Table 2**:** Analysis of storytelling.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **UTTERANCE** | **BUILDING TASK** | **ANALYSIS** |  | **ORAL CHARACTERISTICS** | **ANALYSIS** |
| 1. What are the other long stories sitting here with us today?
 | Practice | A request to share, tell a story in the form of a question |  | Conservative or traditionalist | The request to share a story is a means of preserving knowledge. |
| 1. Uhm, uh, my name is Adam
 | Identity | First, hesitation with uhm, then confidence and in control |  | Redundant or copious |  The repeated uhm sustains the flow of thought |
| 1. Adam
 | Connection | [[1]](#footnote-1)Repeats to acknowledge and make connection  |  | Redundant or copious |  Repetition helps with remembrance |
| 1. Who would you like to play your story?
 | Practice | The teller is requested to do something – choose an actor to play him in the enactment  |  | Situated rather than abstract | The words she says is performing an action. |
| 1. Sharon or Talia?
 | Politics | The conductor does not relinquish total power to the teller as she indicates exactly where to choose |  | Empathetic and participatory rather than objectively distanced | By mentioning names of the actors, gets them involved in the narrative rather than just passive listeners |
| 1. Sharon
 | Connection | By choosing and repeating the actor’s name. He makes a connection with her |  | Redundant or copious | Repetition of the name |
| 1. Okay Adam,
 | Connection | Acknowledges Adam’s choice |  | Redundant or copious |  Repeats the teller’s name. |
| 1. How would you like to start?
 | Practice | Request to start the narrative |  | Situated rather than abstract | A story always has a beginning and an ending. It is situated in time and place |
| 1. Your story
 | Identity | A storyteller |  | Close to the human lifeworld | The teller is requested to narrate events he has lived and experience and not imagined |
| 1. Uhm, so, uh
 | Identity | Not confident and hesitant to take the identity of story teller given him |  | Additive rather than subordinate | It seems he wants to add on to something said before |
| 1. It’s along the same line of ……leaving
 | Significance | Sets the theme of the narrative |  | Conservative or traditionalist | The teller recalls what the conductor and other tellers had said earlier |
| 1. Uhm
 | Identity | Uncertainty  |  | Additive rather than subordinate | Helps to add on more information or another idea |
| 1. Thinking you will
 | Politics | Still has not owned the story by saying ‘you’ |  | Homeostatic  | The word ‘thinking’ here may not be the act of the mind but a feeling or an expectation |
| 1. Find something out there
 | Practice | An action of searching |  | Situated rather than abstract | Searching for things is part of a human action |
| 1. Uh
 | Identity | Hesitation, uncertainty |  | Redundant or copious | He has used this before |
| 1. Coming back to realise that it was actually there in the beginning
 | Sign system and knowledge | To realise is to gain knowledge |  | Close to the human lifeworld | Actions of realisation are part of human interaction |
| 1. Uhm,
 | Identity | Hesitation, uncertainty |  | Redundant or copious | Same as before |
| 1. So
 | Connection | Getting the audience attention  |  | Additive rather than subordinate | A word that helps to include other information in the course of the narrative |
| 1. Two years ago,
 | Significance | Time frame of story is important |  | Conservative or traditionalist | The actions happened in the past but can still be recalled through memory |
| 1. My wife and I
 | Identity | A married man |  | Close to the human lifeworld | Characters that are recognisable |
| 1. We
 | Significance | Emphasises a bond |  | Close to the human lifeworld |  This includes other people in the narrative thus making it believable |
| 1. Left Johannesburg
 | Practice | An activity carried out |  | Situated rather than abstract | The place mentioned is known or can be found |
| 1. Just, uhm I suppose
 | Identity  | Hesitation and uncertainty  |  | Redundant or copious | The repetition of the expression ‘uhm’ |
| 1. we were frustrated with Johannesburg
 | Politics | Generalises the frustration with ‘we’ |  | Agonistically toned | This statement reflects an emotional struggle |
| 1. And[[2]](#footnote-2), we wanted something else
 | Significance | The reason for leaving |  | Additive rather than subordinate | New information is added which is not explaining the previous |
| 1. For our children
 | Identity | A father |  | Situated rather than abstract | The characters are recognisable |
| 1. And for us I guess
 | Politics | Not openly accepting a need |  | Additive rather than subordinate | Another information |
| 1. Although
 | Significance | Introduces another important thing |  | Additive rather than subordinate | It signals the addition of more information |
| 1. I obtained work in Johannesburg
 | Identity | A working man |  | Conservative or traditionalist | The action happened in the past |
| 1. So
 | Connection | Making contact and keeping the listeners active[[3]](#footnote-3) |  | Redundant or copious | It is repeatedly forming part of the narrative |
| 1. We originally moved to Limpopo
 | Practice | An activity of moving |  | Conservative or traditionalist | Recalling past events |
| 1. Where, I’m from
