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Linguistic stereotyping of South African Englishes via the /r/-sound:

A sociolinguistic case study of Trevor Noah's impersonations of South Africans

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Science and Technology

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Abstract

This thesis aims to uncover the impact of previously enforced social categories in relation to linguistic stereotyping of South African Englishes with a particular focus on the phoneme /r/ and its realisations across these Englishes. To do so, this qualitative case study used two films by the South African comedian Trevor Noah as its data material. From this data, the thesis asks the two following questions; 1: How does Noah use different realisations of /r/ to portray different varieties of South African English? and 2: How do impersonations of different South African Englishes correspond to existing stereotypes about speakers of these varieties? Upon phonetic and orthographic transcription and subsequent coding, the analysis of this data suggest that a variety of linguistic stereotypes intricately connected to the apartheid-dated 'ethnic' or 'racial' group identities were still omnipresent in South Africa at the time of recording and publication for the two films. Though these results cannot be generalised as such, the perspective and use of impersonation in Noah's comedy in this study can provide a unique angle from which such stereotypes may be studied in the future.

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Chapter 1: Introduction

In World Englishes research, varieties of English are studied in their linguistic environments across the globe. Here, English as a global language plays a wide variety of roles depending on the context in which it is spoken and by whom it is used. In South Africa, English is one of the official languages. It is also a central and dominant mode of communication, both in domains such as government and higher education, and as a lingua franca in many contexts (Botha et al., 2020). Rather than describing 'South African English' as an entity to count as one of many Englishes in the world, it is necessary to view South African Englishes (henceforth SAfEs) as a number of such language practices, as these have arisen in diverse ways, and they all carry different connotations associated with different 'ethnicities' as conceptualised in South African history.

This thesis uses the following four South African Englishes and classifications for the examination of linguistic features and linguistic stereotyping: White South African English (WSAfE), Black South African English (BSAfE), Indian South African English (InSAfE), and Cape Flats English (CFE). To study these Englishes, this thesis focuses on phonological features, specifically the /r/ sound and its various allophonic realisations, as well as the presence or absence of rhoticity in South African Englishes.

However, this study is not merely descriptive and/or comparative in nature but focuses on a particular context of use, i.e., the stand-up comedy of Trevor Noah, a famous South African comedian, and his use of phonological features to signal different South African Englishes and the stereotypes associated with their speakers. Humour is both a powerful channel for the reflection and creation of stereotypes and is dependent on their existence and salience in the perceptions of the addressee. In the comedy of Trevor Noah, who is now also a famous television show host, the stereotyping of different language varieties and their speakers is a vital component. Thus, for a detailed examination into the (linguistic) stereotyping practices of South African society in the previous decade, this thesis utilises Noah's early stand-up performances in the South African context as a point of departure. That is, for this case study, the video-recorded (and published) stand-up performances *Crazy Normal* (2011) and *The Daywalker* (2009) constitute the data. In viewing how this South African comedian portrays his fellow South Africans, this thesis aims to gain insights into the kinds and nature of linguistic stereotypes that can be found within this context.

In doing so, this thesis aims to provide some pointers to the stereotypical beliefs held about speakers of each SAfE from over ten years ago. The omnipresent change in societies and language communities worldwide is an intriguing object of study and the investigation of linguistic stereotypes at different moments in time forms part of this. In the case of South Africa, the post-apartheid era seems long gone, yet the perceived ethnic distinctions between 'White', 'Black', 'Coloured' and 'Indian' persist, and are reflected in linguistic research operating with the four SAfEs presented above. This study examines the unique perception of a comedian who appears to break with these categories, despite being an insider in the South African context. The focus on phonological features rather than syntactic or lexical cues of each SAfE was partially due to the accessibility of phonological features in impersonations for laypeople in the audience, as well as the salience of phonological features in the study of speech styles

(see Eckert, 2012). This is also an area where there is yet much to explore, in particular regarding some of the more recent developments in linguistic stereotyping of pronunciation in post-apartheid South Africa,

In order to investigate these issues, the two following research questions were posed:

1- How does Noah use different realisations of /r/ to portray different varieties of South African English?

2- How do impersonations of different South African Englishes correspond to existing stereotypes about speakers of these varieties?

In the chapters that follow, previous research is presented (Chapter 2), as is the process of transcribing and coding the contents of the film *Crazy Normal* (2011) and parts of *The Daywalker* (2009) (Chapter 3). In Chapter 4, a discussion of the findings is provided, followed by a conclusion, where limitations and implications for further research are addressed (Chapter 5).

Chapter 2: Theoretical background

This chapter provides insight into some relevant research on the context of this study, such as the historical development of varieties of English and the role of the language in South Africa today (see Section 1). The chapter then (see Section 2.1) covers the practices of linguistic (and social) stereotyping, both generally and specifically relating to the SAfEs. Lastly, this chapter (see Section 2.2.) covers some basic principles in studying speech sounds and their role in the distinction of different varieties of a language, and it provides brief summaries of speech sounds found in each South African English; White South African English (WSAfE), Black South African English (BISAfE), Cape Flats English (CFE), and Indian South African English (InSAfE).

Section 1. The sociolinguistics and history of South Africa

Any sociolinguistic study must be informed by contextual factors to fully establish an understanding of linguistic practices and language attitudes in a given area (Botha et al., 2020). The South African context of English is undoubtedly complex, and although it is impossible to fully encompass all the relevant information here, an attempt is made to at least cover the most fundamental factors.

A reasonable starting point is the research of Botha et al. (2020), who outline some key considerations for studying both the use and the nature of Englishes in South Africa; the importance of multilingualism in South Africa and the different courses of history English has taken for different groups of South Africans (p. 5). In terms of different historical developments, South African Englishes can be grouped into the varieties deemed 'native' and 'non-native'¹ depending on the form of colonisation through which English was introduced. As presented by Botha et al. (2020), 'native' varieties developed through settler colonisation, whereas 'non-native' varieties stem from the strings of exploitation colonisation in which Indigenous South Africans and South Africans from European, Indian, or slave backgrounds encountered English via different missionary groups (Botha et al., 2020, p. 2).

Section 1.1. Multilingualism in South Africa

As mentioned, multilingualism in South Africa is a deciding factor in language use and crucial to note in the study thereof (Botha et al., 2020, p. 4). With its eleven official languages, as well as other languages spoken by different minorities, there is linguistic richness in South Africa. This both entails multilingualism occurring on a national level, but also on the level of the linguistic repertoires of individuals.

Botha et al. (2020, p.3) list the eleven official languages recognised in South Africa today: Afrikaans, English, isiNdebele, Sepedi/Sesotho sa Leboa, Sesotho, siSwati, Xitsonga, Setswana, Tshivenda, isiXhosa, and isiZulu. While the two first languages arrived in South Africa via colonisation, the rest of the languages are indigenous to the

¹ This distinction is problematic in terms of the multilingual, non-western context in which it is placed, however. Since the average speaker in South Africa is generally multilingual, the notion of being a 'native speaker' oversimplifies the picture and alludes to the western monolingual concept of native speakers, which is being imposed on contexts where it is not applicable (Mesthrie & Bhatt, 2008, pp. 36-37).

country (Botha et al., 2020, p. 3). In a multilingual setting such as this, the mutual influence languages have on each other is worth noting, e.g., effects of transfer². In terms of different varieties of English in South Africa, research has been done to explore the particularities of the (L2) English of speakers of specific languages, see for example Mohr's study of Tswana English (2017). This is elaborated further in the following.

Section 1.2. The role of English in South Africa

Despite the official recognition of Indigenous languages alongside English and Afrikaans however, English is the dominating language in South Africa (Botha et al., 2020). English in South Africa permeates educational contexts, politics, and the media, where knowing English is seen as vital for social and economic advancement (Bangeni & Kapp, 2007). In this sense, English holds both power and prestige. Thus, proficiency in English is linked with opportunities for non-native speakers (Botha et al., 2020, p.8).

Section 1.3. Different South African Englishes

Noting the previously mentioned different lines of development, the different varieties of English presented in this thesis are all categorised as different South African Englishes, as previously indicated. Rather than perceiving South African English as a monolithic English variety that is non-rhotic and has several other features, it makes sense to investigate the vast spectrum of variety that exists within the South African context. The use of the term 'Englishes' rather than 'dialects' or 'accents' reflects this necessity of seeing the complexity and variation of linguistic patterns. It is informed by the 'World Englishes' paradigm, in which the notion of studying English as one language belonging to a set of native speakers is considered long outdated, and rather views Englishes across the world as equal (Bhatt, 2001, p. 528).

South African Englishes today can be divided into at least four different varieties: White South African English (WSAfE), Indian South African English (InSAfE), Cape Flats English (CFE) and Black South African English (BISAfE), where WSAfE is identified as a native variety, whereas the rest are more difficult to determine (Mohr, 2017, p. 711). Different researchers provide different classifications for each of these varieties. Defining the varieties as either L1 or L2 also requires close monitoring of constant language change and development, as some of the SAfEs may be in the process of evolving from L2 to L1 varieties.

Regarding the question of L1 or L2, Botha et al. (2020) review the numbers of White, Black African, Coloured, and Indian speakers of English as a home language in the past 20 years or so, noticing a rise of English in the Black African population (p. 4). However, the majority of the so-called 'native' English speakers in South Africa are White (Botha et al, 2020, p. 4). In South Africa, 'race' (as it was called under apartheid but referring roughly to 'ethnicity' in contemporary use) was regarded as central to the description of the country's citizens. In the years of apartheid legislation, South African society was subdivided into groups of 'White', 'Black', 'Indian' and 'Coloured'. The last term carries some especially problematic connotations, as it is being used as a racist slur in other countries, such as the US (Henderson, 2003). In the South African context, the term is also highly controversial given its historical background as a kind of 'catch-all' category in a time of extreme segregation (see Finn, 2008, p.200), but it is also widely used to this

² This is not intended to reflect a deficit perspective (which is discussed in following sections of this chapter), but rather notes the importance of seeing language as fluid, dynamic and acknowledging the effects of language contact.

day (Toefy, 2017, p.338). As highlighted by Toefy (2017), many of those who use this term in the South African context, either refer to it as 'so-called' or use quotation marks to symbolise their dissatisfaction with this term (p.338). In this thesis, all 'racial' terms are written with a capital first letter, in recognition of their role as social categories, rather than neutral descriptions (Mckinney, 2007).

In the field of researching these SAfEs, there are also multiple names and labels used to categorise each SAfE and its subvarieties, where some include Afrikaans English as a separate SAfE (Finn, 2008, p. 204) or refer to a variety called 'Standard South African English' as one of two White Englishes in South Africa, the other being the 'Afrikaans-accented' (Álvarez-Mosquera, 2019, p. 325). Most descriptions of each SAfE additionally appear to include some sub-varieties related to the overt prestige or social class of their speakers, for example, Bowerman describes WSAfEs according to their positions on a continuum of 'broad', 'general' and 'cultivated' WSAfE (2008, p. 164). In a similar vein, Rooy classifies BISAfE as an L2 variety, and thus describes a 'basilect', a 'mesolect' and an 'acrolect' as the continuum of variation within BISAfE (2008, p. 178). In the latter, Rooy indicates that the subdivision is in keeping with terminology for describing L2 varieties. Because so many researchers operate with different terms, there is no certainty that these are all interchangeable. In the interest of keeping this thesis simple, however, it will operate with the four SAfEs as presented by Mohr (2017, p. 711).

As mentioned, different lines of colonisation and exploitation were foundational for the different SAfEs. To briefly relay some historical background of English in South Africa and the four SAfEs, the so-called 'native' variety makes for a natural starting point. WSAfE originates from White British settlers, who arrived in different 'waves' and settled in different regions of what is now South Africa, starting with the farmer settlers of the Cape Colony in the 1820s, then flocking to what was previously as Natalia (today's KwaZulu-Natal) in the late 1840s to the early 1860s (Bowerman, 2008, p. 164-165). Co-existing with Dutch settlers was more and less influential for linguistic developments in these two parts, where more non-standard British English speakers in the Cape Colony had more contact with their Dutch counterparts than did the more socially stratified settlers in Natal (Bowerman, 2008, p. 165). While British settlers brought English to these South African areas, the Dutch settlers also brought their own language, which later developed into today's Afrikaans. This sparked struggles for dominance between the two settler groups, culminating in the official implementation of Afrikaans in the period that also brought apartheid law (Bowerman, 2008, p. 167). Though the language of the colonisers, English grew in popularity among the non-White population in and after this time.

Racial segregation in South Africa is an inevitable topic even for understanding the rise of different South African Englishes. As mentioned, the social categories of 'race' established in the apartheid years are still much in use, i.e., South Africans are either labelled as White, Black, Indian, or Coloured. A parallel can be drawn from this to the four main SAfEs. While the naming of South African varieties of English is not intended to uphold the distinctions of social groups enforced by apartheid legislation, the long history of segregation in South Africa has historically inhibited language contact between groups, creating these lines of separation between SAfEs (Bowerman, 2008, p.168). BISAfE emerged as a 'relatively stable and homogenous variety', according to Rooy, although this is gradually becoming less consistent since the abolition of apartheid (2008, p. 177). Today, BISAfE is widely represented and recognised in the South African public spheres

with the rise of BISAfE-speakers in politics, administration, the media, and more (Rooy, 2008, p. 177). Examples of famous Black politicians, also 'present' via impersonation in my data include Jacob Zuma (the former president of South Africa), Julius Malema (a member of the African National Congress), and briefly, Nelson Mandela.

In terms of correspondence to the enforced divisions of apartheid, the variety 'CFE' is an peculiar case. While sometimes referred to as 'Coloured English', this variety is arguably more preferably named after an area with which it is closely connected - the Cape Flats (Finn, 2008, p. 200). Problems with the label 'Coloured English' include overgeneralisation, where there is no one-to-one correspondence between so-called 'Coloured' people and this SAfE, in addition to the fact that the term 'Coloured' as a descriptor of ethnicity is not reflective of this entire group's own perceptions of their identity (Finn, 2008, p. 200). The term, which emerged as a means of sorting inhabitants for the purposes of segregation, encompassed a heterogeneous group of people who were neither categorised as 'Black' nor 'White'. CFE has its roots in multicultural, multilingual working-class communities of Cape Town, where formerly enslaved people and descendants lived together, along with Indigenous people and immigrants. As those living in these areas were required to communicate across language boundaries, English became a necessity. The predecessor of CFE became the common variety for these residents. It later spread to the Cape Flats area, as many moved there (Finn, 2008, p. 202). Generally, it is thought that the English input for this group was mostly L2 varieties (Finn, 2008, p. 202). As mentioned, however, this SAfE is one of the three that are not easily described as either 'native' or 'non-native'.

InSAfE has partly arisen to navigate another profusely multilingual group of Indian migrants in South Africa (Mesthrie, 2008, p. 189). Often described as another L2 variety of English, Indian South African English has also developed from a wide range of Indian languages and their contact with English speakers in South Africa. Emerging from the grand amount of immigrant workers arriving from India after the abolition of slavery (mainly to KwaZulu-Natal from 1860 and onwards), the variety was formed both as a lingua franca to speak to the Zulu and English-speaking population and as a lingua franca within the multilingual group of Indians. A shift to English thus occurred while Indian children did not have much contact with English L1 speakers. This resulted in a distinct variety of SAfE, which bears some resemblance to characteristics of Indian English (IndE), but is also recognisably South African (Mesthrie, 2008, pp. 188-190).

Section 2. Linguistic stereotypes and specific speech sounds

Section 2.1. Linguistic stereotypes in South Africa

In approaching the linguistic stereotyping and language attitudes present in South Africa today, ideological movements that have been influential in the shaping of South Africa must be recognised. Examples of such movements are imperialism and native speaker idealism that came with the colonisation of South Africa and the impact of apartheid, as outlined in Section 1. Understanding South African linguistic stereotypes is closely related to concepts of power and control in the country, especially in the way the label of White has also been linked to higher socioeconomic status. Historically, the opposite has been true of Black, Indian, and Coloured people on the national level (Mesthrie, 2017). Another frequently cited concept is the native speaker ideal, or 'native-speakerism',

where varieties that historically developed from being L2 varieties are seen as 'inferior' in their 'inability' to meet the standards of the native speakers (Holliday, 2006).

Linguistic stereotyping can be described as listeners making assumptions and judgements about speakers based on those speakers' language varieties (Rubin, 2012, p. 12). Typical stereotypes include judgements of a speaker's level of intelligence, ambition, friendliness, education and more. It seems as though little is known about the connections between specific personal features such as these, and the different SAFEs discussed in this thesis. Álvarez-Mosquera and Marín-Gutiérrez (2018), however, tested attitudes towards speakers of WSAfE using a range of such attributes as priming, in which negative adjectives included 'racist', and positive adjectives included 'friendly'. However, since the test was on implicit attitudes, it is difficult to gauge which of these adjectives resonated most with the participants, thus making it impossible to say that they for example viewed Afrikaans-speaking WSAfE speakers as more 'racist' than their L1 English counterparts.

The practice of connecting linguistic with extralinguistic features such as social class, race/ ethnicity, and gender is seen in much sociolinguistic work, from Labov's famous study of social class and its correlation with rhoticity (1966) to more recent variationist work carried out using similar methodologies (see for example Eckert, 2012). The perception is that in South Africa, such a connection can be established between the speech pattern and the race of a person, e.g., a speaker of BISAfE is usually Black. However, the impact of other factors such as gender and social class within these categories make for a more complex picture, where subvarieties may emerge.

As previously mentioned, the divisions of 'race' as introduced by apartheid are still conceptually recognised, even in terms of describing different SAFEs. Mesthrie (2017), in a similar vein to Bowerman (2008), notes that the lack of contact between these established groupings provided laboratory-like conditions for studying each SAFE. Meanwhile, Mckinney (2007, p. 8) poses the question of whether this might contribute to an unnecessary extension of essentialist views of 'race'. Because these are the terms that researchers currently have available, however, they are useful for discussing different SAFEs in this thesis. Additionally, as the perceptions of racial categories are strongly present (albeit as social constructs) in South African society, they are also instrumental in grasping the stereotypes that are associated with each SAFE and its speakers³.

In a sense, linguistic stereotyping may additionally be constructed based on the stereotypes associated with different groups across the aforementioned variables. There seems to exist a hierarchy of prestige, where the subcategory of WSAfE with the closest resemblance to Southern British English (SBE) is the most 'valued' and thus considered the 'cultivated' variety, in Bowerman's description (2008, p. 164). Naming these subvarieties as such seems to reflect the ways in which their speakers are perceived, where for example the 'cultivated' variety matches a set of speakers also deemed as more cultivated, educated, and prosperous than other speakers (Bowerman, 2008). Similarly, all other varieties seem to in some way be measured as more prestigious, the more they approximate WSAfE or 'the native varieties of SAFE', e.g., 'acrolectal BISAfE'

³ The exception from this is CFE, which as mentioned is not entirely synonymous with 'Coloured South African English' and has been chosen due to the aforementioned problems of the expression 'Coloured'.

(Rooy, 2008, p. 184). Still, there is no official 'standard' of English in South Africa, as Wiebesiek et al. point out (2011, p. 252).

In the investigation of linguistic stereotyping of different SAFEs, it is also worthwhile to consider stereotypes or attitudes associated with other languages than English in South Africa. These, in turn, can be reflected in attitudes towards the Englishes spoken by these groups. Persisting attitudes from times of oppression are present in different groups' perceptions of Indigenous languages, English and Afrikaans. English is reportedly seen as the language that facilitates socio-economic advancement and it is also to some extent associated with 'Whiteness' (Mckinney, 2007, p. 11). At the same time, many South Africans have been found to perceive English as less oppressive than Afrikaans⁴ (Álvarez-Mosquera & Marín-Gutiérrez, 2018, p. 240). Meanwhile, Indigenous languages in South Africa hold covert prestige and signalise belonging, but do not generally appear to be considered 'appropriate' in contexts such as higher education (Bangenji & Kapp, 2007, p. 256).

Section 2.2. Stereotyping of WSAfE

As mentioned, there is a sense of overt prestige related to WSAfE. WSAfE is the variety that most closely resembles a 'reference variety'⁵ (Wiebesiek et al., 2011, p. 252) and is associated with education and 'correct' English (Makoe, 2007, p.58). Mesthrie discusses how speakers of other SAFEs 'cross over' to speak in a way that more closely resembles that of White L1 English speakers, by accommodating specific features from this variety (2017, p.314). He reports that affluent, Black women are those who are most likely to cross over, seeing as this will afford them better opportunities career-wise (Mesthrie, 2017, p.341). Simultaneously, speakers who opt for such a language strategy are often stereotyped as 'coconuts' by those who are instead 'maintaining' their linguistic background, e.g., BISafE (see Mckinney, 2007, or Rudwick, 2008). The term 'coconut' reflects an idea that a Black speaker of a crossover variety approximating the speech patterns of WSAfE, is in effect 'White on the inside' (Mckinney, 2007, p. 17).

There is however the added complexity of two major 'groups' of White South Africans, where the Afrikaans-accented English speakers are perceived less favourably. Álvarez-Mosquera and Marín-Gutiérrez (2018) report negative attitudes towards these speakers in a so-called 'Implicit Attitude Test' with students who spoke English as an L2 and an Indigenous language as their L1. The authors saw an indexicality effect, where the negative attitudes held towards Afrikaans as a language were reflected in the perception of the accent features pertaining to this language (Álvarez-Mosquera & Marín-Gutiérrez, 2018, p. 244). Meanwhile, as the perception of English is generally more positive, the Implicit Attitudes Test towards the recording of a White L1 speaker showed no such negative attitudes (Álvarez-Mosquera & Marín-Gutiérrez, 2018, p. 244). In another study by Álvarez-Mosquera (2019), he investigates implicit language attitudes of young Coloured South Africans towards the same two accents of WSAfE. In this study, Álvarez-Mosquera (2019) finds a greater frequency of positive attitudes towards Afrikaans-

⁴ The authors attribute this to the role of Afrikaans during apartheid rule, specifically mentioning degradation of this language in the Bantu Education Act (see Álvarez-Mosquera & Marín-Gutierrez, 2018, p. 240).

⁵ Note that Wiebesiek et al. (2011, p. 252) problematise this centring of WSAfE as a reference variety, especially in research comparing varieties. They thus refrain from using WSAfE as the aim of comparison for their own study.

speakers' English, as well as overall positive attitudes towards WSAfE as spoken by English L1 speakers (p.326).

The difference in attitudes towards these two versions of WSAfE seems to reflect the distinction between the subgroups of White South Africans who speak these. Talbot and Durrheim (2012) set out to investigate how or whether 'racial' stereotyping investigated by Van den Berghe (1962) had changed over time. By replicating parts of his study, they too found attitudes Afrikaans-speaking White people to be more negatively stereotyped than were English-speaking White people (p. 14). They also found the attitudes towards 'Afrikaans Whites' to have grown more negative since the time of Van den Berghe's study (Talbot & Durrheim, 2012, p.12). This still seems related to the perception of Afrikaans-speaking White people as the perpetrators of apartheid cruelties (Talbot & Durrheim, 2012, p.16).

Meanwhile, 'English Whites' seem to be stereotyped more positively, where frequently seen adjectives in stereotypes were: 'wealthy', 'educated', 'advantaged', 'upper-class' (Talbot & Durrheim, 2012, p. 83). Frequently listed personal views of English-speaking White people included: 'tolerant', 'friendly', and 'well-spoken' (Talbot & Durrheim, 2012, p. 83). The authors note the remarkable nature of positive views of English-speaking White people, on both of these dimensions (2012, p. 83). Though this thesis sets out to explore the notion of linguistic stereotypes rather than personal attitudes towards racial groups, the mention of 'well-spoken' as a frequent personal view of White L1 English speakers is interesting to keep in mind in terms of the prescriptivist tendencies explored in the next few subsections.

Section 2.3: Stereotyping of BISAfE

Stereotypes of BISAfE have been reported from different angles and are closely related to stereotypes of other languages. Rooy (2008) mentions that BISAfE has mostly been researched as an L2 variety, partly from a prescriptivist point of view (p. 176). This prescriptivism also reflects a deficit perspective in which BISAfE is disfavoured compared to a 'standard' (often WSAfE) (Rooy, 2008, p. 176). In different levels of education, from elementary schools to university, there have been reports of this deficit perspective of BISAfE as an L2. Bangeni and Kapp (2007, p. 258), for example, relay the story of a participant in their study who was discouraged from the hopes of attaining a high mark at university, due to speaking English as an L2. This kind of prescriptivism seems to further an idea that speakers of BISAfE are not speaking the 'appropriate kind' of English for the educational context they are in. In spite of representation in politics by the likes of Jacob Zuma or even Nelson Mandela, there seems to be a bias against BISAfE as 'unprofessional' or 'unsuited' in Bangeni and Kapp's study (2007).

For this SAfE too, it is interesting to view the linguistic stereotypes in conjunction with the racial prejudices held towards Black South Africans. Talbot and Durrheim (2012) follow the distinction of Black South Africans from the research of Van den Berghe (1962) of 'city blacks' and 'rural blacks'⁶, to investigate possible differences in the perceptions and social stereotyping of these two groups (p. 7). The authors found that Black South Africans today are primarily stereotyped based on 'lifestyle traits', e.g., level of education (Talbot & Durrheim, 2012, p. 84). The 'city blacks' were seen as: 'educated', 'detraditionalised', 'wealthy', 'advantaged', and 'modern', while 'rural blacks' were mostly

⁶ These are the updated terms from Talbot and Durrheim (2012). In Van den Berghe's (1962) study, the terms used were 'tribal Africans' and 'city Africans'.

described as 'uneducated', 'traditional', 'poor', and 'backward' (Talbot & Durrheim, 2012, p. 84). As a uniform group, Black South Africans were described as 'loud' and 'criminal', in contrast to Van den Berghe's results; 'dirty' and 'backward'.

In other words, Black South Africans are associated with many negative stereotypes, though those residing in rural areas⁷ seem to be judged almost diametrically opposite of those living in urban areas, e.g., 'uneducated' versus 'educated', 'traditional' versus 'detraditionalised', and 'wealthy' versus 'poor'. Links between upwards social advancement and living in urban areas can be seen, possibly to do with the general trend of centralising higher education.

In keeping with the views of Black South Africans from rural areas as more 'traditional', a kind of linguistic conservatism is documented among especially male working-class BISAfE-speakers (Mesthrie, 2017, p. 343). An example of such 'conservative' language choices is the retention of non-rhotic realisations in BISAfE, where affluent (presumably city-dwelling) females constitute the other side of the spectrum with a more 'innovative' pattern of rhoticity (Hartmann & Zerbian, 2020).

Section 2.4. Stereotyping of CFE

CFE is phonologically close to WSAfE (Finn, 2008, p. 204). In a sense, this might bode well for the social prestige of this variety, but as also repeatedly found for other SAfEs, there is variation within CFE as well, both in terms of linguistic features and their perceived status. Álvarez-Mosquera (2019, p. 327-328) reports that historically, speakers of CFE have been categorised as 'linguistically impure' due to their codemixing of English and Afrikaans.

As stated, the term Coloured evokes negative associations for many South Africans who have experienced apartheid. People perceived to belong in this category may still be viewed according to older notions of what this word means, i.e., '[...] a person who is not a white person or a native', as quoted by Toefy (2017, p. 338) from the Population Registration Act of 1950. In essence, this vague categorisation of a 'leftover' group then led to a view of Coloured people as inferior (Toefy, 2017, p. 338). According to Talbot and Durrheim (2012, p. 84) stereotypes towards Coloured people in South Africa have remained stable since the early sixties. The negative stereotypes of Coloured South Africans included 'alcoholic', 'violent', 'criminal', and 'gangsters', while the more positive stereotypes listed were 'happy', 'gay', and 'friendly'.

Section 2.1.5. Stereotyping of InSAfE

It is not clear whether InSAfE should be regarded as an L1 or L2 variety. In Mesthrie's description of its phonology, he classifies the variety as an L2 variety, as this is its historical background (2008, p. 188). He however also makes a small nod towards the constant development and change this SAfE is undergoing and describes it as moving towards becoming an L1 (Mesthrie, 2008, p. 188). Wiebesiek et al. (2011), on the other hand, recognise InSAfE as a clear L1 variety. In this study, the authors investigated the attitudes of Indian university students towards a set of syntactic features of InSAfE and found a unanimous response that this was 'bad', 'wrong' and 'improper' English (pp. 260-261). Whether InSAfE is best described as an L1 or an L2 variety, the attitudes of South

⁷ Many rural areas in which Black South Africans live are townships. For more on this, see Mesthrie (2017).

African Indian students seemed to reflect the same kind of learner's deficit perspective that has been evident towards speakers of BISaFE (Rooy, 2008, p. 178).

While showing various sympathies towards those who use the forms studied (e.g., no wh-inversion for questions), all the young university students agreed that there was a 'lack of mastering' the English language properly that caused this 'deviation' from the norm (Wiebesiek et al., 2011, p. 262). A number of the participants of this study pointed to lack of education and some to poor levels of intelligence as plausible factors causing speakers to retain these features (Wiebesiek et al., 2011, p. 265). There was an overall view that if a person had the means of social climbing, they should adopt the speech style of those in prestigious positions, i.e., 'good English'⁸ (Wiebesiek et al., 2011, p. 265). The authors contest these notions of good and bad English, somewhat based on their previously mentioned claim that InSaFE should be considered an L1 variety, which then by default is not 'wrong' or 'poorly spoken' by L1 speakers (Wiebesiek et al., 2011, p. 261). It is additionally crucial to remark that this deficit perspective is closely tied to native-speakerism and that Wiebesiek et al.'s (2011) participants had attitudes formed on this ideology rather than any kind factual knowledge of some 'perfect' English. This ties in with the notion of linguistic stereotypes as not necessarily, and in fact often, not being true.

Stereotyping of Indian South Africans was also investigated in Talbot and Durrheim's (2012) study, in which Indian South Africans were found to be mostly perceived as 'traditional', 'hard-working', 'good-in-business', 'racist', 'exploitative', and 'selfish'. These were contrasted with the former views found in Van den Berghe's (1962) study, in which Indian South Africans were stereotyped as 'dishonest' and 'dirty' (Talbot & Durrheim, 2012, p. 10).

Section 2.2. Specific speech sounds of the SAfEs

In approaching the research questions relating to the constructions of personae corresponding to different South African Englishes and the realisation of /r/, it is crucial to include some background on general phonological principles and how these relate to the varieties of English discussed in this thesis. This section aims to briefly relay the concept of rhoticity, as well as the different realisations/qualities the phoneme /r/ may have in different Englishes. The section also aims to examine questions in distinguishing varieties; what role phonology plays in this distinction, what else helps constitute a certain variety, and why might it be preferable to employ the term 'Englishes' in this conceptualisation of 'White South African English', 'Indian South African English', 'Black South African English' and 'Cape Flats English' rather than terms such as 'dialect' or 'accent'. Lastly, some phonological characteristics of each of the SAfEs are described.

In most (if not all) Englishes, /r/ is a phoneme. Put simply, this means that the sound that corresponds to this symbol is distinctive from other sounds and that the replacement of one sound such as /r/ with another, e.g., /l/, will alter the semantic meaning of the word in which the sound is located - e.g., *pray* versus *play*. The distinction of a speech sound as phonemic is dependent upon the language in which it is spoken, where speakers of one language may view two sounds as versions of the same language, whereas speakers of some other language view it as two distinct phonemes. The general

⁸ WSAfE was not explicitly mention in this regard, however.

consensus of /r/ as phonemic in English/a language allows different realisations of /r/, i.e., different 'versions' of this speech sound. Some known versions of /r/ include the voiced postalveolar approximant, often symbolised as [ɹ], the alveolar trill [r], and the tap [ɾ]. In South Africa, different SAfEs are associated with different realisations of /r/, e.g., [ɹ] in WSAfE.

Rhoticity, then, is not about whether a variety of English contains /r/ as a phoneme but is rather a question of where and how this sound is distributed. The phenomenon of rhoticity can be defined as the systematic occurrence of /r/ sounds in the coda of a syllable, e.g., *brother*, *dancer*, *better*. 'Coda' generally refers to the section of a syllable that follows the vowel, which entails that rhotic realisations are often also referred to as 'postvocalic r'.

The concept of rhoticity seems often to describe a variety overall. Such descriptions raise questions about the role of phonology in distinguishing a variety from another. Insofar linguistic factors are of impact in this distinction process, however, it is useful to see phonology as part of a larger picture which also includes lexical and syntactic features, as well as pragmatics. An example of this is illustrated by Wiebesiek et al. (2011), who researched attitudes towards the InSAfE-specific syntactic feature of no subject-auxiliary inversion (p. 256).

South African Englishes is found to be a 'non-rhotic' variety, i.e., the postvocalic /r/ is absent. Though true of the general patterns found in SAfEs, this is not entirely representative of all varieties discussed in this thesis. Hartmann and Zerbian (2009) however state that because SAfEs are historically non-rhotic, 'any shift towards a rhotic variant is a significant language change' (p. 135). In terms of the rhoticity of each SAfE, it is true that WSAfE, CFE and InSAfE are generally non-rhotic⁹ (Bowerman, 2008, p. 174; Finn, 2008, p. 213; Mesthrie, 2008, p. 196). This is not made entirely explicit by Rooy (2008) who mentions 'rhotic r' in BISAfE but does not go into detail about its distribution (p. 96). Hartmann and Zerbian (2009) studied the prevalence of rhoticity across groups of BISAfE speakers and found more rhoticity in more affluent female speakers (about 38% of cases) than of less affluent female speakers, and that of male speakers (p. 140). Bowerman additionally points to a possible influx of postvocalic /r/ in WSAfE, either as an inheritance from British 'non-RP' speakers or due to the influence of American English in modern South Africa (2008, p. 174).

Before moving to other phonetic characteristics of each SAfE, some key notions about the quality of the /r/ in all these Englishes are worth restating. The allophonic variation of /r/ across the four main SAfEs can be summarised thus:

- Mainly the alveolar approximant [ɹ] in WSAfE (Bowerman, 2008, p. 273)
- Mainly the alveolar tap [ɾ] in CFE (Finn, 2008, p. 213)
- Mainly the alveolar trill [r] in the BISAfE 'mesolect' (Rooy, 2008, p.185).
- Variation between an approximant [ɹ] and the obstruent /r/ in InSAfE (Mesthrie, 2008, p. 196).

