfather who was a polygamist and who had, about I think, about 12 wives or something like that. (00:09:47)
004	Over the years those types of customs, they remain but they are not at the forefront of what we believe anymore because now you have a blend of not just full traditional culture, no sorry full traditional Tsonga culture but also have a blend of full Christian values that come along as generations come and go by and a little bit of influence from education and so forth. So, basically uhm, what has happened over the years is that, uhm. I remember I once had a discussion about polygamy basically, uhm, and whether it's a good thing or a bad thing--. Starting from the great grandfather, because he is the Lubisi man that everyone talks about. So, starting from him I would start to refer back down from him as the generation goes down.
005	So, he had 12 wives, and uhm the reason for that uhm, is I would say he liked women and women liked him. Basically, you have a scenario, where he wants to be with a certain lady so, he would not just introduce her as a, uhm, the lady on the side or he won't just treat her as a mistress like you would nowadays. He would introduce her to the family and explain to them that I want to be with this woman. 'And, I will take care of her.' So, they would get married and she would be a sister-wife and she would have her own home. He would go and visit her whenever he feels he needs to see her. By doing that she would also be protected by the family according to certain customs and her hierarchy within the organisation and she had to respect the wives that came before and the ones that came after her would have to respect her. But basically, it creates a sense of order where there is no chaos of women fighting over this man and so forth. (00:11:55)
006	So, Tsongas have a very high regard for family structure, so if you look at my drawing on the left, uhm, some of the points there are going to be from a man's perspective and what is expected of me. First point being you have to be strong as a man, uhm, not just, uhm, physically but also like, uhm,

	mentally and emotionally. So, Tsonga man come across usually as very intimidating, for the most part. Especially if they have some sort of authority, like if you were the main leader of the clan, you would mostly come across as a strong man. Uhm, second one is having a sense of prowess, uhm, where would need to come across as brave and so forth. Uhm, they would expect you to be very intelligent as well and also to be family orientated.
007	In my culture, the whole concept of divorce is still a taboo, even today. You get people who go through all kinds of things, but instead of having them separate they would do like a family meeting, where people, who carry certain positions, would sit down with you guys. Mostly, people who are older than you or people who are in your level, basically, if you are the eldest, if I can put it that way. Where they would sit you down. You would sit down and discuss your issue in length and you would basically try by all-- I mean the whole organisation would try by all means to make sure that you guys don't separate and they will come up with mitigating uhm, solutions to try and work through your problems and so forth. But divorce would always be the last resort. Even if, uhm, it's something as hectic as a woman having another baby from another man, for instance, because you do get situations like that, where in today's standards, uhm, the woman would be shunned and so forth and cast out. (00:14:13)
008	But in that regard. Like, uhm, they would find a way for you guys to reconcile to try to work together to make sure that the family stays intact. So, divorce is yeah, very-- I don't even know a couple who has divorced in my culture basically regardless of the circumstance or situation. Uhm, we are also expected to be resourceful having uh. <i>Ja</i> , I did mention that, having a sense of authority to basically honour women. That is some of the traits which I like the most. Women are highly honoured in the Tsonga culture as far as I know. Uhm, we don't have that thing where a man is above a woman or given certain rights and so forth. I would say in that regard that woman, they have their roles they are expected to play. It's not a role in a sense would be inferior.
009	Uhm, they would be part of family meetings as well they would try to resolve issues in the family and so forth. And then, uhm, <i>ja</i> . The last one is, uhm, you are expected to have an extreme sense of loyalty to your wife and your family. <i>Ja</i> , I did mention that before. So, some of these traits basically can bring challenges especially if you are your own person. So, I sort of divided that little head there and say I am my own man and have my own being. (00:15:53)
010	So, basically regardless of what my culture believes I am also, on the left towards the top, I also open minded. I am soft at heart [laughs] regardless of the fact that they want you to be strong and you know. I believe I have a soft heart. I am a person of, uhm, I have my own values as well. Because, as I've said I lived in many places so, I take the best if what I can in different situations. Part of me is Tsonga, part of me is Swati and a part of me is a little bit western, like I have a western education. So, I do have my own beliefs here and there about certain things. So, I am flexible towards my environment because, uhm, of the fact that I lived in many places and experienced different cultures. So, there's also a Christian side of me, uhm, which I feel is also a culture. You know, in a sense of its own. (00:16:56)
011	I have a deep love for people, uhm. We live according to bible principles, basically. We have a high sense of Godly devotion. And we have a strong regard for a congregation type of setting, basically. And then at the bottom there, I put in a little bracket, a huge bracket. So, there are some things that affect culture, like food. Tsonga people, or where I come from basically, they lived for the most part on a plant-based diet. We do have meat, every now and then but it was mostly for farming purposes. So, the type of farming that we do, is not just to like to have cattle and stuff. They also like help you around the farm and so forth. We built tools that like the cows would use to drag around the field and like, they would plough their land and so forth. Like every type of animal, we would have on the farmyard plays a role in helping us develop these farms basically. (00:18:06)
012	My grandmother had huge fields of land. I mean, if you were to just try to jog one time around it, you would [laughs] basically get winded. Larger than a soccer field and that is just one family. And we have got very massive yards. You can probably build like a small estate like in my grandmother's yard alone. That's what everyone's yard looks like.
013	Location. <i>Ja</i> , as I mentioned we are based in, close to the Kruger Park. Uhm, and, also some of the things that effect your culture, are your economy. And uh, <i>ja</i> , like the economy of where you live. If you were born in a village, you'd have certain customs. If you were raised in a township or suburb,

	<p>you would have certain customs. Certain cultures have certain superstitions, as well. Uh, there are certain stigmas, like things that people <i>fear</i>. Basically, ja, uhm, like fear of the dead. Or, uhm, things like that. We do get traditional leaders and uhm, traditional doctors. I've had experience of asthma growing up, where today, it is not considered as something that is curable, but I've been cured of it. For the most part of my life. I can say, due to maybe unhealthy eating, I can trigger it but I'm not a person who would have to walk around with an inhaler like most people who is asthmatic do. Uhm, amongst other things, so, <i>ja</i>, that is something. (00:19:43)</p>
014	<p>Like uhm, we also have a sense of, like spiritual doctors. Like people who would have, sort of like, I don't know if I should say, monuments, or like little figures that they use, that where if like uhm like they use these natural objects that they would use to try and uhm heal you spiritually. Like if you suffer from depression, they can like throw bones, or stones or some water, on the floor maybe and then they can interpret your life, based on such things. And, for someone who comes from a western society, [chuckles] that might sound like, <i>taboe</i> (Afrikaans: a thing that is not done) and all of that, but they believe it is a gift from the gods, or from God himself, and <i>ja</i>, basically [chuckles] from my experience, from what I can see it's actually quite accurate, cause people can tell things about you that you have not even told anyone. (00:20:47)</p>
015	<p>So yeah, that's a thing in my culture where you have traditional healers and so forth, but that is a topic on its own. Also, culture also uhm, can define your social status, and also, sexuality is a thing in culture. Uhm, these days people come out as lesbian or gay or whatever. Back then, in the past, I would say it was shunned upon, for instance. But as of late, because my culture is changing, they are more accepting of such. And I haven't seen any incidents lately of any discrimination or violence or anything, towards the Tsonga side, of uhm black culture, you know. You do get incidents in some places, but uhm nothing in my side. Even in my family, now, we have had people who had come out, about their sexuality. Like if they are into, like, same sex, or anything like that. And they have been accepted. And they are treated just like anyone else.</p>
016	<p>You know, so basically, all in all, I can say, I drew all these things around a little person who refers to me. Whereby I have been moulded by each and every single one point of all of these things and they basically make me who I am today. I think I've turned out to be a good person due to my culture and so forth and I am more than happy to bring anyone into my culture and to share with them some of the things we like, like do and my customs and things. (00:22:32)</p>
017	<p>We don't do a lot of hectic things. Basically, we are very peaceful people. Tsonga people like to refer to themselves as smart. Like, like they would like to say, I'm from Bushbuckridge of smart people. Or I'm from [inaudible] of smart people. So, then you know, okay, you get Tsonga people there and so forth. And for the most part, amongst other cultures, they like to make fun of Tsonga people. [chuckles] I don't know why that is. So, let's say if you do something stupid of something silly, like they would say "Ag, you are acting like a Tsonga person". You know. Yeah, like it is a joke kind of thing. I don't know where it comes from or stems from. But of what I've seen, I wouldn't change my culture for anything else I have seen out there. I've lived with a lot of people, but I feel, like I think that one takes the cup for me. Especially because it's all family orientated, and so forth. Yeah, that's me. (00:23:34)</p>
018	<p><b>PRESENTER:</b> Thank you Mr Mchangane. I just have a few short questions. Would you say that your culture sits inside of you or is it external?</p> <p><b>MR MCHANGANE:</b> It's a bit of both, because, they--. Like I said in the beginning, you have, like one person cannot be a culture. Like it's a group of people. So, they expect you to live a certain way. You know what I mean? So, they would teach you to have certain values, especially toward family. And if you would do something out of the ordinary, everybody would like sort of, stand against you. If I could put it like that. For instance, gender-based violence, in the western society they call it GBV and all of that, but if I smack my woman [laughs] she can easily call the whole family on me and say, "Hey, please come call this guy into order because he smacked me" and everybody will stand with her in that regard and say, "Hey, this / is / wrong. You do not strike a woman. You're supposed to honour her and respect her" and so forth. Like everybody around me can intervene if I step out of line. And they try to instil those values within you as well. So, it is internal and external.</p>