 | Connection | The link he has to Limpopo  |  | Close to the human lifeworld | Referring to Limpopo known by many |
| 1. Thinking
 | Practice | A mental activity |  | Situated rather than abstract | An action that humans can relate to |
| 1. That we’d sort of get
 | Identity | ‘sort of’ shows uncertainty and doubt |  | Agonistically toned | There is an internal conflict expressed in not achieving a need |
| 1. Our roots there
 | Sign system and knowledge | ‘roots’ brings an idea of culture |  | Homeostatic | The word ‘roots’ will mean different things in different context. Here it is referring to a traditional bond, heritage |
| 1. And have our children grow up there
 | Connection | The connection between a person and a place |  | Situated rather than abstract | Still referring to Limpopo  |
| 1. Uhm
 | Identity | Hesitation  |  | Redundant or copious | Re-occurs in the narrative |
| 1. To realise
 | Sign system and knowledge | An awareness, gain new knowledge |  | Situated rather than abstract | This is an action one can relate to or situate in everyday human interaction |
| 1. It was too hot and we could not stay
 | Significance | The weather condition is made important as a reason for a new beginning |  | Aggregative rather than analytic | Adjectives are used here to describe Limpopo and gives a reason for not staying |
| 1. Because living was just too uncomfortable
 | Politics | He mentions a social good, living conditions |  | Aggregative rather than analytic | Another reason for not staying described using an adjective |
| 1. And, then,
 | Identity  | Hesitation, uncertainty  |  | Additive rather than subordinate | These words give the impression that he wants to add more reasons |
| 1. So
 | Connection | Keeping contact with the audience |  | Redundant or copious | Repeatedly used |
| 1. We decided to go to the south coast, to KZN
 | Practice | A decision is taken and moving made |  | Close to the human lifeworld | A place that is known and recognisable |
| 1. Where my wife is from
 | Connection | His wife is connected to KZN as her birth place and origins |  | Conservative or traditionalist | Information of the origins of his wife forms part of his Discourse |
| 1. Much more prettier
 | Significance | Importance is placed on the beauty of the area |  | Aggregative rather than analytical  | It describes KZN |
| 1. Uhm
 | Identity | Hesitation |  | Redundant or copious | Repeated use |
| 1. There’s the sea
 | Significance | The feature that stands out |  | Close to the human lifeworld | A place recognised in human interaction |
| 1. And she has family there
 | Connection | The wife and her family |  | Additive rather than subordinate | Added information about KZN |
| 1. And uhm
 | Identity  | Hesitation |  | Redundant or copious | Repeated use |
| 1. In between all the time I was always coming back to Jo’burg, go back
 | Practice | Moving back and forth |  | Conservative or traditionalist | An action that happened in the past |
| 1. And uhm
 | Identity | Hesitation |  | Additive rather than subordinate | It adds in another idea or action to the narrative |
| 1. The whole moving around the space was extremely stressful
 | Significance | How the moving back and forth felt is important |  | Aggregative rather than analytic | An emotion expressed with details |
| 1. And…all the time we were questioning ourselves,
 | Identity | Lack of confidence and self-doubt about the decision to move. |  | Situated rather than abstract | Self-questioning and doubt is a human thing |
| 1. You know
 | Sign system and knowledge | The listener knows or understands what is said |  | Empathetic and participatory rather than objectively distanced | Insinuating that the listener knows something makes them part of the narrative and active listeners |
| 1. What are we doing?
 | Identity | Self-doubt |  | Agonistically toned | There is a sense of conflict with making choices |
| 1. We’re spending so much money
 | Significance | The value of money |  | Homeostatic | Money here could be hard physical cash or something else |
| 1. Moving up and down
 | Practice | Moving |  | Situated rather than abstract | Movements are situated |
| 1. Uhm, we should have stayed in Jo’burg
 | Identity | Still doubting the decision to move and is regretful |  | Agonistically toned | Conflict with making a choice |
| 1. What are we doing?
 | Identity | Self-doubt |  | Redundant or copious | Repeating the same question as above |
| 1. Are we tearing
 | Practice | To destroy |  | Aggregative rather than analytic | Describing the effect of the choices  |
| 1. Our family apart
 | Relationship | Family |  | Close to the human lifeworld | Family is part of human interaction |
| 1. Our marriage it’s, uh, it’s taking a lot of strain
 | Relationship | Family and marital links |  | Situated rather than abstract | Marital issues are things people can relate to |
| 1. What’s going on? What’s going on?
 | Identity |  Self-questioning, lack of confidence, self-doubt |  | Agonistically toned | An expression of emotional conflict |
| 1. And uhm,
 | Identity | Hesitant |  | Redundant or copious | Repetition  |
| 1. We were always asking ourselves
 | Practice | The activity of questioning |  | Situated rather than abstract | It is part of everyday activity to question the self and reflect |
| 1. Was it the right decision to leave, was it the right decision?