⁹ In terms of the non-rhotic varieties, intrusive /r/ does not tend to occur in WSAfE and InSAfE, while it is common in CFE (Bowerman, 2008, p.173; Mesthrie, 2008, p.196; Finn, 2008, p. 213).

However, the picture is further complicated by variation within each of these SAFEs, both between speakers and, in the case of InSAfE, between situations (Mesthrie, 2008, p. 196). Though usually realised as postalveolar or retroflex [ɹ] in Cultivated and General WSAfE, broader WSAfE subvarieties often have tapped [r] or trilled [r], though the latter is more associated with Afrikaans English (Bowerman, 2008, p.173). In CFE, the use of /r/ includes 'at least four types', according to Finn, where these correlate to social differentiation in the group of CFE speakers (2008, p. 213). He reports that trilled [r] is most typical of working-class speakers, while middle-class speakers tend to use [ɹ] and [r̃], although the most common among all speakers of CFE is [r] (Finn, 2008, p. 213). The /r/ in BISAfE is usually trilled [r] for mesolect speakers and approximately half of the acrolect speakers, while the remaining speakers generally opt for the approximant [ɹ] instead (Rooy, 2008, p. 196). InSAfE has either rolled or approximant /r/ in initial positions but tends towards the rolled [r] in clusters such as *trap*, *drake*, and *break* (Mesthrie, 2008, p. 196).

Chapter 3: Methods

In this chapter, the methods used for collecting and processing data are explained in greater detail. To reiterate, my research questions are as follows:

- 1- How does Noah use different realisations of /r/ to portray different varieties of South African English?
- 2- How do impersonations of different South African Englishes correspond to existing stereotypes about speakers of these varieties?

These research questions are closely linked with the method chosen for this project, as they both explicitly include the South African comedian Trevor Noah's name, whose stand-up comedy is employed as data material for this project. Due to his frequent creation of personae as part of his stand-up comedy routines, his shows provide a unique angle from which to investigate both different South African Englishes, as well as the stereotypes generally linked to these varieties.

For this thesis, some additional information about Noah's biography is necessary, especially regarding his ethnic background and migration from South Africa to the United States of America. Noah was born in Johannesburg, South Africa in 1984 to a Black (Xhosa) mother and a White (Swiss-descended) father. In the dominant conceptualisation of ethnicity in South Africa, this rendered Noah 'Coloured' (or 'mixed race') in terms of ethnicity, though as seen in the previous chapter, this term is usually applied as an identity marker of a heterogeneous group originating from Cape Town. Born during the time of apartheid, his existence was against the segregation laws (Born a crime, 2016). In a variety of his published material, Noah describes his upbringing in a 'Black township' with his mother and the secrecy surrounding his conception (The Daywalker, 2009).

In post-apartheid South Africa, Noah received career opportunities and made his first appearance on television in 2002 (Donian & Holm, 2021). He later became mainly known as a South African stand-up comedian (Donian & Holm, 2021), which is the context mainly considered in this thesis. However, as he gained more traction and fame, Noah eventually migrated to the United States of America. While continuing his work as a stand-up comedian in the context of the USA, Noah was also appointed the prestigious position of hosting 'The Daily Show' after having worked as an international correspondent from South Africa for this show for some time (Donian & Holm, 2021, p. 33).

Section 1: Data collection

Initially, this project opted for utilising YouTube data, i.e., the many short YouTube clips Trevor Noah's official channel had published of his professionally filmed stand-up performances. However, after contacting and informing Noah as suggested by the NSD, his team 'declined my request' to use these clips. Instead, this project has borrowed its citation method from film studies, where the thesis uses published full-length films of Noah's stand-up performances as data, which are cited according to the conventions the thesis uses (in this case APA 7th). This did not require clearance from the NSD.

This thesis is based mainly on one film, *Crazy Normal* (2011) (approximately 1 hour and 40 minutes), which was transcribed in its entirety. The data transcribed from *Crazy Normal* (2011) is supplemented by shorter sections of the film, *The Daywalker* (2009), to

follow up on some issues of interest found in the first film and to provide some more content for missing representation, e.g., impersonations of CFE speakers. As such, the study is hence a case study, and the results are not generalisable; this is elaborated in the limitations section of this thesis (Chapter 5).

Though there are multiple other published stand-up films by Noah, these have been chosen for two reasons; one is the question of context, and the other is the question of access. In studying personae created in Noah's shows from early in his career, it was considered more likely that the portrayal of South African Englishes will be prevalent, nuanced, and developed, because it is performed to a South African audience. This idea can be exemplified by Donian and Holm's recent study (2021), in which the authors compare the 'racial joking' in two films *The Daywalker* (2009) and *Son of Patricia* (2018). These stand-up shows are performed at different points in Noah's career, where *Son of Patricia* (2018) is targeted at a globalised audience as a result of his growing fame, especially from his position as host of *The Daily Show*, thus influencing the ways in which race is conceptualised by Noah within his performances (Donian & Holm, 2021).

It is also worthwhile to note the linguistic influence of living in the United States might have had on Noah in more recent years. If Noah's speech patterns have altered since the time he was emerged in SAfE, his representations of other SAfEs may be less specified, while his own SAfE would most likely be more difficult to pinpoint. In terms of access, finding published filmed stand-up performances from his early career was not the easiest task, which resulted in few options. If the thesis had been differently angled, using some of Noah's more recent material might have been preferable.

Section 2: Transcription

The next step after obtaining the necessary data for this project was to transcribe the films' contents. Using the software tool ELAN 6.1., the films were accessed as files in the programme, allowing the annotations to be directly added to accurate timestamps in the films.

Selting et al. (2011) outline three sets of conventions that corresponds to different levels of granularity, where the 'minimal' transcript is the least specific and includes wording, some indication of non-standard forms if applicable, pauses, and hesitations markers, whilst the intermediate 'basic' level additionally covers some prosodic elements such as focus accent, i.e., the use of capital letters to signal stress and emphasis (Selting et al., 2011, p. 18). The 'fine' transcript refers to the transcription conventions with the highest level of specificity.

Using the GAT 2 framework (Selting et al., 2011) as a point of departure, the conventions of this project's transcripts generally can be mapped onto the intermediate level, i.e., the 'basic' transcript, as I did not consider the conventions of only the minimal transcript sufficient with respects to my research aims, while time constraints additionally prevented opting for the highest level of specificity, i.e., the 'fine' transcript. There were, however, some adaptations of these conventions to suit the purpose of this thesis more accurately. One important note is that the transcription and subsequent analysis of prosodic information such as focus accents (Selting et al., 2011, p. 18) are outside the scope of this thesis, both due to time and space constraints.

Selting et al. (2011) additionally note some considerations for working with transcription in general. One of these is granularity in terms of written language representing spoken language. Whilst aiming for as accurate a representation of the spoken material as

possible, it is also crucial that the transcripts are readable. For the purposes of ensuring that both considerations are accounted for, partial double transcription is employed. That means that while generally adhering to orthographic rules for the base transcript, those instances where Noah adopts personae have an added layer of phonetic transcription. There is also some phonetic transcription of Noah when he is speaking 'in his own voice' so that it is possible to compare his personae against his own accent. Table 1 shows the division of how much data was phonetically transcribed, both of Noah speaking as himself and of his impersonations. It is worth mentioning that some cases were less clear-cut in terms of whether they were impersonations or just Noah altering his voice or speech pattern for effect. For instance, *Billboards* was a persona until it was decided that this would not make sense and that instead, the ways in which Noah read the billboards were characterised by a different way of speaking.

Table 1: Phonetically transcribed data

Portion of phonetically transcribed words	Persona
45%	Trevor Noah
55%	Other personae

The phonetic transcription is based on the subjective hearing of the researcher, though assisted by consulting an interactive IPA chart from the website <https://www.ipachart.com/>. Though the orthographic transcription generally adheres to the rules of orthography, there are a few exceptions that must be accounted for. As Selting et al. (2011) illustrate in similar patterns, the non-phonetic parts of the transcript can be classified as 'modified standard orthography' (p. 9). However, the transcript aims to follow the suggested conventions from the GAT 2 framework for a moderate and systematic modification, in order to avoid any unfortunate consequences of using 'eye-dialect', such as the possibility of caricaturing speakers (Selting et al., 2011, p. 9). Some of the suggested ways are to use conventionalised cliticisations such as *you're*, *he's* and *I'm* (Selting et al., 2011). Other, less conventionalised abbreviations are included in the attached transcription key (see Appendix 1)

Section 3: Coding scheme

This section provides an overview of coding categories that were found and deemed relevant for the discussion of how Noah uses /r/ to signalise different South African Englishes, as well as the linguistic stereotyping associated with these categories. For the analysis of this data, the whole of *Crazy Normal* (2011) was transcribed and coded in the software programme NVivo (released in March 2020) into three main coding categories: *Sounds*, *SAfEs*, and *Stereotypes*. For the first two main categories, child codes were predetermined, e.g., rhotic, non-rhotic. For the latter, a data-driven approach was employed, in which the codes were created and recreated based on the patterns that revealed themselves in the coding process. For the first category, two child codes were chosen, for the second category seven child codes were applied, and for the last category seven child codes were found. The organisation of the codes can be seen in Tables 2, 3 and 4 below. Relations between these three main categories were established in NVivo.

Table 2: Sounds coding category

Main code	Child codes
Rhoticity	Rhotic Non-Rhotic
R Quality	Approximant Trill Tap Retroflex

Table 3: SAfEs coding category

Englishes	Example	Name of personae
CFE	brɑðe jʊ daʊn wɒnə nɔ bra	Mr Abrahams
InSAfE	evɾɪbɔdi sɪd dəʊn hɪs kɔmɪŋ hɪs kɔmɪŋ sɪd daʊn sɪd daʊn sɪt daʊn pɑtɪ sɪtdaʊn sɪt daʊn wɪ gɔd zʊlʊmɑ n hɪs kɔmɪŋ jɑ hɪs kɔmɪŋ jɛs hɪl dʊ de dæns hɪl dʊ de dæns sɪd der sɪd der hɑv jʊ gɔt jʌ bɔpkɔɾŋ jʊv gɔd jʌ bɔpkɔɾŋ okɪ evɾɪbɔdi tə dɪm de laɪts dɪm de laɪts dɪm de laɪts ɪs dæt de dɔ: stɑ:t de mʃʊsɪ:k	The Gupta
WSAfE	eʊ wɪ ə ʃʊdʒɪs geʊɪŋ ɒn fɪɑdeɪ ə əm geʊɪŋ tʊ ðe zʊmə ɾɪs kɔnfɪɛns eɪ ə bɪʊ ðə kɪɑɪ ðə gaɪs ɪs dʒɛs ɪs mɑ feɪvɪər eɪ	Comedy Fans
BISAfE	(---) we (2.3) we hɛv hɛt (1.7) wɔt hɛv hɛpɛnt (3.1) ɔ:n (-) dæt fʃʊnɛrəl (3.0) lɛt ɪt bɪ nɔ:n dæt (2.1) we (-) wɛl lʌndʒ ə pɾɔp (.) end we wɛl nɔt rɛ:st (.) ʌntɪl we nɔ (.)wɜ dʌs dɪs laɪtnɪŋ kʌm frʌm (4.0) nɔt rɛst	MEC
Unclear	wɛlkəm leɪdɪ:s end dʒɛntəlmɛn əbɔ:d nʃəs kɛnɛ nɛʊdəʊt kɛn flɑɪ plɪ:s nəʊt ðɪs ɪs ə nʌn sməʊkɪŋ flɑɪt	Air Hostess
Other Englishes	ətɛnʃən ɒl pɑsəndʒɛz (.) plɪ:s nəʊt ðɪs ɪs ən eəpɔ:t ənəʊnsmɛnt (.) nəʊ pɑsəndʒɛs ɑ: pɜ:mɪtəd tə li:v ɛnɪ aɪtəms ʌnətɛndəd əs ðɪs mɛɪ bɪ sɪ:n əs eɪ sɛkjəʊətɪ ɪsk (.) ɛnɪ ʌnətɛndəd lʌgɛdʒ wɪl bɪ ɪɛmʊvd bɑɪ sɛkjʊ:ɪtɪ ənd dɪstɔɪd θənk jʊ	Airport Announcement Woman

The code *Other Englishes* in Table 3 comprised examples of British and American Englishes, as well as Indian English, though this was more difficult to tease apart from InSAfE examples. For categorising data that was less conclusive, the code *Unclear* was established. An example of one reference for this is: [wɛlkəm leɪdiːs end dʒentəlmen əbɔːd nʒəs kene neʊdəʊt ken flai pliːs nəʊt ðæt ðɪs ɪs ə nʌn sməʊkɪŋ flɑɪt], spoken by the persona *Air Hostess*, where it was difficult to hear the sounds that were produced, and thus to categorise them.

Upon having transcribed and coded *Crazy Normal* (2011) in its full length, pertinent extracts were included from the *Daywalker* (2009). Though this yielded a relatively small data sample, making this a case study, it was considered more to the point of my thesis, as an excessive focus on celebrity personae such as Jacob Zuma, Julius Malema and Tiger Woods in the first film was deemed peripheral to the study of linguistic stereotyping. This is because these personae are not constructed from a place of stereotypical imagination but rather are special cases that may play a role in solidifying notions seen in such other cases. Thus, attention was instead directed to some of the more explicit stereotyping ventures of this film, including the notion of 'Coloured' identity and the way in which CFE is perceived by Noah.

Table 4: Linguistic stereotypes coding category:¹⁰

Linguistic stereotype	Number of references
Caution	12
Competent	12
Criminal/ with child-code violent	8
Unintelligible	9
Ridiculous/Incompetent	12
Unintelligent /with child-code 'naïve'	22
Culture/ With child codes:	59
African	
Indian	21
Non-conforming	8
Not in touch with culture	16
Standard	4
	10

¹⁰ Examples of the most relevant codes are elaborated in Chapter 4.

Chapter 4: Analysis and Discussion

In this chapter, the aforementioned codes and their subcategories are explored in relation to one another and in light of the presented research and theoretical background seen in Chapter 2. The analysis and discussion of the data are presented together in this chapter, due to this being a qualitative case study. In approaching the analysis of the transcript of *Crazy Normal* (2011) and selected parts of *The Daywalker* (2009), each SAfE is discussed in turn of most to least represented in the data, using each SAfE as a point of departure to both discuss the sounds and stereotypes associated with these Englishes.

In terms of the amount of representation each SAfE receives in *Crazy Normal* (2011), *BISaFE* was found to have the highest number of references among the SAfE codes, with a total of ninety-five references in the transcript of *Crazy Normal* (2011) and the added examples gathered from *The Daywalker*¹¹ (2009). *WSaFE*, which is the second most represented SAfE corresponds to about half the number of references, at fifty-six from the two films. In third place comes *Other Englishes*, which has thirty-one references. This code is not discussed in a separate section but is instead used for contrasting and supplementing discussions about the four SAfEs. The *Unclear* code has twenty-four references, but it is not discussed in further detail. *InSAfE*, which has twenty-five references in *Crazy Normal* (2011) is followed by a brief discussion on *CFE*, which has only been coded four times in the *Crazy Normal* (2011) transcript, where seven additional instances were found in *The Daywalker* (2009). For an overview of coded items as part of each SAfE, see Table 5. below.

Table 5: SAfEs coding category

Englishes	Number of references	Example	Name of personae (from the example)
BISaFE	95	(---) we (2.3) we hɛv hæt (1.7) wət hɛv hɛpɛnt (3.1) ɔ:n (-) dæt fjunɛrəl	MEC
WSaFE	56	ɛv wɪ ə jʊdʒɪs geʊɪŋ ɒn fɪədeɪ ə əm geʊɪŋ tʊ ðe zʊmə pɪs kɒnfɪəns eɪ ə bɪu ðə kiəri ðə gaɪs ɪs dʒes ɪs mə feɪvɪr eɪ	Comedy Fans
Other Englishes	31	ətenʃən ɒl pasəndʒəz (.) pli:s nəʊt ðɪs ɪs ən eəpɔ:t ənəʊnsmənt	Airport Announcement Woman
Unclear	27	kən jʊ saɪn maɪ di: vi: di: saɪn maɪ ʃɪt saɪn maɪ ʃɪt	Comedy Fans
InSAfE	25	evɹɪbɒdi sɪd dəʊn hɪs kɒmɪŋ hɪs kɒmɪŋ sɪd dəʊn sɪd dəʊn sɪt dəʊn pɑti sɪtdəʊn sɪt dəʊn	The Gupta

¹¹ The number of representations of each SAfE in *The Daywalker* (2009) were not accounted for, due to the impact relevance had on their selection for transcription and coding. That is, the ratios of how much representation each SAfE receives in *CN* (2011) are not necessarily equal to those in *The Daywalker* (2009).

In this table, the numbers refer to each token to which one or more of these codes apply, e.g., the transcription [ɑ:] (*are*), which is non-rhotic. Rather than trying to generalise within each persona’s speech segment, this option was preferred to account for the possibility of some intra-speaker variation, as seen in some instances of Noah speaking as himself. In counting each occurrence of these phonetic features, it was possible to view patterns that were then observed in the relationships coded between the three main categories.

These numbers are, however, set independently of Noah’s own speech patterns, which constitute the remainder of the speech sounds coded. Using voices and exaggerated pronunciation to caricature other personae, Noah positions his own speech patterns as a form of ‘neutral’, where his patterns show no exact correspondence to any of the personae’s patterns. For the realisation of /r/, Noah’s patterns are generally non-rhotic and characterised by the use of the postalveolar approximant, which most closely resembles WSAfE out of the four SAfEs and the way in which he represents them. Generally, however, determining his own SAfE is not straight-forward. This might be a conscious decision, where Noah is able to exaggerate the other SAfEs more effectively through the fluid use of his own.

Section 1: Portrayal of BISAfE

As just stated, the most heavily impersonated SAfE is BISAfE in the case of *Crazy Normal* (2011). The amount of representation this SAfE receives in Noah’s routines, allows a more thorough investigation of linguistic stereotypes as compared to the other SAfEs. In this section, BISAfE is connected to the instances of /r/ and the degree to which rhoticity occurs, as well as the stereotypes associated with BISAfE and its speakers in Noah’s stand-up and in previous research.

Section 1.1. Trilled and approximant /r/ in BISAfE

Phonetically, the patterns of BISAfE are in line with the previous literature on /r/ in BISAfE. Mostly, personae speaking BISAfE in *Crazy Normal* (2011) produce non-rhotic realisations, as can be seen in Excerpt 1 for the words *for*, *your*, *learn* and *words*.

Table 6: Relations between BISAfE and Sounds

Relationship	Number of references	Examples
BISAfE - Trill	43	[dɪskrɛ:ɪs]
BISAfE - Approximant	5	[bɪaðə]
BISAfE – Non-rhotic	104	[wɛds]

Looking at the relationships established in the NVivo data, the coding category *BISAfE* is characterised by both the approximant [ɹ] and the trill [r] (see Table 6). This is in keeping with the description provided by Rooy (2008), which also saw these patterns for

the BISAfE meso- and acrolects¹². The amount of representation for each realisation is, however, not as evenly distributed as presented by Rooy (2008). Rather, the alveolar trill [r] is used for the majority of all BISAfE representations in *Crazy Normal* (2011). Examples of trilled /r/ as used in BISAfE include the statement by the South African Rugby Union, i.e., the persona SARU¹³, about knowing the national anthem of South Africa, where all the words containing a realisation of /r/, i.e., *disgrace*, *rugby* and *country*, are realised using the alveolar trill:

Excerpt 1, Crazy Normal (2011), at 01:24:12.184 – 01:24:29.658

SARU

[it is a diskrɛ:ɪs to sɪ eɪ neɪtʃnəl tɪm dət dəs nɒt ɪvən nəʊ həʊ to sɪŋ də neɪtʃnəl ɛntəm ɪf jə wənt to pleɪ rʌɡbi fɔ: jə kəntr jə məst lɛn de wɜ:ds]

Orthographic transcription:

it is a disgrace (-) to see a national team (-) that does not even know how to sing (.) their national anthem (-) if you want to play rugby for your country (-) you must learn the words

As evident from Table 6., the approximant occurs less frequently, though it is also seen across a handful of different personae. An example of the approximant realisation can be seen in Excerpt 2 for the persona 'Black Women', in which Noah impersonates the Black women who negatively assess some of his choices of past romantic partners, due to them being White:

Excerpt 2, Crazy Normal (2011), at 00.53.14.444 – 00.53.34.420

Black Women

[o: ənəðə brʌðə nʌðə brʌðə dʒəs bɪkɔs hɪz bɪɡ nəθɪŋks hɪ kən nəʊ hɪ hes tu ɪv ʊs bɪhɛnd ((tuts)) əhə lɒk əd t he dʒəs lək de hɛ: ɪvən mi ə kən do ðæt ju tʃəmə we we we]

Orthographic transcription:

oh (.) another brother another brother (-) oh now just because he's big (now he thinks) now he has to leave us behind (--)) uh huh (-) look at her just like the hair even me i can do that (-) (shoo charmer) ((makes noises))

In the way that the approximant is less represented in BISAfE-speaking personae, the question becomes whether this is possibly related to some stereotypes either towards speakers who produce the trill, or towards those who produce the approximant. In the example above, *Black Women* is an entity for whom it is important to be treated in the same way that Noah would treat White women, while claiming Noah's romantic relationships are symbols of him thinking he has become 'too good' for Black women. The way in which Noah presents this notion both appears to place more value on White women's attractiveness from his own point of view, while it simultaneously presents a

¹² Though it would be preferable to explore mesolect versus acrolect and basilect BISAfE in this thesis, the evidence is too speculative.

¹³ The naming of all personae transcribed was undertaken to appropriately categorise and keep different personae apart. In doing this, an effort was made to stay as close as possible to Noah's own descriptions of each persona, rather than engage in an interpretive practice at the stage of transcription. Hence, some personae have names such as *Some Idiot Out There* and *You 1*, whilst others are more informative, e.g., SARU.

strive on the part of Black women to be treated 'the same' as White women (see Appendix 2). This 'same' treatment might mean either considering them to be of equal value, or, that he believes *Black Women* to be opting for as much similarity to White women as possible. In using the postalveolar approximant, *Black Women* more closely approximate the speech of White women, in that this is the predominant realisation of /r/ in WSAfE-speaking personae (see Table 8 in Section 2).

These excerpts are additionally coded as *Not in touch with own culture*, due to the additional comments he makes about this persona and his admonishment to 'leave the weave' (see Appendix 2). This entire segment might be viewed in light of the 'coconut' stereotype discussed in Chapter 2, where the notion of being 'White on the inside' is imposed upon those who strive to attain higher levels of socioeconomic status and prestige through the means of personal choices such as dress, education and linguistic practices. Relating to the occurrence of the approximant in this case, the question is whether the 'coconut-stereotype' might be reflected in Noah's use of the approximant when impersonating certain BISAfE-speakers. A relation of BISAfE being characterised by the approximant was created in NVivo to try to investigate this matter, though this yielded only 5 references, some of which were passages that included both the approximant and trills. In seeing the personae who produced these approximant realisations, two were also coded as *Not in touch with culture*, both of whom were female personae (*Woman with Glasses and Relaxed Hair*¹⁴, and *Black Women*). Additionally, one approximant found was produced in an impersonation of *Jacob Zuma*, while another was produced as the persona *Businessperson 3*.

Table 7: BISAfE and associated stereotypes

Relationship	Number of references
BISAfE - African	13
BISAfE - Non-conforming	14
BISAfE - Unintelligent	9
BISAfE - Ridiculous/Incompetent ¹⁵	6

Section 1.2. The role of BISAfE in representing collective South African identity

The consistent use of BISAfE for the persona *South Africa in relation to the world* creates an effect where the collective identity of South Africa is represented by BISAfE speech patterns, oftentimes characterised by non-rhotic realisations or alveolar trills. Connecting this to BISAfE speakers, there is the possible implication of viewing Black South Africans as the 'true' South Africans, or as an 'essence' of South Africa, in that Noah uses BISAfE for most of his personae designed to contrast it to the rest of the world, e.g., security guards in South Africa (see Excerpt 3¹⁶ in Appendix 2). The code *African*, which is a child

¹⁴ This term refers to chemical straightening of curly (Afro) hair.

¹⁵ The use of the word 'ridiculous' in this instance was a decision based on Noah's own comments in many of the cases. Initially, the word 'incompetent' was used instead, reflecting lacking professionalism – though it did not seem to adequately cover the way in which some of the personae were portrayed.

¹⁶ Due to spatial concerns, three of thirteen excerpts are included in Appendix 2 but not in the text: Excerpt 3, Excerpt 10, and Excerpt 12. These were moved from the text due to their lower degree of relevance in the discussion, though they are valuable illustrative examples for the analysis itself.

code under *Culture* in the coding scheme seems to be represented by the use of BISAfE as well, where the notion of being African belongs to those who are 'Black' and who speak BISAfE. This might be connected to the amount of BISAfE that is represented by politicians in both films, e.g., Jacob Zuma, the MEC¹⁷ of safety and security, and Julius Malema.

The code *Non-conforming* is to a large degree seen in a persona dubbed *South Africa in relation to the world*, in which Noah exemplifies the ways in which South Africa differs from other nations around the world to which he aims to compare it. Some examples include a norm of having calm, female announcement readers in airports whilst South Africa has someone incompetent (see Excerpts 4 and 5), or the use of 'honesty books' by security guards in South Africa. For both examples, the non-conformers' tendency is portrayed through the use of BISAfE, which was found to be more associated with this stereotype than any other SAfE or Englishes more generally.

Excerpt 4, *Crazy Normal* (2011), at 00.38.47.967 – 00.39.09.548
Airport Announcement Woman

[ə'tenʃən əl pəsəndʒəz (.) pli:s nəʊt ðis iz ən eəpɔ:t ənəʊnsmənt (.) nəʊ pəsəndʒəs ɑ: pɜ:mɪtəd tə li:v eni aɪtəms ʌnətendəd əs ðis meɪ bi si:n əs eɪ sekjəʊəri rɪsk (.) eni ʌnətendəd lɪdʒədʒ wɪl bi ɹemʊvd baɪ sekjʊ:ɪti and dɪstɔɪd θənk jʊ]

Orthographic transcription

attention all passengers (.) please note this is an airport announcement (.) no passengers are permitted to leave any items unattended as this may be seen as a security risk (.) any unattended luggage will be removed by security and destroyed (.) thank you

Excerpt 5, *Crazy Normal* (2009), at 00.40.22.309 – 00.40.55.757
SA Airport Announcement Woman

[ə'tenʃən əl pəsəndʒəs (-) ə'tenʃən ə:l pəsəndʒəs (.) halə: (-) halə: əm tɔ:kɪŋ tə jʊ halə ja ə:l de pɪpəl dəs lək ə lə dɔn kɔm de ple:n ɪs dɪle:ɪd de pleɪn ɪs gə: ɔn tʊ ɪs gə: ɔn tri: ja ə:l de pɪpəl mɑst dʒəs get ə tɪkət fɔ dət tɜ:n dɔnt hæv ə prɒbləm ne dʒəs sekən dət ɪf deɪ gɔt tɪkɪts ət tʊ den gɔnə bi tri ne de mɪsɪn kɔmplɛɪn wɛn de pleɪns nɔt de: bɪkɔs ət den əndɛ tʊ de nəʊ dʒəs fɔn de pɪpəl dət ə kɔmɪŋ tʊ pi:k ju ɑ:p mɑs tel dem jʊ]

Orthographic transcription

attention all passengers (-) attention all passengers (.) hallo (.) hallo i'm talking to you hallo (.) ya all the people that's (xxx xxx xxx) come the plane is delayed (.) the plane (is that's go on two is go on three) ya all the people must just get a ticket for that (one) don't have a problem neh just if they got tickets at two then gonna be three neh (they/ that) mustn't complain when the plane is not there because that () and y must just phone the people that are coming to pick you up you must tell them you

¹⁷ This is an abbreviation for Member of Executive Council of safety of security. Though not mentioned by name, this was presumably a known reference for most of the audience at the time.

The code that could be considered the opposite of *Non-conforming* is *Standard*, which comprises all instances where Noah directly or inadvertently refers to something being either 'standard' or 'world-class'. Though there are nuances that might have allowed two separate codes to be created, these two have in common the aim to represent or point to other countries in the world, where certain conventions are followed, e.g., the announcements made in airports are 'always' read by a calm woman. An associative relationship was established between the code *Standard* and *Other Englishes*, particularly due to the personae that represented such a 'standard' in the data, for example *The World*, *Pilot*, and *Airport Announcement Woman*, who all can be categorised as SBE (Southern British English) speakers. Additionally, there is a code meant to represent the counterpart of *South Africa in relation to the world*, i.e., *The World*. Though this was considered one single persona, the English of this persona varies between SBE and American English (Appendix 4). This might reflect a sense of native-speakerism, where the persona is portrayed as outside of South Africa. Interestingly, however, the use of *Other Englishes* rather than WSAfE for most standard codes decentres WSAfE's role as the 'correct' English of South Africa.

While there may be some pride connected with the notion of BISAfE as 'The African English' of the country, there is also a vast deal of negative stereotyping in Noah's performance relating to BISAfE. In the portrayal of South Africa as non-conforming, there is also a representation of its individualities as somehow 'lesser than', in terms of naïve, unintelligent, or incompetent/ridiculous speakers. Examples of BISAfE-speaking personae who are portrayed as unintelligent include the persona *MEC* as seen in Excerpt 6 below:

Excerpt 6, *Crazy Normal* (2011), at 00.04.43.457 – 00.05.21.969

MEC

[(- - -) we (2.3) we hɛv hæt (1.7) wɒt hɛv hɛpənt (3.1) ɔ:n (-) dæt fju:nərəl (3.0) let it bi nə:n dæt (2.1) we (-) wel lɒndʒ ə prɒp (.) ənd we wel nɒt rɛ:st (.) ʌntɪl we nə (.) wɜz dʌs dɪs laɪtnɪŋ klɪm frɒm (4.0) nɒt rɛst]

Orthographic transcription:

(- - -) we (2.3) we have heard (1.7) what have happened (3.1) on (-) that funeral (3.0) let it be known that (2.1) we (-) will (launch) a probe (.) and we will not rest (.) until we know (.) where does this lightning come from (4.0) not rest (0.3) hh*

The connection between the stereotype of being unintelligent and speaking BISAfE was further solidified in consulting *The Daywalker* (2009). In his earlier stand-up show, Noah explicitly states that a 'Black accent' has become associated with stupidity, because of such people as Julius Malema (*The Daywalker*, 2009). Though Noah explicitly mentions the stress-shift in these examples, it is nonetheless interesting to witness how Noah connects linguistic features with stereotypes in this way. For this example, some prescriptivism also becomes apparent in an illustrative example of an *African Actor* persona, who is corrected on pronunciation matters by his White director, presumably in the moment when the ANC won their first election, see Excerpt 7:

**Excerpt 7, *The Daywalker*, (2009), at 00.16.45.220 – 00.18.09.130
African Actor (AA), White Person Changing Things (WPCT)**

AA: [lok nao ʊpɔno mi:vaiɪ kri:tʃə dʊ jo θɪŋk jʊ ken stɔp maɪ di'veləpmənt
liŋde nɔt ɔn ðəʊ θɔts æs jʊ θɪŋk dət aɪ wɪl sɪs to ɛkzɪsthe dizɪsth wɪðh jʊ
kɔnvɔlu:təd vljʊs fɔ aɪ em en æfɪɪkan mæn]

AA: [aɪm æ mæ:n ɔv vɪʒən emel fɔʊkʊs ɪts ɔnli a mɑtə ɔf taɪm bɪfɔ: aɪ muv
ɪntʊ ðe ʌpeɪ ræŋks ɔv mænɛɪdʒmənt]

WPCT: [kət em vu:si sɔri ɪts ɪts mænɛɪdʒmənt]

AA: [ðæts wɔr ə set]

WPCT: [neneʊ jʊ sed mænɛɪdʒmənt]

Orthographic transcription:

AA: look now upon me (.) vile creature (-) do you think you can stop my development (-) linger not on those thoughts (.) as you think that i will cease to exist (.) desist (.) with your convoluted views (.) for i am an african man

AA: i'm man of vision (oh men) focus (.) just a matter of time till i move to the upper ranks of management (-)

WPCT: cut (.) ((runs to different position and crouches)) uhm vuci (.) sorry it's (.) it's management (-)

AA: that's what I said (.)

WPCT: nono you said management

This interaction continues, whereby *White Person Changing Things* is set on the mission of 'teaching' the *African Actor* the stress pattern that occurs in WSAfE, until the actor eventually gets it 'right'. The joke then is finished by *White Person Changing Things* receiving a phone call with news of (presumably) the ANC's election victory, whereupon the persona regrets their decision to do so and asks to be taught the stress patterns of BISAfE instead. In this, the *African Actor* persona is approached with prescriptivist notions of 'wrong' versus 'right' and accommodates to the norms set by the WSAfE-speaker, gaining their praise as a result (See Appendix 2). This connects to Makoe's study of such attitudes in the South African schools, in which children are praised for speaking the right code (i.e., English) in a 'correct' way. This example additionally features a fascinating case of subversion, in that the WSAfE-speaker asks to be taught BISAfE patterns when the positions of power shift.

Section 2: Portrayal of WSAfE

For WSAfE, the number of relationships between this and other codes is smaller, though there are some interesting associations to be seen for this SAfE as well. In terms of realisations of /r/ in WSAfE, Noah presents this variety as it is seen in the description of Bowerman (2008), both non-rhotic and favouring the postalveolar approximant over other allophones. In the transcript of *Crazy Normal* (2011) and *The Daywalker* (2009), a total of 52 references for characterisation of WSAfE by the postalveolar approximant were found, as well as 35 references for non-rhotic realisations (see Table 8). These numbers are markedly smaller than those of BISAfE's relations with sounds, which is

perhaps unsurprising given the more limited amount of data from this SAfE. An interesting aspect of this is the fact that WSAfE seems to include less longer passages than does the BISAfE code, as the personae speaking BISAfE are more often portrayed as having monologues, e.g., politicians giving speeches or having internal monologues. WSAfE speakers, on the other hand, are more often presented as parts of a dialogue, e.g., meeting *Saint Peter*.