019	<b>PRESENTER:</b> Sjo! Very cool. Then I also want to ask, if you were to give your culture a name, what would you call your culture? (00:25:02)
020	<b>MR MCHANGANE:</b> I would call it the Tsonga culture, because the only way to define where a person comes from or his beliefs or what he would likely stand for or his probable personality, would be based on what language he speaks. And in South Africa, most people who speak Tsonga, basically come from one side of the country. So, you get people who speak Venda and you only find them in Limpopo, and nowhere else, and you get people who speak Xhosa, they are found in the southern side of South Africa. There is no Xhosa language in Mpumalanga, there is no village or, or, anything where you will find people who speak Xhosa. We are still very much grouped into the language you speak. So, there are no other words for it. We just say, this is a Tsonga person and because of that you expect them to behave in a certain way.
021	<b>PRESENTER:</b> Okay, last question. If I wanted to become part of your culture. And I wanted to become a Tsonga woman, what would be expected of me?
022	<b>MR MCHANGANE:</b> Basically, you would have to be part of a Tsonga family, so if you were to marry me for instance, you'd basically be expected to live by Tsonga customs. Like for instance, if there was a death in the family, us men would congregate somewhere and have discussions, probably about finances and stuff about the funeral, among other stuff like how someone is going to be buried, and you would be amongst the ladies, making sure that food is prepared and the guests are attended to. Not that because you are a woman you are doomed to domestic work, but basically it is just a belief that uh, let this group of people play a role and let that group of people play a role. And young people for instance are just expected to help out with some of the like, maybe they say, can you help us erect a tent or pack the chairs or anything like that. We all play a certain role. And then, at the end of the day, uhm, what I love, is that, the men don't just decide amongst themselves and that's that. When the day is over, they would come together and update everyone. They will all everyone together. This is what we've decided. Is there anyone who has any kind of objection or other suggestion, so that, and now, everyone's opinion is now put on the table where they can now, yeah. (00:27:58)
023	<b>PRESENTER:</b> So, if your daughter were to marry a Xhosa, would her culture change? <b>MR MCHANGANE:</b> Well, if she was to marry a Xhosa man, uhm, basically, what happens, is you know we have a bride price that would be paid to my family, basically. What that brides price means is that my daughter now becomes their daughter. Understand, she is now liable to their customs, basically. That is what would happen in that case. We no longer uh –.
024	<b>PRESENTER:</b> Expect her to conform--.
025	<b>MR MCHANGANE:</b> Yeah, expect her to conform to <i>our</i> standards. She will have to conform to <i>their</i> standards. So, the only time that we would intervene again is if maybe my daughter had a problem. We would then come together and say, hey, this is not how you do things. You know. Cause, for example, I've heard, I haven't seen it myself, but I've heard from a lot of people that Zulu men are very much, very authoritative / in a relationship. If she was to marry a Zulu man and he was trying to instil some kind of thing that she should conform to and she was not happy with and maybe they disagree, and that--.
026	Because cultures do clash in that respect, like we have a high regard of women and Zulu people, I hear, are very authoritative and they have a very hierarchical way of doing things. Understand? And let's say maybe he wanted her to force her to do something. And say, "You're my wife, you're supposed to respect me and do as I say." She can then come back and say hey, this is happening, can you please help us out in that regard. And the Tsonga culture would then bring the guy like to the meeting and try to discuss it in that form or the two families then have a discussion and say, "Hey, this is--. Okay, kind of like we understand that you guys have this way of doing things but let's try to do things that way" cause to help both parties, in a sense.
027	<b>PRESENTER:</b> Mr Mchangane, thank you so much for sharing. This was really very interesting. I don't think I knew anything about the Tsonga people until you shared it today. (00:30:27) [Banter in between participants.] (00:31:03)
028	<b>KAGOENTLE:</b> After coming such a--. After a person who was so thorough about their culture // Yoh, I feel intimidated trying to describe my culture. [laughing]

029	<b>PRESENTER:</b> Please do not, I don't think I would be able to do it like that either.
030	<b>KAGOENTLE:</b> Uh, because I don't think that they heard the first part of how I would define / how I would describe the culture I represent. But I would give everyone a bit of background on the first drawing that we had. I put lots of colours in that person, sort of like a rainbow. It was all multi-colours, so basically, uhm, I have different cultures instilled in me because of the different areas I grew up in. My mom is Tswana; my dad is Ndebele and when they married, they formulated their own culture. They shun away their uhm, culture. Because my dad like Mr. Mchangane's grandfather, was from a polygamist background. So, he didn't want to identify with that. Uhm, so we basically, adopted the western culture. So that is why that picture was a bit colourful. So, the second picture is more about what I understand culture to be.
031	Uhm, so for me, it is the way you, how you identify yourself. Do you identify yourself as a woman or a man and in some instances, it is the way you dress, that is your culture? You know, in some cultures they feel comfortable being bare breasted and semi-naked, if I can say that but in another culture that may be offensive [scratch thought]. Sorry, I always have to take breathing [still suffering from long Covid]. Every now and then, so when I pause--.
032	<b>PRESENTER:</b> Aaa, we appreciate it. <b>KAGOENTLE:</b> So, yes, it is identity. It is also the principles that guide us in life, uhm that define our culture. And these are the values that gets instilled in us when we grow up. And some of these values is the respect that we get taught at a young age. (00:33:55)
033	Uhm, and also to being / to honour your family and at times to be humble and something--. And culture is also like uhm. Your upbringing also defines your culture. The home that you grew in and the school that you go to. Because some schools you meet different cultures and personality. I am from Mpumalanga, so we had uhm, Ndebele, some were Zulus. Not so much Sotho people. Some were Tswana people. And then we had the western culture, and the Afrikaans culture because I am from Middleburg. So, that--. Yes. And that defines or constructs your culture. And then also varsity as well. The varsity where you go to. I think once you get to varsity, as an individual, that is where you start to formulate your own culture because you interact with different people in different cultures and when you see how other people conduct themselves according to their culture, then you start taking pieces from their culture uh, and creating yourself, like Mr Mchangane said, the Tsonga culture, they have the utmost, utmost respect for women.
034	I've never seen that in my life until I went to varsity and interacted, and actually dated a Tsonga man. The way the honour the women is, is, is its amazing. Even if they, they, they--. There is any form of infidelity, you wouldn't know, because you are still treated like a queen. You only find out when you want to find out. [laughs] So, you pick up things from different cultures. So, you start formulating your own culture that you would then take into your own families. Uhm, and family also, uhm, creates / helps create, your culture helps create you culture. Like I explained from my family dynamics.
035	My mother is from a two-parent home; my grandmother / my grandparents / she's from a family of fifteen siblings. She is the sixteenth. Yeah, so, I have got fifty-four cousins and now we are now having our own children, so we actually make our own funerals and wedding. [laughs] My grandfather, as a Tswana man, was very loyal, very dedicated to all his children to school and he never believed that a woman should work and the husband should give money to the husband [incorrectly said – meant wife]. So, my grandfather would work, and my grandmother would get the salary at the end of the month and she'll distribute as needed within the home. (00:36:53)
036	And my dad was from a polygamist family. Uhm, he was from the second wife. So, there is always difficulty with, with when you come in as a second wife and there are children from the second wife. Because you don't get treated equally as the children from the elder wife. So, when they came together, then they uhm, formulated their own culture. [coughs]. Can I type the rest? Or can someone go next.
037	<b>PRESENTER:</b> Yes, you may. Or you can later send me a voice note as well. Uhm, this is very cool. Something that I just want you to, want you to--. What would you call your culture? Your mom is Ndebele you're your dad is--.
038	<b>KAGOENTLE:</b> My mom is Tswana and my dad is Ndebele. So, eish. Diluted Ndetswana. [laughs] Just the fusion of two different cultures that came together and tried to --.