 | Significance | Questioning the decision |  | Agonistically toned | There is a conflict here of decision and choice |
| 1. Because, when we did leave,
 | Practice | Leaving, moving |  | Situated rather than abstract | The action of leaving is recognisable |
| 1. We were positive, we were so sure about it
 | Identity | Confident |  | Situated rather than abstract | Human interaction activities |
| 1. We prayed about it
 | Sign system and knowledge | Privileging a way of life |  | Conservative or traditionalist | An activity that is part of society, engraved in memory and passed down from generation to generation |
| 1. We got a strong confirmation
 | Connection | Confirmation |  | Homeostatic  | A confirmation can either be positive or negative |
| 1. That leaving was the absolutely most perfect decision
 | Practice | An action of deciding and leaving |  | Situated rather than abstract | Still talking about the activity of leaving |
| 1. So
 | Connection | With the listener |  | Homeostatic | This word can be used to add more information but, in this instance, it introduces a solution for a previous action |
| 1. We felt very confident in leaving
 | Identity  | Confident and sure |  | Situated rather than abstract | A feeling that can be related to |
| 1. Uhm,
 | Identity | Hesitant |  | Redundant or copious | Repetition |
| 1. It was just, you know
 | Sign system and knowledge | Assuming the listener is aware of what he wants to say |  | Empathetic and participatory rather than objectively distanced | The phrase makes the audience active and part of the narrative |
| 1. The most obvious thing
 | Identity | Confident and sure |  | Situated rather than abstract | Emotions and actions that are relatable |
| 1. So now, we are coming back
 | Practice | Coming back shows an activity of moving from one location to another |  | Situated rather than abstract | Movement, back and forth |
| 1. And…. There’s a lot of relief
 | Identity | The word relief shows a calm person |  | Situated rather than abstract | A sense of being |
| 1. Because being apart
 | Relationship | Showing separation |  | Homeostatic | It explains the statement made before this |
| 1. My wife and I
 | Identity | The structure of the phrase reflects that of an educated intellectual |  | Situated rather than abstract | Recognised identities in society |
| 1. Being apart for so long
 | Relationship | Separation, disconnection |  | Homeostatic | This statement can mean different things in different context |
| 1. We realised that
 | Sign system and knowledge | Gaining knowledge of a fact |  | Situated rather than abstract | Part of human interaction |
| 1. We actually… we missed each other
 | Relationship | Missing each other shows the love and closeness between the two |  | Homeostatic  | Meaning can vary in context |
| 1. we want to be together
 | Relationship | Love, closeness, togetherness |  | Situated rather than abstract | A human need in terms of relationship |
| 1. And that’s the…
 | Identity | Hesitation, uncertainty |  | Additive rather than subordinate | Seemed like wanting to add more reasons to those already mentioned |
| 1. You know
 | Sign system and knowledge | Insinuates the listener possess the knowledge or knows what he is talking about |  | Empathetic and participatory rather than objectively distanced | Includes the audience in the narrative |
| 1. We decided
 | Practice | It’s an activity of making a choice |  | Situated rather than abstract | Decision making, a human action |
| 1. We could live anywhere in the world
 | Practice | To harbour a place |  | Close to the human lifeworld | The human world |
| 1. As long as
 | Sign system and knowledge | Setting conditions |  | Homeostatic  | Can be giving a reason or a condition |
| 1. We’re together
 | Relationship | Closeness, love |  | Situated rather than abstract | Human interaction |
| 1. And uhm, and
 | Identity | Hesitant  |  | Redundant  | Repetition  |
| 1. That’s what’s come out of this
 | Sign system and knowledge | Giving information about the outcome on a subject |  | Situated rather than abstract | Results of the whole experience |
| 1. In many ways it’s been a magnificent, magnificent journey
 | Identity | This shows a happy and fulfilled person  |  | Aggregative rather than analytic | Describing the whole experience |
| 1. Very stressful, very tough, very taxing
 | Significance | Saying what stood out in general |  | Aggregative rather than analytic | Still using epithets to talk about the whole experience |
| 1. But to have gained that knowledge that
 | Sign system and knowledge | Knowing, get an insight into something |  | Conservative or traditionalist | The experience and outcomes have become part of history |
| 1. You know
 | Sign system and knowledge | The listener is assumed to have knowledge of the subject |  | Empathetic and participatory rather than objectively distanced | Engaging the audience |
| 1. Wherever we are in the world
 | Significance | Drawing attention to location |  | Close to the human lifeworld |  The planet, destinations |
| 1. We just wanna be together
 | Relationship | Closeness, love for one another |  | Homeostatic  | Being together brings out different meanings in different context |
| 1. It doesn’t matter where, just to…
 | Significance | Importance here is place on being together |  | Close to the human lifeworld | Emphasis on the planet again |
| 1. To come to know that has been very precious
 | Sign system and knowledge | Gaining new knowledge, enlightened |  | Conservative or traditionalist | Knowledge that has been conserved in memory |
| 1. Uhm, so yeah
 | Identity | Hesitant  |  | Redundant or copious | Repetition |
| 1. The title I guess would be around the world in two years
 | Sign system and knowledge | Giving an information |  | Homeostatic  | The narrative does not show him circling the planet in wo years |
| 1. Around the world in two years
 | Connection | The conductor connects with the teller and audience |  | Empathetic and participatory rather than objectively distanced | The conductor repeats to show that she is actively listening |
| 1. And how do you refer to your wife?
 | Practice | Asked to give more information |  | Situated rather than abstract | A known identity |
| 1. My Angel
 | Identity | Naming the wife |  | Aggregative rather than analytic | An epithet or adjective in talking of the wife |
| 1. Around the world in two years.
 | Significance | Repeats the title to lay emphasis |  | Redundant or copious | Repetition |
| 1. Adam’s story
 | Significance | Shows ownership |  | Situated rather than abstract | The narrative is owned by a person, thus making it real and believable |
| 1. Let’s watch
 | Practice | The request to do an action |  | Situated rather than abstract | An action done within human interaction |

Table 3**:** Sum of discourse markers in the story.