Table 8: Sounds in WSAfE coding relationship

Relationships	Number of references	Example
WSAfE - Approximant	52	medʒɔɹti
WSAfE – Non-rhotic	34	ɑ:ntʃʊ

Relating to this is the stereotype that occurs on multiple occasions, where Noah relays a conversation between himself and a White person, in which said White person is challenged on their perceptions of people belonging to other ethnicities. This has been coded as *Caution* and there are eleven references from *Crazy Normal* (2011) and an additional one in *The Daywalker* (2009), where all except for one are associated with WSAfE speakers. An example of where such a reference was applied is in the imaginary scenario in which a WSAfE-speaking persona here dubbed *Dead Person in Heaven* encounters Saint Peter but is shocked and struggles to accept that Saint Peter is Black. In Excerpt 8 below, the transcribed interaction is provided:

**Excerpt 8, *Crazy Normal* (2011), at 00.36.45.213 – 00.37.20.421
Dead Person in Heaven (DPIH), Saint Peter (SP)**

DPIH: [ɑ swɛ: ði:s ɛ:pɔ:ts tʃeɪdʒ ɒl ðe tɑ:m a nəvə neʊ wɛ: tʊ geʊ a nə:və əʊmɑ g a: wi: eʊ neʊ a: wi: ɪn hɛ:vɪn əwæ kɑ:n bɪli:v wi meɪd ɪt eɪ ats a kɑ:n bɪli:v wə əðəz hev meɪd]

SP: [ɛ: kɑ:m fɔ:ɑdɪt plɪs kɑ:m fɔ:ɑt kɑ:m kɑ:m fɔ:t]

DPIH: [hu: hu jʊ]

SP: [ɑm zɛnt pɪte zɛnt pɪte]

DPIH: [a bʌt ju:]

SP: [je aɪ nɔ: mɛnɪ mɛnɪ a ɹɪpəl ɑ: ʃɔ:kt dʒʌs kɑ:m dʒʌs kɑ:m aɪ get ðæt ɒl ðe taɪm dʒʌs kɑm dʒʌs kɑm]

DPIH: [nə aɪ dʒəs θɒt ðet]

SP: [nɑ: dɔ:n wɑɪ dʒʌst kɑm dʒʌs wɛ:t tɪl ju sɪ dʒi:sɑ:s kɑm kɑm]

Orthographic transcription

DPIH: *i swear these airports change all the time (-) i never know where to go i never (.) oh my are we oh n- are we in heaven (.) oh whoa i can't believe we made it eh (.) i'd i can't believe what others have made*

SP: *eh come forward please come forward*

DPIH: *who who you*

SP: *i'm saint peter (.) saint peter*

DPIH: ah but you

SP: *yeah i know (.) many a people are shocked just come (.) i get that all the time just come (.) just come just come*

DPIH: nah i just thought that

SP: *nah don't don't worry just come please justwait till you see jesus come (.) come come*

The underlined comments from *Dead Person in Heaven* provide examples of how, despite showing signs of uncertainty towards Saint Peter being Black, WSAfE speakers in Noah's stand-up are associated with a level of awkwardness in the way in which they express their confusion rather than their disapproval. This behaviour seems to reflect a level of racist ideologies surfacing, accompanied by a fear of being perceived as racist in post-apartheid South Africa. Related to this is perhaps the positive stereotype of White native English speakers in Talbot and Durrheim's (2012, p. 9) study of 'racial' stereotypes, as one of the commonly listed stereotypes towards White South Africans was their being 'friendly', despite the oppressive position White South Africans held during the time of apartheid. In this sense, one possibility is that the caution that is exhibited by the speakers of WSAfE portrayed by Noah reflects a more nuanced picture of South African society, in which negative intergroup biases are concealed to a greater extent, despite their remaining presence in the stereotyping and attitudes towards notions of 'others'. Considering Talbot and Durrheim's (2012) study, which also found that many of the same stereotypes towards different racial categories persisted under less overtly negative terms, this line of reasoning could be seen in Noah's portrayal of WSAfE speakers. In another example, Noah explicitly mentions this caution, stating that in recent years, White people do not express their disapproval of statements challenging their views. Rather, they 'internalise everything' (*Crazy Normal*, 2011, or Appendix 4). The example in Excerpt 8 and the *Caution* code are both complex in that they comment on one group's stereotyping of another, i.e., WSAfE speakers stereotyping BISAfE speakers, but that the inadvertent way in which the WSAfE-speakers do so is a stereotype. While providing information about the way in which speakers of WSAfE are perceived, it also affords Noah an opportunity to engage with stereotypes against the speakers of other SAfEs through a different persona than himself. This allows the reflection of widely held beliefs about the social salience of different SAfEs in a variety of contexts, e.g., the use of BISAfE in a position of power in the afterlife. The example in Excerpt 8 is especially interesting in terms of how linguistic features of BISAfE in *Saint Peter* introducing himself both clearly communicate the intended racial category of this persona to the audience and allow listeners who receive no visual cues or explanations to understand the reaction of the WSAfE speaker and from whom this comes.

Section 3: Portrayal of InSAfE

The second least represented variety found in the transcripts is InSAfE, for which there are 24 references. The skewed representation of InSAfE versus BISAfE makes for a shorter analysis on InSAfE, though it covers some interesting examples.

InSAfE as presented in Noah's films has less conclusive evidence for its speech sounds than BISAfE and WSAfE, where the trilled /r/ occurs in five references, whilst the retroflex realisation was found in four references. In some cases, /r/ is varied within one persona, for example in the case of *The Gupta* (see example in Table 3) which is an impersonation of existing celebrities in South Africa. In this example, occurrences both of the trilled /r/ and the retroflex are seen, while there are also a few cases of the approximant elsewhere in the data. This variation seems to reflect the insights Mesthrie (2008) reports, where as seen, InSAfE uses different r-s in different phonological environments. In terms of rhoticity, InSAfE seems mostly have non-rhotic realisations in Noah's stand-up comedy, with twenty-seven references for this relationship.

An issue with the coding of InSAfE is whether Noah represents one SAfE or two different Englishes in his stand-up routines. Though there are not many cases of retroflex /r/ transcribed from *Crazy Normal* (2011), those occurrences that can be seen are either part of an InSAfE pattern or are used in the short excursions Noah makes into IndE, which are coded as *Other Englishes*. Important to note in this regard is the problem of fully distinguishing InSAfE from IndE on a linguistic basis, due to the shortness of some personae's utterances, both in InSAfE and IndE. Nonetheless, clues from Noah's own distinction about whom he was speaking were employed for the coding of this material, for the ease of discussing the properties of InSAfE without including too much detail about IndE. If more examples were available of both IndE and InSAfE in the material, an interesting discussion would be the degree to which the two differed or resembled each other in Noah's portrayal of these personae. If Noah makes no linguistic distinction between the two Englishes, it might enhance the argument that Noah portrays Indian South Africans as a relatively homogenous immigrant group, rather than an integral part of the South African social climate.

This is a relevant question for the linguistic conceptualisation of one of the most represented codes under linguistic stereotypes, namely *Indian*, a child code of *Culture*. This code was established because of the many examples in which Noah seemingly conflates the identity of Indian South Africans with that of Indian people. In this code, references contain Noah's description of both Indian people living in India and Indian South Africans having essential features that pertain to the culture that they as a group are part of. In order to see the link between this stereotype and specifically Indian South Africans, a relationship was created between the codes *InSAfE* and *Indian*. For this code, not all references included only the phonetic transcription of personae's utterances, as the explicit connection between the stereotype could not be concluded from speech patterns alone. For these references, Noah's own comments are instrumental in contextualising the examples of stereotyping InSAfE speakers as 'Indians' in the sense of belonging to a foreign culture. Examples of how he achieves this effect include the way in which he describes trying to 'immerse himself in the culture', eating 'Bunny Chow'. This features the performance of an encounter with the persona *Guy at Counter*, who recommends that Noah should choose the mildest flavour option available, namely 'hot' (see Excerpt 9).

Orthographic TN, Guy at Counter (GaC)

TN: and so [...] i went out on an excursion an excursion of discovery went out to a place called blue lagoon out in durban [...] yes went there to get myself a traditional bunny chow (.) hah a quarter load of bread filled with curry mmm delicious [...] the guy was at the counter he's like

GaC: whatchu want / [waʃu want]

TN: uhh could i please have a bunny chow he's like

GaC: what bunny chow you want eh / [wat bʌni tʃao ju want e]

TN: i dunno what d'you got

GaC: we got mutton we got beans we got chicken which one d'you want / [wɪ gat matn wɪ gat bi:ns wɪ gat tʃɪken witʃ wan du ju want]

TN: i was like give me the mutton

GaC: okay one mutton bunny d yeah (.) what flavour do you want / oke wan matən bʌni dje wat flevʌ du ju want

TN: what do you mean

GaC: we got hot and we got hot hot (-) / [wɪ gat hɒt en wɪ gat hɒthɒt]

TN: i w what's the difference

GaC: you'll know the difference (-) just take the hot one / [ju:l no de difrɛns dʒʊs teɪk de hɒt wʌn]

TN: nonono no no don't you do that to me i want hot hot hot hot hot hot hot hot (.) hot hot

TN: [...] gave it to me (.) smelled divine [...] it's just oh the spices and the aromas i was like ah mm it's just taste as *hhh ((makes sucking for breath noises))

TN: get a glass of water over there () give me something to () i don't know water just give me some yoghurt or milk or something () it's burning me ah this thing's burning me ahh [...] my mouth is burning ((possibly speaking hindi))

¹⁸ Due to the importance of the contextual information from the orthographic tier, this excerpt is differently presented, integrating the phonetic transcription with the orthographic transcription. It is also edited for spatial reasons, removing all instances of 'I was like' and 'he was like', replacing the cues by names. To see the full excerpt, consult Appendix 2.

TN: *finally i understood when you eat food that hot you don't have time to talk you need to breathe (-) it's ridiculous (.) and i learned i was one with the people (.) 's amazing (.)*

This example provides another interesting insight, which is the notion of InSAfE as 'fast'. While using InSAfE for personae to signalise the affiliation with the stereotype of being 'culturally Indian', Noah also uses stereotypes as reasoning for the perceived nature of InSAfE. This two-way connection between racial or cultural stereotyping and linguistic stereotyping becomes apparent in his posing and answering the question of 'why Indian people speak so fast' with the reasoning that this is due to the cuisine. In Noah's representation of InSAfE, the fast pace is a common feature, though due to the problems of representing this at this level of transcription, it was not coded for. Future research might still address this, using phonetic software tools. Similarly, the notion of Indian culture is evoked in Noah's encounter with a *Woman in Durban*, to whom he spoke Hindi for practice. She, however, replied in InSAfE, as seen in Excerpt 10 (Appendix 2). In this example, Noah's comment that 'your culture is not lost with you I see' seems to be ironic, saying that the persona is not in touch with her own culture, i.e., speaking and recognising Hindi. This example is also fascinating in terms of the perception of whether InSAfE is a native variety, as Noah appears to hold the belief that a South African citizen of Indian descent must be a native speaker of a language that is not English and that they must be part of the culture and community to the extent of knowing how Hindi sounds.

Section 4: Portrayal of CFE

As for the last SAfE represented in *Crazy Normal* (2011), there is very little data, thus no stereotypes could be coded from the input of *Crazy Normal* (2011) alone. The only clearly represented CFE-speaker is the fictitious storyteller at a plane crash site, *Mr. Abrahams*. This persona's speech patterns are characterised by both trilled and tapped /r/, the latter represented twenty times in the monologue of *Mr. Abrahams*, in a mixture of rhotic and non-rhotic realisations. The monologue he demonstrates as this persona is both long and fast-paced, using dramatic features such as imitation of a plane shaking. Excerpt 11 in Appendix 2 features this example.

Though this alone is not enough to determine patterns and especially not stereotypes of CFE speakers or Coloured people, it is valuable as a point of departure for discussing Noah's degree of distancing from the category of Coloured in South Africa. In *The Daywalker* (2009), both the theme of Coloured identity and the way in which Coloured people speak is explored to a more substantial and explicit degree, where Noah discusses the confusion of another cautious WSAfE-speaker in learning that he is in fact not from Cape Town, whilst also providing examples of 'Coloured' people and their speech patterns, i.e., CFE. In each of these CFE-speaking personae, /r/ is either tapped or trilled (see Appendix 2), much like the patterns of *Mr. Abrahams*. These patterns also correspond roughly to those described by Finn (2008) for CFE.

The transcribed excerpts from *The Daywalker* (2009) feature Noah's encounters with others who assume he belongs in Cape Town, due to the perception that he belongs in the category of Coloured. Noah's description of these encounters features the WSAfE-speaking interlocutor *After Show Person* asking if he's not 'even originally' from Cape Town, while also exhibiting the 'caution' of not explaining this assumption but rather

saying 'I don't know eh' (see Excerpt 12 in Appendix 2). He also relays meetings with 'Coloureds', including the persona *Guy at Waterfront* (see Excerpt 13). In this transcription, the first few lines were impossible to accurately transcribe phonetically or orthographically, leaving empty parentheses. This seems to have been done by Noah on purpose, to illustrate the 'unintelligibility' of CFE.

Excerpt 13¹⁹, *The Daywalker* (2009), at 00.41.46.476 – 00.43.19.662

TN Orthographic, *Guy at Waterfront* (GaW)

TN: *like dude i don't understand one word you're saying this guy looks at me straight face he's like*

GaW: *ick say brother why you talking funny/* [ɪksɛ brɑðə wai ju tɔkɪŋ fani]

TN: *no dude i don't speak funny you speak funny*

GaW: *neh brother you the one who talk funny where you from (.) from overseas /* [nɛ: brɑðə ju ðe wan hu tɔk fani we ju frɒm frɒm ovəsi:s]

TN: *nono im from Johannesburg*

GaW: *so why you talk like that /* [sɔ wai ju tɔk leɪk dæt]

TN: *i guess it's just because i*

GaW: *ya you're one of those banana types neh/* [jə ju ðəʊs banana taɪps ne]

TN: *the what*

GaW: *ya those banana types mos yellow on the outside but you white on the inside neh/* [njə ðəʊs banana taɪps mos jeləʊ on de aɒtsaɪd bat ju waɪt on ðe ɪnsaɪd ne]

TN: *(--) i wanted to punch him (.) ((raises fist)) punch him as ((roars)) how d'you think you can insult me like that i really wanted to punch him (.) but i didn't (.) i didn't y'know (-) cuz i was scared (-) oh you laugh sir would you like to fight with a coloured man (.) would you would you hmm (.) if there was one group i'd choose to fight with it would not be coloured people (.) tell you that much (.) no (.) would be indians*

In this extract, Noah touches on a variety of stereotypes and themes regarding both 'Coloured identity' and CFE as a variety. While explicitly stereotyping Coloured Capetonians²⁰ as 'violent', he also in both this case and the case of *Mr. Abrahams* touches on the idea that CFE is unintelligible. In the case of *Guy at Waterfront*, the speech of both parties is explicitly commented upon, whilst this is merely suggested through the performance of *Mr. Abrahams'* monologue. About Noah's own identity in Excerpt 12, he describes being met by others who seem to juxtapose his speech patterns

¹⁹ As in the case of Excerpt 11, this excerpt is also edited for spatial reasons. The full version can be found in Appendix 2.

²⁰ He is specifically referring to male 'members of this group' in this example. For future research, the comparison between male and female speakers of each SAFE as stereotyped in comedy might be insightful for a more nuanced perspective.

with the ethnic category in which he is felt by them to belong, e.g., being called 'white on the inside', which echoes the 'coconut' stereotype for Black South Africans. This both ties back to the problematic nature of the term 'Coloured' as pointed to by many (e.g., Toefy, 2017; Finn, 2008), as well as the problematic concept of essentialising concepts like 'race' (Mckinney, 2007). Ultimately, Noah embodies an identity that challenges stereotypical categorisation and notions of SAFEs as indexical of ethnicity in his portrayal of Coloured as something 'other' than himself, while simultaneously addressing the perception others have of him as a 'Coloured person'.

Section 6: Stereotypes emerging from the data

As seen throughout this chapter, a variety of different linguistic stereotypes surface from the data. Mainly, the stereotypes towards BISAFÉ were apparent, in which the codes *African*, *non-conforming*, *unintelligent*, and *incompetent/ridiculous* were seen. In the discussion of 'Africanness', it seems as though this SAFE represents the 'voice of South Africa', in the way Noah uses it whenever matters of how South Africa is operated come up (e.g., is run politically, or how airports in South Africa are run). This closely ties in with the stereotype of BISAFÉ-speakers as non-conforming, in that Noah describes the whole of South Africa as a non-conforming entity represented by BISAFÉ through his use of this variety in the persona *South Africa in relation to the world*. Still, speakers of BISAFÉ who are reflecting this non-conformer's tendency are not exclusively presented in a positive light. For example, there were a number of instances in which Noah portrayed BISAFÉ-speakers as unintelligent and/ or incompetent or ridiculous.

The 'coconut'-stereotype, though not heavily represented for any specific SAFE, seems to be extended to possibly be reflected across BISAFÉ, CFE and InSAfE in the *Not in touch with own culture* code. The BISAFÉ-speaking women using the approximant and changing their hairstyle, the persona *Woman in Durban*, who neither spoke, nor understood Hindi but spoke English instead, and Noah himself, who was offensively referred to as a 'banana type', are all examples of this stereotype. Though not as clearly connected with 'Whiteness' in the case of the InSAfE-speaking persona, the pattern of being perceived as someone who 'abandons roots' seems to apply.

Despite nods to 'Whiteness', it was found that other Englishes, rather than WSAfE, were used when describing the counterpart of South African non-conformity, i.e., the code *Standard*. WSAfE was mainly portrayed through cautious speakers who were no longer overtly racist in their responses to situations challenging their views, e.g., the BISAFÉ-speaking *Saint Peter*.

To reiterate a note on CFE, not much can be said about the stereotyping of this variety. Though some interesting mentions and impersonations were seen in terms of dimensions such as 'unintelligibility', the scarcity of instances prevent the observation of a pattern here.

Chapter 5: Conclusion

This study yielded interesting findings relating to the research questions posed in the introduction of this thesis. The first question was concerned with how Trevor Noah uses different realisations of /r/ to portray different varieties of South African English based on the transcripts of the two films *Crazy Normal* (2011) and *The Daywalker* (2009).

In the data, many interesting patterns were suggested. In terms of speech sounds, there seems to be a general perception that SAfEs are non-rhotic, as seen in each of the four cases studied. Though rhotic realisations occur in the imitations of most of the four SAfEs (all but WSAfE), these realisations appear more sporadic in comparison to the number of non-rhotic instances found. In terms of the quality of the /r/, results are more varied. Mostly, the data includes the postalveolar approximant, as this is both the dominating realisation in WSAfE and Noah's own speech patterns. For BISAfE, the most represented SAfE in this data, the alveolar trill [r] was most frequently seen. In the cases of InSAfE and CFE, less data provided less conclusive results, though both of these SAfEs were portrayed using various /r/ sounds, i.e., mainly the trill [r] and the retroflex [ɽ] in InSAfE, and the tap [ɾ] and trill [r] in CFE. Reviewing the overview provided in Chapter 2 on the common patterns of /r/ realisations, Noah has provided similar realisations in his performances, though a few exceptions were made.

This ties in with the second research question, i.e., 'how do impersonations of different South African Englishes correspond to existing stereotypes about the speakers of these varieties?'. In terms of the already existing stereotypes, one was poor English skills for both InSAfE and BISAfE speakers. This was not explicit, though it could be related to the portrayal of BISAfE-speakers as 'unintelligent', and to the viewing of InSAfE-speakers as cultural 'others', as seen in Sections 1 and 3 of Chapter 4. Other linguistic stereotypes of BISAfE-speakers include 'African-ness' and 'non-conformity'. The reflection of 'friendliness' for WSAfE-speakers which was seen to be a perception of White people in Talbot and Durrheim's study (2012), was more nuanced in Noah's performances. In the examples discussed from the data, it appears that White or WSAfE-speaker 'friendliness' is also connected to a sense of awkwardness in addressing the previously oppressed groups with whom they are now legally equal. A diversion in the kind of native-speakerism described in Chapter 2 can also be seen, in that Noah collects resources from *Other Englishes*, i.e., British and American Englishes to represent concepts of *Standard* procedures. Stereotypes regarding CFE included violence and unintelligibility, though these findings were merely suggestive. The concept of CFE as 'Coloured English' as problematised by some researchers (e.g., Finn, 2008) was however interesting to briefly regard. This may be a fascinating topic for further research.

In conclusion, linguistic stereotyping along the apartheid lines of division persists in South Africa, long after the end of this legislated segregation. Still, the situation may have altered in the last ten to fifteen years since the data material of this study was published. More contemporary research on this phenomenon is thus required to establish the present status of linguistic stereotypes in South Africa, especially with regards to CFE and to some extent InSAfE.

Limitations and suggestions for further research

Some additional suggestions for further research spur from the limitations of this study. Mainly, this is a case study, meaning that the results found cannot be generalised. In the amount of data for this study, there are limits to how much can be concluded from

especially the instances of InSAfE and CFE stereotyping. In order to see if the patterns of the hinted-at stereotypes are present in South African society or in the broader landscape of South African stand-up comedy, further and more extensive research is required.

Another limitation relating to the scale of this thesis might be the rudimentary nature of this transcription, which might have elevated the analysis by transcribing for gestures, prosody, pace, and volume. For example, Noah's persona *South Africa in relation to the world* is characterised by a deeper voice and slower pace, though this could neither be transcribed in a systematic fashion, nor coded as a result. Further research using more advanced software could, however, offer some interesting insights into such matters. An additional analysis which might be interesting is that of vowels in this data, as an investigation into varieties through Wells' (1982) lexical sets.

An additional note on transcription is the exclusion of audience response in this thesis, which would offer fascinating contributions to the analysis, e.g., in a case where a persona *Businessperson 3* is portrayed using professional speech register but pronouncing the word *management* with the same BISAfE stress-shift that was also seen in Excerpt 7. In this case, Noah neither made any comments about this, nor laughed. Instead, he moved swiftly on, while the audience laughed loudly, possibly signalling an attitude that this was somehow unexpected. Research in which audience response is also transcribed and coded may thus illuminate the acceptance or protests against the linguistic stereotypes emerging from Noah's portrayal, supporting or challenging the existence of the linguistic stereotypes in question.

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Appendices

Appendix 1: Transcription key

Appendix 2: Full versions of excerpts

Appendix 3: Transcript of *The Daywalker* (2009)

Appendix 4: Transcript of *Crazy Norma*

Appendix 5: Relevance for future teaching profession

Appendix 1: Transcription key

Transcription key (Selting et al., 2011, p. 10, pp. 14-18, 24).

Transcription notation	Meaning
h/ h	audible in/ -outbreath of appr. 0.2-0.5 sec
hh/hh	audible in/ -outbreath of appr. 0.5-0.8 sec
hhh / hhh	audible in/ -outbreath of appr. 0.8-1.0 sec
(.)	micro pause (est. up to 0.2 sec)
(-)	short pause (est - 0.2-0.5)
(--)	intermediate pause est 0.5 - 0.8 sec
(---)	longer pause est 0.8-1.0
(2.0), (2.3) etc	Long pauses indicated in seconds (to the tenth of a second).
uh, er, uhm, erm	hesitation markers, 'filled pauses'
hahaha hehe hihi	short syllabic laughter of different vowel qualities and number of syllables
((laughs)), ((cries))	characterisation of non-linguistic events
<<laughing> so> <<crying> o>	speaking interspersed with laughter or crying is notated using a descriptor within a set of inner angled brackets. A set of outer angled brackets indicates the extension of the phenomenon.
()	unintelligible passage
(xxx xxx xxx)	unintelligible passage with an indication of duration in syllables, with each 'xxx' representing one syllable
(may I)	assumed wording
(may I/ let us say)	uncertain sounds, or syllables, at the word level, with possible alternatives
((unintelligible, appr. 3 sec))	unintelligible passage with an indication of its duration (notates like a non-verbal vocal action or event)
: :: :::	lengthening, in increasing duration
Gonna Wanna Gotta Y'know Cuz Dunno	Less conventionalised abbreviations; Going to Want to Have got to You know Because Do not know
<<alters speech> go to america>	Not impersonations but altering of

Appendix 2: Full versions of excerpts

Excerpt 2, *Crazy Normal* (2011), at 00.53.14.444 – 00.53.34.420

Black Women: [o:anaða bjaða naða bjaða dʒas bɪkɔs hɪs bɪg naθɪŋks hɪ kən naʊ hɪ hes tʊ ɪv ʊs bɪhend ((tuts)) aha lok adt he dʒas lak de hɛ: ɪvan mɪ a ken do ðæt ju tʃama we we we]

Black Women: [ɔhɔ: ɔ:hɔ: leme tel jʊ sɒmθɪŋ leme tel jʊ sɒmθɪŋ ɪven waɪt wɒmən ðɛ:v god ɛkstɛŋʃɛns ɪven ðem ðɛ:v god ɛkstɛŋʃɛns ɪts nɒt ɔlwɛ:s ðe hæ]

Black Women: [a: nɔ: ɪts ðe sɛ:m dʒas tʊt mɪ ðe sɛ:m tʊevə]

Orthographic Transcription:

it is 'n' then other 'n' like black women would give me a lot of (stick) they'd be like <<impersonating Black Women> oh (.) another brother another brother (-) oh now just because he's big (now he thinks) now he has to leave us behind (--) uh huh (-) look at her just like the hair even me i can do that (-) (shoo charmer) ((makes noises))> and i'm like yes w you can also do that but that's not your hair (-) 'n' they get all like <<impersonating Black Women> uh huh uh huh let me tell you something let me tell you something (.) white women they've got extensions even them they've got extensions it's not always their hair> (.) 'n' i'm like yes they do they do a lot of white women do have extensions (.)

but then they have extensions that match their hair (--) i hate weaves personally i believe women like black women should leave the weave i (-) i'm sorry it it's true (-) it's true (.) y'know (.) i grew up with a beautiful black mother who had an afro in all her photos y'know (.) i see her back in the day in jubeia park y'know with those poses (-) all our parents have them (-) y'know and she looked beautiful with that hair i grew up with a little mini afro i (.) was beautiful y'know leave the weave (.) cuz then you want me to act natural while you've got like this hair that's not yours on your head 'n' then you're like <<impersonating Black Women> oh no it's the same just treat me the same trevor> like i i i can't treat you the same how can i treat you i can't treat you the same (.) i can't (-) <<alters speech to Proverb> you want me to act natural (.) but you have pinned the tail of a donkey on a kangaroo> (-) h* ((laughs silently)) like hahaha hahah i can't act natural (--)

Excerpt 3, *Crazy Normal* (2011), at 00.16.10.098 – 00.16.54.622

Security Guard SA Airport: [e kɔ: nʊmba fɔ: nʊmba fɔ:]

Security Guard SA Airport: [e wats ɪn de bek]

Security Guard SA Airport: [ɪs de leptɒp (-)]

Security Guard SA Airport: [əʊt əʊt tæg ɪt əʊt leptɒp əʊt əʊt ples a put ɪt baɪ ɪtsɛlf da ja enada leptɒp]

Security Guard SA Airport: [leptɒp əʊt]

Security Guard SA Airport: [ɔke]

Security Guard SA Airport:[nɔ ɪts faɪn ɪts faɪn dʒʌst dʒʌst de leptɒp da wɒtʃɪŋ ju]

Orthographic transcription:

whereas in south africa sometimes i feel like these security guards don't actually know what their equipment does (.) y'know they're very chilled out about it (.) cuz you'll walk through at airport security and you get there and the guy will be like <<impersonates security guard SA> eh go number four number four> and you go through and you stand there and the guy will be waiting and he'll give you that bucket and he'll be like <<impersonates Security Guard SA> what's in the bag(-)> and you're like wha what d'you mean and he's like <<impersonates security guard SA> is there a laptop (--)> yes (-) <<impersonates security guard SA> out (.) take it out laptop out out (.) please ah put it by itself dah put there ya (.) another laptop> you're like nonono <<impersonates Security Guard SA> laptop out (.)> you're like okay okay okay (.) okay <<whispering> what did you do> (-) okay <<mumbling> here it is> (-) and and and my gun <<impersonates Security Guard SA> no it's fine it's fine just just the laptop (.) ah (-) watching you (3.7)

Excerpt 7, *The Daywalker*, (2009), at 00.16.45.220 – 00.19.28.742

African Actor: [lɒk nəʊ ʊpənoʊ mi:vəɪl kri:tʃə dʊ jə θɪŋk jʊ kən stɔp maɪ dɪvələpmənt lɪŋdər nɒt ɔn ðəs θɔts æs jʊ θɪŋk dət aɪ wɪl sɪs tə ɛkzɪsthe dɪzɪstθ wɪðh jə kɒnvɒlu:təd vlʒʊs fɔ aɪ em en æfɪkən mən]

TN as himself, phonetic: [pɪpl wə: pɪəʊd n waɪt pɪpəl stə:dəd tʃeɪndʒɪŋ ðəʊs θɪŋs lɪdl baɪ lɪtl ðe: ðeɪd bɪ æktɪŋ tʃaɪn rʊ get θɪŋs ʤaɪt]

African Actor: [aɪm æ mə:ɪn ɒv vɪʒən emel fəʊkʊs ɪts ɔnli ə mɑr ɔf taɪm bɪfɔ: aɪ mʊv ɪntʊ ðe ʌpeɪ jænks ɔv məneɪdʒmənt]

White Person Changing Things: [kæt em vʊsi sɔri ɪts ɪts məneɪdʒmənt]

African Actor: [ðæts wɔr ə set]

White Person Changing Things [neɪv jʊ sed məneɪdʒmənt]

African Actor: [jes məneɪdʒmənt]

White Person Changing Things [neɪv məneɪdʒmənt]

African Actor: [məneɪdʒmənt]

White Person Changing Things [məneɪdʒmənt]

African Actor: [məneɪdʒmənt]

White Person Changing Things: [nəʊnəv jʊ ɡəʊɪŋ əp et ðe ɛnd jʊ məst ɡəʊ əp æt ðe bɪɡɪnɪŋ məneɪdʒmənt jʊ ɡəʊɪŋ məneɪdʒmənt məneɪdʒmənt]

African Actor: [məneɪdʒmənt]

White Person Changing Things [ɡʊd ɡʊd nəʊ dɒp dɒp ðe əðə wɒn dɒp ðe sekən wɒn]

African Actor: [məneɪdʒmənt]

White Person Changing Things: [mɪməneɪdʒmənt]

African Actor: [mænidʒmənt]

White Person Changing Things: [kləʊs kleʊs]

African Actor: [mænedʒmənt]

White Person Changing Things: [jis jie:s]

African Actor: [mænidʒmənt]

White Person Changing Things: [wəl dan ju ɡɪrɪŋ ðe: ɒaɪt gaɪs lɪts ɡɪt redɪ tʊ ʃʊt ðɪs eɡen wʌts sɔɪ hæʊld ɒn gaɪs ʤi:s meɪ mhm əʊ ʤɪlɪ wʌt ðeɪ wɒn ðe hoʊl θɪŋ ɒʊ wæʊ mədʒoʊrɪtɪ seʊ seʊ ɪts ðe:z naʊ neɪv əl əl baɪ de tɪkəts tʊmɔ:jeʊ ʤə lɪmɪ dʒʊs fɪnɪʃ ðɪs ʤə əʊkeɪ ʤə θenks θenks ə:m vʊsɪ məneɪdʒmənt ʤə nɑ tɪtʃ mɪ tɪtʃ mɪ tɪtʃ mɪ]

Orthographic transcription:

thing it's the accent (.) it's become associated with stupidity y'know ts the problem (.) cuz of people like julius (.) they've come out and they've made it a problem for everybody else (.) and i mean back in the days (.) back in the days you remember how proud people were y'know they were proud to have a black accent (-) you had actors (.) on stage (.) the gibson kent (theatre) remember how proud they'd be when they'd do those plays in true black accent <<alters speech> african men> <<impersonates African Actor> look now upon me (.) vile creature (-) do you think you can stop my development (-) linger not on those thoughts (.) as you think that i will cease to exist (.) decist (.) with your convoluted views (.) for i am an african man> people were proud (--)'n' white people started changing those things little by little there they'd be acting trying to get things right (.) <<impersonating African Actors> i'm man of vision (oh men) focus (.) just a matter of time till i move to the upper ranks of management (-)> <<impersonating White People Changing Things>cut (.) ((runs to different position and crouches)) uhm vuci (.) sorry it's (.) it's management (-)> <<impersonating African Actor> that's what I said (.)> <<impersonating White People Changing Things> nono you said management> (-) <<impersonating African Actor> yes management> <<impersonating White People Changing Things> no (-) management> <<impersonating African Actor> management><<impersonating White People Changing Things> management> <<impersonating African Actor>management> <<impersonating White People Changing Things>management> <<impersonating African Actor> management> <<impersonating White People Changing Things> nono you're going up at the end ((draws with finger in the air)) you must go you must go up at the beginning (.) management ((draws with finger in the air)) you're going management ((draws with finger in the air)) management> <<impersonating African Actor> management> <<impersonating White People Changing Things> good good now drop drop the other one drop the second one (.)> <<impersonating African Actor> management> <<impersonating White People Changing Things> close close> <<impersonating African Actor> management> <<impersonating White People Changing Things> yes> <<impersonating African Actor> management> <<impersonating White People Changing Things> well done you're getting it alright guys let's get ready to shoot this again (.) what s sorry (.) hold on guys (.) yes mary mhm (--)' oh really (.) what they won the whole thing (.) oh wow (-) majority (-) so so it's theirs now (.) no no i'll i'll buy the tickets tomorrow yeah (.) let me just finish this ʤə (.) okay (.) alright thanks thanks (-) ((turns around)) uhm vuci (.) it's management (.) ʤə (.) now teach me ((jumps up and down)) teach me teach me>