039	<b>PRESENTER:</b> Okay, so they didn't try to adopt either one of the two?
039	<b>KAGOENTLE:</b> <i>Nee.</i>
040	<b>PRESENTER:</b> They decided to mesh it?
041	<b>KAGOENTLE:</b> Yes, and it's more western than anything else. We, I don't know anything about the different culture's practices. I mean, in the Tswana tribe, we practise certain traditions and in the Ndebele tribe, even when it comes to weddings and all that, we don't do those things. My parents don't do those things. They've adopted a more western side of things. That is why I had that rainbow and colourful person because I am a [laughs] a confused person culturally. (00:39:06)
042	<b>PRESENTER:</b> So, if you are ethnically, you are Ndebele and Tswana, but culturally you are more western.
043	<b>KAGOENTLE:</b> Yes.
044	<b>PRESENTER:</b> Do you feel that uh, when you, when you meet people, do you feel like there is an expectation of you to conform to certain cultural norms.
045	<b>KAGOENTLE:</b> Uhm, I came to Cape Town like, six months ago. And I feel like the culture here is Xhosa people. So, my experience of the Xhosa tribe, uh, is if you come into their space, they expect you to be like them. And when you don't behave like the--. If you don't under--. I can't even speak Xhosa properly. I can hear, but I can't speak it properly. So, when you now try to interact with them, and you speak English, now that is the only language I can speak to them in, it is not the only language I know, but then you know they, they treat you like you think you are better or and not trying to understand and you, in some instances I don't get the help I would get if I knew the language. (00:40:37)
046	<b>PRESENTER:</b> Ja, I completely understand
047	<b>KAGOENTLE:</b> So, in some instances--. Some cultures want you to conform to, to, to their, to their cultures. And the Xhosa tribe is one culture that I feel, because you are in their space; you are in their area, you should conform to how they do things and how they conduct things.
048	<b>PRESENTER:</b> I can hear your voice is completely gone. I just have one, one, one last question. You mentioned that your mom and dad tried to make their own culture, do you think it is possible to create your culture and how many people will have to...uhm, so, for example, I would imagine --. So, traditionally uhm, the, the Afrikaans culture, or western culture is very individualistic. Uhm, you work for yourself; you acquire wealth for yourself. You, uhm, you are not expected, necessarily to share your salary. It is a very individualistic culture. Now, if I, were to, come back to my family and say, yoh, I have really engaged with a lot of African people and I really like the collectivistic nature. I like that we share wealth; I like that we are responsible for each other. People would say, no that is just your way of doing it. And then I say, no, it's my culture, and they would probably tell you, me, no that is not your culture, that is just something you decided you want to do. Uhm, ow do you think we build a new culture? Did you think that you mom and dad succeeded in creating a new culture, you just mentioned that they just kind of more adopted the western way?
049	<b>KAGOENTLE:</b> Uhm // Listen culture started somewhere from an individual point of view. This person decided, this is how I am going to identify myself. And, when they started now having families then those values, that he, I'm saying he here [laughs] was what he decided upon was going to carry his tribe going forward and as they moved from generation to generation, it became, what we now refer to, as culture. It has not been something that has always been there. It was created. (00:43:16)
050	So, this is uhm, where, I think, my parents are trying / wanted--. The same thing where you said we need to share, like when you are working, please remember. We don't do that in my family. My dad vehemently said, look I did not bring you here to earth to come take care of me. With not disrespecting anyone. You as my children, I made a choice on your life, and therefore, if you want to give, let it be out of your heart, but not an obligation to us. So yeah, that sums up the cultural things, if I can call it. So, he separated himself from his previous culture, and also, where he said he does not believe in polygamy. When my brother was alive, he used to say to my brother, if you were going to have infidelity of any sort, your wife is primary. Never bring your side piece into your family or take money from your house and give it to your side piece. It belongs to your wife. That is the person that you choose, because that is the person that we would know. (00:44:34)

051	Unlike his previous cultural-- As a Ndebele, they would say he needs to marry the second wife and acknowledge the second woman and all that. And so, I think in the family unit he has success-- Well, they have both successfully achieved their cultural change / and then this is something that we would take to-- But it becomes very difficult because we are meeting different cultures with-- And so, cultures are very, are very, a complex thing. So now when you meet a partner and now, now you have to instil certain beliefs that you came up with and they have certain beliefs that they came up with, and you now try to formulate something that will work, uhm.
052	<b>PRESENTER:</b> Ja, going forward. Joh. So very interesting. Thank you so much for sharing I really appreciated it. (00:45:42) [banter in between participants](00:46:13)
053	<b>MR MCHANGANE:</b> Can I just quickly make a comment? I Like what Kagoentle said. Uhm, there's a saying that goes: If you want to do things a certain way, you will do it in your own home. And we also used to get that a lot growing up. So, in a sense, you can also do your own thing once you are out of your parents' house. In a sense, that I am not in your house anymore so I don't have to conform to your rules anymore. That is also a thing, yeah.
054	<b>PRESENTER:</b> But then you start your own family culture. This is how our family does things.
055	<b>MR MCHANGANE:</b> Yeah, yeah, basically. That is also why it evolves over time. You know. There are certain things that you might not agree with, that you would want to do a certain way, but then you wouldn't do it for as long as you are staying in your mother's house, if your mother says, I want you home by seven. [laughs] you know, that is what you will have to conform to.
056	<b>PRESENTER:</b> Just before we move over to Mpho, how does big cultural changes happen? For example, the way sexuality and the way they view it in your culture changed, does that just very gradually start? Or did it happen in one home and then kind of just filtered over.
057	<b>MR MCHANGANE:</b> It would happen through generational evolvement. Basically, in a sense, when you are young, your parents would have very rigid grounds for you to conform to certain rules. So, as you grow up and as you become more independent, you basically become more free to express yourself in the way that you want to and so forth. And the more you grow is the more you become your own person as well so. So, there are some things for example, we would never contest, growing up, you know. So only when you are like your own person and you don't necessarily have to conform to what everyone else says you must do. You would basically stand your ground and say, "Hey, this is me, identify me as--." I don't know. [laughs] We have a problem, this sort of thing. It is very interesting what she said.
058	<b>PRESENTER:</b> Mpho, please share with us your view on culture and what your culture; what you think your culture is. (00:48:38)
059	<b>MPHO:</b> Okay, uhm, before I start, I just want to confess that uhm, I, I only realised when I was doing this activity that, I have never really given the culture topic a serious thought. You know. So uh, you will excuse me. I will struggle a little bit, but I managed to just put a simple, simple something together.
060	<b>PRESENTER:</b> Not a problem. This activity, when I did it, I also realised that I don't actually know what my culture is. And, so, I think it is very good, just for your self-awareness as well. So please use us as your sound board to figure out your stuff.
061	<b>MPHO:</b> [laughs] Okay, okay. So, I feel like after I've done this, I feel like I should have done like a pyramid where I am just narrowing down to that one point that covers everything, where I say this is an all-round, my culture. But I'll take you guys through to, what I managed to put together. So, in the big circle there, I, I am a Mosotho woman. With the previous activity that we did, I did share with your guys that even though I, I am a Mosotho, I grew up in an environment where isiXhosa was, was, was more, more, uh, we spoke more of isiXhosa and we ended up speaking isiXhosa among each other among us Sotho people because of the influence of the; it was too, too much. None the less, I still conform to the Basotho norms. Anything that is related to Basotho norms. I, I, I, you know I conform to those kinds of things.
062	But now the problem is that, as I grew up, as I grew up, when I was maybe 12, 13, me and my mother got into a religion, uhm, the religion that was uh, where things that were norms, things that we thought were the Basotho culture, the religion suggested that they were, were not good. So, I think from there,

	from a very young age I neglected to even want to know anything about culture because now I was living this Christianity life. Where you were this and this, you were not supposed to do, the sin. My knowledge of my own culture is not impressive, honestly yeah, it's not impressive. (00:51:55)
063	I just know I am a Mosotho woman, uh from Eastville*, African. I'm a South African. I am a black uhm, woman. I put there also I am a feminist and then a question mark. I feel that is a part of my culture that I adopted as I, I grew up. It wasn't, it is not something that I can say that I learnt from my culture. In that regards my culture does not really support anything that say that a woman and a man are equal. Like equality is, is not there. A man is the head, head of the house and he makes the rules and a woman just stays at home and cooks and get beaten sometimes. And you know. So, that is a part of my culture that I developed as, as, as I grew up. One of the circles there says <i>Magapere</i> , which means I eat a horse. You know. I am that typical of a Sotho woman. We eat horses, you know. When I am home, I wear a blanket even on a hot scorching day, you know. So basically, I honestly don't have anything more to say. (00:53:39)
064	Beside the fact, while I was doing this activity also, I was a little bit, you know, there was a confusion with regards to / heritage. Heritage and culture. Am I going towards the heritage side of things or am I still talking about culture? So, uhm Ja. That is basically what I have to say.
065	<b>PRESENTER:</b> Very interesting.
066	<b>MPHO:</b> But to be honest, if I were to do this activity again, based on how I've noticed how other presenters' / stuff that they included in culture that I didn't know that that's part of culture. I thought, uh, like I didn't know those things form part of who you are or they are uhm considered as culture. Maybe I would have done better.
067	<b>PRESENTER:</b> No, no! That is exactly what the question of the research is. What do different people think culture is? That is their opinion what they see their culture to be. But, it, it, I don't think there is one specific definition and different people view it differently. Uhm, I just wanted to quickly ask, because in your language portrait you said the you were in Johannesburg, right? That is where you studied?
068	<b>MPHO:</b> Yes, I studied in Joburg.
067	<b>PRESENTER:</b> And that is where you learnt to really engage with English there. And your English is really very good. Like, I would never say that you were at a point not proficient in it. How would you say being in Johannesburg, uhm influenced your culture? (00:55:28)
068	<b>MPHO:</b> Uhm, I think because you just meet so many people from different cultures and uhm, you are able to, to like Kagoentle had, I think said, when you are at university you are able to create your own, because you are meeting all these different people and then you learn how they do things and you are able to pick what you like and such like make it your own. So being there, I've learnt so many things about other people's cultures, and uhm, there are some things that I like so much that I adopted.
069	<b>PRESENTER:</b> Ja, and when you go home with these new, I don't know, cultural ways, is it frowned upon? Uhm, do you feel like you, uhm, offend people at home?
070	<b>MPHO:</b> Uhm, I'm going to answer that with regards to, I'm going to refer back to what Mr M said, when we leave the house. I'd say when you leave your parents' house, that is when we are able to do maybe things that we like to do, or engage in some cultures that are not; maybe it is something that is not allowed at your house, and then when you are outside your house or you are staying by your own, you are able to do those things. So, anything that I know that it has a potential to be frowned upon, I leave it behind when I go home.
071	<b>PRESENTER:</b> Hmmm, I hear you. (00:57:07)
072	<b>MPHO:</b> Like for example, okay, I'm not going to say this is a culture / my sexuality. I used to be who I am while I'm in Johannes, Joburg and then when I come back home, I wouldn't do anything that would make my mom feel uncomfortable, or that would make the neighbours to talk and now my mom is the, you know, she's being talked about. And / but as soon as I, started to you know financing my own lifestyle, that is when I, you know. That is where I became, I don't know, comfortable yes, I became comfortable. Because I knew that if she, she, she doesn't agree with the lifestyle she chose, if she decided okay, now I'm cutting you off. I was going to be okay. I'm just making an example with that regards--.