|  |  |
| --- | --- |
| DISCOURSE MARKERS | STORY |
| Identity  | 33 |
| Practice  | 19 |
| Significance  | 16 |
| Connections  | 13 |
| Relationship  | 8 |
| Politics  | 5 |
| Sign system and knowledge | 14 |

Table 4**:** Sum of orality characteristics in the story.

|  |  |
| --- | --- |
| ORALITY CHARACTERISTICS | STORY |
| Additive rather than subordinate | 10 |
| Aggregative rather than analytic | 8 |
| Redundant or copious | 18 |
| Conservative or traditionalist | 10 |
| Close to the human lifeworld | 10 |
| Homeostatic  | 11 |
| Situated rather than abstract | 28 |
| Agonistically toned | 7 |
| Empathetic and participatory | 6 |

Table 5**:** Analysis of story enactment.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| UTTERANCE/ACTION | BUILDING TASK | ANALYSIS |  | ORAL CHARACTERISTICS | ANALYSIS |
| 1. *The actors get up from the crates*
 | Practice | Getting up |  | Situated rather than abstract | They get ready to start the enactment |
| 1. *and form a circle looking in while holding hands*
 | Connection | Actors connecting with themselves |  | Conservative or traditionalist | This is a tradition of the DFLPT done before any enactment of a long story |
| 1. *upstage right, Lucy plays the maracas as they prepare*
 | Sign system and knowledge | Music. The up and down raining sound of the grains gives the feeling of a count down into and action. |  | Conservative or traditionalist | The instruments played form part of the PT tradition that accompanies and enhances actions |
| 1. *Sharon walks to centre stage*
 | Practice | Walking |  | Situated rather than abstract | To introduce the first action in the enactment |
| 1. *With a black cloth*
 | Sign system and knowledge | A black cloth represents anything |  | Homeostatic | The cloth could stand for anything with her actions |
| 1. *lays it down on the floor*
 | Practice | An activity is carried out |  | Situated rather than abstract | The action of laying down the cloth |
| 1. *And kneels on it*
 | Practice | The action of kneeling |  | Situated rather than abstract | An action that is relatable |
| 1. *Placing her hand in against one another in a praying position*
 | Sign system and knowledge | The symbol of praying as a way of life and common knowledge to many |  | Close to human lifeworld | This is an activity that is part of everyday life for most people |
| 1. *She looks behind her*
 | Practice | Looking |  | Situated rather than abstract | Up to this moment she was alone on stage, thus the look might be a clue for the others to join in |
| 1. Let’s go
 | Practice |  Calling the family to leave |  | Situated rather than abstract | Calling the other actors |
| 1. *Gets up*
 | Practice | An action is done |  | Situated rather than abstract | Gets up from her kneeling position |
| 1. *And picks up the black cloth*
 | Practice  | Holding luggage for travel |  | Situated rather than abstract | An action |
| 1. *Lucy plays the karimba*
 | Sign system and knowledge  | Music. The sound is soft in the background as an accompaniment on the journey |  | Conservative or traditionalist | Instruments and music are part of the PT tradition |
| 1. *Thembi joins her centre stage and*
 | Identity | Arms folded around one another: the wife |  | Empathetic and participatory rather than objectively distanced | The other actor picks the cue joins in the action |
| 1. *They walk on the same spot*
 | Practice | The action shows they are travelling |  | Homeostatic  | This could just be walking but with the story it stands for travelling |
| 1. *With their arms folded around one another*
 | Relationship | A close bond |  | Homeostatic  | This action can represent love between a husband and wife |
| 1. *You ready*?
 | Politics | She has already said let’s go but still asking the wife is she is ready |  | Agonistically toned  | There is a conflict of resolution here as he asks the wife to come along before asking if she was ready |
| 1. Come now
 | Practice | Calling Talia to join them |  | Situated rather than abstract | Part of human interaction  |
| 1. Let’s go
 | Practice  | Leaving  |  | Redundant or copious | Its repeated though to a different person |
| 1. This is it
 | Significance | The decision to leave Johannesburg |  | Homeostatic  | Raises a question of what she is talking about exactly |
| 1. Let’s go
 | Practice | Leaving |  | Redundant or copious | Repetition  |
| 1. *Talia joins them on her knees and*
 | Identity | On her knees ... the wife holds her arm: the child |  | Empathetic and participatory rather than objectively distanced | As the child, the other actor joins in on the action |
| 1. *Thembi holds her arm*
 | Relationship | Family love and bond |  | Situated rather than abstract | Sa mum holding the hand of a child is a normal action |
| 1. *they walk on the same spot together*
 | Practice | The activity of leaving, travelling |  | Homeostatic  | Still, this can be just a walking or showing travelling |
| 1. Leaving Jo’burg behind
 | Significance | Emphasis on the leaving |  | Close to the human lifeworld | The place mentioned is known |
| 1. *She looks back*
 | Significance | It shows a sense of nostalgia |  | Agonistically toned  | This sis a sense of regret for leaving |
| 1. Look forward my angel
 | Relationship | My angel, a nickname means love |  | Aggregative rather than analytic | He uses the term to describe his wife |
| 1. Where?