Excerpt 9, Crazy Normal (2011), at 00.29.41.181- 00.31.26.319

Guy At Counter: [wafu want]

Guy At Counter: [wat bani tʃao ju want e]

Guy At Counter: [wɪ gat matn wɪ gat bi:ns wɪ gat tʃɪken witʃ wan du ju want]

Guy At Counter: [oke wan mʌtən bʌni dʒe wat flevʌ du ju want]

Guy At Counter: [wɪ gat hɒt en wɪ gat hɒthɒt]

Guy At Counter: [jul no de difrens dʒʊs teɪk de hɒt wɒn]

Orthographic transcription:

*and so i went i went out on an excursion an excursion of discovery went out to a place called blue lagoon out in durban ah some of you are familiar with the place yes yes went there to get myself a traditional bunny chow (.) hah a quarter load of bread filled with curry mmm delicious i walked in there the guy was at the counter he's like <<impersonates Guy At Counter> whatchu want> i was like uhh could i please have a bunny chow he's like <<impersonates Guy At Counter> what bunny chow you want eh> i was like i dunno what d'you got he was like <<impersonating Guy At Counter> we got mutton we got beans we got chicken which one d'you want> i was like give me the mutton he's like <<impersonating Guy At Counter> okay one mutton bunny d yeah (.) what flavour do you want> i's like what do you mean he's like <<impersonating Guy At Counter> we got hot and we got hot hot (-)> i w what's the difference he's like <<impersonating Guy At Counter> you'll know the difference (-) just take the hot one> i was like nonono no no don't you do that to me i want hot hot hot hot hot hot hot hot (.) hot hot he's like okay gave it to me (.) smelled divine i'll never forget i bit into that bunny chow i was like mm *hhh it's just oh the spices and the aromas i was like ah mm it's just taste as *hhh ((makes sucking for breath noises)) <<speaking very fast> () get a glass of water over there () give me something to () i don't know water just give me some yoghurt or milk or something () it's burning me ah this thing's burning me ahh some guy was like hey are you from (chapswith) i dont () from chapwith my mouth is burning ((possibly speaking hindi))> finally i understood when you eat food that hot you don't have time to talk you need to breathe (-) it's ridiculous (.) and i learned i was one with the people (.) 's amazing (.)*

Excerpt 10, Crazy Normal (2011), at 00.27.39.430 – 00.29.29.000

Woman in Durban: [wɒtʃu seɪŋ ðe: wɒtʃu tɒkɪŋ ðe: wɒt lɛŋɡwɪdʒ ɪs ðet wɒtʃ wɒts ɪt kɒsə ɒ: sɒmθɪŋ]

Orthographic transcription

i love to learn i love to learn about different people's cultures though y'know (.) always believed the difference between ignorance and and comedy as a whole is if you know a little bit if you just show that look i've taken the time and i try and learn try and learn so i thought if there's this many indian people i should start learning some some indian phrases y'know choose a language okay well goujdrati is a bit difficult i'll go for i'll go for hindi y'know (xxx) with the hindi people out there had my thing y'know i started learning

the phrases and stuff i was there walking around practicing the (milla?) ((says a variety of phrases in hindi)) i was proper y'know (.) saying the stuff real phrases 'n' got to durban went out to people went (out/up) to a woman and was like ((speaks hindi)) (.) she was like <<impersonating Woman In Durban> whatchu saying there whatchu talking there what language is that (.) what's it whatchu is it xhosa or something (-)> so your culture is not lost with you i see (.) funniest thing someone said to me once if you wanna learn about another person's culture the key is to immerse yourself int the way they are living which is what i do sometimes (.) i stayed in durban for like a month and went and did everything i was like i was proper i was turning into an indian guy i was js like y'know i went where they went did what they did y'know and there i was walking around the streets with gel in my hair and y'know tight jeans and puma shoes and i was like yeah y'know 's like what kind what kind uncle what kind and i was that guy (strolling) around indulging the food cuz food tells you a lot about a culture tell you a lo- a lot about the people and the one thing i wanted to find out was why indian people speak so fast (.) and i've asked many of them on occasion asked many i've said to them said why do you speak so fast y'know you get responses like we don't talk fast ()

Excerpt 11, Crazy Normal (2011), at 00.45.33.167 – 00.47.22.878

Mr. Abrahams: [ɔke brɑ:ðə faɪn ðen a mʌs tɛ:l ju ðen a mʌs tɛ:l ju wʌt hæpænd le mɪ fɔ:tɑ:l fɔr ju wʌt hæpænd dɛ:r kɔs wɪ wɔs flɑ:ɪn en den de plɛ:n wɔs e flɑ:ɪn laɪk dɪs s t ((making plane buzz sound)) de plɛn wɔs flɑ:ɪn en os en de paɪle wɔsn ɛvrɪbɑdi wɔs der en de plɛ:n wɔs wɛvɪŋ lak ɪn nɑ tɑɪm d de plɛn wɔs sɛtɪŋ lɔv laɪk sɔ ðɛn ɛvrɪbɑdi ðɛ:r mɔs hɛvɪn e gud tɑɪm ɑrɑ mɔs rɪdɪŋ ɑ bɔk nɪər de plɛn ðɛn de ðɛn de leɪdɪ sɪ kɑm wɪð e tɪŋ sɪ wɑ de pɪnɑts ðɛn sɑmwɑn gɪve de pɪnɑts sɪ gɪv sɑm tɪps sɛd dʊ ju wɔnt de tɪps ɑ se je pʊt de tɪps pʊt de tɪps ʃɪ pʊt de tɪps ðɛn ʃɪ gɪv mɪ ɑ greɪptɑɪzə n sɛd ju wɑntʊ wʌt de ɑðe θɪŋs de greɪptɑɪzɑ dɪdɪn ɪvən pɛɪ nɔv mɑnɪ brɑ:ðə frɪ frɪ sɔmwɑn pʊt de greɪptɑɪzə ðɛ sɔmwɑn de plɛns e ðɛ: nsmɔs mɔs nɑɪs brɑ:ð ɛvrɪwɔn wɔs hɛvɪŋ mɔs ɑ god tɑɪm ðɛn ɑɪ dɔn ɪvɛn nɔ: ɑɪ θɪnk sɔrɔv sɔmɑv de paɪlɛt hɪt ɑ pɔθhɔl o sɔmtɪŋ sɔmɑv de plɛ:n stɑred tʊ sɛɪk laɪk dæʔ de plɛn stɑ to sɑɪkl de plɛn stɑt to sɑɪkl en ðɛn de plɛn juθɪnk nɔs gɔn bɪ bæd bɑt ðɛn ɪ gɪts sɔpe bæd sɔmɑ gɔ ɑp ðɛn ɪ gɔs zu:p laɪk ðæʔ de plɛn gɔ dɑvɪn brɑðə dæʔ θɪŋ stɑt to ʃɛɪk laɪk de pɪpɔs mɔs pɛnɪkɪŋ dɑ beɪbɪs wɔs fɔlɪŋ pɪpɔl skɪmɪŋ laɪk ɑɑɑ ɑ wɔs sɔ skɛ:d ɑ wɔs pɛɪn laɪk dʒɪzɑs plɪ:s dʒɪzəs wɪ ʃɪŋ ɑɪ dɔn wɑn nɔ dɑɪ nɔ plɛn de plɛn mɔs sɛɪk laɪk sʃɔ sɔmɑv gɔ dɑvɪn ju sɪ de krɑvɪn wɔs kɑmɪŋ laɪk det de pɪpɔs mɔs pɛnɪkɪŋ ðɛ pɛnɪkɪŋ de leɪdɪ ʃɪ sɔmɑv teɪk de pɪnɑts sɔmbɑdɪ tɛk de g ɑ se: dɔn tɛk mɑɪ greptɑɪzə sɔmwɑn slɪpt de dʊntʊrʊn sɔmwɑn gɔt de hɔld ɔn sɔmɑv fæstɛnt sɪtbɛlt dɑ plɛn sɛɪkt en ɪt sɛɪkt laɪk sɔv de plɛn kɔm dɑvɪn en gɔnə kræʃ bɑt dɑ paɪlɛt ɪs mɔs ɑnrɑ ɔ: dɑt wɔn ʃɔ: brɑ: dɑ ɔweɪs sɔmɑv kɛts de tɪŋs stɑt tɑ hɛnbɪɛk dɑvɪn laɪk dɪdɪdɪdɪdɪdɪ dɑ plɛn kɑm de: slɑtɪŋ dɔnɑtsɑlɪ de: θɪnk ɑm smɔkt ʌp pɪpl gɛt de dɔr de kɪk ɪt de wɪ slɑɪd ɑvɪt laɪk ɑ ræmbɔv mɔvɪ ðɛrs mɔs faɪə brɑðɑ pɪpɔl we: pɛnɪk brɑ pɛ:nɪk ɑ θɔr ɑ wɔs gɔnɑ dɑɪ brɑðə ɑ θɔr ɑ wɔs gɔnɑ dɑɪ]

Orthographic transcription:

<<impersonates Mr Abrahms> okay brother fine then i must tell you then i must tell you what happened (.) let me foretell you what happen eh cuz we was flying (in/and) the plane was flying like this ((makes flight buzz sound)) the plane was flying and those the pilot was having () there waving like a nah time the pilot ((makes flight buzz sound)) the plane was se setting low so so like so ((makes flight buzz sound)) then everybody there was having a good time (ara) most was reading a book near a plane there then the lady come with a thing she say wanted peanuts then someone gave the peanuts then she

then she give like she give some tips there said you want the tips i say yeah put the tips put the tips she put the tips then she gave me a grapetiser (i/and) say what you want say grapetizer didn't even pay no money nothing brother free (.) free someone put the grapetiser there someone the plane said ((makes flight buzz sound)) 'n' it's most most nice brother everyone's having a good time then i don't even know i think sort of the plane must've hit a pothole or something the plane was a ((makes small crash sound)) the plane so much shake like that the plane start to (shake/cycle) ((makes shaking noises)) the plane start to (shake/cycle) 'n' then you think the plane no's gonna be bad but then it gets superbad the plane (somehow) go up then it goes zoop ((makes stooping motion)) like that the plane go down brother the things start to shake like aaaah the peoples was panicking the babies falling people screaming like ((screaming loudly)) i was so scared i was praying like jesus please (.) jesus we young 'n' i don't wanna die no plane the plane was shake like so somehow go down you see the ground was coming like that the peoples most panicking they panicking the lady she come she somehow take the peanuts off she take the i say you not take my grapetiser (somehow slurped that down there and) got a hold on fastened me the seatbelt the plane shake and it shake like so (.) then the plane come down it gonna crash but the pilot is most (another) oh that one yoh bruh (-) they always so () slam the handbrake down like ((jumps around in a circle making high pitched noises)) the plane come there sliding donuts () they think i'm a smoked up people get the door they kick it there we slide out like a rambo movie we that's most fire brother (.) people were panicked bruh panic i thought i was gonna die bruh (.) thought i was gonna die (.)>

Excerpt 12, *The Daywalker* (2009), at 00.36.00.658 – 00.37.24.870

After Show Person: [ðe ʃʊ wɒs ɡrɛɪt wɒndəfəl ɪlɪ ɪndʒɔɪd ɪt ɪlɪ sʊv ɑː ʒʊ bæɪk tə keɪptəʊn aftə ðɪs]

After Show Person: [ɔ a θɒt meɪbi ʒʊ lɪvd ʒʊ lɪv daʊn ðeː]

After Show Person: [sev ɑ ɑːntʃʊ fɹɒm keɪptəʊn]

After Show Person: [ɑː ɑ deʊn neʊv ɑ dʒʊs θɒt wæo so ʒʊə nɒt fɹɒm ðe]

After Show Person: [wæo ɪvən ɔɪdʒɪnəli]

After Show Person: [ɑ deʊn neʊv heɪ adn dʒʊs mɑs bi ɑdʊneʊ ɪt mɑst bi dʒʊs laɪk hh ɔaɪt hh bɑː]

Orthographic transcription:

((makes disappointed sound)) why don't you wanna do it in cape town (.) one interesting one came in and they were like <<impersonating One Interesting> trevor when are you gonna do the show in cape town when are you gonna perform at home> (--)) ((looks confused)) come again (.) people do that to me all the time (.) come up to me after shows <<impersonating After Show Person> the show was great (.) wonderful (.) really enjoyed it (.) really (.) so are you back to cape town after this> no why <<impersonating After Show Person> oh i thought maybe you lived you lived down there (.)> no (.) <<impersonating After Show Person> so aren't you from cape town> no why would you think i am <<impersonating After Show Person> oh i don't know (-) i just thought (-) wow (.) so you're not from there> no i'm not <<impersonating After Show Person> wow (.) ((smiles stiffly)) even originally> no nothing at all (.) why would you think these things <<impersonating After Show Person> i don't know eh idn just (.) must be (-) i dunno it just must be just like ((gestures across face)) hh* alright (.)bye> i get

that in cape town as well it's horrible ooh get into so many situations with coloured people (.) that in itself is such a sensitive can you say coloured (.) y'know there's this whole debate going right now <<whispering> can you say coloured ooh> some people are like no you shouldn't say coloured you should just say black (.) 'n' then y'know other people are like but no coloured is a group of people overseas you can't say coloured (.)

Excerpt 13, *The Daywalker* (2009) at at 00.41.46.476 – 00.43.19.662

Guy at Waterfront: [ɪksɛ brɑðə wai ju tɔkɪŋ fani]

Guy at Waterfront: [nɛ: brɑðə ju ðe wan hu tɔk fani we ju frɒm frɒm ovəsi:s]

Guy at Waterfront: [sɔ wai ju tɔk leɪk dæt]

Guy at Waterfront: [jə ju ðəʊs bənənə tɑɪps ne]

Guy at Waterfront: [njə ðos bənənə tɑɪps mos jɛlb ɒn de əʊtsaɪd bət ju waɪt ɒn ðe ɪnsaɪd ne]

Orthographic transcription:

he's like <<impersonating Guy At Waterfront> ()> what <<impersonating Guy At Waterfront> (xxx)what ()> like dude i don't understand one word you're saying this guy looks at me straight face he's like <<impersonating Guy at Waterfront> ick say brother why you talking funny> (.) it's like no dude i don't speak funny you speak funny he's like <<impersonating Guy At Waterfront> neh brother you the one who talk funny where you from (.) from overseas> said nono im from johannesburg he's like <<impersonating Guy at Waterfront> so why you talk like that> i guess it's just because i <<impersonating Guy At Waterfront>ya you're one of those banana types neh> the what <<impersonating Guy at Waterfront> ya those banana types mos yellow on the outside but you white on the inside neh> (--) i wanted to punch him (.) ((raises fist)) punch him as ((roars)) how d'you think you can insult me like that i really wanted to punch him (.) but i didn't (.) i didn't y'know (-) cuz i was scared (-) oh you laugh sir would you like to fight with a coloured man (.) would you would you hmm (.) if there was one group i'd choose to fight with it would not be coloured people (.) tell you that much (.) no (.)would be indians

Appendix 3: Transcript of *The Daywalker* (2009)

Tier: TN as himself, phonetic:

ðæts ðe θɪŋ its ðə its bɪkɒm əsəʊsɪrɪd wɪð stjuːpɪdətɪ jʊnəʊ ɪst a prɒbləm kɒs ɒv pɪpəl laɪk dʒʊliʊs ðeɪv kɒm aʊr end ðeɪv meɪd ɪr a prɒbləm fɔː evɪbɒdi els ənəɪmɪn bæk ɪn ð deɪz bæk ɪn ðe deɪs jʊ ɪmɛmbə hæv pɹaʊd pɪpl wɜː jʊnə ðew prəʊd tʊ hæv e blæk æksent jʊ hæd æktəz ɒn steɪdʒ gɪbsn kentɪs remb hæv prəʊd ðeɪd bɪ wen ðeɪd dʌ ðəʊs plɛɪs ɪn tɹuː blek æksent əfreken mɛn

Tier: Orthographic

that's the thing it's the accent (.) it's become associated with stupidity y'know ts the problem (.) cuz of people like julius (.) they've come out and they've made it a problem for everybody else (.) and i mean back in the days (.) back in the days you remember how proud people were y'know they were proud to have a black accent (-) you had actors (.) on stage (.) the gibson kent (theatre) remember how proud they'd be when they'd do those plays in true black accent <<alters speech> african men> <<impersonates African Actor> look now upon me (.) vile creature (-) do you think you can stop my development (-) linger not on those thoughts (.) as you think that i will cease to exist (.) decist (.) with your convoluted views (.) for i am an african man> people were proud (--)'n' white people started changing those things little by little there they'd be acting trying to get things right (.) <<impersonating African Actors> i'm man of vision (oh men) focus (.) just a matter of time till i move to the upper ranks of management (-)> <<impersonating White People Changing Things>cut (.) ((runs to different position and crouches)) uhm vuci (.) sorry it's (.) it's management (-)> <<impersonating African Actor> that's what I said (.)> <<impersonating White People Changing Things> nono you said management> (-) <<impersonating African Actor> yes management> <<impersonating White People Changing Things> no (-) management> <<impersonating African Actor> management><<impersonating White People Changing Things> management> <<impersonating African Actor>management> <<impersonating White People Changing Things>management> <<impersonating African Actor> management> <<impersonating White People Changing Things> nono you're going up at the end ((draws with finger in the air)) you must go you must go up at the beginning (.) management ((draws with finger in the air)) you're going management ((draws with finger in the air)) management> <<impersonating African Actor> management> <<impersonating White People Changing Things> good good now drop drop the other one drop the second one (.)> <<impersonating African Actor> management> <<impersonating White People Changing Things> close close> <<impersonating African Actor> management> <<impersonating White People Changing Things> yes> <<impersonating African Actor> management> <<impersonating White People Changing Things> well done you're getting it alright guys let's get ready to shoot this again (.) what s sorry (.) hold on guys (.) yes mary mhm (--)' oh really (.) what they won the whole thing (.) oh wow (-) majority (-) so so it's theirs now (.) no no i'll i'll buy the tickets tomorrow yeah (.) let me just finish this ja (.) okay (.) alright thanks thanks (-)

((turns around)) uhm vuci (.) it's management (.) ja (.) now teach me ((jumps up and down)) teach me teach me>

Tier: African Actor:

lok nao upono mi:vai kritja du jo think ju ken stop mai development linder not on dos thots
æs ju think dat ai wil sis to ekzisthe dizisth wiðh jo konvoluted vljus fo ai em en æfikan
men

Tier: TN as himself, phonetic

pipl wə: pɹaod n wait pipol stɑ:ded tʃeɪndʒɪŋ ðəʊs θɪŋs lidl bɑ: litl ðe: ðeɪd bi æktɪŋ tɪaɪn rʊ
get θɪŋs ɹaɪt

Tier: African Actor:

aɪm æ mæ:n ɒv vɪʒən emel fəʊkʊs its ɔnli a mɑ: ɒf tɑɪm bɪfɔ: aɪ mʊv ɪntʊ ðe ʌpeɪ jænks
ɒv mænɪdʒmənt

Tier: White Person Changing Things

kat em vusi sori its its mænɪdʒmənt

Tier: African Actor:

ðæts wɔ: a set

Tier: White Person Changing Things

nenev ju sed mænɪdʒmənt

Tier: African Actor:

jes mænɪdʒmənt

Tier: White Person Changing Things

nev mænɪdʒmənt

Tier: African Actor:

manɪdʒmənt

Tier: White Person Changing Things

mænɪdʒmənt

Tier: African Actor:

mænɪdʒmənt

Tier: White Person Changing Things

nonev ju gəʊɪŋ ɑp et ðe ɛnd ju mast gəʊ ɑp æt ðe bɪɡɪnɪŋ mænɪdʒmənt ju gəʊɪŋ
mænɪdʒmənt mænɪdʒmənt

Tier: African Actor:

manɪdʒmənt

Tier: White Person Changing Things

gud gud nao dɒp dɒp ðe aðə wɒn dɒp ðe sekən wɒn

Tier: African Actor:

mæneɪdʒmənt

Tier: White Person Changing Things

mæneɪdʒmənt

Tier: African Actor:

mæneɪdʒmənt

Tier: White Person Changing Things

kləʊs kleʊs

Tier: African Actor:

mæneɪdʒmənt

Tier: White Person Changing Things

ʒiːz ʒiːz

Tier: African Actor:

mæneɪdʒmənt

Tier: White Person Changing Things

wəl dən ʒu ɡɪrɪŋ ðe: ɒaɪt ɡaɪs lɪts ɡɪt redɪ tʊ ʒʊt ðɪs eɡen wʌts sɒʒɪ hæʊld ɒn ɡaɪs ʒiːs meɪ
mhm əʊ ʒɪlɪ wʌt ðeɪ wɒn ðe haʊl θɪŋ ʊw wæʊ medʒɔ:ɪtɪ seʊ seʊ ɪts ðe:z naʊ neɪv əl əl baɪ
de tɪkəts tʊmɔ:ʊv ʒə lɪmɪ dʒʊs fɪnɪʃ ðɪs ʒə əʊkeɪ ʒə θenks θenks ə:m vʊsɪ meɪneɪdʒmənt ʒə
nə tɪʃ mɪ tɪʃ mɪ tɪʃ mɪ

Tier: Orthographic

((makes disappointed sound)) why don't you wanna do it in cape town (.) one interesting
one came in and they were like <<impersonating One Interesting> trevor when are you
gonna do the show in cape town when are you gonna perform at home> (--)) ((looks
confused)) come again (.) people do that to me all the time (.) come up to me after
shows <<impersonating After Show Person> the show was great (.) wonderful (.) really
enjoyed it (.) really (.) so are you back to cape town after this> no why
<<impersonating After Show Person> oh i thought maybe you lived you lived down there
(.)> no (.) <<impersonating After Show Person> so aren't you from cape town> no why
would you think i am <<impersonating After Show Person> oh i don't know (-) i just
thought (-) wow (.) so you're not from there> no i'm not <<impersonating After Show
Person> wow (.) ((smiles stiffly)) even originally> no nothing at all (.) why would you
think these things <<impersonating After Show Person> i don't know eh idn just (.)
must be (-) i dunno it just must be just like ((gestures across face)) hh* alright (.)bye> i
get that in cape town as well it's horrible ooh get into so many situations with coloured
people (.) that in itself is such a sensitive can you say coloured (.) y'know there's this
whole debate going right now <<whispering> can you say coloured ooh> some people

are like no you shouldn't say coloured you should just say black (.) 'n' then y'know other people are like but no coloured is a group of people overseas you can't say coloured (.)

Tier: TN as himself, phonetic

wu: wai dɔʊntʃʊ wɒnə dʊ ɪn keɪptəʊn wɒn ɪntɪestɪŋ wɒn keɪm ɪn ðeɪ wɜ laɪk kɒm ageɪn
pipl dʊ ðæt tʊ mɪ ɔl ðe taɪm kɒm ʌp tʊ mɪ aftə ʃoʊs no wai no nɔʊ wai wʊd jʊ θɪŋk aɪ
æm : nɔ am nɔ:t nɔʊ nɔθɪŋ aɪ ɔl wai wʊd jʊ θɪŋk ði:s θɪŋs je aɪ get ðæt ɪn keɪptəʊn eɪ wɛl
ɪts haʊbəl u: get ɪntʊ soʊ meni sɪtʃueɪʃəns wɪð kaləd pipl ðæt ɪn ɪtself s satʃ a sensɪv ken
jʊ seɪ kaləd jen ðe:s ðɪs haʊl deɪt goɪŋ ɒn ɔ ken jʊ seɪ kaləd u:: sɒm pipl ɔ leɪk nɔ: jʊ
ʃʊdn seɪ kaləd jʊ ʃʊd dʒʊst seɪ blæk n ðen jnɔʊ əðə pipl ɔ laɪk nɔʊ kaləd ɪs a grʊp ʌv pipl
oʊvəsi:s jʊ kɑnt seɪ kaləd

Tier: One Interesting

tɪevə wɛn jʊ gɒnə dʊ ðe ʃoʊ ɪn keɪptəʊn wɛn ɔ jʊ gɒnə pɜ:fɔ:m aɪ haʊm

Tier: After Show Person

ðe ʃoʊ wɜs grɛt wɒndəfəl jɪli ɪndʒɔɪd ɪt jɪli soʊ ɔ: jʊ bæk tə keɪptəʊn aftə ðɪs

Tier: After Show Person

ɔ a θɒt meɪbi jʊ lɪvd jʊ lɪv daʊn ðe:

Tier: After Show Person

seʊ ɔ ɑ:ntʃʊ frɒm keɪptəʊn

Tier: After Show Person

ɑ: ɔ deʊn neʊ ɔ dʒʊs θɒt wəʊ so jʊə nɒt frɒm ðe

Tier: After Show Person

wəʊ ɪvən ɔɪdʒɪnəli

Tier: After Show Person

ɔ deʊn neʊ heɪ adn dʒʊs mɑs bi ɔdʊneʊ ɪt mɑst bi dʒʊs laɪk hh ɔaɪt hh bɑ:

Tier: TN as himself, phonetic

mɪksd reɪs ðats ðə pi:si tɜ:m wɜ:lɔwaɪd fə pipl laɪk mi gɒrə bi ke:fəl goɪŋ daʊn tə pleɪsɪs
laɪk keɪptəʊn jʊnɔʊ wɒkɪŋ əleʊn goɪŋ skjʊs mi ɔ jʊ mɪksd reɪs nɔɪŋ kaləz ðeɪl prɒbəbli bi
leɪk

Tier: Orthographic

mixed race (.) that's the PC term worldwide for people like me (-) gotta be careful going
down to places like cape town y'know walking round going <<alters speech> 'scuse me
are you mixed race> knowing coloureds right they'll probably be like <<impersonating
Coloureds> your ma's a mixed race stupid (cha)> can't run around saying that (.) i'm
very wary in cape town (.) 'cus whenever i go down there whenever i go down there i
always get into situations where coloured people insist on speaking to me in afrikaans (.)
always (.) happens without without fail they always do (.) which is not a bad thing the

only problem is (.) i can't speak afrikaans (.) horrible horrible at afrikaans i can speak many languages but afrikaans (.) not one of them

Tier: Coloured

jo maza miksd reis stoped xha

Tier: Orthographic

and the guys ooh the guys in cape town they've got their suave they've got that vibe got their whole thing y'know (.) talk to you like they've known you for years no introduction nothing (.) just walk over to you <<impersonates Guys In CT> how ye how ye brother 'ow ye 'ow ye you like got to wyou like () how ye> always do that whole thing y'know (.) guy came up to me at the waterfront he was like <<impersonating Guy At Waterfront> howye brother> was like eh what () he's like <<impersonating Guy At Waterfront> ()> what <<impersonating Guy At Waterfront> (xxx)what ()> like dude i don't understand one word you're saying this guy looks at me straight face he's like <<impersonating Guy at Waterfront> ick say brother why you talking funny> (.) it's like no dude i don't speak funny you speak funny he's like <<impersonating Guy At Waterfront> neh brother you the one who talk funny where you from (.) from overseas> said nono im from johannesburg he's like <<impersonating Guy at Waterfront> so why you talk like that> i guess it's just because i <<impersonating Guy At Waterfront>ya you're one of those banana types neh> the what <<impersonating Guy at Waterfront> ya those banana types mos yellow on the outside but you white on the inside neh> (--) i wanted to punch him (.) ((raises fist)) punch him as ((roars)) how d'you think you can insult me like that i really wanted to punch him (.) but i didn't (.) i didn't y'know (-) cuz i was scared (-) oh you laugh sir would you like to fight with a coloured man (.) would you would you hmm (.) if there was one group i'd choose to fight with it would not be coloured people (.) tell you that much (.) no (.)would be indians

Tier: Guy at Waterfront

ɪksə brɑ̃də wai ju tɔkɪŋ fani

Tier: Guy at Waterfront

nɛ: brɑ̃də ju ðe wan hu tɔk fani we ju frɒm frɒm ovəsi:s

Tier: Guy at Waterfront

sɔ wai ju tɔk leɪk dæt

Tier: Guy at Waterfront

ʃɑ ʃʊ ðəʊs bənənə tɑɪps nɛ

Tier: Guy at Waterfront

nʃɑ ðəʊs bənənə tɑɪps mɔs ʤeləʊn ɒn de əʊtsaɪd bət ju waɪt ɒn ðe ɪnsaɪd nɛ

Appendix 4: Transcript of *Crazy Normal* (2011).

Orthographic transcription	IPA transcript: TN as himself	IPA transcript: Personae
((runs up on stage bowing and raises his fist)) yeeaah yeeaah (.) hahhh		
(-) joke number one hh* okay <<laughing> nah im kidding just get into it js dont waste time straight into it (.) aaa welcome to the show welcome welcome everyone welcome how you guys doing thank you for coming thank you thank you (.) yeah	dʒok nambə wan ekɛɪ hh am kɪdɪŋ dʒəs ɡɪt ɪntʊ ɪt dɒnt weɪst tə:m dʒəs stʌɪd ɪntʊ ɪt ɔ: wɛlkəm tʊ ðe ʃɔ:ʊ wɛlkəm wɛlkəm ev.ɪwən wɛlkəm həʊ ə ʤʊɡaɪz dʊɪŋ θænkjʊ fə kɒmɪŋ θæ	
thank you for coming out so good to see you here ahh it's been a wonderful journey it's our last tour of south africa for a while (.) before i leave (.) ((alters speech)) go to America	θænkjʊ fə kɒmɪŋ aʊt seʊ ɡʊd tʊ si:jə hɪə: ɪts bɪn ə wɒndəfəl dʒɛ:nɪ s a: lɑst tuə:ʊv saʊð æfɪkə fə ə waɪl bɪfɔ: aɪ li:v <<alters speech>ɡo tu ɑmerɪkhe>	
im gonna go for two weeks ((alters speech)) and then when i come back im onna be talking like this	m ɡɒnə ɡəʊ fə tʊ wi:ks <<alters speech> e:n ðe:n we:n ə kɒm beæk ɑmə bi təʊkɪŋ laɪk ðɪəs>	
idunno why people do that y'know what the <<alters speech> worst thing is> (.) ((alters speech)) it's you talking like that (-) that's the worst thing	dneʊ hwɑɪ pipl dʊ dæt <<alters speech> ʤʊnɔʊ wɒt de wɔ:st θɪŋ i:s> <<alters speech> ɪz ju təkɪŋ laɪk ðæt dæts de wɒst θɪŋ>	

ahhh it's been so much fun man travelling around South Africa, y'know trying to write new material for a new show it's always difficult (.) the easiest stuff to write i find is political stuff in south africa it's too easy now it's become (.) y'know like you give comedians credit like you go

<<impersonating Comedy Fans>oh he's so funny he's a ge-> but we're not we're not geniuses we really aren't (.) like the guys the guys in power do it all for us now it's actually they're actually taking our jobs it's not cool it's not cool cuz soon you guys are gonna figure it out and you're gonna stop coming to shows and you're gonna start going to press conferences and you're not gonna (-) then you'll be like <<impersonating Comedy Fans > oh where are you guys going? on friday ah im going to the zuma press conference eh ah (bru that guy that guy) that (xxx) is my favourite>

bʌt wi: nɒt wi:ə nɒt
dʒi:nɪəsəs wɪ ʝi:li
ɑ:n t ðe gaɪz de
gaɪz ɪn ɪn pæoə
ðeɪ dʊ ɪt ɒl fɔɪ ʌs
ɪts ɛkʃəli: ðe: ɛkʃəli
teɪkɪŋ ʌv: dʒɔbs ɪts
nɒt ko:l ɪs nɒt ko:l
kɔs su:n jʊ gaɪs ɑ:
gɔnə fɪgʝu ɪt ʌv
en jɔ: gɔnə stɔp
kɔmɪŋ tʊ ðe ʃʊ en
jʊ gɔnə stɑ:t goɪŋ
tʊ pɪs kɔnfɪensɪs
en jə nɒt gɔnə n
jəl bɪ laɪk

Comedy Fans:

ɔ: hi:s səv fʌni hi:s æ
dʒ

Comedy Fans:

ɛv wɪ ə ʝʊgɪs geɪŋ
ɒn fɪədəɪ ɑ ʌm geɪŋ
tʊ ðe zʊmə pɪs
kɔnfɪens ɛɪ ɑ bɪ ɒ ðə
kɪɑɪ ðə gaɪs ɪs dʒes ɪs
mɑ feɪvɪrɪt ɛɪ

you'll be like <<impersonating Comedy Fans > can you sign my DVD can you sign my shirt sign my shirt> (-) yea (.) ((laughs)) (--)

absolutely crazy i'm glad i'm glad the rain stopped it's been heavy y'know roads have been flooded and there's been lightning and thunder and y'know it's been crazy these storms are everywhere i-i find myself laughing these days when lightning strikes y'know especially when it's those big ones where you feel like you'd hit like the next road or something (-) cuz every time i i see lightning i think of the EMC of the north west EMC of safety and security (--)
true genius true comedic genius like we all have our mentors and you know i look up to guys like him (---)

ʌpsəʊtli kɹeɪzi ɑ
mɪn ʌm glæd ʌm
glæd ðe ʝeɪn stɔpt
fɔɪ e lɪtʌ bɪt ɪts bɪn
hevi ʝʊnɔv ʝʊvds
hev bɪn flædɪd en
θs bɪn laɪtnɪŋ en
θʌndə en ʝnsdʒ bɪn
kɹeɪzi ði:s stɔ:ms ɑ
ɑ: ɛvɪwɛ: ɑ ɑɪ
faɪnd maɪself lɑ:fɪn
ðɪs deɪs wen
laɪtnɪŋ stɹaɪks ʝʊnɔ
ɪspɛʃɪli wen ɪts
ðʊvz bɪg wɔns wɛ:
jʊ fɪl laɪk ɪ hɪd laɪk
de neks ʝʊv ɔ:
sɔmθɪŋ kɔs
ɛvɪtɑɪm ɑɪ sɪ
laɪtnɪŋ ɑɪ θɪnk ɒv
dɪ ɛmɪ:si: ɒv ðe

kən jʊ saɪn maɪ di: vi:
di: saɪn maɪ ʃɑt saɪn
maɪ ʃɑt

nɔ:θ we:st em i: si:
ov seɪfti en
sɪkjʊɪdi tu:
dʒi:nɪəs tu
komi:dɪk dʒɪnɪəs
laɪk wi ɒl hæv ə:
mɛntɔ:s en jʊnɒv ə
lʊk əp tʊ gəɪs laɪk
hɪm

nono cuz he came out he came out after
(.) what happened was (.) there was a
funeral on the weekend (-) and (--) what
happened was there was a lightning storm
and lightning struck (.) the people at the
funeral (--) and nine people were killed
instantly (-) there's nothing funny about
that nine people dead pfh gone nothing
funny about that at all ah although it
must've been a bit weird cuz like y'know (-
) you're there cuz someone has died (--)
and then then there's then ((imitates
lightning sound)) then ((makes frying
sound)) and then (-)

and then it's a bit awkward now you don't
know if you carry on here or do you (-)
youkn but it's a b- you don't know and
then you're like d'you put them in cuz
there's like cuz you know there's there's
gonna be one uncle who's like
<<impersonating Uncle> no there's space
put (him)> (--)

<<impersonating Uncle> (one I must buy
another box ah uh huh tusk)> (-) it's just
like you know what i mean (1.9)

and if you've got one of those possessive
mothers youknow those mothers that love
their kids probably then she's crying and
everyone's like ((imitates lightning strike))
and they dead and then they're like aah
and then she's like <<impersonating
Possessive Mother> don't you dare cry for
them you don't cry for them (.) you came
here for this you came here you c- you
save your tears and you cry where they
you hey HEY! they freshly dead you can cry
for them next week you dont you you bring
those tears here (3.0)

Uncle Funeral:

nɔ: ðe:s spɛs pʊt em

Uncle Funeral:

wɒn ə məs bə ənəðə
bɒks ə ə ə ə tʊsk

Possessive Mother:

dəʊntʃu dɛ: dəʊntʃu
kɹaɪ fə ðeɪm ju dəʊnt
kɹaɪ fə ðeɪm ju ke:m
hɪə fə ðɪs ju keɪm hɪə
ju seɪv jʊə teɪs en ju

k ju heɪ heɪ ðeɪ fʌŋli
dɛd ju kæn kjaɪ fə
ðɛm nekst wi:k ju ju
bʌɪŋ ðəʊs teəs hɪə

but there's nothing funny about it and uhm
hh* hh* (-) and so what happened is on
the monday after the funeral MEC came
out and he held he held a press conference
(-) and he was there and the journalists
had all gathered and it was very serious
and he came out there and the
photographers and everyone was there
and he said he said <<impersonating
MEC> (---) we (2.3) we have heard (1.7)
what have happened (3.1) on (-) that
funeral (3.0) let it be known that (2.1) we
(-) will (launch) a probe (.) and we will not
rest (.) until we know (.) where does this
lightning come from (4.0) not rest (0.3)
hh*

bʌt ðe:z nʌθɪŋ fʌni
abæʊr ɪd andə eh
hh ænd soʊ wɔr
hæpənd ɪs on ðe
mɒndeɪ aftə ðe
fʃunərəl ɛm i: si:
keɪm aʊt end hi
hɛld ə hi hɛld ə
prɛs kɒnfərəns end
hɪ wɔs ðe: end ɒl
de dʒɜ:nəɪstɪz həd
ɒl gæðəd n ɪ wɔs
vɛɪ si:ɪəs n hi
keɪm aʊt ðe: en ðe
fətɔ:ɡræfəz en
ɛnʌwɒn wɔs ðe:
en hi sɛd hɪ sɛd

MEC:

(---) we (2.3) we hæv
hɛt (1.7) wɔt hæv
hæpənt (3.1) ɔ:n (-)
dæt fʃunərəl (3.0) lɛt
ɪt bɪ nɔ:n dæt (2.1)
we (-) wɛl lændʒ ə
prɒp (.) end we wɛl
nɒt rɛ:st (.) ʌntɪl we
nɔ (.)wɜ dʌs dɪs
laɪtnɪŋ klɪm frʌm
(4.0) nɒt rɛst

his assistant was probably like
<<impersonating Assistant> up up (.) up
((gesturing upwards)) > he was like <<
impersonating MEC> (everywhere up)
(want to know) where does it come from>
((laughs silently)) i didn't even make the
joke he just said this i just repeated it to
you (just) like ehh you see (.)