073	<b>PRESENTER:</b> Absolutely. I just have two more questions. One is, if you ever were to raise a child, in which culture, do you think you would raise him or her?
074	<b>MPHO:</b> Uhm, I think, I usually think about this a lot. I do know I want my child to speak both IsiXhosa and IsiSotho, so if I have it, I'm sending it home for foundation--.. And to be able to learn both the languages, yes. So, I, I, would love my child to have my culture, especially when it comes to my languages, and just be able to know about both the cultures. You know. Sometimes you don't have to necessarily conform to the Xhosa culture, but just to know about it. (00:59:03)
075	<b>PRESENTER:</b> Wow, and the last question I have, is, you mentioned, and I'm my cultural drawing I also added it, so that is why I picked it up. You added a black woman or black person as part of your culture. What do you think, uhm, being black allows you or puts you into or that I--. Like I asked Mr M if I could be part of the Tsonga culture and he said, yes, you can and you need to learn our language and conform to our customs, I can never be a black person, so what are the cultural things that you would say, being white and being black. I don't actually know how to ask this question. What is the culture associated with black, uhm, that white is excluded from?
076	<b>MPHO:</b> Joh, uhm....
077	<b>PRESENTER:</b> You do not have to answer, I just thought it was an interesting question for me.
078	<b>MPHO:</b> Uhm, yes, it is an interesting question, can I please not answer?
079	<b>PRESENTER:</b> Okay, not a problem. Cool. Thank you so much. This was really very interesting.
080	<b>MPHO:</b> It's my pleasure, it's my pleasure. Thank you so much, Presenter.
081	<b>PRESENTER:</b> And you mentioned that in the next time you would probably do a pyramid. Which I thought, when you mentioned it, I thought, wow, that is actually a very cool way of looking at it. What would you put right at the bottom?
082	<b>MPHO:</b> Uh, I think, I'd still put / uh, Mosotho women. Okay, because when I drew these other places, that I am a South African, it will be at the top. Okay, African and Black okay same thing. Okay Eastville*, then bring them down there until it gets to the Sesotho part of things
083	<b>PRESENTER:</b> Okay, so that's your core?
084	<b>MPHO:</b> Yes, that is my core. That's my core.
085	<b>PRESENTER:</b> That is really very cool. I really like that. I can imagine seeing culture like that. Thank you so much. (01:01:34) [Banter between participants] (01:03:00)
086	<b>PHUMZA:</b> My culture, Presenter, is that I am a Xhosa woman. My parents, mom and father, they are also Xhosa.
087	<b>PRESENTER:</b> Both your parents?
088	<b>PHUMZA:</b> Yes, but what I heard, né, about my forefathers, grand, grandfathers, they are from Zimbabwe, and then, when they came here to South Africa. They came to KZN and then when they got there to KZN, they ran away to this side, our side, the Transkei side. So, when they got there, they didn't have a surname, they didn't have a clan name, so they just in a way adopted, they took the clan's name Kudu*, that was their new clan's name. And then they moved to Transkei. Our location is near the river, as like we are staying in the forest. (01:04:12)
089	There by my location, I think it is like five meters awash from, no two kilometres away from by the river. And then so, in our culture, the Xhosa culture, I have wrote here [inaudible]. The <i>Imbeleko</i> , the <i>Imbeleko</i> is when a child is born and then a ritual is performed whereby, they slaughter a goat to introduce the child to the ancestors. But then what I have noticed in our cultures, let's say that the child has been born, but years will pass without even, without there even being performed that uh, ritual.
090	<b>PRESENTER:</b> Oh, I see. So, they are neglecting the ritual a little bit. It is becoming less important.
091	<b>PHUMZA:</b> Yes, and then if you are not married like me, I am not married, my child has to take a surname of my ancestors of the mother and the <i>Imbeleko</i> will be performed on my side, on the mother's side. (01:05:34)
092	But then I have also noticed, if they don't perform on that time, years will pass. Maybe the child will be ten years. That is when they will decide, if the child will take the father or the mother's side, while

	their parents are not married. I would say, ninety percent on our side, our child has to take the father's side, even if we are not married. The ritual will be performed on the father's side.
093	And then there is also <i>intonjana</i> . <i>Intonjana</i> is when a girl is approaching that [inaudible] stage, there is also like a kind of ritual, where they will, there by the river for a week. But [laughs] only saw it was performed twice by my family. And then, also <i>intlawulo</i> . <i>Intlawulo</i> is like a payment that is paid by--
	. Like if a man has impregnated a lady, né, he, the man, or uh, the family of the man has to pay for the damage and first baby for the lady. They have to pay--. They use to pay cows, né, by now I can see, they charge, if my baby, né, they say, they need two cows, the family has to pay that amount. Say the cow is seven thousand then the family has to pay the fourteen thousand cash. (01:07:23)
094	And then, there's, we also do "mos" celebrate birthdays and also the weddings. Like even traditional weddings. And also [inaudible] also, okay also under the Christian farm--. There is also this thing called [inaudible] whereby the people have been praising their--. We have been praising our ancestors. But we have adapted to the Christian side, so we are no longer praising them. We are praising God. And then, but still, my culture is still rooted much in, I don't know. I still do perform some of our cultural rituals, because there are still some outstanding rituals that I must do, because even I was supposed to do maybe at an early stage like before I was twelve [unsure of the age, audio not clear] years, but I'm over that, so I still need to do those ones. So, I still need to do--.
095	<b>PRESENTER:</b> What happens if you do not do the rituals? How does that affect you?
096	<b>PHUMZA:</b> They do affect me, uh, my future. I will be lacking on most of the things. Like, let's say, some of our / like maybe if someone in their heritage, they didn't do <i>Imbaleko</i> or <i>Intonjana</i> , when they get married, they will struggle to have babies. Whereby, they have to go back and do, those rituals in order to get babies. (01:09:35)
097	<b>PRESENTER:</b> Ja. Okay, and uhm, if you have done all the rituals. Do you feel like you are more respected in the community?
098	<b>PHUMZA:</b> Yes.
099	<b>PRESENTER:</b> Okay, and then you said there rooted in your DNA. What do you mean by that?
100	<b>PHUMZA:</b> Like there is Xhosa in my DNA né? Because even if I am here in Cape Town, and praising God, but when I am back home, I still have to follow my cultural, my traditional roles, even when I go home in December and January, I have to [inaudible – some kind of ritual] and do <i>inkomboti</i> .
101	<b>PRESENTER:</b> Okay. If you had to give your culture a name? What would you call your culture?
102	<b>PHUMZA:</b> It is the Xhosa culture, Presenter. And even though né, it is a Xhosa culture, what I have also noticed of the Xhosa culture, né, we are two different kinds of Xhosas. By saying that né, I have noticed there in our town, there are those Xhosas that are always wearing those big, they call it--. Ah, those big rings and wearing [inaudible] but in our side, we don't wear those things. So, they call us, [inaudible] but we are Xhosas but [inaudible]. (01:11:07)
103	<b>PRESENTER:</b> That is very interesting. And your boyfriend, is he a Xhosa?
104	<b>PHUMZA:</b> Yes, he is also a Xhosa but he is on the other side of the Eastern Cape in Ciskei. And also, the, I have noticed that his culture is different to mine.
105	<b>PRESENTER:</b> Is it?
106	<b>PHUMZA:</b> But we are both Xhosas, but the way they are doing their traditional things is different to mine. Even the way they are pronouncing things is different to mine. But we are all Xhosas. Even I was chatting to Siphe*, I have also noticed that her [inaudible] traditional things are different to mine. You see we have mentioned the thing about the babies. Or she has mentioned that on her side, né, the child is taking the mother side, or the take the mother's rituals but on our side the child has to take the daddy's side. Even if the father hasn't paid the damage.
107	<b>PRESENTER:</b> Yes, ja. And if you / you say that your boyfriend and your traditions, even though you are both Xhosa, your traditions are different, uhm, how will you raise your child? Under whose tradition do you think you will go?
108	<b>PHUMZA:</b> No, I will go, I will negotiate with her father [inaudible] or maybe I will go stay with my family. But now you see, now you see the child is there by the father's side already, so she will no change [inaudible] on her father's traditional side.