 | Identity | Uncertain |  | Situated rather than abstract | A question whose answer can be the name of a place |
| 1. Forward
 | Significance | Keeping the focus ahead |  | Redundant or copious | Repetition  |
| 1. *They stop walking*
 | Significance | Indicates arrival |  | Homeostatic  | This indicates arrival |
| 1. *Sharon lays down her black cloth again*
 | Sign system and knowledge | Laying it down in a new location |  | Homeostatic  | This can be the luggage or a different setting |
| 1. I’m thirsty
 | Identity | Being a child |  | Homeostatic  | The thirst could be for water or in this case showing that the new setting is very hot |
| 1. Get used to it
 | Identity | Not compassionate |  | Situated rather than abstract | It is a normal thing for people to adapt to new environments |
| 1. *The audience laughs*
 | Connection | To the action |  | Empathetic and participatory rather than objectively distanced | the laughter shows the audience are engaged and part of the narrative |
| 1. Welcome to Limpopo
 | Significance | Giving their location |  | Close to the human lifeworld | Mention of places that are known to the audience |
| 1. *She kneels next to the cloth as*
 | Practice | The action of kneeling |  | Situated rather than abstract | A physical action |
| 1. *She lays it out*
 | Practice  | Laying out the cloth |  | Situated rather than abstract | Physical action |
| 1. *Looking up with amazement*
 | Significance | The look shows how happy she is of where they are and of moving |  | Homeostatic  | She is happy to finally arrive her destination or admiring the scenery |
| 1. Come now
 | Practice | Calling the others to settle down |  | Redundant or copious | She has used this phrase earlier |
| 1. *The musician plays the guiro softly in the background*.
 | Sign system and knowledge | Music. The string sound sounds like a heartbeat than enhances the anxiety from the heat. |  | Conservative or traditionalist | Music is part of PT tradition and oral narrative |
| 1. Yo! This place is hot.
 | Significance | The weather conditions |  | Aggregative rather than analytic | The word hot says how the place is without analysing |
| 1. *She wipes her forehead*
 | Practice | Sweating from the heat |  | Homeostatic  | She could literally be sweating but here she wants to show the heat of the place |
| 1. *And both she and Talia sit down on the cloth while*
 | Practice  | The action of sitting |  | Situated rather than abstract | Settling in the new place |
| 1. *Thembi lies down while supporting herself on one elbow and*
 | Practice | Lying down |  | Situated rather than abstract | Settling in the new place |
| 1. *Exhales loudly*
 | Significance | The action may mean tiredness showing the stressfulness of the journey |  | Homeostatic  | A sign of relief, worry or exhaustion |
| 1. *Sharon pats them on the back*
 | Relationship | A sign of love and affection |  | Situated rather than abstract | An action that shows comfort |
| 1. Where are you going, dad?
 |  Relationship  | Child/father |  | Empathetic and participatory rather than objectively distanced | The child shows concern for the father |
| 1. I have to go
 | Practice | Going |  | Situated rather than abstract | A response to the child’s question |
| 1. I will see you soon
 | Connection | With Adam |  | Situated rather than abstract | An understandable thing to say when leaving people |
| 1. *She extends her arm out*
 | Relationship | Holding hands shows a bond |  | Homeostatic  | The hand can perform several actions in this instance |
| 1. *And she and Sharon briefly hold hands*
 | Relationship | Love and affection |  | Homeostatic  | The same was done earlier when travelling but this is saying goodbye |
| 1. I’ll see you soon.
 | Connection | Adam with the wife |  | Redundant or copious | Repetition  |
| 1. *She walks big circles around Talia and Thembi*
 | Practice | Walking, moving |  | Homeostatic  | The walk as earlier stands for travelling |
| 1. *Thembi and Talia lie down and*
 | Practice | Lying down |  | Situated rather than abstract | Just a normal action |
| 1. *breathe deeply*
 | Practice | An action |  | Homeostatic  | A sign of relief or worry |
| 1. *Thembi fans herself with her hand*
 | Significance | Showing how hot the place is |  | Homeostatic  | Uneasiness reflecting the heat of the area |
| 1. My angel
 | Practice | Calling  |  | Aggregative rather than analytic | An adjective used to refer to his wife |
| 1. Thembi sits up
 | Practice  | Sitting up as a response |  | Situated rather than abstract | The sitting up is in response to the call |
| 1. *And Sharon jogs in circles around centre stage where*
 | Significance | It is not the action that is important but the journey it signifies |  | Homeostatic  | From walking to jogging, the travelling proves to be more frequent |
| 1. *Thembi and Talia are seated*
 | Practice | Sitting  |  | Situated rather than abstract | An action |
| 1. *She finally stops on a crate*
 | Practice | Stopping means arrival at destination |  | Homeostatic  | Showing arrival |
| 1. Adam!
 | Identity | Calls the husband by name |  | Close to the human lifeworld | Naming the character in the narrative |
| 1. *She steps down from the crate*
 | Practice | An action |  | Empathetic and participatory rather than objectively distanced | Response to the call |
| 1. *And kneels behind Thembi*
 | Practice | Kneeling |  | Situated rather than abstract | An action |
| 1. *Placing her hands on her shoulder*
 | Practice | An action |  | Situated rather than abstract | A normal thing to do after arriving from the journey |
| 1. Are we happy here?