Assistant:

ʌp ʌp ʌp

MEC:

ɛwe əpə wʌɪtʃu nɔ we
dʌs et klɪm frʌm

and now it's election time which means
politicians are out in full force kissing
babies helen zille is dancing again and
speaking xhosa you know you know it's
election time you know ANC comes up with
a huge campaign << impersonating ANC>
if you are not happy about service delivery
then you must vote for change> (.) (i'm)
like but you guys are the ones (-)
<<impersonating ANC> yeah but you
must- we'll change (-) we're like so must

ANC:

ɪf ju ə nɒt heɪpɪ æbʌt
seɪvɪs dɪlɪvəri (.) ðen
ju mʌst vɒt fɹ tʃeɪndʒ
(.)

ANC:

ʃæ bʌt ju mʌs wɪl
tʃeɪndʒ

ANC:

we vote for someone- and they're like
<<impersonating ANC> no don't vote
someone else just keep it here keep it here
yeah keep it here just keep it here whoaea
bring it back keep it here yeah (xxx xxx)
no we'll change we'll change just keep it
here keep it here yeah whoaoooo

nɔ dɔnt vɔt sɑmwɑn
els dʒʌs kɪp ɪt hi
kɪpɪtiə jɛɑ kɪpɪtiə dʒʌs
kɪpɪtiə wɔʊwɑ wɑ bɪnɪ
ɪt bɛk kɪp ɪt hiə brm
jɛ nɔ: wɪl tʃeɪndʒ wɪl
tʃeɪndʒ jʊs kɪp ɪt hi
jɑ jɑ wɔ:ɔ: jɑ

they got the DA chasing after them i mean
i like the fact that the DA is the official
opposition but like they can't point out
everything like after a while it just gets
boring you know (.) DA doesn't tell us what
they gonna go they run around telling us
everything the ANC is not doing
<<impersonating DA> look at him look at
do you want a president who doesn't tie his
shoelaces look at that> it's just shoela
<<impersonating DA> but still> (-) hh*
it's become ridiculous (.)

DA:
lʊk ɑt hɪm lʊk ɑt dʊ jʊ
wɔnt ɑ pɹɛsɪdɛnt ðʌt
dʌsnt tɛɪ hɪs ʃʊleɪsɪs
lʊk ɑt ðæt

DA:
bʌts t həl

they chased after the ANC and exposed
them with the whole gupta thing did you
see that story (-) the guptas (-) one of the
most famous families who apparently own
the whole of south africa js own everything
including the zuma family (.)

and basically what came out was they said
they said yes this family runs the zumas
they run them (.) in fact when president
zuma became president zuma they
summoned him the gupta summoned him
to their residential abode and they paraded
him in front of their friends and family
paraded him (.) is what the DA said
paraded I think they're pushing it like he
wasn't paraded wasn't summoned he was
probably invited wasn't summoned

y'know and so wasn't paraded because
when they say paraded like i'm sure he
was there meet and greet ah new
president we rich you president how you
doing how you doing yes am money it's all
cool we understand but he wasn't like
paraded cuz when you think of paraded it
makes it seem like that indian family was
sitting there the whole gupta 'n' they were
there 'n' they were like <<impersonating

The Whole Gupta:
ɛvɹɪbɔdi sɪd dəʊn hɪs
kɔmɪŋ hɪs kɔmɪŋ sɪd
dəʊn sɪd dəʊn sɪt
dəʊn pɑtɪ sɪtdəʊn sɪt
dəʊn wɪ gɔd zʊlʊmɑ n
hɪs kɔmɪŋ jɑ hɪs
kɔmɪŋ jɛs hɪl dʊ de
dæns hɪl dʊ de dæns
sɪd dɛr sɪd dɛr hɑv jʊ

Gupta> everybody sit down he's coming
 he's coming sit down sit down sit down pati
 sit down sit down we got to (zuma) and
 he's coming yes he'll do the dance he'll do
 the dance sit there sit there have you got
 the popcorn you got the popcorn okay
 everybody turn- dim the lights dim the
 lights he's coming dim the lights dim the
 lights he's at the door ((shouting)) start
 the music> ((sings and beatboxes the tune
 of Barbra Streisand by Duck Sauce, but
 replaces lyric with 'Jacob Zuma') he
 wasn't paraded h* h* he was invited (3.0)

gɒt jʌ bɒpkɔːrn jʊv
 gɒd jʌ bɒpkɔːrn okɪ
 evɹɪbɒdi tə dɪm de
 laɪts dɪm de laɪts dɪm
 de laɪts ɪs dæɪt de dɔː
 stɑːt de mʃʊsiːk

DA said we need to investigate these
 claims we need to investigate them we said
 would you would you they said we'd love to
 investigate we'll get the best investigators
 we can and they did (.) the DA went and
 got the best investigators they could find
 (.) investigators so good (.) they found
 that the gupta had also given DA money
 (3.0) *hh ohhhh priceless (1.0) and what
 about tha <<impersonating DA (but with a
 different voice) > what we don't know we
 don't no no we don't we we don't we
 shoelaces w did you see hmm?> (2.0) it's
 crazy

DA:
 wɒt wi dəʊn nəʊ wi
 dəʊn wi dəʊn ne də
 nəʊ wi wi dəʊn
 ʃʊleɪsəs dʒʊ siː hm

(1.3) ANC is having a ball (1.3) see
 recently like in south africa we've got this
 trend and i like it (-) we wanna be a world
 class (city) which we are we are moving
 towards that (-) the world cup helped us
 we're moving forward infrastructure's
 growing (-) zuma's even doing great things
 like firing non-performing ministers and
 y'know it's a good thing you you don't look
 at the bad you only look at the good (.) but
 sometimes in south africa i feel like we've
 got this this non-conformer tendency we're
 js we y'know like the *world goes where's
 the world and sets a standard (-
)<<impersonates The World> we're going
 to go in this direction yes this is the world
 (.) yes (.) standard> (--)<<impersonates
 South Africa in relation to the world>then
 we like okay we (can/gonna) go that (2.5)
 ya we gonna go in> like <<impersonates
 The World> nono the world the world is
 going> and they'll be like << impersonates
 South Africa in relation to the world> ya

eɪn siːs hævɪŋ ə
 bɒl si ɹiːsəntli laɪk
 ɪn saʊθ æfrɪkə wɪv
 gɒt ðɪs tɹend aɪ laɪk
 ɪt wɪ wɒnə bi ə
 wɜːld klɑːs sɪtə wɪtʃ
 wɪ əː wɪː mʊvɪŋ
 təʊwəːds ðet ʃʊnʊs
 ðe wɜːld klʌp helpt
 əs wɪ mʊvɪŋ fɔːwəd
 ɪnfɹəstrʌktʃəs grɔːɪŋ
 h zʊməz ɪven dʊɪŋ
 ɡreɪt θɪŋs laɪk
 faɪlɪŋ nɒnɹɜːfɔːmɪŋ
 mɪnɪstəs en ʃʊnʊs
 ts e ɡʊd θɪŋ jʊ
 daʊn lʊk æt ðe
 bæd jʊ evnli lʊk at
 ðe ɡʊd bʌt
 sɒmtaɪms ɪn səθ
 æfrɪkə aɪ fiːl laɪk
 wɪv wɪ gɒt ðɪs

The World:
 ɒwiː ɡəʊɪŋ tʊ ɡəʊ ɪn
 ðɪs daɪrɪkʃən

**South Africa in
 Relation to the
 World:**
 ɔːke we wɪ kn ɡoː ðæt
 (--) ja w ɡona ɡo

**South Africa in
 relation to the
 World:**
 jæ bʌt d w ɡoɪŋ jʊ kn
 faɪn de nɔː wɪl faɪn dʊ
 de wɪ dʒʌst wɪ dʒʌst
 ɪts lɑːɡ ə taɪləb ɡoɪn tʌ
 ɡo de ðen wɪl faɪn s ja
 sɔː tʃaɪ dæd dɒn wəri
 dɒn wəri wɪ nɔː ɪts der

but (d go you can find) no we'll (fine do there we just) (2.3) we just it's like (xxx xxx xxx) we're going to go there then we'll find (xxx) ja so try do that ja don't worry don't worry we know it's there>

nɒnkonfɔ:məs
təndensi s laɪk ðe
wɜ:l d goʊs wɛs ðe
wɜ:l d end sets æ
stændəd

jes ðɪs ɪs ðe wɜ:l d
(.) stændəd>
<<alters speech>
en den wɪ leɪk>

neʊ neʊ ðe wɜ:l d
ðe wɜ:l d ɪs geʊɪŋ

you look at how you look at how all over the world especially in first world countries they've developed specialised task forces police units that aren't governed by politics y'know (-) like in america they've got the FBI the federal beureau of investigation they're the top dogs above the police y'know in england they've got scotland yard they specialise and in south africa we had the scorpions (-) th w they were doing a great job they were commended left right and centre (.) catching criminals ninety-nine percent success rate (-) even the ANC and said << impersonating ANC> you are doing a great job great job (--) we love it it's wonderful (--) wonderful> then the scorpions went after zuma (-) and they're like << impersonating ANC> okay just turn it off now just no it's fine just (.) no y- you are doing a good job good job (-) but maybe now you can do a good job outside ya nonono ya just (xxx) is fine just go yeah leave () that's fine just don't touch that's (--) ja >(1.0)

ANC:

ju a duɪŋ a grɛt dʒɔ:b
grɛt dʒɔ:p wɪ lav ɪt ɪts
wɒndəfʊl wɒndəfʊl

ANC:

ɔkeɪ dʒʌst tɛn ɪt ɔf
nəʊ dʒʌst nɑ ɪts faɪn
dʒʌst nɑ ju a duɪŋ a
gɒd dʒɔb gɒd dʒɔb
bʌt nəʊ mebi ju ken
do a gɒd dʒɔb əʊtsaɪt
jɑ dɒn nɒnɒno dʒʌst
dʒʌst n s faɪn dʒʌst gɒ
jɑ liv ds kdns s faɪn
dɒn tʌtʃ dʌts jʌh

and then they proceded to disband the scorpions we had a hooaha for about a month whaaa and then we forgot (---) 'n' now recently it's come out in court came out in constitutional court they said what the ANC did was illegal (-) it was unconstitutional (-) to end the scorpions (1.5) 'n' what was the ANC's reply (.) they said this is illegal (-) and the ANC said

ANC:

(-) ɔ: (6.2) jhhhh ɪlɪgəl
ɪs bɛd ne (.) jɛə

<<impersonating ANC> (1.0) oh (6.0) ehh
(-) illegal is bad, neh (1.8) yeah (1.2)

'n' the judge said you've got eighteen months to reinstate the scorpions and remedy this situation <<impersonating ANC> eighteen months ((whispering and counting on fingers)) (i won't be here eighteen) yeah okay 's fine ya (---)>

ANC:

ɛtin mans a wan bi
hiə ɛtin m ja ɔ:ke
sfain ja

it of a i love it (.) most rock 'n' roll country in the world (-) and you see it when you travel we've been travelling all around the country now it's been so much fun y'know out in places like PE and cape town and east london and (.) recently went to durban which was which was a bit of a (schlip) for us it was really hard because it was raining so much and then and then on top of the delays that you have to contest with there's also the overbooking which is a problem you know i don't know if you know what overbooking is but basically it's a it's a legal process where it's a practice rather where where airlines book more tickets than there are seats on the plane (.) so they book more (.) sorta like a taxi (--) but then they don't let you get on when you get there (.) so they js hope you don't pitch up (-) <<whispering> please (-) ahh yeah> y'know (.) that's what they do(.)

and so we we flying down to durban 'n' was the funniest thing ever we're standing in the queue everyone's all fidgety in the line looking at their watches and they call us forward they're like next please next next next so we go to the counter and there's one of those women with her glasses and her relaxed hair and she's there <<impersonating Woman Glasses Relaxed Hair> ((makes keyboard clacking sound))> and she's like << impersonating Woman Glasses Relaxed Hair> ID's please> and we're like ID's everyone and we put them down and she's like << impersonating Woman Glasses Relaxed Hair> ((makes noises on keyboard)) where you flying> we're like uhh uh durban please she's like <<impersonates Woman

Woman w Glasses

+ Relaxed Hair:

kn aiv jo ardi plis

Woman w Glasses

+ Relaxed Hair:

weju flairŋ

Woman w Glasses

+ Relaxed Hair:

d3ben

Woman w Glasses

+ Relaxed Hair:

d3b3n

Glasses Relaxed Hair> durban ((makes clacking keyboard noises)) durban (--)> yes (-) <<impersonates Woman Glasses Relaxed Hair> mhm ((makes clacking keyboard noises)) (-) are you flying now> (5.0) h* h* no tomorrow we just it's a practice run (2.0) are you flying 'n' we're like yes we need to fly now (.) <<impersonating Woman Glasses Relaxed Hair> okay ((mumbles)) (.) ((makes keyboard clacking noises)) (.)

Woman w Glasses + Relaxed Hair:
m m

Woman w Glasses + Relaxed Hair:
ɑ ju flɑŋ nəʊ

Woman w Glasses + Relaxed Hair:
oʊk eɪ sɪdɪz

and then she starts typing frantically she's like <<impersonating Woman Glasses Relaxed Hair> ((makes typing noises but faster))> which i never understand cuz when i book a ticket all i need to do is click it's click click click click click click click j-joh ah that one d dur ah that one click ah that one click and then it does it all for- and then she's like <<impersonating Woman Glasses Relaxed Hair> ((makes fast keyboard typing noises))> i bet she wasn't even busy doing our tickets anymore she's just there click she probably just on facebook or something there updating her status <<impersonating Woman Glasses Relaxed Hair> ((on facebook)) yoo another one another one is here i'm dead dead dead (.) dead another one's here you're dead dead you overbooking dead de- oh poke back dead dead ooh dead death by overbooking yooo (-)

Woman w Glasses + Relaxed Hair:
((on facebook))
jɔ: ɑnɑðɑ wɑn ɑnɑðɑ
wɑns hi: ɑm dɛd dɛ:t
dɛ:t dɛd ɑnɑðɑ wɑns
hi jɔ: dɛd dɛd jɔ
ɔvɑbɔkiŋ dɛd de ɔ:pɔk
bɛk dɛd dɛd ju dɛd
dɛd deθ baɪ ɔvɑbɔkiŋ
jɔ:

(6.9) ((while silently laughing)) because of their faux pas (-) the airline is as kind as to upgrade us on the next flight to business class (.) they say we're sorry about what happened dj here you go business class i love business class y'know you get to go to a special lounge where everyone's very businessy yeah (-) no it is it is it's cuz when you when you in business class you hear conversation and they've th-they they sound totally different y'know you hear people saying things like <<impersonating Businessperson 1> yes well the mergers are are coming along i mean if you look at the companies that are> y'know people are

Businessperson 1:
je:s wɛl ðə mɛdʒɪs
ɑ ɔ:kmɪŋ əlɔŋ aɪ mi:n
ɪf ju lʊk æt ðə
kɑmpɑni:s ðæd ɑ:

Businessperson 2:
wəl aɪ mi:n ɪf ðə
nɑmbɜz ɑ: ʤaɪt ðɛn
wi:l dɛfɪnɪtli gɛt ðæt
stɔkɔ:tfeɪliɪv gəʊɪŋ
ɛn

Businessperson 3:

walking around like <<impersonating Businessperson 2> i mean if the numbers are right then we'll definitely get that stockportfolio going and> y'know people walking there and just js <<impersonating Businessperson 3> no i'm i'm in the care to the situation that all the shareholders are happy and then we'll present to management and it's gonna be a (xinstallment) of what> y'know you just you hear like businessy kinda stuff (.) whereas when you in economy it's just like a huge group of people you generally overhear conversations like <<impersonating Economy Passanger> i thought you put it in the bag you said you put it in the bag what it was on the ta i asked you to put (xxx) why's it not in the bag ((laughs silently)) ohhh wow

nɔ am ɪn am ɪn de ke:
to de situeɪʃn to meɪk
ʃɔ ðæt ɔl de ʃɛhɔldez ə
heɪpi ɛnde ðn wɪl
prezent tʊ
mæneɪdʒmənt ɛn ɪts
ɡɔnə bi ə k
ɪnstəlmənt əv wɒ

Economy

passenger:

ə θɒt ʃʊ pʊd ɪd ɪn ðə
bæɡ ʃʊ sed ʃʊ pʊd ɪt
ɪn ðə bæ:ɡ wɒt ɪt wɒs
ɒn ð teɪ ə əst ʃʊ tʊ
pʊt smɔ wɒs ɪt nɒt ɪn
ðə bæ:ɡ

(5.0) and so we going through the airport and and then we go through security and i i love security in south africa it is the most chilled out security you'll find anywhere in the world (.) it is like south african security's just like you know we work on an honesty system in this country y'know (.) the security guard's he's there to enforce but it's more an honesty it's like look this is this is is up to you this is the place where we all we all admit to our sins come forward d'you have anything to declare y'know it's that (type) of place (.) overseas when you when you come through customs it's the craziest thing ever you gotta take off everything you gotta take off your shoes and you take off your belt and you you know you can't wear a jacket or a hoodie or a cap or anything and you gotta take off your rings and nothing not even coins in your pocket then you got like a big filling then you in trouble then they'd like you know 'n' they'll be like then you'll be like but but but it's my teeth and they're like well you're gonna have to do something y'know and they're like kinda people are like `scuse me ((walks, licks his lips))> hahaha (--) ohhhhh (2.0)

it's (great/cray) whereas in south africa sometimes i feel like these security guards

**Security Guard SA
Airport:**

don't actually know what their equipment does (.) y'know they're very chilled out about it (.) cuz you'll walk through at airport security and you get there and the guy will be like <<impersonates security guard SA> eh go number four number four> and you go through and you stand there and the guy will be waiting and he'll give you that bucket and he'll be like <<impersonates Security Guard SA> what's in the bag(-)> and you're like what what d'you mean and he's like <<impersonates security guard SA> is there a laptop (--)> yes (-) <<impersonates security guard SA> out (.) take it out laptop out out (.) please ah put it by itself dah put there ya (.) another laptop> you're like nonono <<impersonates Security Guard SA> laptop out (.)> you're like okay okay okay (.) okay <<whispering> what did you do> (-) okay <<mumbling> here it is> (-) and and and my gun <<impersonates Security Guard SA> no it's fine it's fine just just the laptop (.) ah (-) watching you (3.7)

e kɔ: nʊmba fɔ:
nʊmba fɔ:

**Security Guard SA
Airport:**

e wats ɪn de bek

**Security Guard SA
Airport:**

ɪs de leptɔp (-)

**Security Guard SA
Airport:**

əʊt əʊt tɛg ɪt əʊt
leptɔp əʊt əʊt ples a
put ɪt baɪ ɪtself da ja
enada leptɔp

**Security Guard SA
Airport:**

leptɔp əʊt

**Security Guard SA
Airport:**

ɔke

**Security Guard SA
Airport:**

no ɪts faɪn ɪts faɪn
dʒʌst dʒʌst de leptɔp
da wɔtʃɪŋ ju

it's so much fun (-) and you walk through the metal detectors which i swear that don't work or these people really don't understand them at all sh you'll walk through metal detectors and it's not just at airports no matter where they are in the sou in the country you walk through a metal detector a casino a school a government institutution you'll walk in there and then al i js it'll make that sound (.) but then i don't know if they know what that means cuz you'll walk through it and be like ((imitates metal detector beeping)) (3.8)

and you see how security guards smile cuz they get ready cuz they're gonna use the

**Security Guard
South Africa:**

wand they love the wand (-) you see they wait the whole day <<impersonates Security With Wand> yess my time has arrived(.) excalibur i call upon you(-) ((laughs)) it's like what the hell's going on (.) <<impersonates Security with Wand> yeah just stand there (.) ya> (.) pulls out his wand z and y'know 's black and js pulls him out and ((makes noise that's supposed to come with wand)) heh okay that's not (.) i'm sorry i'm just hh* hh* doesn't work really do that would be cool if it did though ((makes noise for wand some more)) although it would be weird would be weird y'know for some like guy from the township to have a lightsaber ((makes same noise, now lightsaber noise)) hhh* wouldn't work at all though it wouldn't it wouldn't (xxx) wouldn't be like darth vader would be like <<impersonates SA Darth Vader> bravida ((makes lightsaber noise)) abravi (.) (makes lightaber noise)) > hh* hh* hh* ((laughing)) it would've been the worst star wars ever if it was in south africa wouldn't it (.) ((short lightsaber sound)) like the critical point (.) the moment that made the movie would never happen if it was in a township in south africa (.) cuz which guy from the township would claim a child after that many years that would be like <<impersonates SA Darth Vader> ((lightsaber noises)) ((makes crash sound)) luke> yes what (.) <<impersonates SA DarthVader> no (.) look there (.) is your father ((makes lightsaber noises))> hehehaha ahahaha ((makes lightsaber noise)) (.) but it wasn't it wasn't okay sorry i i digress the wand the wand (.) the wand (.)

comes ((laughs)) sorry comes with the wand (.) and they always do that thing y'know they go around and we don't know what it's supposed to do or not y'know ye (.) ((imitates beeping sound of wand)) (-) <<impersonates security guard SA> any weapons> ((laughs)) n what was that for (.) even if i had something i'm not gonna tell you now (.)obviously you have been defeated (.) any weapons no

jɛs maɪ tam hæʃ
araɪvd ekskaɪɪba aɪ
co:l apɔn ju

Security Guard
South Africa:
jea sten dʒʌs stend
de ja

SA Darth Vader:
bravida

SA Darth Vader:
a bravi

SA Darth Vader:
lok

SA Darth Vader:
no lok ðe its jɔ fɑðə

Security Guard
South Africa:
eni wɛpɔns

Security Guard
South Africa:
ɔ ɔke

Security Guard
South Africa:
eni wɛpɔns

Security Guard
South Africa:
ɔ ɔke

<<impersonates security guard SA> oh okay>and that's it (.) we like work on a honesty system in this country everywhere you go (.) like i'd like to meet the genius who invented the honesty book ah yes the honesty book (.) yes the book of truth no one can lie when they write in this book (.) whenever you visit someone at a townhouse or office complex we have the book of truth (-) fill in the book before you enter (-) name ah yes surname mhmhmm phone number and address (.) reason for visit (.) PVT(-) they'll just do that look at everyone like peeveeteeppeeveeteepviti PVT (-)

ahand once i asked a security guard was like what's the point of this why am i why am i filling in this book he's like <<impersonating Security Guard with Book> no (.) it's for security reasons> (-) cheers i figured that much but what is it what is it about he's like <<impersonating Guard With Book> it's so that (.) if you can do anything bad inside there (.) if maybe you can steal or kill someone (.) then we can find you> (-) ah of course (-) because i wrote my real name and surname (.) the honest killer strikes again (-) <<laughing> it's just ridiculous> (-) i was like okay and then i kill someone and then what are you gonna do he's like <<impersonating Guard With Book> then we can just phone you and tell you you must come back (--) ya (-) same time (-)> i'm having the time of my life right now (.) i'm sitting there like ah ah i see (.) and then what if my phone is off he's like <<impersonating Guard With Book> then (.) we can even leave a message yeah can even send a please call me don't play here don't play> (--) ((laughing) ahh oh man (.) i love it (.) it's so much fun (.))

so we flew down to durban which was great (.) airports are (.) they're pretty standard that's a nice thing about south africa we've got world class airports y'know partially thanks to the the th-the world cup flew into durban it's a very very humid very hot place y'know (.) also very very

paʃəli θæŋks tu ði ði wɜ:lɪd klɑ:p flʊ intʊ dɜ:ben ws e veɪ veɪ hju:mɪd hot pleɪs jno osou veɪ: veɪ: ɪndɪən nɒnɒ ɪr ɪz ɪr ɪz lak pipl ə

Security Guard with Book:

no s fə sekjʊrɪtɪ rɪzns

Security Guard with Book:

ɪts sɔ dæt ɪf ju ken do enɪtɪŋ bed ɪnsaɪd ðe ɪf meɪ ju ken stɪl ɒ kɪl sɑmwɑn den wɪ ken faɪnd ʒu

Security Guard with Book:

den ju sɪd ðe wɪ ken dʒʌst fɔn ju en tel ju ju mʌs kɒm bek

Security Guard with Book:

den wɪ ken ɪvən ɪv liv ə meɪsɪdʒ je ken ɪvən send e plɪs kɔl mi dont ple je dont plɪr

indian (.) nono it is it is like people are like
 how can you say that because it is it's
 when it's hot it's hot when it's indian it's
 indian it's like (.) it is (.) which is a bit
 weird for me cuz they've got like you know
 when you land there there's billboards
 everywhere you go <<alters speech>
 welcome to kwazulunatal> you drive out
 the airport <<alters voice and accent>
 welcome to kwazulu natal> you driving
 down the highway <<alters speech>
 kwazulunatal> i'm like i know i know i
 know everywhere <<alters speech>
 kingdom of the zulu> it's all they write
 kingdom of that's all they write about
 kwazulu that's not fair though can't call it
 kwazulunatal cuz obviously they didn't
 count the indians first (-) cuz there are
 that many of them you need to count cuz i
 i looked at the stats on google and i found
 that durban is the number one highest
 population of indian people outside of india
 did you know this (.) number one highest
 population of indian people outside of india
 which means the only place the only place
 that has more indian people than durban
 (.) is india (.) that's a scary fact (-) that's
 a scary fact that's true that's like cuz like
 like if india's the factory then like durban's
 the factory shop (-) like (.) it's that big (-)

laɪk ha ken ju seɪ
 ðæt koʒ ɪr iz z wɛn
 its hɒt its hɒt wɛn
 its ɪndʒen its
 ɪndʒen its laɪk ɪt iz
 waɪtʃ ɪs ə bɪr wi:d fə
 mi kɔs go laɪk
 juʒnɔv wɛn ju lænd
 ðe: ðe:z bɪlbɔ:ds
 evɹəwe ju go
 welkɒm tʊ
 kwəzulunatɑ:l ju
 dʒaɪv aʊt ðe ɛ:pɔ:t
 welkɒm tʊ kwazulu
 natɑ:l ju dʒaɪvɪŋ
 daʊn ðe haɪweɪ
 kwazulunatɑ:l g
 əm lak aɪ nɔ a nɔ a
 nɔ ɛvɹɪweɪ kɪŋdɒm
 ɒv ðe zu:lʊ its ɔl
 ðeɪ ɹaɪt kɪŋdɒm ɔ
 ðats ɔ:l ðeɪ ɹaɪr
 əbaʊr kwazulʊ ð
 ðæts nɒt fɛ: ðəʊ jə
 kɑnt kol ɪd
 kwazulunatɑ:l ɔs
 ɔbvɪəsli ðe dn
 kɑʊnt ðe ɪndiəns
 fɜ:st kʊz ðe ɑ: ðæt
 mɛni ʌv ðɛm ju
 nɪdʊ kɑʊnt kʊz ə
 lʊkd æt de stæts
 ɒn gu:gl æn aɪ
 faʊnd ðæt dɜ:bən
 hz ðe nʌmbə wɒn
 hæst pɔ:pjuleɪʃn ɒv
 ɪndʒən pi:pəl aɔtsəd
 ɒv ɪndiə dʒʊ nɔv
 ðɪs nʌmbə wɒn
 hæst pɔ:pjuleɪʃn
 ɒv ɪndʒən pi:pəl
 aɔtsaɪd ɒv ɪndiə
 wɪʃ mi:nz ðe ɔvnlɪ
 pleɪs ðe ɔvnlɪ pleɪs
 ðær hes mɔ: ɪndʒən
 pi:pəl ðen dɜ:ben ɪs
 ɪndiə ðæts e ske:ɪ
 fækt ðæts e ske:ɪ
 fækt ðæs tru: ðæs

laɪk kʊz laɪk ðæt
laɪk ɪf ɪndjə ɪs ðe
fæktɪ: ðen laɪk
dɜ:bəns ðe fæktɪ
ʃɒp laɪk ɪts ðat bɪg

so you can't just call it kwazulu the kingdom no you can't if you count it then y'know it should be fair it should be mixed up y'know (.) should be mixed up should be like kwazulu namandia natal (.) like y'know (--)
hh* i don't i don't understand it although know indian people they're smart they probably like <<impersonating Indian People>nono give them the title give them give them the name it's fine (.) nono we'll just take the land (-) have fun have fun yeah oh have fun chaka have fun (-)

it's a joke but there are that many d d'you that is like one of the craziest stats i've ever read in my life (.) because god forbid if something were to happen to india (.) if something happened (.) a huge disaster like y'know in japan it happened overnight can happen all of a sudden the country's in danger (.) neuclear reactors we waiting to explode could happen in india as well (.) y'know maybe a neuclear explosion or i don't really know if they have big nuclear plants but maybe something else like a like a p like a bomb a neuclear bomb y'know or even like a like a like a masala bomb or like ((laughs breathily)) like a like a like a tikka bomb tikkabm tikka sounds nice doesn't it tikka bomb that sounds like a sweet indian kid would eat y'know <<impersonates Sweet Indian Kid> daddy i want tikka bomb> <<impersonates Kid's Father> no more tikka bomb for you last time you put tikka bomb in your sister's hair no more tikka bomb> <<impersonating Sweet Indian Kid> want tikka bomb> <<impersonates Kid's Father> no more tikka bomb> that ws hah masala bomb and you thinking that's stupid sh it could happen (.) cuz every country has a mad scientist (.) i bet there's one guy who's there with like the steaming pots of the hottest curry in the world and he's like <<impersonates Mad Curry

Indian People:

nɒnɒ ɪts faɪn gɪv
ðɪɛ:m ðe taɪtl gɪv ðɪɛm
gɪv ðem de neɪmɪŋ
raɪts gɪv ðem ðe taɪtl
ɪts faɪn nɒnɒ wɪl dʒʊs
teɪk ðe lend nɒ ðets
faɪn nɒnɒ hev fan hev
flʌn je gɒ hev flʌn ʃʌkʌ
hev flʌn

Sweet Indian Kid:

dædɪ dædɪ aɪ wɒnt tɪkʌ
bɒm

Kid's Father:

nɒ mɔː tɪkʌ bɒm fɔː ju
last taɪm ju pʊt tɪkʌ
bɒm ɪn jɔː sɪstərs heɪ
nɒ mɔː tɪkʌ bɒm

Sweet Indian Kid:

wɒnt tɪkʌ bɔːm

Kid's Father:

nɒ mɔː tɪkʌ bɒm

Mad Curry

Scientist:

((laughs theatrically))
mɔː tɪkʌ mɔː tɪkʌ ((laughs
theatrically)) ()

Sidekick:

nɒ mɑːstə tɪkʌ nɒ mɔː
paɪzɪs nɒ mɔː spɑɪzɪs

Mad Curry

Scientist:

let gɒ ʌv mɪ ((laughs
theatrically)) ((crash
sound))

Scientist> ((laughs like a comic villain))
 more more ((continues evil laugh)) (xxx
 xxx xxx tikka) i am pouring all this curry
 over> and his sidekick is like
 <<impersonates Sidekick> no master
 please no more pices no more spices>
 <<impersonates Mad Curry Scientist>
 ((laughs in evil way)) let go of me
 ((continues evil laugh))> ((imitates
 explosion sound)) and everyone there dead
 dead billion people dead everyone there
 <<impersonates Every Indian> ahh we're
 all dead (.) all dead (.) but tasty> ehehe
 ahaha like if that happened (.) then (.)
 ahah then then durban (.) would become
 the new india (.) there's no better place to
 start (.)