109	<b>PRESENTER:</b> Okay, that makes sense. Another question that I have is, so you have learned English and speaking it really well, and that now opens new, uhm, you can engage with other cultures because of that. Uhm, do you think, being able to speak English has influenced your culture?
110	<b>PHUMZA:</b> Ah, not really, Presenter. (01:13:20)
111	<b>PRESENTER:</b> So, it is just a language you speak, but it hasn't influenced the way you think and act.
112	<b>PHUMZA:</b> Yes.
113	<b>PRESENTER:</b> Oh, very interesting. Thank you Phumza. Oh! Last question, last question. If I wanted to become Xhosa, can I? And if I can, what must I do?
114	<b>PHUMZA:</b> Uh. If you want to –. Can you repeat the question?
115	<b>PRESENTER:</b> If I want to become a Xhosa, I want to become a Xhosa woman, can I? Like you said your forefathers they were Shona, né?
116	<b>PHUMZA:</b> No, they were from Zim.
117	<b>PRESENTER:</b> Yes, so the same as, what's his name? Teeny. So, they were Shona people maybe and they came and adopted a new culture, they become, they become Xhosa. Uhm, so it was, it was possible for them, to change culture. Do you think it is possible for me, I am an Afrikaans, white women, can I become a Xhosa woman?
118	<b>PHUMZA:</b> Only if you can marry a Xhosa man. And follow our culture, or if you can be adopted by the Xhosa people.
119	<b>PRESENTER:</b> Ah, I understand. Thank you so much. I think this was very interesting. (01:14:50) [Thanking and banter]

## Session C - Individual follow-up interviews

### Participants:

- **FC31-35RurAfr** (Ice Queen)

	[Individual interview via Google Meet] (00:00:31)
001	<b>PRESENTER:</b> Do you think the languages you speak had an influence on your cultural formation? So, was your culture influenced by the languages you can speak? So, if you spoke other languages, would you have had a different culture, but not, you're not a different person, you are still you, you just with another language tool kit. (00:00:58)
002	<b>ICE QUEEN:</b> Well, I think that, if I could speak other languages, I would have been able to fit in better with the different cultures, uh, uh, especially with the older generation, because, you know when, even when I travel into the communities, and the work that we do, we can't really communicate with them. That for me is a bit of a uh, uh, like, I'm disadvantaged. (00:01:27)
003	But also, the majority of people, wherever you travel, like I said, when you travel and you sit around a table with people, and they start talking, then they (inaudible) you, immediately, because the majority is from a specific culture. They understand each other, and they will not change for you. Because you're the minority. So, you do feel out. Like you really feel left out. So, even the basic <i>mollo</i> , <i>khunjani</i> (IsiXhosa: Hello, how are you?) and those kinds of things, that is basic greetings. But then it stops there and you don't want it to stop there, because then people still laugh. Like I don't know why, even grownups, they laugh for you trying, So, ja.

004	<b>PRESENTER:</b> <i>Ja</i> , I also don't get that. I get upset with Afrikaans people who laugh at anybody who tries to speak Afrikaans as well. And I'm like, come on! They're trying. So, if you were able to speak Xhosa, do you think your culture would have looked different? (00:02:38)
005	<b>ICE QUEEN:</b> Yes, and, and, and now I'm talking about, my office people, we understand each other, and they understand that we can't speak, you know, their language, but they also can't speak Afrikaans. So, it's kind of you know, we're on the same page and stuff. Like I said, when--. And we kind of accepted that, you know, the language here is English for all of us. And we kind of grew up into it. We're grownups about it. (00:03:05)
006	And, yes you hear Siphe* and we speak Afrikaans when we're comfortable, but as soon--. As soon as you travel into a province, and uh, <i>ja</i> . So, I think if I would, I would be able to communicate better. Because there's people who really want to talk to you and they look at you and they are like, "How are you ma'am", and then it's like, it stops there. But I am sure we would have at least you know, have shared a joke or, in their language and culture and <i>ja</i> . And I know that they will also make an effort, when I get there again, to greet me in Afrikaans maybe. Because I do know that a lot of people do try at least.

- **FC36-40UrbEng** (Natasha)

	[Individual interview via Google Meet] (00:00:34)
007	<b>PRESENTER:</b> So, do you think, the languages you speak, which is now, uhm, a degree of Afrikaans, English, uhm, and then sarcasm / if that contributes to the development of your culture? Uhm, does the language you speak influence your culture? Or would your culture always have been the same whether you spoke another language or not? (00:01:00)
008	<b>NATASHA:</b> No. Definitely the language, yes. Especially in coloured culture I can say. I don't know about anybody--. I don't know about anything else. But I can say the languages you speak does have an impact on your cultural standing or status, in a sense. When you speak predominantly English, you are perceived as being of a higher status, or class and of a higher regard, you are regarded as higher. As being educated, as being more educated than someone who speaks Afrikaans. Which is not necessarily the truth, but in the coloured culture I don't know how this works in --.
009	Obviously in Afrikaans Afrikaner culture if you speak <i>suiwer</i> (Afrikaans: pure) Afrikaans you are accepted. I mean that makes sense. But in coloured culture if you speak English, you are perceived as being more educated and, smarter and just overall you are smarter so yes, there are straight out coloured people who refuse to speak Afrikaans and completely reject the language, based on the fact that it is not perceived as being smart enough. Even at the school it is perceived as being a stupid language. It is strange.
010	Even at school, I remember at primary school level, we would have, and this is now a government school, in a coloured area, so everybody at the school is coloured, okay. And we would have maybe three English classes and one Afrikaans class and it would always be like us and them. (00:02:36)
011	You would have the, say the top class, sub-A, not sub-A, let's do <i>Graad een</i> , grade one A, for example né. It would be for the clever kids. Grade one B for the, sort of--. Grade one C would be the not so

	smart / uhm English. Okay and then Afrikaans is just one class and that is almost like the hierarchy A, B, C and D (accentuate D) is the Afrikaans class. And when you look at the--. Remember back in the day we used to mark in A's, B's, C's not in one to seven. We didn't have the number system, okay so automatically you are in the "D" class. (00:03:20)
012	It is just the Afrikaans class, that is just the way it is. But automatically, you are <i>die dom klas</i> (Afrikaans: the dumb class).
013	<b>PRESENTER:</b> Okay, so that is how you are perceived from the outside, but internal...
014	<b>NATASHA:</b> But you feel like, I don't know, I don't know. I was never in the D class. I was never Afrikaans. I was never in the Afrikaans class. But I just know this is what you are taught. So, I don't know how they experienced it. But I do know, like from cousins and stuff like that, who started out being in the Afrikaans class and then moved to Cape town and who then who requested to please be transferred to the English class even if they were, better, even if they were, even if Afrikaans was their native language, their home language, please can they be switched to an English class because, so that they can be perceived in a different way. (00:04:14)
015	<b>NATASHA:</b> Even like, as I said to you in our family gatherings we speak Afrikaans, but only to each other. When we are at work, we only speak English. And not just me. All of us. In our working environment, we speak English. Even though some of them speak like the <i>suiwerste</i> (Afrikaans: purest), in like, proper. And I'm not talking about Kapie. My parents are from the <i>platteland</i> (Afrikaans: countryside), <i>van die plaas af</i> (Afrikaans: from the farm) and they were Afrikaans teachers. So, understand, it's proper.
016	<b>PRESENTER:</b> Ja, and then we said that culture had a lot to do with the way you act, the way you dress, with the way you eat with / so if you were. If you grew up Afrikaans, do you think your culture would have been different? (00:05:02)
017	<b>NATASHA:</b> Yes, it would have been different. Because I would have been perceived as different. And I would have been uhm / No, I think my culture would have been different. I think I would have been a bit less sophisticated--. I don't know (leans forward and stresses the fact). Again. Because as you grow up you meet people, for example, even just in Cape Town. Here's the whole thing. I'll break it down for you. In the Southern suburbs. Southern Suburbs is English and Northern Suburbs is Afrikaans. Okay, and then you get in the Northern Suburbs you get the white Afrikaans areas, like where I live (laughs) and then you get the coloured Afrikaans areas okay. For example, where Peter* lives. Like Smallriver*. But not where David* lives. The other side. David* still lives on the nicer side of the tracks. So, on the other side that is Smallriver*, that is, would be the Afrikaans coloured community sort of like Belhar, etc. So, if you live in the Southern Suburbs... [Presenter takes a quick call] (00:06:26)
018	<b>NATASHA:</b> So basically, I had cousins who lived in Smallriver*, and we were younger. In Smallriver*, when I was younger, I was just so far removed from, I didn't understand what fashion was and stuff like that. I remember being like thirteen and fourteen years old and then my cousin coming to me and, boy, boy cousin. We are the same age and then coming to me and I can remember he was wearing very fashionable clothing.