 | Identity | Self-questioning, self-doubt  |  | Agonistically toned | This question shows there is a conflict within |
| 1. I don’t know
 | Identity | Uncertainty |  | Agonistically toned | Conflict of indecision |
| 1. *Sharon leans forward*
 | Practice | An action |  | Situated rather than abstract | To be closer to the wife |
| 1. Maybe KZN?
 | Politics | The wife chooses where to go |  | Close to the human lifeworld | A new location mentioned |
| 1. you’ll be happier there?
 | Identity | Self-doubt, indecisive and uncertainty hence ‘you’ |  | Agonistically toned | Conflict of interest |
| 1. Let’s go.
 | Practice | Moving |  | Redundant or copious | Used earlier in the narrative |
| 1. They all stand up
 | Practice | Standing up |  | Situated rather than abstract | Preparing to leave |
| 1. Sharon picks up the black cloth
 | Significance | This action shows they are packed and moving |  | Homeostatic  | This is like picking up luggage |
| 1. Talia is on her knees
 | Identity | She stays in this position as the child |  | Redundant or copious | The same action was done earlier |
| 1. That way. Let’s go.
 | Practice | Moving |  | Redundant or copious | Repetition |
| 1. She points to downstage right
 | Practice | Showing the way |  | Homeostatic | Facing a different direction to show they are moving to a different place |
| 1. They fold their arms together
 | Relationship | Togetherness and family bond |  | Redundant or copious | A repeated action |
| 1. And walk on one spot
 | Significance | Shows them on the journey |  | Redundant or copious | A repeated action |
| 1. *The musician plays the drum*
 | Sign system and knowledge | Music. The sound is loud but not fast and gives a merrier feeling. |  | Conservative or traditionalist | Part of the PT tradition |
| 1. *They stop and*
 | Significance | Stopping indicate arrival |  | Redundant or copious | A repeated action |
| 1. *Sharon lays down the black cloth in front of them*
 | Practice | Laying the cloth |  | Redundant or copious | A repeated action |
| 1. *She gets up and*
 | Practice | An action |  | Situated rather than abstract | An action |
| 1. *Runs to the side to get a green cloth*
 | Significance | The change of colours with the cloths |  | Homeostatic | A different colour of cloth stands for something else |
| 1. *She lays that down on top of the black one*
 | Significance | A new location |  | Homeostatic | Covering the black cloth shows a change of scenery. The bright colour shows joy from the insecurities that the black would represent |
| 1. It’s beautiful!
 | Significance | The nature, the beauty of the new location |  | Aggregative rather than analytical | It tells of the how the new place is without details |
| 1. *Thembi and Talia step forward to get onto the cloth, but*
 | Practice | Stepping forward, stopping |  | Situated rather than abstract | To settle in |
| 1. *Sharon stops them behind her with her arms extended out and hands flat*
 | Identity | Uncertainty, doubt |  | Agonistically toned | Still conflicted about the decision |
| 1. Wait, wait! Wait. Wait
 | Identity |  Hesitant, uncertain |  | Agonistically toned | Contemplating  |
| 1. The musician stops drumming
 | Significant | The action at this moment probably felt very important |  | Situated rather than abstract | This accompanies the action on stage |
| 1. Are we sure
 | Identity | Self-doubt, uncertainty |  | Agonistically toned | A reflection of inner conflict, uncertainty |
| 1. Yes
 | Identity | Certain, sure |  | Situated rather than abstract | Responding to the question |
| 1. Are you sure, yes?
 | Identity | Uncertain, hesitant |  | Empathetic and participatory rather than objectively distanced | Showing that he is listening and values her input in the final decision |
| 1. *She looks at Thembi*
 | Politics | Probably searching for approval |  | Agonistically toned | Still not approving |
| 1. *And Talia holds Sharon’s pants*
 | Practice | An action |  | Situated rather than abstract | A child holding the parent’s pants |
| 1. *She points her foot forward reluctantly wanting to step onto the cloth.*
 | Practice | An action is done |  | Agonistically toned | Still confident about the decision or the step they have taken |
| 1. Yyyess
 | Identity | Assertive and confident |  | Redundant or copious | Repeats her affirmation |
| 1. Wait.
 | Identity | Uncertain, hesitant |  | Agonistically toned | Still battling to decide |
| 1. *She holds her arms out stopping them again*
 | Identity | Hesitation |  | Agonistically toned | Still conflicted about the decision of moving |
| 1. Think about it lets just think about it everybody.
 | Practice | Asking them to think or reflect |  | Situated rather than abstract | Asking everyone to think |
| 1. Are we sure? Is it the right thing to do?
 | Identity | Self-doubt, questioning, undecisive |  | Agonistically toned | Still uncertain about the decision |
| 1. I mean we just came and it cost us a fortune to.