Every Indian

a ha: wɪr ɒl dɛd ɒl
 dɛ:d
 bʌt tɛstɪ e

like in johburg we think ah we got indians
 nonono we don't like here we've got basic
 basic base level indian (.) so we've got
 govenders we've got naidus y'know we've
 got redis and chetis (.) down in durban
 they've got every- they've got every single
 kind they've got kuzrati they've got hindi
 they've got they've just got everyone it's s
 huge mix they've got tall indians like super
 tall like seven foot tall indians 'n' got th
 short ones as well (xxx) i saw a midget an
 indian midget for the first time in my life
 (.) you laughs m but you've never seen an
 indian an indian m like it was something
 my mind couldn't comprehend i'm a polite
 guy but i was like ((makes highpitched
 shaky sound)) i'd never seen anything (.) i
 he's like this high and he was like it was
 the craziest thing i had ever seen in the
 world (-) and i was like i i dunno i (was just
 like) and then this indian guy came he's
 like <<impersonates Indian Guy> ((hey
 trevor's the joker) share a joke share a
 joke(.))> and i was like dude look look it's
 an indian midget and he's like
 <<impersonates Indian Guy> hey that's
 rude man (.) that's rude right you don't call
 him that right (.) he's not a midget man
 he's just gotta (dropped suspension that
 all)> (--) durban is ridiculous (.) it's the
 craziest place in the world i love it out
 there (-) every single kind of indian you

This Indian Guy:

ɛ trev ers ðə dʒɒk e
 fer a ðʒɒk fer a dʒɒk

This Indian Guy:

hi ðats ro:d men ðats
 ro:d raɪt jʊ dɒn kɔl
 hɪm dat raɪt hi:s nʌt a
 mɪdʒet men hɪs dʒʌst
 god a drɒp sʊspenʃən
 dat ɔl

can imagine (.) every kind they they've got fat indian people and thin ones and they've got lightskinned indians so light they look white and they've got dark ones as well (.) but like dark but like yoh but like dark like no like dark y'know like dark like black but not even black like black black like navy blue y'kn (-) nono you la like you don't even know like yoh (-) like they've got they've got indians so dark black people look at them and they're like youyouyouyou like it's you don't even understand (.) huh it's and then they they look so dark you think that they're black so you speak to them in zulu and you like ((speaks zulu presumably)) and the worst thing is indians in durban can speak zulu so they don't help but they're like ((speaks zulu possibly with indian accent)) you're like what the hell the zulus have indian accents as well it's just like whoa it's k it's k you don't know what to do (-) hh* hh* it's madness h* h* absolute madness (-)

i love to learn i love to learn about different people's cultures though y'know (.) always believed the difference between ignorance and and comedy as a whole is if you know a little bit if you just show that look i've taken the time and i try and learn try and learn so i thought if there's this many indian people i should start learning some some indian phrases y'know choose a language okay well goujdrati is a bit difficult i'll go for i'll go for hindi y'know (xxx) with the hindi people out there had my thing y'know i started learning the phrases and stuff i was there walking around practicing the (milla?) ((says a variety of phrases in hindi)) i was proper y'know (.) saying the stuff real phrases 'n' got to durban went out to people went (out/up) to a woman and was like ((speaks hindi)) (.) she was like <<impersonating Woman In Durban> whatchu saying there whatchu talking there what language is that (.) what's it whatchu is it xhosa or something (-)> so your culture is not lost with you i see (.) funniest thing someone said to me once if you wanna learn about

Woman In Durban:

wɒtʃu seɪŋ ðe: wɒtʃu
tɒkɪŋ ðe: wɒt lɛŋɡwɪdʒ
ɪs ðet wɒtʃ wɒts ɪt
kɔsə ɒ: sɒmθɪŋ

another person's culture the key is to immerse yourself into the way they are living which is what I do sometimes (.) I stayed in Durban for like a month and went and did everything I was like I was proper I was turning into an Indian guy I was just like y'know I went where they went did what they did y'know and there I was walking around the streets with gel in my hair and y'know tight jeans and Puma shoes and I was like yeah y'know 's like what kind what kind uncle what kind and I was that guy (strolling) around indulging the food cuz food tells you a lot about a culture tell you a lot about the people and the one thing I wanted to find out was why Indian people speak so fast (.) and I've asked many of them on occasion asked many I've said to them said why do you speak so fast y'know you get responses like we don't talk fast ()

my favourite was an old man I said to him I said why do Indian people speak so fast he said <<impersonating Old Indian Man> we don't talk fast you s just listen slow> (-) thank you (.) doesn't make sense but thank you (.) and so I went I went out on an excursion an excursion of discovery went out to a place called Blue Lagoon out in Durban ah some of you are familiar with the place yes yes went there to get myself a traditional bunny chow (.) hah a quarter load of bread filled with curry mmm delicious I walked in there the guy was at the counter he's like <<impersonates Guy At Counter> whatchu want> I was like uhh could I please have a bunny chow he's like <<impersonates Guy At Counter> what bunny chow you want eh> I was like I dunno what d'you got he was like <<impersonating Guy At Counter> we got mutton we got beans we got chicken which one d'you want> I was like give me the mutton he's like <<impersonating Guy At Counter> okay one mutton bunny d yeah (.) what flavour do you want> it's like what do you mean he's like <<impersonating Guy At Counter> we got hot and we got hot hot (-)> I w what's the difference he's like <<impersonating Guy At Counter>

Old Indian Man:

wɪ do tɒ fɑːst jʊ gaɪs
dʒʌs ɪn sɒ slo

Guy At Counter:

wəfju wʌnt

Guy At Counter:

wʌt bʌnɪ tʃəʊ jʊ wʌnt
e

Guy At Counter:

wɪ gət mʌtɪn wɪ gət
bi:nz wɪ gət tʃɪkən wɪtʃ
wʌn dʊ jʊ wʌnt

Guy At Counter:

oʊkə wʌn mʌtən bʌnɪ
dʒe wʌt fleɪvəl dʊ jʊ
wʌnt

Guy At Counter:

wɪ gət hɒt en wɪ gət
hɒthɒt

Guy At Counter:

ʤʌl no de dɪfrens dʒʊz
teɪk de hɒt wʌn

long taking off in the (northeasterly) direction hh out on runway three (-)

dæ rat nao ((imitates intercom)) welkəm leidis n dʒentəlmen abo:d ðis swiks θri sevənθi flait flaiŋ fɪəm dɜ:bən tʊ dʒɔ:hænsbɜ:g flait ʃʊdn bi tʊ lɔŋ teɪkɪŋ of ɪn a nɒθ θiseli daɪrɛkʃn əʊt ʌn ɹʊnweɪ θi

just waiting for air traffic control to give us a go ahead (.) it's a (barmy/bonnie) a beautiful er day out in johannesburg scattered on the showers but it shouldn't be much of a problem slight turbulence that we might encounter but er shouldn't be too bad we'll keep the seatbelts on at that stage so right now all i need you to do is relax and enjoy the flight thank you very much ((imitates intercom sound))>

dʒʊst weɪtɪŋ fɔ: e: tɪafɪk kɒntɹɔ:əl tə gɪv ʊs a gəʊ əhed ɪts a bɑ:mi a bɹɒnɪe a bju:tɪfʊl er deɪ aʊt ɪn dʒɔ:hænsbɜ:g skæ:təd ɒn ðə ʃəʊəz bʊt ɪt ʃʊdn't bi mʌtʃ əv ə prɒbm slɑ:t tæbjʊləns ðæt wɪ maɪt ɪnkəʊntə bʊtə ʃʊdn bi tʊ bæd wɪl ki:p ðə si:tbelts ɒn ad ðæt steɪdʒ səʊ ɹaɪt nəʊ ɒl aɪ ni:dʒʊ tʊ du ɪs sɪtbæk ɹelæks and ɪndʒɔɪ ðə flait θænkju: veɪ mʌtʃ

(-) yeah and you're like oooh (--)
<<impersonates Random Passenger> our pilot wohooo (--)> everyone's comfortable they're like yeah my man he knows what he's doing y'know (--) it always gets spoiled by the airhostesses cuz it's almost like they don't practice at all (.) they js memorise their lines <<impersonates Air Hostess> welcome ladies and gentlemen aboard (news can that no doubt can fly) (2-0) please note that thisi s a non-smoking flight (---)> aren't they all non-smoking <<impersonates Air Hostess> i'm just saying> (5.4)

Random

Passenger:

o: o: əʊ paɪlə:t wɔ: o:

Air Hostess:

wɛlkəm leɪdi:s end dʒentəlmen abo:d nʒəs keɪnə neʊdəʊt keɪn flɑɪ plɪ:s nəʊt ðæt ðɪs ɪs a nɒn sməʊkɪŋ flait

Air Hostess:

am dʒʌs seɪn

but the pilots the pilots are calm they cool y'know they get into the air (.) they start making useless announcements that you

Pilot:

leɪdʒ en dʒenmen əs ʃʊ meɪ hæv nəʊtɪsd

don't even care about y'know (.) just to give you that that feeling that he knows what he's doing y'know (.) get up there (.) seatbelt lights go ((imitates seatbelt light sound)) <<impersonates Pilot> ladies and gentlemen as you may have noticed we've reached our cruising altitude (.) currently seeing at three thousand feet above sea level er cruising at about seven hundred and twenty kilometres an hour in this spelling seven three seven (.) one of our favourite planes in the star flight alliance (creed) fleet it's a (.) beautiful sunny day up here a few bumps but er (.) nothing too hectic er the cabin crew will be taking care of you (.) in the front we've got esmeralda and jonathan (.) in the rear simon and depitzeang and fareah (.) they'll be taking care of you (.) and er if you need anything don't hesitate to call (.) i'll let you know once we've begun our descend until then please (.) enjoy your flight (-) ((imitates intercom noise))> and you're like <<impersonates Random Passenger> oh yeah (-) pilot (-) my guy my guy pilot (-) eh 's cool it's cool i just don't like the fact that they never let you know when something's gone wrong (-)

wiv ʝitʃd əv: kʝusɪŋ
æltɪtʃud kʝwɛntli si:ŋ
at tweniθɪ θəʊsnd fi:t
əbʌv si: levl ɜ kʝusɪŋ
at əbəʊd sɛvən
hʌndrɛd en tweni
kɪlɒmedəs æn æʊə in
ðɪs spelɪŋ sevən θɪ
sevən wɒn ɒv ɑ:
feɪvɪt pleɪns in ði
ɪnsɜki fli:t bʝudəfəl
slɪt dei ʌp hiə wi
maɪt ɪnkəʊntə slɪm
tɜ:bjulens bʌtə nɒθɪŋ
tu hektɪk e ði kæbɪn
kʝw wɪl bi teɪkɪŋ keɪ
ɒv jʊ ɪn ðe frʌnt wiv
gɒt ezmeɪəldə ənd
dʒɒnəθən ɪn ðe ɹiə
sɑɪmən e depi:tʒæŋ
ænde feɪəɪə hel bi
teɪkɪŋ keɪ ɒv jʊ ende
ɪf jʊ ni:d enɪθɪŋ dəʊnt
hesɪteɪt tʊ kɒl əl leʃʊ
nəʊ wɒns wi.v begun
əʊ disɛnt nɪl ðen pli:s
ɪŋjɔɪ jɒ flɑɪt

Random Passenger:

jɛ:pɑɪlət jɛ: mɑ kɑɪ
mɑ kɑɪ pɑɪlət

it freaks me out cuz they're trained (.) to keep you calm no matter what's going on (-) i noticed this because we hit turbulence coming into johburg where there were hectic storms (.) 'n' the plane started shaking and all d and y'know it wasn't like teh calm turbulence y'know it's that where people (xxx) knuckles get white when they holding there (-) y'know when cuz people try to act natural in the plane they'll be like hmhmm and the and then they get to a point where theyr're like (--)) ((imitates people scared stiff)) y'know that point comes (-) and like everyone is panicking ever except the airhostesses they're

Air Hostess:

jɪs jɪs jəgəs hm
wʊdʒʊ gɑɪs lək slɪm
kɒfi jɑ əʊkeɪ ðeɪʒgəʊ
bi kefəl ɪts hɒt θenkjʊ
ɒɹɑɪt ðen enɪθɪŋ fə jʊ
sɜ: jɑ əʊkeɪ əʊkeɪ ðen
dʒʊs pɑ:s mɪ ə ɑpəl
dʒʊs ɹɑɪt θenkjʊ veɪ
mʌtʃ wʊdʒʊ lək slɪm
ɑs nəʊ ɑs θenkjʊ

amazing i love how they do it y'know (.)
like you'll hit the turbulence and be like
((makes kkakak sound of turbulence))
things are falling the bags are hitting the
sides of the compartments ((imitates
turbulence sound)) people are panicking an
except the airhostesses (.) they just move
through naturally (.) it's it's freaky it's
almost like their lower half is not connected
to the upper body (.) cuz they'll just carry
on n they'll they'll be like <<impersonates
Air Hostess> yes yes 'n' you guys (.) you
guys (.) mm (.) would you guys like some
coffee (.) ya (.) okay there you go be
careful it's hot thank you (.) alright then (.)
anything for you sir (:) hm (.) yeah okay
(:) okay then (:) just pass me a a apple
juice alright thank you very much (:) there
you go would you like some ice no ice (.)
thank you> d know how they do it (-)

and then the pilot has the nerve to come
on in the middle of the biggest storm ever
the plane is shaking the wings are tilting
slightly upwards you think you're gonna die
(.) it's like ((imitates turbulence noise))
people are screaming it's like ((imitates
turbulence noise)) ((imitates intercom
sound)) ((imitates turbulence noise))
<<impersonates Pilot> ladies and
gentlemen we've encountered some (.)
slight turbulence (.) we'll ask that everyine
return to their seats at this point (.) and er
refrain from using the lavatories (-) please
note we'll be flying at high altitudes to try
to alleviate the problem (.) also er keep
your seatbelts fastened and er hh* no hot
drinks will be served at this time for your
safety (.) thank you very much and i'll
speak to you in a moment once we've eh
gotten out of this bumpy patch (-)> speak
to you in a moment (-) that moment might
never come (-) he doesn't tell you this (-)

when the nationwide flight lost an engine
the pilot said (.) nothing (.) it just fell
((makes explosion sound)) quiet (-) i don't
want a pilot like that i want someone who
lets me know i wanna know when i'm
gonna die i wanna know (.) i wanna say a

Pilot:

leɪdʒ an dʒentmen
wi:v ɪnkəʊntəd sʌm
slaɪt tɜ:bjʊləns wɪl ask
ðæt əvɪrwʌn ɱetɜ:n tʊ
ðe: si:ts and ə ɱfʌeɪn
fɪəm dʒʊstɪŋ de
lævətɔ:ɪs plɪ:s nəʊt wɪl
bi flarəŋ at haɪ
ɔltɪtʒʊds tʊ tɪaɪ də
əɪvɪert ðe pɱəbləm
ɔlsəʊ ə ki:p ʒə:
si:tbelts fəstənd ænd
əh nəʊ hɔt dɱɪŋks wɪl
bi sɜ:vd ət ðɪs taɪm fə
ʒə: seɪftɪ θəŋkʒʊ veɪ
mʌtʃ and əl spɪ:k tʊ ʒʊ
ɪn ə məʊmənt wɔns
wɪv ɡɔtən əʊt ɔv ðɪs
bʌmpɪ pɱætʃ

Dead Person In Heaven:

ə swɛ: ðɪ:s ɛ:pɔ:ts
tʃeɪdʒ ɔl ðe tam ə
nɛvə nəʊ wɛ: tʊ ɡeʊ ə
nɛ:və əʊmə ɡ ə: wɪ: eʊ

prayer or two i wanna prepare myself
y'know (.) i wanna forgive everyone that i
hate in the world (.) gimme a chance (.)
gimme a chance (.) but they don't pilots no
they don't i bet people who die in plane
crashes don't even know they've died (.)
must be the worst feeling in the world (-)
just like a whole bunch of confused people
popping into heaven like ((makes popping
into heaven sound)) <<impersonates Dead
Person in Heaven> i swear these airports
change all the time (-) i never know where
to go i never (.) oh my are we oh n- are
we in heaven (.) oh whoa i can't believe we
made it eh (.) i'd i can't believe what
others have made-> and there's saint
peter at the gates (.) and he's lie
<<impersonates Saint Peter> eh come
forward please come forward> and she's
like <<impersonates Dead Person in
Heaven> who who you> <<imperosnates
Saint Peter> i'm saint peter>
<<impersonates Dead Person in Heaven>
ah but you (.)> <<impersonates Saint
Peter> yeah i know (.) many a people are
shocked just come (.) i get that all the time
just come (.) just come just come>
<<impersonates Dead Person in Heaven>
nah i just thought that-> <<impersonates
Saint Peter> nah don't don't worry just
come please justwait till you see jesus
come (.) come come (6.0)

neʊ a: wɪ ɪn hæ:vɪn
awæ kɑ:n bɪlɪ:v wɪ
meɪd ɪt eɪ ats a kɑ:n
bɪlɪ:v wə əðəz hev
meɪd

Saint Peter:

ɛ: kɑ:m fə:ɒd plɪs
kɑ:m fə:ɒt kɑ:m kɑ:m
fə:t

**Dead Person in
Heaven:**

hu: hu ju

Saint Peter:

əm zɛnt pɪtɛ zɛnt pɪtɛ

**Dead Person in
Heaven:**

a bʌt ju:

Saint Peter:

je aɪ nɔ: mɛnɪ mɛnɪ a
rɪpəl ɑ: ʃɔ:kt dʒʌs
kɑ:m dʒʌs kɑ:m aɪ get
ðæt ɔl ðe taɪm dʒʌs
kɑm dʒʌs kɑm

**Dead Person in
Heaven:**

nə aɪ dʒəs θɒt ðet

Saint Peter:

nɑ: dɔ:n wɑɪ dʒʌst
kɑm dʒʌs wɛ:t tɪl ju sɪ
dʒɪ:sɑ:s kɑm kɑm

Taxi driver:

ʃɔ:ɒ

Taxi Passenger:

ʃo dɛ:d dɛ:d dɛ:d pʃ pʃ
pʃ dɛ:d ʃə no ʃɒnɪlələ
wɪ dɛd ɡɒn ɡɒn ɡɒn
aɪaɪaɪaɪaɪ

dɛ:d dɛ:d dɛd dɛd dɛð
ʃo: dɛd

i don't want that i want someone to let me
know when i'm gonna die like taxi drivers
(.) there's no person who dies in a taxi not
knowing that they've died (-) just before
the crash taxi driver will be like
<<impersonates Taxi Driver> yo ((makes
crash sound)) ahh> people walking into
heaven like <<impersonates Taxi
Passengers> you're dead dead dead yeah i
know (shonelela) we're dead (.) gone gone
gone aiaiaiai> they know (.) sometimes
they survive the crash but they still think

they dead walk around the pavement
<<impersonates Taxi Passengers> dead
dead dead dead dead you dead> ((laughs
silently)) ohh (.)

but luckily we did land safely (.) in
johannesburg (.) we landed safely and
everyone clapped when the plane landed
yeyy clapped and walked into the airport
terminal building (-) and that's once that
that's the point when you realise you back
in south africa when you flying
international (.) and then when you land
at any of our airports 'n' if you listen
carefully you realise that you're back like
south africa once again the world went
there (.) and **we were like**

<<impersonating South Africa in relation
to the world> no going ja we'll find just (.)
that side> (.) cuz all over the world they
conform to a norm and that is in airports
women make announcements (.) it's
always a woman always (.) eh she's always
calm (.) always monotone always come
over that system (.) she sits in a room
quietly they bring her the pages one by
one (.) you can be in heathrow for
instances you'll hear that woman come on
the system ((imitates system sound))
<<impersonating Airport Announcement
Woman> attention all passengers (.)
please note this is an airport
announcement (.) no passengers are
permitted to leave any items unattended
as this may be seen as a security risk (.)
any unattended luggage will be removed
by security and destroyed (.) thank you>
((imitates system sound)) (-) everywhere
in the world even if you go to like non
englishspeaking countries they still
conform to that norm y'kno you go to
places like china where you wouldn't
expect it you know seeing some of you you
probably think it's like ((pretends to speak
a chinese language)) no don't even laugh
that's racist don't even laugh don't dare no
that's racist you don't even laugh

an ð wənjʊ læ:nd
ar enɪ ov ɑ: æpɔ:ts
en ɪf jʊ lɪsn ke:fʊli
jʊl noʊ ðæt jɔ: bæk
laɪk səθ əfɪkə
wɒns æɡen ðe
wɜ:ld wɛnt
ðe:((alters
speech)) en we wɛ
lək,

South Africa in Relation to the World:

nɔ nɔ goɪŋ ja wɪl faɪn
dʒast dat saɪd

Airport Announcement Woman:

(.) ətenʃən ɒl
pasəndʒəz (.) pli:s
nəʊt ðɪs ɪs ən æpɔ:t
ənəʊnsmənt (.) nəʊ
pasəndʒəs ɑ: pɜ:mɪtəd
tə li:v enɪ aɪtəmz
ʌnatendəd əs ðɪs meɪ
bi si:n əs eɪ sekjəʊəti
rɪsk (.) enɪ ʌnatendəd
lʌɡedʒ wɪl bi rɪmʊvd
baɪ sekjʊ:ɪti and
dɪstɔɪd θənk jʊ

but they not they calm 'ts a woman still the
same she it's just another language she'll

come on the (pee) and be like ((speaks a chinese language)) 'n' you know you know they've conformed (.) and then you land in south africa (-) and you know you've landed (.) you know you know that you're back home when you walk into the airport terminal building h* h* you walk in (.) and i don't even know if they auditioned the people who do it nonono 'ts almost whoever's closest to the mic gets to do it first y'know (-) () it's li e it's the craziest thing (.) lu luckily ninety-nine percent of the time it's a woman but she'll come on it's the craziest thing ever as you walking she'll come and be like ((makes announcement sound)) <<impersonating Airport Announcement Woman SA> attention all passengers (-) attention all passengers (.) hallo (.) hallo i'm talking to you hallo (.) ya all the people that's (xxx xxx xxx) come the plane is delayed (.) the plane (is that's go on two is go on three) ya all the people must just get a ticket for that (one) don't have a problem neh just if they got tickets at two then gonna be three neh (they/ that) mustn't complain when the plane is not there because that () and y must just phone the people that are coming to pick you up you my plane is (tense) is> and then they start speaking to people in the background they don't even turn off their mic <<impersonating Airport Announcement Woman SA> all the people ((starts speaking different language to imaginary interlocutor)) ya the drumstick ((speaks different language some more)) okay okay all the people (is line one time) they gotta change it's not D2 it's C15 (.) it's not D2 it's C15 (.) if you can go to D2 oh you can find nothing ye okay goodbye ((speaks some more to interlocutor))> (--)
it's so much fun

**SA Airport
Announcement
Woman:**

atɛnʃɪn ɔl pasɛndzæəs
(-) atɛnʃɪn ɔ:l
pasɛndzæəs (.) halo: (-
) halo: am tɔkɪŋ to ju
halo ja ɔ:l de pɪpɔl
das lak o la dɔn kɔm
de plɛ:n ɪs dɪlɛ:ɪd de
pleɪn ɪs gɔ: ɔn tʊ ɪs gɔ
ɔn tri: ja ɔl de pɪpɔl
mast dʒas get a tɪkɪt
fɔ dæt tɜ:n dɔnt hæv
a prɒblɛm ne dʒas
sekɔn dat ɪf deɪ gɔt
tɪkɪts at tʊ den gɔnə
bi tri ne de mʌsn
kɔmplɛɪn wɛn de plɛns
nɔt de: bɪkɔs at den
andɛ tʊ de naɔ dʒʌs
fɔn de pɪpɔl dat a
kɔmɪŋ tʊ pi:k ju ɑ:p
mas tel dem ju

**SA Airport
Announcement
Woman:**

ɔl de mʌ tʃʌs tel de
pɪpɔl dat ɑ ((speaks
different language))
drʌmsti:k ja ((speaks
different language))
ɔkɛɪ ɔkɛ ɔl de pɪpɔl ɪs
laɪn wʌn tam de get ɪs
ʃɛnʃ ɪs nɔt dɪ to ɪs si:
fɪfti:n s nɔt dɪ to ɪs si:
fɪfti:n ɪf ju kæn gɔ to
dɪ to ɔə ju ken faɪn
nʌtɪŋ eɪ ɔkɛ baɪbaɪ
((speaks different
language)) (-)

i'm always grateful when i land safely
y'know (.) cuz people make air travel seem
like the most normal thing in the world and
it isn't (-) always grateful (.) always watch

Animated Guy:
jes wa wel mɛɪɪ aɪ am
hiə a? hi:θɹəv
ɪntɛnʃənəl eəpɔt wɛ: ɪ

those airplane air crash investigations and see how things went wrong (.) y'know and try and figure out what i could do the next time i'm there the glass the glass (.) y'know just like i was i was er i was watching the news once (.) when a british airways flight had crashed (.) and (.) it was in heathrow and it wasn't a bad crash what happened was erm the landing gear at the front failed to engage so the wheel at the front didn't come out and the plane actually landed on its nose and scraped 'n' burst into flames but luckily no nobody was dead (.) nobody was hurt y'know it was a it was a cool crash if there's such a thing (.) almost cuz everyone survived it was great (.) and the news reporters were all over heathrow y'know everyone w's there 'n' there was a very animated guy with big (hair/ ears) and he was standing there and he was talking and they crossed over live to him and he was like <<impersonates Animated Guy> yeah yes wa well mary i i am here at heathrow international airport where if you see behind me as you can see the plane has crash landed they've cornered it off in an area and the fire department has managed to dowse the the majority of the flames a apparently the landing gear failed to engage we have mixed reports about what caused it but right now we do know that all of all of the people have been moved to safety no casualties have been reported we actually have one of the survivors here with us mr. wilkinson mr. wilkinson could you join us over here please mr. wilkinson> mr. wilkinson was awas a small little englishman small guy he was there in like a little leather jacket and a little hat y'know one of those (cangel) type hats and he walked over ((imitates a shaking person walking over)) <<impersonates Animated Guy> mr wilkinson could you tell us what happened in that plane > and he's like <<impersonates Mr Wilkinson> yeah well ye well (.) we was flying yeah (--) flying (.) and then the pilot says (.) brace yourselves (.) then wes wasn't flyin no more> (-) and that was his account (.) of the entire plane

en den wɪə lɪək

ɪf ju si: bɪhoʊn mi æs
 ju kən si: ði pleɪn hæz
 kʌɛflændəd ðaɪv
 kɔ:nəd ɪd ɔf ɪn en
 eʒə an ðe faɪ
 depɑ:tment hæz
 mænidʒd tʊ daʊs ðe
 ðe mædʒoʊɪdi ɔv de
 flæɪms a apæɹənli ðe
 lændɪŋ gi: feɪld tʊ
 ɪngæɪdʒ wɪ wɪ hæv
 mɪksd rɛpɔ:ts əbaʊt
 wɒt kɔsd ɪt bæ ɹaɪ?
 nəʊ wɪ dʊ nəʊ ðə? ɔl
 ɔv ɔl ɔv de pɪpəl ɪn ðe
 pleɪn ɔl ðe pəsəndʒəs
 ɑ: mʊvd tʊ seɪftɪ nəʊ
 kəfɛltɪs hæv bɪn
 rɛpɔ:ted w wɪ əkʃli hæv
 wɒn ɔv ðe sɜ:vəɪvəs
 hɪə wɪð əs mɪstə
 wɪlkənsən mɪstə
 wɪlkəsn kʊd ju dʒoɪn
 əs əʊvə hɪə plɪs

mɪstə wɪlkənsən kʊd ju
 tel əs ɛksæktli wɒ?
 hæpənd ɪn ðæt pleɪn

Mr. Wilkinson:

ʒɛ wɪ wɛl wɪ wɒs flæɪn
 ʒɛ flæɪn en ðen ðe
 paɪlət ses bræɪs
 ʒɔselvs ðen wɪs wɒsnt
 flæɪn nəʊ mɔ:

South Africa in relation to the world:

ʒea ʒea

crash (.) susinct straight to the point
amazing amazing i just couldn't help
thinkning to myself there's no chance
south africans would be that calm about
anything see the world went goes there
and then we're like <<impersonates South
Africa in relation to the world> yeah yeah>

(whereas in) south africa the guy wouldn't
even be there asking the question
<<impersonating Animated Guy> well i'm
here i'm here at the plane crash> and then
there'll be like one person <<impersonates
One Person> yoh yoh yoh yoh yoh yoh>
and that'll be a white person
<<impersonates White Person> yoh yoh i
thought i was gonna die yoh yoh yoh> (--)
the best people to ask in any in any
situation the best storytellers by far are
coloured people (.) it's true they've been
telling stories for centuries they know how
to give emotion y'know they got that vibe
(.) they give it to you like nobody else can
(.) they strong they've got that y'know
*hh (.) would've been so different if one of
the guys were there y'know yes and he
survived and they'd be asking the
questions <<impersonates Animated Guy>
wa i got one of the survivors here (.) a mi
mi mister abrahms mister ahbrams thank
you so much for joinig mister abrahms
could you tell us exactly what happened in
that plane> he like <<impersonates Mr
Abrahams> brother you don't wanna know
bruh> <<impersonates Animated Guy> no
we we really would like to know>
<<impersonates Mr Abrahams> brother
you don't wanna know> (--)
<<impersonates Animated Guy> wha we
we would we're live now and we would like
to know what happened> <<impersonates
Mr Abrahms> brother brother please (.)
you don't wanna know> (--)
<<impersonates Animated Guy> okay well
there you have it and erm i>
<<impersonates Mr Abrahms> okay
brother fine then i must tell you then i
must tell you what happened (.) let me
foretell you what happen eh cuz we was
flying (in/and) the plane was flying like this

Animated Guy:

we am hɪə am hɪə ɔ?
ðe plain kɪæf

White Person:

ʃɔ:h ʃɔ:h ʃɔ: ʃɔ: ʃɔ:: ʃɔh j

White Person:

ʃɔ: ʃɔh a θɒd a wɒs
gɒnə daɪ ʃɔ: ʃɔ:h

Animated Guy:

av av gɔ? wɒn ɒv ðe
səvaɪvəz hɪə a mi
mɪstə eɪbræms mɪstə
eɪbræms θænk jʊ səʊ
mɪtʃ fə dʒɔɪnɪŋ mɪstə
eɪbræms kʊd dʒʊ tel
ʊs eksækli wɔ?
hæpənd ɪn ðæ? pleɪn

Mr. Abrahams:

brʌðe jʊ daʊn wɒnə
nɔ bra

Animated Guy:

nəʊ wi wi ɹeəli wʊd
laɪk tʊ nəʊ

Mr. Abrahams:

brʌðə jʊ dɒn wɒnə
nəʊ

Animated Guy:

wəl wi wi wi wʊd wi:
laɪv nəʊ and wi wʊd
laɪk tʊ nəʊ wɒt
hæpənd

Mr. Abrahams:

((makes flight buzz sound)) the plane was flying and those the pilot was having () there waving like a nah time the pilot ((makes flight buzz sound)) the plane was se setting low so so like so ((makes flight buzz sound)) then everybody there was having a good time (ara) most was reading a book near a plane there then the lady come with a thing she say wanted peanuts then someone gave the peanuts then she then she give like she give some tips there said you want the tips i say yeah put the tips put the tips she put the tips then she gave me a grapetiser (i/and) say what you want say grapetizer didn't even pay no money nothing brother free (.) free someone put the grapetiser there someone the plane said ((makes flight buzz sound)) 'n' it's most most nice brother everyone's having a good time then i don't even know i think sort of the plane must've hit a pothole or something the plane was a ((makes small crash sound)) the plane so much shake like that the plane start to (shake/cycle) ((makes shaking noises)) the plane start to (shake/cycle) 'n' then you think the plane no's gonna be bad but then it gets superb bad the plane (somehow) go up then it goes zoop ((makes stooping motion)) like that the plane go down brother the things start to shake like aaaah the peoples was panicking the babies falling people screaming like ((screaming loudly)) i was so scared i was praying like jesus please (.) jesus we young 'n' i don't wanna die no plane the plane was shake like so somehow go down you see the ground was coming like that the peoples most panicking they panicking the lady she come she somehow take the peanuts off she take the i say you not take my grapetiser (somehow slurped that down there and) got a hold on fastened me the seatbelt the plane shake and it shake like so (.) then the plane come down it gonna crash but the pilot is most (another) oh that one yoh bruh (-) they always so () slam the handbrake down like ((jumps around in a circle making high pitched noises)) the plane come there sliding

brɑ:ðɑ brɑ:ðɑ pli:s ju
dɒn wɒnɑ nou

Animated Guy:

oukeɪ wel ðe: ju hæv
ɪt

Mr. Abrahams:

ɔke brɑ:ðɑ faɪn ðen a
mɑs tɛ:l ju ðen a mɑs
tɛ:l ju wɑt hæpend le
mɪ fɔrtɑ:l fɔr ju wɑt
hæpend dɛ:r kɒs wɪ
wɒs flɑ:ɪn en den de
plɛ:n wɒs e flɑ:ɪn laɪk
dis s t ((making plane
buzz sound)) de plɛn
wɒs flɑ:ɪn en os en de
paɪle wɒsn ɛvrɪbɑdi
wɒs der en de plɛ:n
wɒs wɛvɪŋ lak ɪn nɑ
tɑɪm d de pleɪn wɒs
setɪŋ lɒv laɪk sɔ dɛn
ɛɪbɒdi ðɛ:r mɒs heɪvɪn
e gʊd tɑɪm ɑrɑ mɒs
rɪdɪŋ ɑ bɒk nɪər de
pleɪn ðen de ðen de
leɪdi sɪ kɑm wɪð e tɪŋ
sɪ wɑ de pɪnɑts ðen
sɑmwɑn gɪvɛ de
pɪnɑts sɪ gɪv sɑm tɪps
sed dʊ ju wɒnt de tɪps
ɑ se je pʊt de tɪps pʊt
de tɪps fɪ pʊt de tɪps
ðen fɪ gɪv mɪ ɑ
greɪptɑɪzə n sed ju
wɑntʊ wɑt de ɑðe
θɪŋs de greɪptɑɪzɑ
dɪdɪn ɪvən pɛɪ nou
mɑnɪ brɑ:ðə frɪ frɪ
sɒmwɑn pʊt de
greɪptɑɪzə ðe sɒmwɑn
de plɛns e ðe: nsmɒs
mɒs nɑɪs brɑ:ð
ɛvrɪwɒn wɒs heɪvɪŋ
mɒs ɑ god tɑɪm ðen
ɑɪ dɒn ɪvən nɔ: ɑɪ
θɪŋk sɒrɒv sɒmɑv de
paɪlet hɪt ɑ pɒθhɒl ɒ

donuts () they think i'm a smoked up
people get the door they kick it there we
slide out like a rambo movie we that's
most fire brother (.) people were panicked
bruh panic i thought i was gonna die bruh
(.) thought i was gonna die (.)> he's like
<<impersonating Animated Guy> wow
that's amazing (.) that's amazing a and
you were in the plane what were you th>
<<impersonating Mr Abrahams> (what's/
that's) a plane i was there (with my
eyes/in my house) brother (--) the plane
(.) the plane>

somtɪŋ sɔmʌv de
ple:n stæd tʊ seɪk
laɪk dæt de pleɪn stɑ
tə saɪkl de plən stət
tə saɪkl en ðen de
pleɪn juθɪŋk nɔs gɔn
bɪ bæd bæt ðen ɪ grɪs
sɔpe bæd sɔmɑ gɔ ap
ðen ɪ gɔs zu:p laɪk
ðæt de pleɪn gɔ daʊn
brʌðə dæt θɪŋ stət tɔ
feɪk laɪk de pɪpɔs mɔs
pɛnɪkɪŋ da beɪbɪs wɔs
fɔlɪŋ pɪpɔl skɪmɪŋ
laɪk aɑɑ ɑ wɔs sɔ
ske:d ɑ wɔs pɹeɪɪn laɪk
dʒɪzɑs plɪ:s dʒɪzəs wɪ
jʌŋ aɪ dɔn wʌn nɔ daɪ
nɔ pleɪn de pleɪn mɔs
seɪk laɪk sʃo sɔmʌv gɔ
daʊn ju sɪ de kraʊn
wɔs kʌmɪŋ laɪk det de
pɪpɔs mɔs pɛnɪkɪŋ ðe
pɛnɪkɪŋ de leɪdɪ fɪ
sɔmʌv teɪk de pɪnʌts
sɔmbədɪ tek de g ɑ
se: dɔn tek maɪ
greptʌɪzə sɔmwʌn
slɪpt de dʊntʊrʊn
sɔmwʌn gɔt de hɔld
ɔn sɔmʌv fæstent
sɪtbɛlt da pleɪn seɪkt
en ɪt seɪkt laɪk sɔv de
pleɪn kɔm daʊn en
gɔnə kræf bæt da
pʌɪlet ɪs mɔs ʌnɑrɑ ɔ:
dæt wɔn jɔ: brɑ: da
ɔweɪs sɔmʌv kets de
tɪŋs stət tɑ hɛnbɹɛk
daʊn laɪk dɪdɪdɪdɪdɪdɪ
da pleɪn kʌm de:
slætɪŋ dɔnʌtsʌlɪ de:
θɪŋk ʌm smɔkt ʌp
pɪpl gɛt de dɔr de kɪk
ɪt de wɪ slʌɪd ʌʊt laɪk
ɑ ræmbɔv mɔvɪ ðɛrs
mɔs faɪə brʌðə pɪpɔl
we: pɛnɪk brɑ pɛ:nɪk ɑ
θɔr ɑ wɔs gɔnɑ daɪ

brɑðə a θɔr a wɒs
gɒnə daɪ

(--) ahh ah now i'm tired (--) soccer ball water << alters speech> twenty ten it's coming> (-) ahh hhh* hh* i love making fun of coloured people (-) cuz i can (.) i can (.) people wanna be <<alters voice and accent>that's racist you can't say that> erm eeh yeah i can't be can't be racist cuz you see can't be (.) y'know me (-) it's a bit confusing for me sometimes knowing what race to be called or what people wanna classify me as it's difficult in South Africa y'know you don't know what are you coloured or are you mixed race or are you african are you not y'know it's very awkward when i'm in banks for instance when i'm filling out forms y'know (.) 'n' you get to like the boxes and you have to tick (.) and they give you the options o they'll have black white coloured indian other (-) and all of us are like what's other (.) ((makes noise with one side of his mouth)) no (.) ((makes noises meant to represent talking like this 'other')) just other js hh* (--) i i'm sitting with the woman from the bank and i'm looking at the form and i'm like eh do i have to fill out she's like <<impersonating Woman In Bank> well you know what (.) it's perfectly optional (.) you can you can choose ehm any of these you actually don't have to fill ou tyour race anymore it's it's just for statistical purposes> i'm like oh okay so i'll just skip <<impersonates Woman In Bank> yeah but it's better if you do (.) fill it (.) just yeah (.) it helps with the application> (-) okay (-) i'm like so which one must i tick she's like <<impersonating Woman in Bank> well h* you can tick any of them luckily y'know (.) there's no there's no> i'm like okay (.) so what can i can i tick black she's like <<impersonating Woman in Bank> y'know what lots of them do (.) lots of them (.) you can you can you feel free (.) ya> lots of them <<impersonating Woman in Bank> ya> who (-)

oʊ:h naʊ am taɪəd
sokə bɔl wɒtə
<<alters speech>
twentɪtɛ:n ts
kɑmɪŋ> ɔ: ɔ: aɪ lʌv
meɪkɪŋ fʌn ʌf kələd
pɪpl kʊz aɪ kæn aɪ
kæn pɪpl wɒnə bɪ
ðæts ɹeɪsɪst jʊ kɑnt
seɪ ðæ z ɜ a kæn bɪ
a kæn bɪ kæn bɪ
ɹeɪsɪst kʊz jʊsi:
kæn bɪ jʊnɒv mɪ its
a bɪt kɒnfjʊsɪŋ fɔ
mɪ sɒmtaɪms
nəʊɪŋ wɒt ɹeɪs tʊ bɪ
kɔ:d o wəd pɪpəl
wɒnə klæsɪfaɪ mɪ
æz s dɪfɛklt ɪn
səðæfɪŋgə jʊnɒv jʊ
dɒnɒv wət ɑ: jʊ
kələd a jʊ mɪksd
reɪs ɑ jʊ æfɪkŋ ɑ
jʊ nɒt o jʊ jʊnɒv
gets veɪ ɔkwəd
wen am ɪn bæŋks
fɪwɪnstəns wen jʊ
fɪlɪŋ ɔʊt fɔ:ms
jʊnɒv en jʊ gɪt tʊ
laɪk de bɒkəs en jʊ
hev tʊ tɪk en ðe
gɪv jʊ de ɔpʃn blæk
waɪt kələd ɪndʒen
aðə nɒl ɒv ʌs ɑ laɪk
wɒts əðə

Woman In Bank:
wəl jʊnəʊ wɒt ɪts
pɜ:fektli ɔpʃənəl jʊ kæn
tʃʊs em eni ɔv ði:s jʊ
ækʃəli dəʊn ɪvən haf tʊ
fɪl ɔʊt ʃɔ ɹeɪs enɪmɔ:
ɪts ɪts dʒʌst fɔ:
stætɪstɪkəl pɜ:pəsəs

Woman In Bank:
jeə bʌd ɪts bædə ɪf jʊ
dʊ fɪl ɪt dʒʌst ə jeə ɪt
helps waɪð ði: ɑplɪkeɪʃn

Woman In Bank:
wel jʊ ken tɪk eni əv
ðem ʌkɪli jnəʊ d ðe:s
nəʊ

Woman In Bank:
jənəʊ wɒt lɒts ʌv ðem
dʊ lɒts ʌv ðem jʊ kæn
jʊ ken jʊ fɪ:l fɪ: ja

Woman In Bank:
em jʊ ken ɔsəʊ tɪk
e:m (-)

Woman In Bank:
ðats ja ðə wə meɪk
sens m

Woman In Bank:
əʊ jʊjʊ jʊ tɪkd θə θə
waɪt bɒks

Woman In Bank:
ə jeə bʌt bʌt ɪn tɜ:ms
ɔv laɪk

Woman In Bank:
aɪ

<<impersonating Woman in Bank> erm you can also tick erm> (-) can i can i tick coloured she's like <<impersonating Woman in Bank> y'know that's ya that would make sense (.) hm> 'n' i'm like indian no i'm just kidding i'm just kidding i'm not gonna i'm not ws like i'll tick what i am she's like <<impersonating Woman in Bank> okay> white (-) 'n' she's like <<impersonating Woman in Bank> ah y-you you ticked the white box> 'n' i'm like yes i am i'm white she's like <<impersonating Woman in Bank> eh (5.0) yeah but but in terms of of like (.)> no because my my father's white and i'm more white so i'm white (.) <<impersonating Woman in Bank> i eh (--)> and i love how (.) until about ninetyeight white people used to complain they were very vocal (.) but now what they do is just like they just internalise everything (-) y'know where they do that thing where they're tryna process it's almost like their brain is shortcircuiting <<impersonating White Person> oh so you> yeah i'm white <<impersonating White Person> oh ah ((makes pained smiles and facial expressions)) (--) oh so (-) i (-) i just i i thought you ((makes short circuit sound)) i i > ((laughs silently))

dunno what the big fuss is about (.) people always wanna class each other y'know 'n' we've gotta det over that in south africa (.) like we've gone a we've gone a long way (.) in a short space of time but we still got a long way to go (-) y'know we gotta get over it (-) cuz there's still racial boundaries there's still (.) we act like it's not there but it's there (-) eh y'know just feel it here and there y'know be like oh ja ja there's a black guy ((makes uncertain movements and noises)) there's that thing y'know i think we'll all get over it one day we will y'know i look forward to that day (.) y'know w there's no boundaries at all cuz e i've lived life without boundaries which has been great for me (.) mixed family (.) so i don't i really really don't see colours in a weird way like when i saw my dad i never

White Person:

əʊ səʊ ju:

White Person:

e a ((--)) sɜ əʊ na kas a dʒɪs a a a θətʃʊ a ((makes short circuit sound))

Person evaluating

GF:

jes tʊevə jɔ: gɜ:lfiens
pɪɹdi eɪ nənə lak ʃi:s
pɪɹdi eɪ

Person evaluating

GF:

ja jɔ: gɜ:lɪf a ʃi:s blɒnd
eɪ nəʊ nəʊ ʃi:s hɒt
dəʊn ɡɪt mi ɹɔŋ am
dʒɹst lak ʃʊnəʊ

thought he was a white man (.) he was just my dad (.) and i never knew my mum was black she was just y'know (-) i didn't even know i looked like this like in the mirror i was like okay cool but (.) it wasn't like a thing y'know (.) didn't think i looked different and and and that's why i've been blessed because i've had the privilege of mingling with every single race i've (.) no boundaries i've dated women of every race which has been great y'know (.) y'know but but you must see how people treat you though (.) cuz it's weird (.) cuz i've learned if if i date like anyone that's like let's say coloured (.) or darker then i'm fine then i'm fine (--) then people are like <<impersonating Person Evaluating GF> yes trevor your girlfriend's pretty eh nono like yes she's pretty eh> and then if i go this way then he'll be liie <<impersonating Person Evaluating GF> yo ah your girlf ah she's blonde eh (-) no no she's hot don't get me wrong i'm just like y'know> (.)

like all races will treat you different (.) if you go with like like i remember when i was dating a white woman i went to soweto with her to vir visit my grandmother (.) y'know everyone was like (.) not in the house but in the streets people just like (.) y'know (.) some guys were like <<impersonating Some Guys Soweto> ah and then (--) oo () you work with her> 'n' like yeah you could call it that (--) ((laughs silently)) other guys give you props they're like <<impersonating Other Guys Soweto> ah trevor (.) ah my man (.) hahaha ee yeah (.) yeah aah you aiaiaia no i see (oh/all) yeah i know> like why is this an achievement (.) cuz it's ingrained into people's minds y'know

it is 'n' then other 'n' like black women would give me a lot of stick they'd be like <<impersonating Black Women> oh (.) another brother another brother (-) oh now just because he's big (now he thinks) now he has to leave us behind (--) uh huh (-) look at her just like the hair even me i can

**Some Guys
Soweto:**

ah enðen wo spanana
ju wek wið hæ

**Other Guys
Soweto:**

a treva treva a ma
men hahɑ: ε jε ε α:: ju
αιαιαια ja nɑ ai si: ɔ:
je ja nɑ

Black Women:

o:anaða bjaða naða
bjaða dʒas bɪkɔs hɪs
bɪg naθɪŋks hɪ kən
nau hɪ hes tʌ lɪv ʊs
bɪhend ((tuts)) aha
lok adt he dʒas lak de

do that (-) (shoo charmer) ((makes noises))> and i'm like yes w you can also do that but that's not your hair (-) 'n' they get all like << impersonating Black Women> uh huh uh huh let me tell you something let me tell you something (.) white women they've got extensions even them they've got extensions it's not always their hair> (.) 'n' i'm like yes they do they do a lot of white women do have extensions (.)

hɛ: ɪvən mɪ ə kən dɒ
ðæt ju tʃɑ:mə we we
we

Black Women:

ɔ:hɔ: ɔ:hɔ: lɛmə tɛl ju
sɒmθɪŋ lɛmə tɛl ju
sɒmθɪŋ ɪvən waɪt
wɒmən ðɛ:v gɒd
ɛkstɛnʃəns ɪvən ðəm
ðɛ:v gɒd ɛkstɛnʃəns
ɪts nɒt ɔ:lweɪs ðe hæ

but then they have extensions that match their hair (--)
i hate weaves personally i believe women like black women should leave the weave i (-) i'm sorry it it's true (-) it's true (.) y'know (.) i grew up with a beautiful black mother who had an afro in all her photos y'know (.) i see her back in the day in jubeia park y'know with those poses (-) all our parents have them (-) y'know and she looked beautiful with that hair i grew up with a little mini afro i (.) was beautiful y'know leave the weave (.) cuz then you want me to act natural while you've got like this hair that's not yours on your head 'n' then you're like <<impersonating Black Women> oh no it's the same just treat me the same trevor> like i i i can't treat you the same how can i treat you i can't treat you the same (.) i can't (-) << alters speech to Proverb> you want me to act natural (.) but you have pinned the tail of a donkey on a kangaroo> (-) h* ((laughs silently)) like hahaha hahah i can't act natural (--)

ju wɒn mɪ tʊ ɛkt
nætʃʊrəl bət ju hev
pɪnd dɛ tɛ:l ɒv e
dɒŋki ɔn e
kæŋgəroʊ

Black Women:

ə: nɔ: ɪts ðe sɛ:m dʒɑ:s
tʊɪt mɪ ðe sɛ:m tʊevə

you must learn you must js learn to be comfortable in your own skin y'know (.) js have that thing where you go look this is who i am like i'm beautiful with this hair i'm beautiful with that skin i'm b y'know y'know y'know you gotta learn that (.) you learn i've learned to appreciate these different things in people like like when i date women of different races i don't even think of it like that i just go certain women i have noticed are are skilled in certain departements y'know like y'know black

women have more rhythm it's true it's true
they are better dancers (.) y'know (.) the
whole vibe like y'know (.) when they
cooking they ((quietly sings and dances
while pretending to cook)) like they they
just got rhythm y'know (.) and they've got
great asses they've got like proper like pf
y'know when you're like yoh (.) yeah (-)
yeah you do (.) stunning stunning but then
like in in in other departments white
women like show them flames (.) like in
the legs department y'know (.) like white
women've stunning legs y'know like that's
where they kill black women dead pf (-) no
they do cuz like let's be honest like black
girls not always y'know (.) got like the dots
'n' (-) oh it's not funny now (-) no like you
y'know (.) like give and take give 'n' take
y'know (.) give 'n take (.)

there's different skills like if i was going to
a dancing competition i'd wanna go with
the black woman if it was a cultural
competition i'd wanna go with the black
woman as well y'know (.) white women oh
ah water just like wsh (.) it's one thing i'll
never forget like when i was dating a white
girl she was like (.) water and her just *hh
y'know (.) it's i i don't even know how to i
she like did they seem like they were born
in water well they were but like (.) y'know
she'd come out of the pool just be puhhh (-)
) and the water just instinctively goes
there y'know like nothing on the face
nothing it js like (-) like i know like from
my family and black women i've dated it's
almost like there was a fight underwater
(.) cuz when they come up it's always it's
really intense it's almost like ((makes
many sounds from coming up from water))
it's like what where you (-) are you okay
what are you doing (-) she's like
<<impersonates Black Woman>
swimming> i'm very like whoa okay okay
(-) it's just it's it's water and i understand
like some people like i'm i'm not even a big
fan of water i don't swim underwater (.) i
like swim on top i'm like yeey yey i'm also
i'm not like woohoo no i ca why am i i
don't need that y'know (-)

Black Women:
swimming

i remember i remember watching my girlfriend in the shower and she'd be there and *shh she'd like shower and turn the water up and just go stand there like under the water (.) just like ((makes shower sound)) like lean on the wall and like ((makes shower sound)) like stand oblivious to anything cuz i'd like walk into the bathroom 'n' i'd see and she wouldn't even know i was there and i'd just be like it's just like the room was filled with steam and i would feel so awkward standing there y'know i js i felt like i should've had like a like a carving knife or something (.) y'know it's like aah that's better ((makes horror film noises)) just like y'know (.) it just seemed so mystical (.) y'know (.) whereas whereas when a black woman's in the shower generally (:) i mean i know it's stereotypical but it's true like (.) generally it's not as romantic as like y'know (.) like they d cuz they look like they washing liek it's just like y'know (.) cuz they won't be like all up nonono it's probably ((imitates someone washing fast and with their eyes closed)) that's why steven king never wrote a novel with a black woman getting killed in the shower never never you'll never see that (.) ever go watch a movie never <<impersonating Black Women> ewe nah ((makes more sounds and pretends to kick something/someone))> eh go schabir shaik on his ass ((imitates kicking sound)) yeah (-) ohh (.)

that's my new favourite term (.) i'm gonna go schabir shaik on your ass (.) ((kicks in the air and makes a sound twice)) cuz he's our latest action star (.) notice this (.) he is the biggest thing he's like south africa's chuck norris (.) he is though (.) guys this is not a story from politics this is a true action story (.) a man who was meant to die (.) means like he had a few months left to live (.) overcame the odds (.) now he's back and kicking ass and taking names (-) that's a story right there (.) y'know (.) is js s crazy and he doesn't just people up he says things to them (.) everytime there's a report they don't go then shabir shake hit the person and walked away nonono

Black Women:

ewe na ((makes more sounds and pretends to kick something/someone))
)

Schabir Shaik:

jo ʌŋgrɛɪtʃəl wɒmən
waɪl ju weɪn daɪpe:s
aɪ wɒs faɪtɪŋ fɔː ju
fri:dem

Parole Board:

ʃabi:r dɪd ju hɪt he:

Schabir Shaik:

no a ne a nɛ:ve hɪt hɜ:
neve leɪd a hænd ɒn
hɜ: wad hæpend wɒs
ʃi: hæd de foun a
wɒsnt ju ɪf ʃi wɒs a
tererɪst ɔː nɒt an aɪ so

there's a story (.) it's a big story y'know (.)
 come out there (.) shabir shake got into a
 fight at a golf course (.) a journalist was
 snapping photos showing how healthy he is
 (.) and then he he wanted to prove that
 she was wrong so he chased her down
 grabbed her (-) ((laughs silently)) he took
 her phone away from her and then
 proceeded to slap her (.) but he didn't just
 slap her (.) while he was slapping her he
 said eh <<impersonating Schabir Sheik>
 you (.) un (.) grateful (.) woman (.) while
 you were in diapers i was fighting for your
 freedom> (-) broke the phone (.) she was
 bruised (.) went to the police parole board
 came out had an enquiry said
 <<impersonating Parole Board> schabir (.)
 did you hit her (.)> schabir was like <<
 impersonating Schabir Shaik> no i never i
 never never hit her (.) never (.) never laid
 a hand on her (.) what happened was (.)
 she had the phone i wasn't sure if she was
 a terrorist or not (.) and i so i grabbed the
 phone (.) pulled it (.) and she pulled it
 back (.) and i let go (.) and then the force
 caused her to hit herself (-) she brought it
 on herself (.)>

aɪ greɪbd ðe faʊn ana
 pʊld ɪt en ʃɪ pʊld ɪt
 bæɪk en a let goʊ en
 den ðe fɔːz kɔːzd hɜː tʊ
 hɪt hɜːself ʃɪ bɹɔt ɪt ɒn
 hɜːself

okay (.) they let him off the hook they said
 <<impersonates Parole Board> we'll
 investigate this (.) cuz it's w/ it's possible i
 mean (-)> not even a month later he's
 back (.) fighting at mosque (.) a place of
 prayers (.) schabir shaik what happens a
 man comes to mosque goes in to pray he
 has to leave early because his daughter is
 in hospital (.) so he wants to get to her as
 soon as he can (.) but he still goes to pray
 (.) get there early parks his car (.) 'n' then
 when he tries to leave he finds that he's
 been parked in (.) by schabir shaik (.) he
 only realises when schabir walks out of the
 mosque (.) when he gets to his car he goes
 <<impersonates Man At Mosque> excuse
 me (.) is this your car (.)> he says yes he
 says <<impersonating Man At Mosque>
 what kind of muslim parks another muslim

Parole Board:
 wel ɪnvɛstɪgɪt ɔːs kɔːz
 ɪts ɔl ɪts pɔsɪbəl a mɪn

Man at Mosque:
 skjuz mɪ ɪs ɔːs jɔ kɑː

Man at Mosque:
 wɔt kaɪnd ɒv mʊslɪm
 pɑːks ənəðə mʊslɪm
 ɪn at ðe mɒsk

ETV:
 hiːwɪs sɑpɔʊsd tɔ dɑːɪ
 bʌt nɔːʊ hi sɜvɑːɪvd
 fɹɛns wɪð ðe
 pɹɛsɪdnt bʌt ðɛn hɪ
 wɪz bɪtɹɪd ən naʊ

in at the mosque> (-) and schabir shaik turns around and goes <<impersonating Schabir Shaik> (-) > it really doesn't seem like he's a he's a pre presidential aid nonono this guy is out there kicking people's asses this this doesn't sound like politics this shouldn't be in the politics bases sounds like something from a from an ETV movie or something y'know it has that feel to it would fit right in it would fit right in (.) you wouldn't even blink if it came on ETV like <<impersonates ETV> ((makes noise)) he was supposed to die (.) but no he survived (.) friends with the president but then he was betrayed (.) and now (.) he's back for vengeance (.) it's schabir shaik ((makes action noises))> <<impersonates Schabir Shaik on ETV> leave prayers early ((makes fighting noises)) in death wish pato (-)if you're looking for a fight (.) you're in luck (.) it's friday (.) action night (.)> ((imitates action film music)) that guys is my favourite in the whole world (.) another case clearly where the world said<<impersonating The World> we're going this way (.) we're gonna make movies sound cool and amazing 'n' we gonna get a guy that sounds absolutely fantastic and we're going this (.)> we're like <<impersonating South Africa in Relation to the World> ya we're gonna go (-) no we'll (find/ fine) do there we'll find do there (.) going that (.)> (-) cuz we got that guy we thought it was a joke initially (.) hmhm but it clearly wasn't (-) 'n' he's been around for how many years now (.) celebrating like a decade on TV (.) 'n' the creepiest voice ever (.) i always wonder like is that his real voice (.) or does he put it on either way it freaks me out (.) cuz it's if he puts it on that means he's a normal guy he's at home with his family and he's like <<impersonates Schabir Shaik> goodbye nonos i love you eh (.) sweetie i'll see you late i'm working late today i'll see you eh (.) goodbye i'll see you> and then gets to the studio 'n' then <<impersonates Schabir Shaik> ((in creepy voice)) weee)) or or that is his real voice (.) which is even creepier (.) cuz that

hɪs bæ:k fə vɛndʒɪnz
 ɪts ʃɑ:bɪ:r ʃeɪk

Schabir Shaik:

li:v pɹe:s e:li ɪn deθwɪf
 pɑ:tə: ɪf jʊ lɒkɪn fə a
 fɑ:ɪt jɔ ɪn læk ɪts
 flɑ:ɪdeɪ ekʃən nɑ:ɪt

The World:

wɪ ɡəʊɪŋ ðɪs weɪ wɪ
 ɡɒns meɪk muvɪs
 səʊn kʊl ən əmeɪzɪŋ
 wɪ ə ɡəʊnə ged ə ɡaɪ
 hʊ ɪs æbsəlʊtli
 fæntæstɪk ən wɪ ɡ

South Africa in Relation to the World:

ə we ɡəʊnə ɡɔ nɔ wɪl
 faɪnd ʊ de wɪl faɪn dʊ
 de ɡɔɪŋ dət:

Schabir Shaik:

bəbaɪ nɒnɒs ə lɒv jʊ
 eh ɔkeɪ swɪdɪ əm
 wekɪŋ leɪt tʊdeɪ əl sɪ
 jʊ leɪte ɔkeɪ bəbaɪ ɔke
 bəbaɪ əl sɪ jʊ

Schabir Shaik's Daughter:

dədi dədi bəbaɪ dədi
 dʊ ʊ lʌv mi

Schabir Shaik:

ə lɒv jʊ ə lɔ:t endʒə
 mʌm lɒvs mi tu: ʃi ken
 pɹʊv ɪt tʊnɑ:ɪt

Shabir Shaik:

stat jɔ deɪ ɒʊf wɪð
 ɪntətəɪnmənt end
 ɪnfəmeɪʃən ɪts sʌnɹɑ:s
 ɒn i:

Schabir Shaik:

means when he's at home with his family then his daughter is like <<impersonating Schabir Sheik's daughter> daddy daddy bye bye daddy (.) do you love me> then he's like <<impersonating Schabir Shaik ((shouting))> i love you a lot and your mum loves me too (.) she can prove it (.) tonight> (-) who is this guy (.) and ETV loves him (.) they use his voice for everything he's everywhere all over the channel (.) everywhere (.) except when they play porn (.) you remember sir don't you (.) saw your hand shaking in anticipation (.) that's the one time they didn't use his voice (.) they use him for everything all the way during the day they use his voice (.) in the mornings he'll be there <<impersonating Schabir Shaik> start your day off with entertainment and information (.) sunrise on E> middle of the day <<impersonating Schabir Shaik> toddler talk it's not easy raising a baby (.) learn how to do it right on E> in the evenings he comes back (to the ears/ there he is) <<impersonating Schabir Shaik> they say the bigger they are the harder it hurts (.) tell me tell me smack it down tonight on E> (-) all the way during the day and then at half past twelve (.) they switch (.) and they have a woman who's there for like (.) two hours (.) all of a sudden it's her ((makes explosion sound)) <<impersonates ETV Woman > mmm indulge your senses (.) explore your forbidden side (.) it's emanuel sixteen (.) tonight *hhh adults only mmm mm> (-) so i don't get it why doesn't he (-) it's cuz they smart (.) they know that's the one thing that could throw you off (.) that's the one thing that could get guys (.) just off sex totally (-) cuz it's already creepy enough that they have ads with him in them (.) 'n' if you've ever noticed that you noticed sir remember (-) must be really creepy cuz there's obviously guys there and they're doing their thing y'know while emanuel is playing like ((makes hand motion and sounds)) and then in the middle of that is ((makes explosion sound)) ((sings fanfare)) <<impersonates

its tɔdle tɔ:k its nɔt
i:si ʒeɪɪŋ a beɪbi len
həʊ tə dʌ ɪt ʒaɪt ɒn i:

Schabir Shaik:

ðeɪ seɪ ðə bɪgə ðeɪ ɑ:
ðə hədɑ ɪt he:ts
təɪtəɪmɪ ɪ smek ɪt
daʊn tʌnɑ:ɪt ɒn i:

ETV Woman:

m̩m̩m̩ ɪndɔldʒ jɔ:
sensəs eksplɔ: ðə
fɔ:bɪden saɪd ɪts
emənjuəl sɪkssti:n
tʌnɑɪt h ædɔlts əʊnli
m̩m̩m̩

Schabir Shaik:

tʌnɑɪts wɪnɪŋ lɔtə
nʊmbə ne lɔtə
dʒekpɔt nʊmbə zʌn
estɪmeɪtd twnɪfə
mɪlɪən re:nt ɪts sɪks
naɪnti:n eɪt

Schabir Shaik:

ɛn de bɔnəs bɔl

Schabir Shaik> tonight's winning lotto number () twenty four million grand it's six ninety eight eleven> you're like nononono no ((shakes head while continuing hand movements)) <<impersonating Schabir Shaik> and the bonus ball > ((laughs)) (-) no (.) y'know how creepy that must be (.) especially if someone walks in at that moment like are you no no it's not what it looks like

it's the one thing they don't use him cuz they smart (.) they know (.) that'll totally throw you off as a guy (-) you don't wanna hear that (.) ladies you don't believe me you should try it out (.) mess with your man have a good time y'know (-) that one night you just want it to end (.) just try it out (.) 'n' you'll have a good time you'll see he'll laugh about it for years that's if he's not scarred heh (.) just try it like one day when a guy is really confident (.) <<impersonates Confident Guy> yeah yeah yeah yeah d'you like that you like that (.) what's my name you like that> (.) 'n' just turn around and be like <<impersonating Girl Impersonating Shaik> yes i like it a lot> (11.1) ohh your relationship will never be the same (-) that's the coolest thing in the world (-) we should use him for everything he's so much fun y'know (.) he should do everything he should make like public service announcements 'n' they should use him on every TV channel and (.) y'know (.) he should be zuma's praise singer cuz that guy makes chuck norris sound cool like zuma should use him (-) cuz zuma always comes out at the state of the nation address he'll come out and he'll have that guy <<impersonating Zuma's Praise Singer> hey hey> and no one understands what the guy is saying 'n' ((laughs)) no one understands y'know (.) why don't they have that dude then everyone will have a good time y'know (.) <<impersonating Schabir Shaik> he (was/what) a man> we're like yooh zuma's coming (-) like then we'd know (.) cuz zuma needs that cuz zuma now (.) i don't care what anyone

Confident Guy:

je jɛ: je dʒʊ laɪk dæt
jʊ laɪk dæt wɒts mɪ
nem jʊ laɪk dæt

Girl Impersonating Schabir Shaik:

jɛ:s aɪ laɪk ɪt a lɔ:t

Zuma's Praise Singer:

haɪ: haɪ haɪ:

Schabir Shaik:

hi: wat a mæn

State of Nation

Audience:

hi:s ɔ:nə hi:s ɔ:nə ɔ: ɪ
dɪdn ɪvən meɪk wɒn
mɪstɛɪk mɪstə pɜ:fekt
pɹɛzɪdnt

says about him now zuma is the epitome of swag he's just pf he's too cool now (.) he's ironed out some of his kinks y'know he's got the whole thing going (.) doesn't make mistakes during speeches anymore you noticed that (.) state of the nation we're all there <<impersonates State Of Nation Audience> ((giggles)) he's gonna he's gonna (.) aw he didn't even make one mistake (-) huu a mister perfect president ((mumbles displeasably))> (-) people are actually disappointed (.) what i like about zuma is (.) he's really taking his game to another level (.) zuma's realised that y'know the the middle folk that were just complaining about him didn't understand him (.) 'n' now he's gone he's gone up (.) when he makes speeches now he delivers two messages (.) on on surface level and one underneath (.) subliminal messages (-) he's got the intelligence of a sentient being (.) y'know it's almost like he's got two brains (.) one in the other side of ((mumbles)) ((laughs)) (-) intelligent (.)

when he makes a speech you have to listen cuz you don't know until the end whether you're with him or against him you're not sure (.) keeps you engrossed best speech giver we ever had (.) thabo was boring kgalema didn't say much (.) nelson mandela was great don't get me wrong (.) it's just you couldn't concentrate cuz of the voice thing y'know (.) 'n' it was y'know cuz he had that thing 'n' it was cool y'know (.) but then it was (.) like you'd hear him initially 'n' then you'd just get hypnotised after a while (-) yeah cuz he'd have all that like he'd start off and he'd be like <<impersonating Nelson Mandela> all the people net> and then all we'd hear is ((makes meaningless monotone noise in the same voice as the mandela persona)) (-) i love you man (-) but zuma is the first president that we've listened to (.) they write about him the next day in the papers we all listen to (.) we all hear what he says (.) but if you don't listen carefully you won't understand it (.) like the DA that's why they complain so much (.) they hear him but they don't listen

Nelson Mandela:
ɑ:l de pipol

Nelson Mandela:
((long droning nasal sound))

cuz you see jacob zuma unlike the rest of us doesn't conform (.) he doesn't conform to the norms y'know (.) he doesn't conform to the laws of grammar and punctuation as we mere mortals no (-) no not out president (-) no <<impersonating Jacob Zuma> comma for who (-) for you mayb not me> comes out there confident (.) cadence (.) wherever he pleases (.) reading out <<impersonating Jacob Zuma> (.) we (-) have and (.) always will be (.) proud members (.) of the A (-) N C (-) and as such (-) we are proud supporters (.) of the devel (.) lopement (--) of (.) rural areas (.) and as such it is of utmost **importance** (-) to note that (.) twenty eleven is the year for us all (.) to parti ((TN shouts yeaahh as himself/listener)) (.) cipate (5.7) and so (.) forth (.) let it not be a blame game (-) let us understand (.) that i (.) jacob zuma (.) am not a cunt (.) try on my own (8.1)>

(--) subliminal hm (-) hm it's your mind that dictates (.) you hear what you wanna hear (.) zuma's that cool he just oozes cool y'know (.) he's the first president that i've looked at and gone (.) that guy right there (.) is a man (.) y'know (.) nelson mandela was a superbeing (.) mbeki was a robot (.) but zuma is a man (.) <<alters speech slightly> when you prick him does he not bleed> (.) hh* he's got that thing y'know (-) zuma comes out and he goes hey hey i'm not perfect (.) i'm human (.) i make mistakes just like you (.) now and again i will make a mistake (.) and another one and another one 'n' another one (.) another one but hey who's perfect (.) i look at jacob zuma i f he strikes me as the kind of person who's on facebook yknow he's just got that vibe to him (.) well you can see facebook people some people look like facebook people some people don't (.) he strikes me as a facebook person (.) he js strikes me at that kind of guy y'know in the presidential office in the morning (.) he's sitting there (.)