019	And I was quite like, you know what this is. And that type of thing and at that point he had just started high school and they had transferred to the high school and transferred him to the English class. So, at that point his whole primary school was in Afrikaans and he was transferred and he was speaking English to me and the whole thing changed. The whole dynamic changed. And then, I was like okay, and then I went to visit more and spend a bit more time and I was like okay we are a bit more similar, because there used to be this divide type of thing. (00:07:20)
020	Not because there's something wrong with me or there's something wrong with him. But we get taught, but they needed to speak English to me. Which I think is strange. Because if we speak--. Because we all come from the same family, so why didn't I speak Afrikaans, and I regret that. I regret that.
021	<b>PRESENTER:</b> And if you could speak, Xhosa, do you think that would have influenced your culture?
022	<b>NATASHA:</b> Uhm, ja, because it would have meant that there must have been some sort of African, African lineage, somewhere which probably would have made me fit in.
023	<b>PRESENTER:</b> Not your lineage, just if you spoke Xhosa. Let's say your mom taught you Xhosa at a young age, so you are not Xhosa, you are exactly who you are, but you can speak Xhosa.
024	<b>NATASHA:</b> I understand. Yeah. I would have probably fitted in a bit more. (00:08:03)
025	<b>NATASHA:</b> Like because, I was never black enough. And maybe if I was able to. So, this hair thing--. I don't want to keep you. This is so cool. You know why?
026	<b>PRESENTER:</b> I love it. I still love it.
027	<b>NATASHA:</b> Thank you [laughs]. This is cool, and you know why? Because I've found people, who look like me and they don't know they look like me and in America, they are black Americans. So, I follow them on YouTube, and we all have the same hair and we all look the same. And I was sitting and thinking, there are these groups of people, and we look the same and that makes me feel like I fit in and there's people--. And it's not a, it's no longer a, I don't know. It's like a community type of thing, with people with hair exactly like mine, and they actually like it. (00:08:52)
028	<b>NATASHA:</b> It's not so, it's not so much rocking it in South Africa or in Africa, but it seems to be rocking all over the world, and waiting for us to catch up. So, now, and that's what I'm saying, so there are these people that look like me. I don't know what, who they are, but they, they, they also are like mixed-race and bi-racial. So, now I'm like okay but they don't call themselves coloured. And I wish that we were just black or white, <i>or not anything!</i> (Passionately exclaims the last part).
029	<b>PRESENTER:</b> Just South African.
030	<b>NATASHA:</b> Just South African. You know what I mean. But adding this coloured thing is really confusing.
031	<b>PRESENTER:</b> Yes, it is.
032	<b>NATASHA:</b> It is very confusing. Can't we just be something else? Like I don't know. Or black or white. Cause you know what I mean, that at least there is a tangible dif--. I don't know.

- **MB26-30ZimUrbSho (Teen)**

033	[Individual interview: in-person] (00:00:27) <b>PRESENTER:</b> Did the languages you speak have an influence on the way your culture was shaped?
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034	<b>TEENY:</b> Are you recording?
035	<b>PRESENTER:</b> Yes.
036	<b>TEENY:</b> Uhm, I think, ah, language shapes culture, in a nutshell, 'cause I mean, let's say, if I were to learn Xhosa, that means I will have to take, uhm, I think everything that Xhosa people do, or maybe some of the things. You know. It's more like English. (00:00:58)
037	<b>PRESENTER:</b> Ja
038	<b>TEENY:</b> I learned English in school and it's more like I am now exposed to some of the stuff that I didn't know before in English, so I think it also contributes to taking some of the things in the culture of the English-speaking people
039	<b>PRESENTER:</b> Do you think you can learn to speak a language but not take some of the things?
040	<b>TEENY:</b> Ah-uh, I don't think so. Cause, for you to learn a language you need to understand them first. That's what I think. For me to learn English, I need to understand what is English. For in the process of ...
041	<b>PRESENTER:</b> So, it is not just what comes out of your mouth, English is-- I don't know like...
042	<b>TEENY:</b> Ja, cause, I mean. Uh, obviously sometimes you can't just inherit an accent, but for you to learn English, you need to learn them both. Like the accent and the ... uh, English. So, in the process of you understanding English, you're taking something from the English-speaking people.
043	<b>PRESENTER:</b> Oh, I see.
044	<b>TEENY:</b> That's what I think. That's what I think. So, for me to be confident in speaking English, okay, I need to know, okay, so how do they speak English? How do they do it? How do they what? And in that process, I'm trying to understand them. I'm trying to, Uhm, I'm adopting some of the things in their day-to-day lives, so I strongly think that if one is to learn a certain language, he or she will inherit maybe one or two as part of their culture. So, yes. Language shapes one's culture.
045	<b>PRESENTER:</b> Very, very cool. Thank you so much.

- **MC26-30UrbEng (Spiderman)**

	[Individual interview: in-person] (00:00:14)
046	<b>PRESENTER:</b> Do you think that the languages you can speak had an influence on the way your culture developed? So, if you spoke other languages, or less languages or more languages, would your culture have looked different?
047	<b>SPIDERMAN:</b> I don't think so. I think it would have just maybe have a different part of-- Say if I knew Portuguese for example--.
048	<b>PRESENTER:</b> Ja, ja, ja.
049	<b>SPIDERMAN:</b> I would probably just be a bit more into Portugal's culture but, I don't think my core culture, would have changed. If that's what you mean. (00:00:51)
050	<b>PRESENTER:</b> Okay, so, your core culture--.
051	<b>SPIDERMAN:</b> I don't think I would have changed like my culture itself because I used something else, I think it would have been an add-on.
052	<b>PRESENTER:</b> Just another tool you can use in social settings?

053	<b>SPIDERMAN:</b> Ja, exactly. Like uhm, say if I knew Xhosa for example, I would have just been able to talk with Sandiso* them.
054	<b>PRESENTER:</b> A!
055	<b>SPIDERMAN:</b> You get what I'm saying?
056	<b>PRESENTER:</b> Yes.
057	<b>SPIDERMAN:</b> So, it wouldn't have changed myself, the core culture that I'm into [inaudible]. It would have just been an add-on.
058	<b>PRESENTER:</b> Yes, uhm, but let's say if you didn't speak--. If your family spoke... Hmmmm. So, you speak more Afrikaans than English. Ag, no, more English than Afrikaans? If you spoke more Afrikaans than English, do you think your culture would have looked different? (00:01:44)
059	<b>SPIDERMAN:</b> No, I don't think so. Yeah, because I don't know but for some people it's different. That type of stuff drives their culture more than for me. For me, it doesn't really. For me, more like art and stuff like that. Would have changed that. Yeah, like I'd say if my family wasn't musical and stuff that would have been different. That would have changed the whole culture. But other than that, not really for me.
060	<b>PRESENTER:</b> In which culture do you think you fit in best?
061	<b>SPIDERMAN:</b> I, I would say coloured, but not really.
062	<b>PRESENTER:</b> Yeah, that's what I was thinking.
063	<b>SPIDERMAN:</b> I don't really fit in any culture. I don't see myself as fitting into it.
064	<b>PRESENTER:</b> Why do you think that is? Did you--. Are your father and mother, do you think they're / typical...
065	<b>SPIDERMAN:</b> Yeah, they're definitely typical coloured. No, I just never fit in that mould myself. That's all.