 | Significance | Monetary value |  | Homeostatic | Fortune may not be measured only in terms of money |
| 1. *She releases all the tension in her body and throws her arms down.*
 | Politics | Yielding, accepting |  | Situated rather than abstract | A normal way of trying to relax |
| 1. Yeah, okay its fine
 | Identity | Reluctant acceptance |  | Situated rather than abstract | Accepting the decision |
| 1. *Talia crawls underneath Sharon’s legs onto the cloth*
 | Practice | The action of crawling |  | Situated rather than abstract | Finally settling in after all the hesitation |
| 1. *places a hand on Sharon’s arm*
 | Relationship | Closeness |  | Situated rather than abstract  | Settled in |
| 1. But Jo’burg, think about Joburg. We’ll get through
 | Significance | Highlighting the reason for the move and change |  | Close to the human lifeworld | The mention of a place that is known |
| 1. Okay
 | Identity | Yielding |  | Situated rather than abstract | Responding to the other actor |
| 1. *The musician blows a horn loudly*
 | Sign system and knowledge | The sound is loud and strong. It could serve as an alert |  | Conservative or traditionalist | The PT tradition |
| 1. I’ve gotta go my angel
 | Relationship | My angel shows love |  | Redundant or copious | Repetition of the epithet |
| 1. *She jogs in circles again*
 | Significance | Going, the journey |  | Redundant or copious | Same action done before |
| 1. *Talia climbs underneath the green cloth*
 | Practice | An action is done |  | Situated rather than abstract | Just an action |
| 1. *And Thembi steps onto it*
 | Practice | An action is done |  | Situated rather than abstract | Just an action |
| 1. *Vibrating her hand on her chest*
 | Significance | An uneasiness |  | Homeostatic  | A representation of her inner restlessness |
| 1. *The musician plays the guiro*
 | Sign system and knowledge | The vibrating sound accompanies Thembi’s uneasiness |  | Conservative or traditionalist | The PT tradition |
| 1. *Talia folds the green cloth around Thembi*
 | Identity | Caring |  | Homeostatic  | Not just covering but comforting her |
| 1. *Thembi places her arm around Talia and*
 | Relationship | Bonding |  | Situated rather than abstract | Reacting to her covering her |
| 1. *They hold each other*
 | Practice | An action of holding |  | Situated rather than abstract | An action |
| 1. *Thembi anxiously breathes and mumbles something*
 | Identity | Anxious |  | Homeostatic  | Anxious, restless and missing the husband |
| 1. *Sharon climbs on top of the crate.*
 | Practice | Moving |  | Redundant or copious | A repeated action |
| 1. *The musician blows the horn*
 | Sign system and knowledge | It sounds loud like an alert |  | Conservative or traditionalist | The PT tradition |
| 1. *She jumps off the crate*
 | Practice | Jumping |  | Redundant or copious | A repeated action |
| 1. *And starts jogging again*
 | Significance | The journey, moving |  | Redundant or copious | A repeated action |
| 1. *Talia starts whining as if she’s crying*
 | Practice | Crying |  | Empathetic and participatory | Joins into her mother’s restlessness |
| 1. *Sharon jumps on the crate again*
 | Significance | The crate |  | Redundant or copious | Repeated action |
| 1. *Thembi looks around her*
 | Significance | Anxiously calling for Adam |  | Homeostatic | Either trying to find something or calling the husband |
| 1. *Anxiously calling for Adam*
 | Practice | Calling |  | Situated rather than abstract | Action  |
| 1. *Sharon runs around again.*
 | Significance | Moving, journeying |  | Redundant or copious | Repeated action of travelling |
| 1. *Sharon runs to them*
 | Practice | Runs |  | Situated rather than abstract | Returns home |
| 1. *And holds Thembi from the back*
 | Practice | Holding |  | Situated rather than abstract | Embracing her after returning |
| 1. I’m here. I’m here. Not good?
 | Identity | Showing concern |  | Situated rather than abstract | Asking if anything is wrong |
| 1. We are not good
 | Significance | The state of being |  | Homeostatic  | Either physically not well or uncomfortable at the present location or lonely |
| 1. *Sharon takes Thembi’s hand*
 | Practice | Doing an action |  | Situated rather than abstract | Physical action |
| 1. *And pulls her away slightly to the left side.*
 | Practice | Pulling away |  | Situated rather than abstract | Physical action |
| 1. *They hold hands*
 | Relationship | Togetherness, bond |  | Situated rather than abstract | Physical action |
| 1. *Are we good?*
 | Politics | Seeking reassurance |  | Homeostatic | The question can be interpreted in different ways |
| 1. *The musician plays the rain stick and the maracas*
 | Sign system and knowledge | The sound is calming and soothing |  | Conservative or traditionalist | The PT tradition |
| 1. *Sharon wraps her body underneath Thembi’s arm*
 | Relationship | Bond, togetherness |  | Situated rather than abstract | To draw close to her |
| 1. *And they awkwardly weave their bodies together trying to fit it together*
 | Significance | The struggling shows the questioning, the uncertainty and the movements |  | Homeostatic  | It looks like a struggle |
| 1. *Talia plays with the green cloth*
 | Practice | Playing |  | Situated rather than abstract | Just being a child |
| 1. Uh, no. no, not good.