Jacob Zuma:

kɔma fɔ ho fɔ jɔ meɪb
nɔt mɪ

Jacob Zuma:

hwɪ: hev en ɔlwɛɪs wɪl
bɪ mɪʌʊd mɛmbəz ɔv
ðe eɪ an sɪ end əs sɪtʃ
wɪ ɔ mɪʌʊd sɪpɔtəz ɔv
de dɛvɔl lɔpment ɔf
rʊəl ɛrəs end əs sɪtʃ
ɪt ɪs ɔv ɔtməʊst
ɪmpɔtəns tʊ nəʊt dæt
twenti ɪlɛvən ɪs de jɛ:
fɔ ʊs ɔl tɔ pɑtɪ sɪpɛɪt
end sɔv fɔθ lɛt ɪt nɔt
bɪ eɪ blɛɪm gɛɪm lɛt
ʊs ʊndɛstend ðæt aɪ
dʒɛɪkɔb zʊmə em nɔt
e kʊnt tr ɔn maɪ ɔʊn

Jacob Zuma

((on computer))
dɒblju dɒblju
dɒblju dɒt feɪs bɔ:k
dɒt ɔm hɒb nɔ am
vɛɪ bɪzɪ nɔv vɛɪ bɪzɪ
jə am vɛɪ wɒt am
rɛɪtɪŋ ə spɪtʃ əbət de
wɛlt jə ɔke bəbər

getting everything ready (.) doesn't go straight into facebook i mean y'know (.) first he draws those squares in windows (.) ((imitates drawing squares in windows)) (-) don't act like we don't do that (.) ((imitates drawing another square in windows)) 'n' then (eventually) he gets into it <<impersonates Jacob Zuma> ((imitates mouse clicking)) ((imitates computer writing with two fingers)) double u double u double u (.) dot (-) face (.) book (.) dot com (.) ((makes phone ringing sound)) hallo (.) no i'm very busy now very busy (.) what no i'm writing a speech (.) ya (-) about the world (.) ya okay bye bye bye bye (-) log in (-) username (.) jacob (.) zu (.) uh (-) mm ((looks confused at the keyboard)) (-) zu eh (-) julius (-) julius> <<impersonates Julius Malema> ya (-)> <<impersonating Jacob Zuma> where's u (.)> <<impersonating Julius Malema> i'm here (-)> <<impersonating Jacob Zuma> shh (.) this guy is stupid nh (.) oh u zu(.) ma (-) log in (.)oh status update (.) jacob is feeling frisky (-) send (.) <<singing> all the single ladies now put their hands up () a (mansion/mention) (.) an intention (.)> oh friend request accept accept accept accept accept oh hello accept accept accept accept accept accept kim jong i accept accept accept k gadafi accept accept accept eish accept hey helen zille ignore never (-) want to see my photos yeah (-) coming here with (.) what's happening here (-) eh julius invita no man julius i don't wanna be a vampire man decline (.) ish this guy (.) what (.) obvious team jacob (.) stupid question (-) ((imitates clicking around or scrolling facebook)) coming here with those things (-)okay (.) oh mbeki is online now (-) okay (.) check (:) their (.) status (.) mbeki (.) is (.) **(un/an) african** (-) comment (-) mbeki (.) is (.) unemployed ehehehehe ehehehe send ahahaha (.)like (.) ahahahaha ahahah aah poke poke aha superpoke ahahaha (.) ahh that guy man what's happening eh barack still no response this guy is not (still as) ai doesn't send barack send barack friend requests all

babai log in juzene:m
dʒekop zu mm zueh
dʒulias dʒulas

Julius:

ja:

Jacob Zuma:

wɛz jo

Julius:

am hiə

Jacob Zuma:

ɪf dɪs gaɪ ɪs ʃtʃuːpɪd ne
juː a ju zoː ma log in
ao stɛtʌs ʌpdeɪt
dʒɪkɔːp ɪs fɪliːŋ frɪskiː
send al de sɪŋəl lædɪs
ne put de henz ʌp
ʃmavʃmavʃmav legɪ
kam tlav a mɛnʃɛn en
ɪntɛːnʃɛn a frɛnd
rɛkwɛːst ɛksɛpt
ɛksɛpt ɛksɛːpt ɛksɛpt
ɛksɛpt ɔ helɔ ɛksɛpt
ɛksɛpt ɛksɛpt ɛksɛpt
ɛksɛpt ɛksɛpt kɪm
dʒɔŋ aɪ ɛksɛːpt ɛksɛpt
ɛksɛp kɑdɑfɪ ɛksɛpt
ɛksɛpt ɛksɛpt heɪ ʃ
ɛksɛpt k eɪ hɛlɛn zɪlɛ
ɪgnɔː neva want tʊ sɪ
maɪ fuɔtʌs jɛː kɑmɪŋ
hiɛ wiθ wɑts hɛpɛnɪŋ
e dʒulias ɪnvɪteɪt nɔ
mɑn dʒulias a dɔn
wɔnt tɔ bɪ a vɑmpɪɛ
mɑn dɪklaɪn ɛf dɪs gaɪ
wɔt ɔbvɪəs tɪm
dʒɛrɪkɔb stʃuːpɪd
kwɛstʃɛn kɔmɪŋ hiɛ
wið ðɔs θɪŋs ɔkeɪ ao
mbɛkɪ ɪs ɔnlɑɪn nɑo
okɛːɪ tʃɛk ðe stɛtʌs
mbɛkɪ ɪnɑfrɪkɛn

Jacob Zuma:

the time doesn't even (.) message (.) dear
barack (-) it's me (.) jacob (-) why (.)
don't (.) you (-) 1 2 (.) be ((laughs
silently)) my (-) friend (.) huh(-)>
((laughs)) he looks like he could type that
eh (.) eitch u eitch huh

kɔmənt mbekɪ ɪs
ʊnɛmplɔɪd sɛnd laɪk a
pouk pouk pouk
supapouk ðat gɑ:
mæn wʌts hepənɪŋ e
baraks stɪl nou
rɛspɔns ðɪs kaɪs nɒt
stɪlas aɪ sɛnd barək
frɛn rɛkwɛsts ɔl de
taɪm dʌsn ɪven
mɛsɛɪdʒ diə bɑr rək
ɪts mɪ dʒəkəp wɛɪ
dɒnt jo: wʌn to bi:
maɪ frɛnt hea:

for some reason i feel like this is a great
like portayal of jacob i feel like this is (.)
itthis seems like how he'd type on a
keyboard i've never seen him but i dunno i
feel like y'know (.) he seems like this kinda
guy ((makes typing sounds)) seem like a
finger typer ba ba ba ba eeh ba eh y'know
er cuz i dunno what with standard two i
don't think he's like ((pretends to type
fast)) i dunno (.)

nonono i didn't mean it bad whoa who was
like whoa (-) who a who said whoa (.) was
it you ma'am (.) it was one of you it was
you why did you say whoa (.) i didn't mean
it in a bad way i'm also a finger typer but
you were like whoa (-) which means you
were like no trevor that's not right (.)
which i und you don't have to you don't
have enjoy and laugh i'm just saying you
by saying whoa (.) you basically saying you
disagree with me (.) and that i'm wrong (-)

cuz normally when i say something cuz
when i said coloured people you didn't say
whoa (-) 'n' then (.) now you're like whoa
(-) so hh* so it was it wrong (.) i'm just
saying like cuz by saying wro by saying
whoa you saying (.) trevor i disagree with
you (.) i think it's pretty reasonable to
assume that jacob zuma types like this
((motions fast multifinger typing)) he's a
seventy word per minute kind of guy he's
that you know (.) he's like that's what you
(-) you (.) although mind you what you
also saying is (.) the guy (.) who speaks (.)

Jacob Zuma:
ðoʊs ho wɒn to

Jacob Zuma:
ðo:os wɪk

Jacob Zuma
((on a computer
keyboard))
haɪ gɑ:ɪs haʊ a: ju
gɑ:ɪs dʊi:ŋ ʊs ɛm dʒi:
bi:ɪŋ prɛsənt ɪs laɪk

like <<impersonating Jacob Zuma> those (-) who want (.) to (.)> that that guy (.) that (.) what you saying is all of a sudden when he gets on a keyboard (-) then (.) then like he goes from (.) <<impersonating Jacob Zuma> those (-) week> and then when he's on a keyboard all of a sudden magically he's like <<impersonating Jacob Zuma> ((on a computer keyboard)) hi guys how are you guys doing (.) OMG being president is like super hard (.) why is helen zille always on my case like WTF loser (.) and greta said the funniest thing the other they and i was like LMFAO (.) he's like super hilarious anyway gotta go gotta get back to my work okay smiley (.)> <<alters speech, Jacob Zuma> no he's here that guy ((mimicks one finger typing)) (-) he's here> and there's nothing wrong with it (.) nothing wrong with it (.)

sʊpeɪ hɑ:ɪd wɑ:z
helən zɪlə əweɪs ən
maɪ keɪs laɪk dəbeɪʊ
ti: ef lu:zɪ ən ɡɹeɪdɪ
sed ðə fʊniəs θɪŋ ði
əðɪ deɪ ən ə wɑ:z laɪk
elemefereɪə

jacob zuma is the coolest president ever i love that guy (.) most rock 'n' roll president for the most rock 'n' roll country in the world (.) <<impersonating Jacob Zuma> going there we here yeah (.) don't tell us any more we know now (.) yeah> (-) y'know (.) we're a country of firsts 'n' we don't look at our blessings in this country we love to complain (.) <<impersonates Complaining SA citizen> oh the corruption y'know and the crime> and all of this we don't even look at when crime does go down we don't celebrate <<impersonates Complaining SA Citizen> ah but that's not enough> 'n' y'know zuma does something good like actually firing people who don't work <<impersonates Complaining SA Citizen> ah but that's not enough he should fire them all> 'n' y'know we just go 'n' get crazy about it we complain but we don't look at the natural blessings that god has given us (.) like y'know (.) we got a bloodless revolution that we went through which was amazing i still to this day am proud of that (.)t the fact that (.) we don't get any natural disasters in this country do we (.) no no no earthquakes no tsunamis (.) no no typhoons or hurricanes or (.)

Jacob Zuma:
ɡɔ:ŋ de wɪ hie dɒnt tel
ʊs eni mɔ: wɪ nɔ naʊ
je

Complaining SA Citizen:
eʊ ðe kɔ:pɹɪʃən ən
jʊnɒs ən ðe kɹaɪm ən
ɔl ɒv ðɪs,

Complaining SA Citizen:
ə bət ðets nɔr enəf

Complaining SA Citizen:
ə bət ðæts nɔr enəf i
jʊd faɪə ðem ɔl

Some Idiot Out There:
dæts hæʊ bihænd wɪ
ɑ: wɪ deʊn i:vən ɡet
nætʃərəl dɪsəstez lak
ðe ɪst ɒv ðe wɜ:lɪd
æfɪkə

none of that we get none of that (.) but i
bet there's still some idiot out there going
<<impersonates Some Idiot Out There>
that's how behind we are we don't even
get (.) natural disasters like the rest of the
world (.) africa> (-) h*

we're the coolest country in the world (.)
only country in the world that has eleven
official languages (.) only country (.) it's a
testament to who we are (.) only country
that has multiple languages in their
national anthem (.) imagine that (.) no one
else can claim that (.) shows how diverse
we are (.) also means that we're the only
country in the world where ninety-nine
percent of the population doesn't know
what the national anthem means but still (-
) oh you laugh but it's true (.) we don't (.)
we don't like no one here ninety-nine
percent of the population does not know
what the anthem means

you see it when you watch people when
they sing when they try to sing it (.) you
see it in their eyes let me show you (.)
thank you sir that was a guilty look (.)
white guy here was like ja hm (-) yeah i've
seen people (.) and it's not it's not easy
the languages aren't easy y'know (.) nkosi
sikelel iafrica d' d'you know what it means
sir (.) d'you know what it means (.) god
bless africa yes (.) that's right (.) 'n' then
the next part what does that mean (-) see i
love that young white guy's got no he's like
<<impersonates Young White Guy> hah i
don't know actually eh> (.) old guys are
touchy (.) they're like <<impersonating
Old Guys> of course i know what it means
(.) () gold god bless africa (.) ja> you're
like and the next part <<impersonating
Old Guys> ja err god bless africa> and the
next part <<impersonating Old Guys> ja
err bless it some more buddy> (5.2) they
sing it but you don't know what it means (-
) 'n' it's simple in the beginning nkosi
sikelel iafrica ah everyone knows that bit
(.) 'n' then it gets a bit harder y'know
maluphakanyisw' uphondo lwayo (.) gets

Young White Guy:

na a dəʊn nəʊ əkʃəli
eh

Old Guys:

ɒf kɔ:s ə nəʊ wɒt ɪt
mi:ns bɪdʒeəvɒld ɡɒd
blɛs əfɪkə

Old Guys:

æ: ɡɒd blɛs əfɪkə

Old Guys:

ə blɛs ɪt sɒm mɔ: bʌdi

very difficult in the second verse for some
(.) morena boloka setjaha se heso o fedise
dintwa le matshwenyeho (-) yeh it gets
quiet just like that (--) people don't know
what's going on (.) and yet you sing (-)
i've seen white people sing the anthem it's
always fun to watch (.)

you don't sing it you just like mumble
through it (.) hoping noone will notice you
start off very confident though come out
there ((sings two tones)) <<impersonating
White Anthem Singers> ((singing)) nkosi
sikelel iafrica ((mumbles the two next lines
of the song)) nkosi sikelela thina ((sings
while mumbling)) setjhaba sa> yeah have
you noticed how the volume always goes
up there (.) always (.) it's almost like
someone's standing behind the country
with a huge volume knob ahh (-) always
especially at rugby games (.) i've noticed
this (.) the volume always goes up at that
point (.) before that all these afrikaans
guys aren't singing along (-) js act like
they've dropped their bukikis (-) those
crafty dutchmen (-)

i've watched them (-) song will start
everyone will be there ((sings the first
notes)) <<impersonating White Anthem
Singers> nkosi sikelel i oh ((points at the
ground and looks around while presumably
speaking afrikaans)) ((imitates finding
something on the ground)) setjhaba sa
((shouts in presumably afrikaans)) south
afrika south afrika> then they lose their
minds <<impersonating White Anthem
Singers> ((dances and sings loudly)) uit
die blou van onse hemel uit die diepte van
ons see (.) you like it steve (.) ((sings a
little more))> (--) lose their minds (-)

the whole beginning bit no one knew what
they were singing (-) i don't understand (-)
and some people some people have
learned it phonetically (.) which i commend
you on (.) but you still don't understand
what the song's about (-) like the rugby
team they were forced to learn it (.) and
they have learned it (.) but they still don't

South African Rugby Union:

it is a diskreɪs to sɪ eɪ
neɪtʃənəl tɪm dæt dəs
nɒt ɪvən nəʊ hæv tə
sɪŋ dɛ neɪtʃənəl entəm
ɪf jə wɒnt tə plɛ rægbi

know what it means (-) you'll see them when they sing cuz SARU forced them (.) south african rugby union they came out and they said <<impersonating South African Rugby Union> it is a disgrace (-) to see a national team (-) that does not even know how to sing (.) their national anthem (-) if you want to play rugby for your country (-) you must learn the words> <<impersonates SA Rugby Players> yeah no but we don't we don't speak we don't speak (.)> <<impersonating SARU> hey (.) d'you wanna play rugby> <<impersonates SA Rugby Players> (-) yes> <<impersonates SARU> then learn the words> <<impersonates SA Rugby Players> okay (-) ((sulks))> 'n' they learned them (-) and they show you they've learned them y'know (-) cuz when the camera comes over them if you look at bafana bafana they're the most chilled out guys in the world when they sing the anthem they do a million things at once (.) shirts up there they're all chilled out (.) they're there (.) camera coming in there <<impersonating Bafana Bafana> ((hums/sings the national anthem while pretending to chew gum))> these guys are chilled (.) the rugby guys show you that they've learned the camera will come on buckys and victor and all and they'll be there <<impersonating SA Rugby Players> ((singing the national anthem aggressively with clear facial expressions))> they're not holding each other they're holding each other back (.) <<impersonating SA Rugby Players> ((singing while shaking))> (--)

but they still don't know what the song means (-) which is very dangerous in my opinion (.) it really is (.) cuz you're singing a song (-) it's not just a song (.) it's an anthem (.) it's a pledge it's a promise (.) put your hand on your heart (-) and you promising something but you don't know what that promise is (.)

it's very dangerous (.) for all you know the whole song could be about killing you (-) you laugh but you've seen how happy black people get when they sing (-) hm (-)

fə ʒə kantr ʒə məst lɛn
de wɛds

SA Rugby Players:
nəʊ bʌt wi dəʊn spi:k
wi dəʊn spi:k

**South African
Rugby Union:**
heɪ dʒə wənə plɛ rʌbʒi

SA Rugby Players:
jɪs

**South African
Rugby Union:**
lɛn de wɛds

SA Rugby Players:
əʊkəɪ

**Self and Black
People:**
wɛn mʌndɛlə daɪs wi:
gəʊɪŋ tə kil dem əl ʒe

how do you know while you mumbling
what we actually singing is <<impersonates
Self And Black People Singing> when
mandela dies we're going to kill them (.) all
we're going to kill them you all yeah kill
you> (-) eh you laugh (--) but if you listen
carefully there's a part in the song where
they go <<impersonating Self and Black
People Singing> ye-es you (.) and then
we're all south africa south africa> (-)

wi ɡɔɪŋ to kil jo ɔ:l je
ki:l jo

**Self and Black
People:**

jɛ:es jo en dɛ:en wɪ ɔl
saʊt afrɪkɑ

t you don't know (--) it's not about that so
calm down (--) i see you (.) all of a sudden
your arm is not sharing an armrest with
him anymore (.) <<impersonating Armrest
Person> sorry about everything bru (-) i
wasn't even there> (--) it's not about that
it isn't (.) it's actually a beautiful song (.)
the whole anthem is (.) y'know (.) then the
afrikaans part comes in (di stem) and
you'd assume ah that's th afrikaan no
that's the afrikaans was the national part
(.) cuz contrary to popular belief (.) most
people in south africa (-) most people can
speak afrikaans or understand it (-) so (.)
it's the most widely spoken and understood
language in the entire country (.) so when
that part of the anthem comes (.)
everybody sings along now (-) everyone is
there see well not everyone i don't wanna
generalise y'know (.) cuz indian people you
guys aren't (.) uhm (.) nono not in a bad
way it's just indian people and afrikaans
like let's be honest they don't mix (is that
right)

Armrest Person:

sɔɪ bəʊt ɛvɪθɪŋ bɪ a
wɔsnt ɪvən ðɛ

indian people it's like a it's like a tender
(in/and) honesty it just doesn't (.) y'know
(-) they don't (-) it's true though let's be
honest (.) if you're going <<impersonating
You1 > oh trevor that's racist how can you
s> <<impersonating You 2> that's racist
racist> it's not racist you te when was the
last time you went to oriental blossom
when was the last time you went (.) and
walked around (.) and you tell me when
you were there did you see indian guys
walking around talking to each other like
((imitates two people speaking afrikaans to
each other)) (-) you don't see that (.) just
doesn't (-) eh they're smart so so if you

You 1:

a tɪvə ðats reɪsɪst
həʊ kən ju sei ð

You 2:

reɪzɪst reɪzɪst

see them when they sing the anthem they just don't sing the afrikaans (.) they've got no guilt nothing they just stop singing (-)

(-) they'll sing the whole beginning bit (.) all the vernacular they'll sing it word for word which is amazing they'll understand it (and/when) they sing (.) d'you speak vernacular sir (-) no (.) you know it's not a lanugage right (--)<<impersonating Non Vernacular Speaker> i don't speak vernacular> (--)< vernacular is not a language (.) it's the tongue of the land (-) so in england english is vernacular (.) people don't know that here (.) a lot of people don't (-) ah vernacular do you speak vernacular (-) it's strange (.) say it like 'n' in parliament they make it sound ye he they y'know bring it to life (.) yeah they <<impersonating Parliament> with with the decline of vernacular (.) i think what was interesting to see with vernacular was (-)> like he knows the guy personally y'know (.)

Non-Vernacular Speaker:

a deʊn spi:k vənəkju:lə

Parliament:

wɪt wɪt de dɪklaɪn əv vənəkju:lə aɪ θɪŋk wət wəz ɪntrestɪŋ tə si: wɪt vənəkju:lə wəz

eh vernacular has got like a it's got a cool ring to it (.) sounds like a like a black dracula z doesn't it (.) it does (-) it does (.) if there was like a BE counterpart it would be him (.) it would be him (.) vernacula like a conference and the main guy would be like <<impersonating Dracula> ((makes poof sound)) moahahahahahaha i (.) am dracula (-) hoahahaha all the way (.) from transylvania (.) ahahaha> <<impersonating Vernacula> wahahaha ahah and me i'm vernacula ahaha from () ah haa ahaa i'm going to bite you ahh (-)> <<impersonating Dracula> ahaha i love to drink blood (-) of young tender ladies (.) because it is sweet and tender hu ahaha> <<impersonating Vernacula> ahaha even me even me i want it tender (-) ahaha ah vernacula> ((laughs)) (-)

Dracula:

əhaɪ əm drəkju:lə ɒl he weɪ frəm trænslɪveɪniə

Vernacula:

en mi əm venəkju:lə frəm gɒɡəliətʃə ə aɪm ɡoʊɪŋ tə baɪt jə

Dracula:

aɪ lʌv tə drɪŋk blɒd əv jʊŋ tɛndə leɪdɪz bɪkɒs ɪt ɪz swi:t ənd tɛndə

Vernacula:

ɪven mi: ɪven mi: aɪ wənt ɪt tɛndə venəkju:ləhaha

oh oh ((laughs)) that'd be like the coolest TV series if they'd made it the adventures of vernacula (-)<<impersonating Dracula>

Dracula:

ðeɪ kənɒt stɒp əs maɪ li:dʒ wɒtʃ es maɪ dahk

((evil laugh)) they cannot stop us my liege
(.) watch me as my dark magic (.) causes
me to disappear ((makes sounds))>
<<impersonating Vernacula> ((evil laugh))
ah even me (.) they can't catch me i
disappear ((makes sound)) into a taxi (--)
((evil laugh)) ah short left short left ((evil
laugh))> ((laughs)) oh ah vernacula (-)

medʒɪk kəʒes mi to
disapi:r

Vernacula:

aa iven mi: dɛ kən
kɛtʃ mɪ a disapie intʊ
e tɛksi: a ʃɒt læft ʃɒt
læft

the townships will never be the same again
(-) people running down the streets
<<impersonating Township Guy> aah i'm
going to bite you> <<impersonates
Township Woman> youu (-) don't bite
me> <<impersonates Township Guy> ahh
i'm going to bite you> <<impersonates
Township Woman> youu (.) don't bite me>
<<impersonates Township Guy> aah bite
you> (.) cuz if you notice the women in the
township can run really fast (.) until they're
in danger (-) then they're like
<<impersonates Township Woman> ((runs
slowly)) ooh (-) that car is going to bump
me (.) ooh> i dunno even if you look at the
picture of hector pieteron the chick in the
photo's like ((runs slowly makes ooh
sound)) (--)<<impersonates Township
Guy> aah bite you> <<impersonating
Township Woman> youu (.) don't bite me>
<<impersonating Township Guy> aah i'm
going to bite you can't stop me>
<<impersonating Township Woman> ooh
(-) don't bite me> <<impersonating
Township Guy> aah> <<impersonating
Township Woman> youu (-) please don't
bite me (.) don't bite me (--)> why are you
taking so long to bite me> (--)
<<impersonating Township Guy> aah ah
(-) i'm just putting on the condom first wait
(--) ah you know blood transfusion (.)
dangerous (-) aah haha vernacula (.)
dangerous but safe> (-) ((laughs))
<<impersonates TV Ad> this episode of
vernacula proudly brought to you by the
department of health (--)> h* ohh (-) aa
that hurts ah ah

Township Guy:

æ: æ am goɪŋ to baɪt
jo

Township Woman:

jo:ju: dɒnt baɪt mi:

Township Guy:

æ: am goɪŋ tʊ baɪt ju:

Township Woman:

ju: dɒnt baɪt mi

Township Guy:

æ: baɪtʃu

Township Woman:

u: de kas goɪŋ tʊ
bʌmp mi u:

Township Guy

ɑ: baɪt jo

Township Woman:

jo: dɒn baɪt mi:

Township Guy:

ɑ: am goɪŋ to baɪt jo
kən stɒp mi:

Township Woman:

ju: hf dɒnt baɪt mi:

Township Guy:

ɑ:

Township Woman:

ju: pli:s dɒnt baɪt mi
dɒnt baɪt mi: waɪ ɑ ju
tɛkɪŋ sou lɒŋ to baɪt
mi:

Township Guy:

æ: ɑ: ja am jʌst pʊtɪŋ
 ɔn de kɔndəm fəst
 weɪt ja jʊnɔ blɑd
 trɑnsfju:fn dɛndʒərəs
 ɑ: hɑhɑ vɛnɛkjʊ:lɑ
 dɛndʒərəs bʌt seɪf

TV Ad:

ðɪs ɛpɪsɔd ɔv
 vɛnɛkjʊlə prɑdli brɔt
 tʊ jʊ bɑɪ ðe
 deɪptmɛnt ɔv hɛlθ

oh i'm sorry ma'am where was i (-) ah
 indian people yes (.) yes (.) sorry about
 that (.) yes cuz they do they sing the
 vernacular bit of the song (-) word for
 word (.) they know it (-) y'know (.) 'n'
 when it gets to the afrikaans bit they just
 (.) know skip out (.) i like that (.) there's
 calm y'know (.) the young guys can sing
 but the older men they don't they don't
 they engage at all (.) they'll be there
 singing vernacular (.) word for word (.)
 ((sings the last lines of verse two and then
 stops and folds hands)) (-) everyone else
 is singing blou van onse hey aren't you
 gonna si <<impersonates Old Indian Men>
 nono you all go ahead you all go ahead
 carry on eh (.) nono go ahead i know
 where you all are going i'll meet you all in
 front right (.) nono carry on what d'you all
 wanna sing with your farmer sing with your
 farmer friends eh i don't even know what
 they say (.) sing with them there (.) sing
 with them (.) sing with them (.) it's fine
 there (.) no i'm not gonna sing things i
 don't know just> (-) and they don't sing

Old Indian Men:

nɔnɔ jʊəl gɔ eɦɛd jʊəl
 gɔ eɦɛd keri ɔn den
 nɔnɔ gɔ aɦɛd ɑ nɔ we
 jəl ɑ goɪŋ ɑl mi:t jʊ ɑt
 ɪn frɒnt nɔnɔ kæri ɔn
 wɑd jəl wɑnɑ sɪŋ wɪt
 jɔr fɑme frɛns sɪŋ wɪt
 jɔ fɑ:me frɛns eɪ ɑ dɔn
 ɪvɛn nɔ wɔ deɪ seɪ sɪŋ
 wɪd dʒɛm sɪŋ wɪd
 dʒɛm ɪts faɪn nɔ ɑm
 nɔ gɔnɑ sɪŋ tɪŋz ɑ dɔn
 nɔ dʒʊs

but they do get caught out (.) cuz our
 anthem is a great tune (.) if there's one
 thing about indian people that is they love
 their music (.) culturally it's ingrained into
 them (.) you watch them closely (.) really
 closely the camera stays on them for long
 enough (-) they don't sing along but they
 get caught up (.) they'll be there like (-)

<<impersonates Old Indian Men>
((making handgestures while singing))
setjhaba sa sa heso (.) setjhaba sa (.)
south afrika south afrika (-) ((takes a step
backwards)) ((mumbles afrikaans))> 'n' if
you watch them closely (-) they'll act like
they hate it (.) you'll see them (-)
<<impersonating Old Indian Men> ((hums
anthem while becoming gradually more
engaged and bollywood-like)) hoy >
((laughs)) just watch them (-)

and then everyone comes together for the
end (.) sounds the call (-) yes (.) my
favourite part of the anthem (-) favourite
part i love it (.) cuz it's elegant (.) and it's
beautiful (-) y'know (.) sounds like
something out of an opera doesn't sound
like a national anthem 't sounds like a love
song (.) it's beautiful y'know (.) the words
would fit right in on the west end (-) like a
broadway production or something of (.) of
phantom of the opera y'know (.) it's
beautiful eh so you could see that woman
singing to that guy y'know that guy with
the mask (-) she'd be there and the words
would be s sound the call to come together
(-) and united it's beautiful (-) see her and
that voice (.) spotlight on her (.)

<<impersonating Woman From Phantom
Of The Opera> sounds the call (.) to come
together> he'd be at the bottom
<<impersonating Dude With The Mask>
and united we shall stand>
<<impersonating Vernacula> wahaha it's
vernacula> nono it's not it's not haha it's
not i'm sorry haha it's not it's not i'm sorry
i'm sorry (-) whoo (.) it's not (.) it's a
beautiful anthem

**Woman From
Phantom of the
Opera:**

saʊns ðə kəl to kam
toʒe:ðə

Dude With Mask:

end juːnaɪtəd wi: ʃəl
stæ:nd

and the misconception is (.) everyone
thinks it's the easiest part of the song to
sing (.) and once again it is a big
misconception (.) cuz a large population (-)
large part of south africa (.) doesn't know
how to speak English (-) you take that for
granted when you come from major cities

(.) but if you look at the stats if you look at census a lot of black people do not speak english 'ts not their first nor their second language (-) they speak african languages and maybe even afrikaans first so when it gets to that part of the anthem (-) there's a large amount of black people that don't know their anthem (-) but you know what i love (.) it's that the volume (.) never drops (--) energy never subsides (-)

they'll sing the afrikaans word for word flawlessly and if you listen closely as it gets to the english they won't skip a beat but if you listen closely they don't know the words they'll be there (-) <<impersonating Non English Speakers> waar die kranse antwoord gee ((sings english verse unclearly))>

and then they get confident at the end of it they be I <<impersonates Non-English Speakers> in south africa our friend (-)> ((laughs)) you guys have been absolutely fantastic thank you for coming out (.) thank you for supporting me (.) goodbye (-) ((bows)) thank you ((music plays and frame freezes))

Non-English Speakers:
((singing anthem))
in saut afrika ao fræ::n

Appendix 5: Relevance for future teaching profession

Working with this thesis has taught me an abundance of valuable lessons that can and will be brought into my future as an English teacher. Ranging from matters of the process to the specific themes and concepts investigated in my thesis, I highlight some of the most instrumental lessons working with this thesis has afforded me.

Beginning with matters relating to the process of working with this process, I highlight two learning outcomes as experienced by me, subjectively: the finding and structuring of information, and process-oriented writing. Throughout the course of this year, I have been preoccupied with reading articles that turned out to be more and less relevant for my thesis, evaluating and re-evaluating what to present and how to present it. This is something that is directly applicable to any teaching or instructional work, both in terms of providing students with clear, relevant, and correct information, and in terms of providing assistance for these students in their own endeavours to do so.

In terms of process-oriented writing, this thesis has offered me first-hand experience, potentially allowing me to better understand how to facilitate process-orientation with the aim of maximising the learning outcomes of my students. In this regard, the process of writing this thesis has made it clear that in order to improve, the writer requires constructive and forward-oriented feedback. By noticing my supervisor's splendid examples of how this could be done, I aim to bring this into the English classroom in the near future.

Specifically, about the contents of my thesis, then, some of the take-away points worth mentioning include the awareness of prescriptivist tendencies in EFL teaching, as well as the role of stereotypes as a core part of the Norwegian English curriculum. Though the teaching profession requires evaluation of language skills, the ideal of 'correctness' as seen in stereotypes reported towards BISAfE- and InSAfE-speakers, where pronunciation and grammatical features were deemed 'wrong' and 'in need of fixing'. In this regard, I instead aim towards the value of communicative competence, which is a core feature of the latest Norwegian curriculum for language teaching. In this way, pronunciation, as was explored in this thesis, ought to be evaluated and taught to the degree of intelligibility. However, this may present a problem in terms of native-speakerism and who has the power to assess the intelligibility of L2 learners. Still, these are engaging matters to discuss in a classroom context.

The discussion of linguistic and social stereotypes is also at the heart of the present Norwegian curriculum, in which intercultural competence is valued and should be encouraged. In this regard, students of mine will be able to benefit from the grounding principles of this thesis, in the sense that they will be challenged in terms of recognising and questioning linguistic and social stereotypes in their learning and familiarisation with the language and the English-speaking world.