- **MB26-30RurXits (Mr. MR MCHANGANE)**

	[Individual interview via Google Meet] (00:00:48)
066	<b>PRESENTER:</b> ...if you spoke another language like Xhosa, would your culture have changed?
067	<b>MR MCHANGANE:</b> Yes.
068	<b>PRESENTER:</b> Why do you think so?
069	<b>MR MCHANGANE:</b> Uhm, because if you remember, uhm, I said that we define culture based on language. So, the Tsonga language is called the Tsonga culture because we speak Tsonga. And there's a Zulu culture and there is a Siswati culture. There is no Tsonga language, and that's, uhm--. People who speak that language have a culture called a certain thing. Understand? So, say for instance, amongst my family, people who speak a different language at home believe the cultural, uhm, customs, of a language they speak. (00:01:39)
070	So, I've got relatives who speak Siswati. And they follow Siswati customs. Even though they are Lubisis, and even though they originate with us, you know? Uhm, uhm of them are like my half brothers and sisters. They speak different languages and they follow different customs. And when we do things, we do things completely separately. So, if we have like, uhm, family gatherings, for me it

	would be compulsory to be there, but for them, they can always decide, uh, nah. I'm gonna attend this one and not this one. So, language creates sort of like cultural barriers as well because when you are part of a certain language, you are part of that culture too. (00:02:20)
071	And you probably speak that language because you also live amongst those people. You know what I mean? So, it is not like with English. English is a language that I'll speak universally if I don't understand another language. So, when I got to Cape Town and Khayelitsha, I didn't understand the Xhosa, so I would revert to English and hope that the people I was speaking to would understand it.
072	<b>PRESENTER:</b> So, now, how has English influenced your culture?
073	<b>MR MCHANGANE:</b> English, uhm...
074	<b>PRESENTER:</b> Has it; has it not?
075	<b>MR MCHANGANE:</b> It has not exactly influenced my culture because, English is just a language that a lot of people can understand and I don't have to know their local language. So at least we can communicate. (00:03:10)
076	And I speak English because I went to English schools basically. If I went to the local Tsonga schools, I probably wouldn't be so fluent, but... Also, another thing that influenced my English is just entertainment. If you watch a movie, it's in English. If you listen to the radio, it's in English.
077	<b>PRESENTER:</b> But the fact that you could speak English means that you could access that entertainment and did that entertainment influence your culture? Uhm, no, not exactly. I still follow my cultural customs and English is just a language that I speak. Although I can say that it was a challenge at first in the sense that I couldn't read and write in my language as well as I could in English, so I had to teach myself. (00:03:59)
078	So that is a thing that most uhm, young people will face today. There's just a shift in people writing in their --.
079	<b>PRESENTER:</b> In their home languages.
080	<b>MR MCHANGANE:</b> -- in their home languages. But when I get home, I'm very comfortable speaking my own language and yeah that is how it is.
081	<b>PRESENTER:</b> And if you could speak Xhosa well, would that have. Would that change your culture? <b>MR MCHANGANE:</b> No, it wouldn't. Because, then, at the end of the day, your culture is, is the customs and beliefs that you follow. I still prefer eating in a certain way. I still prefer interacting in a certain way. I still have to respect my elders in a certain way. I still have to behave. (00:04:40) You know culture, you cannot have culture alone. Culture is an expectation of a group of people around you. So, I would still have to conform to certain standards to, to like, to please my elders and whatnot.
082	<b>PRESENTER:</b> Even when you are living in Cape Town now and not among--.
083	<b>MR MCHANGANE:</b> Because I'm living in Cape Town now and remember it's a group thing. It's not just an individual thing. So, I cannot just come here and enforce my own beliefs on other people. I'll have to respect their way of doing things because now I'm amongst their culture and their way of doing things.
084	<b>PRESENTER:</b> So, you're doing it because it's expected but it doesn't actually change--.
085	<b>MR MCHANGANE:</b> It doesn't actually change me. So, for instance, uhm, the Xhosas have a way of greeting each other. Uhm, when they greet each other, you have to, uhm, say your clan names to one

086	<p>another. And I'm not used to doing that, and so I will let them do that and when I have to greet a certain man who does that, it's, it's the men who do it. If I have to greet a man who says his clan names to me, I will, for instance, say, "Hey listen, I'm not from around here so I don't follow those kinds of customs so, understand that", and then we can--. And there's an understanding in that regard as well. (00:06:19)</p> <p><b>MR MCHANGANE:</b> Because it is the way they do things, and I don't know the whole process of how they do that, you know. So that's just another thing. Uhm, respectfully so, I just say, listen, I'm not into that kind of thing. So, yeah. [laughs]</p>
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• **FB36-40RurIsiX (Phumza)**

	[Individual interview: in-person (00:00:40)]
087	<b>PHUMZA:</b> No.
088	<b>PRESENTER:</b> Is it? So, you think your culture would have been the same
089	<b>PHUMZA:</b> Even if I was like speaking another ...
090	<b>PRESENTER:</b> Hmmm.
091	<p><b>PHUMZA:</b> No, it would be different. Sorry, it would be different. Because what I have noticed, né? Like the other, uh, Africans, Xhosas, they / were born / like the Cape borners, né? They are all Xhosas; they have never been in the Eastern Cape. But still, they don't know anything about like eh, traditions. They also, they are Xhosas, even still if it were another language, it would be still different. Like there are others, like eh, those children's that are growing now. Some of them, during foundation phase, né? They are going to the white schools, until they reach grade 12.</p>
092	<b>PRESENTER:</b> Okay. (00:01:37)
093	<p><b>PHUMZA:</b> And when they went to the Eastern Cape, they know nothing. They only concern--. You see they know nothing about our culture. Even most of them, they can't even speak our language. But they are Africans, they are Xhosas. But they can't speak Xhosa like those they were born in Gauteng, you will see them speaking a, uh, a special Sotho.</p>
094	<b>PRESENTER:</b> Yes, yes, yes. Like uhm, Mpho. (00:02:01)
095	<p><b>PHUMZA:</b> Yes. You see, they are Xhosas, but they don't speak our language. They don't know our language because they are su--. In their uh, areas, they are surrounded by other cultural people so they adopted other languages than their language.</p>
096	<b>PRESENTER:</b> Okay, and then when they come back...
097	<b>PHUMZA:</b> They know nothing about their culture and recreation.
098	<b>PRESENTER:</b> Can they learn?
099	<b>PHUMZA:</b> Yes, they, there are some of them they do learn but--.
100	<b>PRESENTER:</b> Even if they don't speak the language?
101	<b>PHUMZA:</b> But some of them, you will see they are surprised, they don't even know anything.
102	<b>PRESENTER:</b> Yes, yes, yes. And your own culture, let's say if you learn Afrikaans today, né, do you think your culture will change? Or will it stay the same?
103	<b>PHUMZA:</b> No, it will stay the same.
104	<b>PRESENTER:</b> That is all I wanted to know. Thank you so much.

- **FB31-35RurSeso (Mpho)**

	[Individual interview via Google Meet] (00:00:27)
105	<b>MPHO:</b> Oh, you're waiting for a response. Well, uhm, I just want to make sure that I am I'm hearing this correct. You're asking if culture and uhm, language, they influence each other?
106	<b>PRESENTER:</b> Yes.
107	<b>MPHO:</b> Okay, yes personally I think they do influence each other. As I had mentioned in the previous engagement that we had, that I grew up in a community where we spoke two languages, remember? There's Sesotho and then there's Xhosa. There's Xhosa people and then, there's Sotho people. So, what happens is, there are things that us Sotho people, they are done culturally, specifically for people who are, who are speaking Sesotho. (00:00:50)
108	<b>MPHO:</b> I'll make an example, Uhm, when you go to Eastville*. Uh, say, you go to the rural area in Eastville. When you see a person in their / uh a blanket and, and those boots and it's scorching hot weather, you just specifically know that this person. This is how this person, how I am going to greet this person. I'm going to greet this person in Sesotho 'cause there is no way that Xhosa people would do that. Yes, so ja, even also when it comes to food. There's food that's only associated with Sesotho. I'm only going to speak mostly of Sesotho uh, yeah, uh because I am, I'm Sotho. (00:01:38)
109	<b>MPHO:</b> There's food that's associated with Sesotho people. Sotho people eat this. When you eat this yeah, already people assume that, even if you are not Sotho, already they assume that, "Ah, you eat this, you are Sotho." You know? And cultural practices as well. I'll talk about the initiation-school. That's what, that's one of the things that separates these two uhm, cultures or languages a lot. It's done differently. Sotho people do it differently. Their length is different. They stay in the mountain; they are not supposed to be seen. They, sometimes for full three months; it used to be six months. (00:02:14)
110	<b>MPHO:</b> Whereas with Xhosa people, girls they, they, they don't go too far. They don't go too far. We can literally when you go up the mountain you can see that's where they are doing their culture, and girls they, or uh, women they cook and they send food there every day. Whereas with us Sotho people, we are not allowed to see them at all. So, uh, language, I think language, it is associated. I saw it with both my eyes, it is associated with uhm, with practices.
111	<b>PRESENTER:</b> And when you started speaking English, did it change your culture, or how do you see learning to speak a new language? Does it influence your culture? (00:03:06)
112	<b>MPHO:</b> Yeah, it does. It does. Cause now, uhm. I started speaking English when I went to varsity. I feel like when I go there, there's cultural things that I adopted when I am there. Things that I associated with, uh, with speaking English. If maybe (chuckles) If maybe I can make an example. Uhm, what type of an example can I make. Even you know, I started eating differently, uh-hu. Started eating differently; dressing differently, stated associating with people who--. (00:03:53)
113	<b>MPHO:</b> Oh, ja also, one thing that I must, I must highlight. I started watching, uhm, enjoying different things on, on, on TV. I started enjoying, reading about different things that I wouldn't have, uhm, you know, I wouldn't have been exposed to if I never spoke English. And then, even me, I started carrying

	myself in, uh, you know, my lifestyle, in general, changed completely. Because, and I think that was because, it had something to do with language as well. (00:04:28)
114	<b>PRESENTER:</b> Okay, so do you think language and culture is the same thing, or is it different? Last question.
115	<b>MPHO:</b> I think uh, uh. They go together. Hand-in-hand. You can't have one without the other.
116	<b>PRESENTER:</b> Thank you so much.
117	<b>MPHO:</b> That's it. I was enjoying it. Ask other questions, Presenter. Ask other questions.