 | Identity | Hesitant, uncertain |  | Redundant or copious | Repeated statement |
| 1. *Thembi and Sharon mumble something to one another*
 | Relationship | Love, togetherness |  | Homeostatic  | Reaching a decision in character or stopping the action as actors |
| 1. *Holding hands*
 | Practice | An action |  | Redundant or copious | This action has been repeated severally |
| 1. *And looking at Talia*
 | Practice | Looking |  | Participative rather than objectively distanced | By looking at her, they include her in their action |
| 1. We need to be together
 | Significance | What is important |  | Homeostatic  | Together as a family or in the same place |
| 1. We need to be together
 | Significance | Re-affirms what is important |  | Redundant or copious | Repetition  |
| 1. *Talia crawls to Sharon and Thembi.*
 | Practice | Crawls, kneels, collects |  | Situated rather than abstract | To join them |
| 1. *Sharon kneels down*
 | Practice | Kneeling |  | Redundant or copious | She does this each time she wants to pick up the cloths |
| 1. *And collects the green and the black cloths*
 | Practice | Taking something |  | Homeostatic  | Representing their luggage |
| 1. *The musician blows the horn loudly.*
 | Sign system and knowledge | The sound is loud, awakening like giving an alert |  | Conservative or traditionalist | The PT tradition |
| 1. Where?
 | Practice | Asking a question |  | Situated rather than abstract | Engaging the others through questions |
| 1. Back to the beginning
 | Significance | The beginning |  | Homeostatic  | Beginning of the narrative, the journey |
| 1. *Sharon stands up,*
 | Practice | A series of actions |  | Situated rather than abstract | From her kneeling position |
| 1. *Holds Thembi’s hand*
 |  Relationship | Togetherness  |  | Redundant or copious | A repeated action throughout the narrative |
| 1. *Thembi holds Talia’s hand*
 | Relationship | Bond |  | Redundant or copious | A repeated action |
| 1. *Let’s go*
 | Practice | Calls for an action to be carried out |  | Redundant or copious | Repetition  |
| 1. *Sharon leans forward as if she’s ready to start walking*
 | Practice | An action |  | Homeostatic  | This action represents movement, travelling |
| 1. *They all freeze in this position to signify the end of the story*
 | Significance | The end of the playback journey |  | Conservative or traditionalist | A tradition of PT |
| 1. *They return to their neutral positions,*
 | Identity | From character to actor |  | Empathetic and participatory rather than objectively distanced | That transition of character to actor |
| 1. *look at Adam and smile.*
 | Connection | Acknowledging and thanking the teller |  | Empathetic and participatory rather than objectively distanced | As a thank you for letting them be part of his story |
| 1. *Adam laughs loudly*
 | Practice | The laugh and applause |  | Homeostatic  | Is he laughing at something specific or is happy with the whole enactment |
| 1. *And the audience applaud*
 | Practice | An action |  | Empathetic and participatory rather than objectively distanced | This shows they have been attentive and part of the enactment |
| 1. Which part stood out for you?
 | Practice | A question |  | Situated rather than abstract | Engaging the teller for feedback |
| 1. I loved the moments about the beginning and the moments about the end
 | Significance | What stood out |  | Close to the human lifeworld | Beginnings and endings are part of daily interaction |
| 1. Uhm, uhm, uhm, yeah
 | Identity | Uncertain |  | Redundant or copious | The teller repeatedly used this expression |
| 1. You know
 | Connection | With the listener |  | Empathetic and participatory rather than objectively distanced | Assuming the conductor and audience know his story |
| 1. … the kneeling down and praying, just, ……, searching, looking forward, direction.
 | Significance | The important parts in the story. |  | Homeostatic  | Each of these actions will bring out different meaning in different settings |
| 1. And near the end, anxiety, *laughs*.
 | Identity  | Reflects on his anxious and uncertainty |  | Additive rather than subordinate | More of what stood out in the enactment |
| 1. But just hoping
 | Identity  | At the same time hopes for the best |  | Close to the human lifeworld | Hope is a human feeling |
| 1. He mumbles something, cool
 | Practice |  |  | Situated rather than abstract | Reacting  |

Table 6**:** Sum of discourse markers in the enactment.

|  |  |
| --- | --- |
| DISCOURSE MARKERS | PLAYBACK |
| Identity | 29 |
| Practice | 67 |
| Significance | 32 |
| Connection | 06 |
| Relationship  | 16 |
| Politics  | 05 |
| Sign system and knowledge | 14 |

Table 7**:** Sum of orality characteristics in the enactment.

|  |  |
| --- | --- |
| ORALITY CHARACTERISTICS | PLAYBACK |
| Additive rather than subordinate | 01 |
| Aggregative rather than analytic | 04 |
| Redundant or copious | 28 |
| Conservative or traditionalist | 11 |
| Close to the human lifeworld | 08 |
| Homeostatic  | 37 |
| Situated rather than abstract | 54 |
| Agonistically toned | 15 |
| Empathetic and participatory  | 11 |

1. Repeating in orality serves as aid for remembrance [↑](#footnote-ref-1)
2. Here one encounters the additive that is peculiar to orality and also serves as a stalling point for remembrance. [↑](#footnote-ref-2)
3. In Jakobson’s communication schema, he calls this the ‘phatic’ or ‘contact’ [↑](#footnote-ref-3)