• **FB36-40UrbEng (Kagoentle)**

	[Individual interview via Google Meet] (00:00:07)
118	<b>KAGOENTLE:</b> Okay, so what you are saying is like, if I had just one specific language?
119	<b>PRESENTER:</b> Not just one specific, but let's say either you could speak French as well or you could speak, uhm... Or just the fact that you have these languages. Uhm, if you spoke less, would your culture have looked different?
120	<b>KAGOENTLE:</b> Definitely, I believe so. Uhm, because, with with, with, with speaking the different language I've also adopted what other cultures or their behaviour or their beliefs and it's just the mixture of everything. And then when I go to my parents' place of origin, and I see how uh, uh, uh should I say unified culture, or a single culture looks like, I <i>wish</i> my parents would just have just stuck to, their own culture or just, just adopted my mom or my dad's culture so that we also had <i>one single culture</i> . (00:01:14)
121	<b>PRESENTER:</b> And you think that culture is embedded in language? So, when you say unified culture, how is that linked to culture?
122	<b>KAGOENTLE:</b> Uhm // I'm trying to put it in words. [laughs] / That is why I am taking so long to think about it. I think language is a factor. It's one of the factors because it enables the people to interact, about what they believe or what is suitable for them as a unit. So, e-e-e / I think language is the foundation of building a culture because without it, people won't then be able to identify with each other what is correct and what is right and what they can. I, I, I think so. (00:02:08)
123	<b>PRESENTER:</b> So, if you spoke less languages, you would have had less interactions, which means that you would have just had a more / less mixed.
124	<b>KAGOENTLE:</b> Yes! I believe that. I believe / especially when I we had, we had the three days that I took leave or I took, went home. We went to my mother's side. And it was such a challenge, because they're speaking, my mother's language. And it's –.
125	<b>PRESENTER:</b> Ndebele?
126	<b>KAGOENTLE:</b> No, my mom is Tswana.
127	<b>PRESENTER:</b> She's Tswana, yes. And in some instances, they'll speak, they'll agree to certain idioms, or, or proverbs.
128	<b>PRESENTER:</b> OOOOOH, yes. (00:02:46)
129	<b>KAGOENTLE:</b> And I'm like "Huh, what are you guys talking about?" You know? And, I wouldn't know what they are saying. Or understand what they are trying to say. And once they explain, I'm like

	<p>“Oh, but I know it in that other language. I don’t know it in this language.” So, if we just <i>stuck</i> to one language, it would have been-- (00:03:03)</p>
130	<b>PRESENTER:</b> Why would that have been beneficial to you?
131	<p><b>KAGOENTLE:</b> Because then I would have an iden... I would have something to identify myself with. Right now, I’m just, confused (laughs). I don’t wanna to say <i>confused</i> like I don’t know who I am, I just mean culturally. I don’t know where I fit in. I mean, even if I were to meet somebody, I wouldn’t know what to identify myself with. Or what, what my beliefs are. And it does actually affect, I think the relationships I’m in because you’ll find, you know, I meet somebody, I met somebody who is Sotho. And they had this <i>deep entrenched cultural practices</i> and I was like “Eeew” like I don’t know what’s <i>that</i>? And I don’t think I wanna be part.</p>
132	<b>PRESENTER:</b> You just don’t feel at home.
133	<b>KAGOENTLE:</b> Yes, I just don’t want to be part of that, so, had I also known my culture, then if I met somebody with a different culture, I’ll appreciate uhm uhm their...
134	<b>PRESENTER:</b> Aaaah, so you just now don’t know where it fits in in this mish-mash that is your culture...
135	<b>KAGOENTLE:</b> Yes.
136	<b>PRESENTER:</b> ... because it might or might not fit.
137	<b>KAGOENTLE:</b> You know. Exactly.
138	<b>PRESENTER:</b> But don’t you think that a pro is that you are uhm, very uhm agile?
139	<b>KAGOENTLE:</b> Or flexible (00:04:13)
140	<p><b>PRESENTER:</b> Ja, ja ja. So, you say that maybe if you had one specific culture you could then easily recognise and appreciate another culture. So, it’s, it’s kind of like - I can’t see which one is better. I’m struggling, because I do feel that you, uhm, interact well, but maybe it just because you said that you kind of in the end adopted the western culture, which is mine so I just feel comfortable?</p>
141	<b>KAGOENTLE:</b> Probably [laughs]. Probably. (00:04:39)
142	<p><b>KAGOENTLE:</b> Uhm, I don’t think it’s a pro. I think it was, when you’re growing up it becomes a pro because then you’re able to to converse and interact with different cultures. You know? And you are able to, to, to. What’s the word? To fit in, in, in different environments.</p>
143	<b>PRESENTER:</b> But never one hundred presents?
144	<p><b>KAGOENTLE:</b> Yes. Definitely. So, when you start growing up and you become of a certain age, and people no starting to identify with their own culture and you come with your mis-match. And you don’t even know how to fit in in different cultures and because you don’t even know who you are culturally.</p>
145	<b>PRESENTER:</b> Sjo. Ja. (00:05:27)
146	<b>KAGOENTLE:</b> So, ja, it becomes a con. As you, as you become older, like I just mentioned, trying to get into a relationship.
147	<b>PRESENTER:</b> Yes.
148	<p><b>KAGOENTLE:</b> It becomes difficult because then you don’t see yourself, practising certain things. And for, for the long run. Because, I, I don’t know what that is. And I don’t want to because I don’t identify with it. You know like this, this, this, this Xhosa and Sotho, where they go to the mountain and becoming a man.</p>

149	<b>PRESENTER:</b> Ja
150	<b>KAGOENTLE:</b> And also, like I'm saying with this gentleman that I met, uhm, he was adamant that, you know, <i>when I have a son</i> , you know, my son needs to go there.
151	<b>PRESENTER:</b> Oh, and you're like...
152	<b>KAGOENTLE:</b> Heeee, I'm like, my brother never had to go through that. My dad <i>did</i> go through that and said none of his children are going to go through that. And I <i>definitely</i> don't want my son to, to, to go through that.
153	<b>PRESENTER:</b> Ah, wow.
154	<b>KAGOENTLE:</b> There is no person who's going to come to me at seventeen and say, "I'm a man". And apparently you as a woman apparently you can't go to different, certain areas as a woman, and, and. When you go to the villages. And I'm like, who the hell will tell me that I--. So, you know, we, we clash in the air. Cause he saw me as uncultured, rude and un, uncouth. I mean who the hell do you think you are? I, I cause its cause, of my westernised mind to which my parents raised us in. So, it becomes uh...
155	<b>PRESENTER:</b> Sjo, I can see that is complicated.
156	<b>KAGOENTLE:</b> [Laughs] It becomes bad, shhh, it becomes bad. Like they were speaking, Siphe* and uh, went to uhm. They have, they call <i>umgidi</i> . <i>Umgidi</i> so they're having these parties, week in week out, week in, week out.
157	<b>PRESENTER:</b> Oooo! <i>Umgidi</i> . Isn't that when the guys come back?
158	<b>KAGOENTLE:</b> I think so.
159	<b>PRESENTER:</b> Yes, my house mate spoke about that. She said she was going to miss the uh--. It was something like that. (00:07:20)
160	<b>KAGOENTLE:</b> Yes, yes. And they were excited. And I was like "December?" What are you going to eat in January? [Laughs] You know. Like for me it doesn't make sense, because each, apparently each and every house, their sons that come back, they celebrate, so you go from party, from one house to the next one, and you buy alcohol and after. I mean noooo, it's a waste of money. I wouldn't do that.
161	<b>PRESENTER:</b> Ja.
162	<b>KAGOENTLE:</b> So, I didn't want to engage in their conversation 'cause they started it and I was like, hu-uh.
163	<b>PRESENTER:</b> Ja.
164	<b>KAGOENTLE:</b> That was not, so...uhuhuh, so uhuhuh, it becomes difficult to engage in certain conversations.
165	<b>PRESENTER:</b> So, so, so, I'm kind of understanding something. Or I think I do. So, if you had one... singular, boxed culture, you won't feel that their practices will impose on you. You can just listen to that and say, that is very interesting or I don't agree.
166	<b>KAGOENTLE:</b> Yes.
167	<b>PRESENTER:</b> But the fact that you don't have one means that this one might at some point become part of yours as well and you don't identify with it. (00:08:28)
168	<b>KAGOENTLE:</b> Yeah, at this present.
169	<b>PRESENTER:</b> Very, very interesting.

170	<b>KAGOENTLE:</b> Ja, so ja, that is my mish-mash.
171	<b>PRESENTER:</b> Thank you so, so much.
172	<b>KAGOENTLE:</b> So yes, language, [laughs] language is important.