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SOCIOLINGUISTIC ANALYSIS OF NIGERIAN PIDGIN ENGLISH IN NIGERIAN FILM

A Dissertation

Submitted to the School of Graduate Studies and Research

in Partial Fulfillment of the

Requirements for the Degree

Doctor of Philosophy

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May 2015

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This study examines biases against the use of Nigerian Pidgin English in social settings. It also compares the usage between those who speak the preferred Standard English versus those who speak the Nonstandard English, Nigerian Pidgin English by analyzing the conversations between the two parental couples in the “Nollywood” film *Wise In-Laws*. Also, this study examines the subtle conversational structures that prevent or enable Nigerian Pidgin English speakers from being successful or unsuccessful in arguments and in confrontations with their Standard English speaking interlocutors.

In order to find answers to my research questions, I used a mixed method design which entailed the use of Conversation Analysis, Critical Discourse Analysis, and Speech Acts Theory to analyze the conversations in the film *Wise In-Laws*. The research data collected was based on the conversations between the two parental families from the film. A set of criteria based on the Jeffersonian Notation Transcription was used to transcribe the conversations in the film *Wise In-Laws*.

Following that process, Leeuwen’s recontextualization through legitimation approach was used to place the conversations into sections based on the four categories of legitimation. Speech Acts Theory was utilized to determine which speech acts occurred in the film. The findings from the study suggest that Nigerian Pidgin English speakers were successful in their rebuttal against accusations made against them in the film; however, because of their

socioeconomic status and use of Nigerian Pidgin English, they were labeled as “barbaric” and “uneducated” as described by the findings through Leeuwen’s four categorization of legitimation.

This study’s intention is to bring awareness to the stereotypes set against speakers of Nigerian Pidgin English and its use in Nigerian society. The goal of this study is also to bring awareness to the study of Nigerian Pidgin English in films comparably to how it is used in Nigerian literature.

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“For wisdom is a defence, and money is a defence: but the excellency of knowledge is, that wisdom giveth life to them that have it.” (Ecclesiastes 7:12)

First and foremost, I would like to give thanks to God who has seen me through this process and helped me achieve one of my goals, which is obtaining my doctoral degree. My favorite scripture through this laborious journey is Jeremiah 29:11 which states, “For I know the plans I have for you,” declares the LORD, “plans to prosper you and not to harm you, plans to give you hope and a future.” It is on God’s hope and future that made this process worth achieving.

I would also like to give thanks to my family for their loving support and financial blessings to complete this dissertation. I would especially like to thank my mother (Moji Salako) who has gone far and beyond to make sure I am able to achieve my dream of completing this dissertation through her unyielding love and support throughout this whole process. I also hope that this dissertation will be an inspiration for my two wonderful sisters Adenike and Yewande in reaching beyond their own personal academic and personal goals. I cannot forget my second mother Adepeju Salako for her words of encouragement, prayers, and her constant support. I cannot leave out my two special aunts, auntie Shade and auntie Adeola who have always been there for me. Lastly, I want to acknowledge my family members in Nigeria who are far from me physically, but are always close to my heart.

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As the journey ends with this dissertation, I know that it is only the beginning of new things to come for my future. I conclude with the bible saying, “the end of a matter is better than its beginning.” I can honestly say that I am truly happy to conclude this chapter in the journey of life.

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CHAPTER ONE

INTRODUCTION TO THE STUDY

In a world of political upheaval and constant instability of the growing Nigerian population, nothing has been more fascinating than the rise of Nigerian films, (also known as Nollywood) in a society where people still live in unprecedented poverty. Increasingly, what is fascinating about this new phenomenon is not the fairly predictable amount of money or fame that some of the stars are gaining from their constant exposure to the media; rather, it is the types of languages that are used, specifically Nigerian Pidgin English versus Standard English in Nigerian films. It is important to note that producers often use both language varieties in the same film. Hence, the characters who speak Nigerian Pidgin English (NPE) and the ones who speak Standard English (SE) are depicted based on perceived social stereotypes. More commonly, those who speak Nigerian Pidgin English tend to be depicted as being economically, socially, and scholastically inferior. As a result of this intrinsic dichotomy, Nigerian Pidgin English speakers are often marginalized in Nigerian society, an image which is then perpetuated in Nigerian films based on societal views.

Contextualizing the Study

Nigerian Pidgin English is spoken by most Nigerians because of its closeness to Standard English. Thus, linguistically, I was kept abreast of the language varieties that existed in Nigeria through family members living in the United States with me. These language varieties also came through the mode of Nigerian films which were constantly viewed by my family. This introduced me to the world of Nigerian films known as Nollywood. It was not until my graduate program that I started evaluating Nigerian Pidgin English as a linguistically marginalized language not only in Nigerian society but also in Nigerian films. One particular film that

spearheaded this topic for my dissertation is *Corporate Maid*. *Corporate Maid* deals with two dueling language dichotomies, Standard English versus Nonstandard English. In order to construct a better understanding of how Nigerian Pidgin English has infiltrated the Nigerian film industry, I will examine *Corporate Maid* briefly as an example of what to expect in this study. A detailed example of the analysis for this study will be demonstrated in the Overview of the Methodology to give a better understanding of how conversation analysis will be implemented in this research.

The film *Corporate Maid* directed by Ikechukwu Onyeka examines the social and political language wars that have become a divisive element within the Nigerian society amongst the educated and the uneducated. In order to understand the intrinsic dichotomy between Nigerian Pidgin English interlocutors and Standard English interlocutors, *Corporate Maid* gives a small sample of the framework for the evaluation and design for another film that will be used for this dissertation. *Corporate Maid* juxtaposes two worlds where the status quo is clearly defined. The protagonist, Betty the owner of the house, is unhappy with Dombra, the houseboy (another word for caretaker of the house, cook etc.), with Angela, the unsophisticated maid, and with Kasali, the elusive gate man. What they all have in common is their lack of command of the English language and their inability to understand their social status as helpers rather than simple house girl, gateman, and cook.

These assigned docile names (cook, house girl, gateman) suggest simplicity not only in characterization, but also in the language they use. As the film progresses, Betty decides to hire a corporate maid named Rose. Rose is the embodiment of sophistication, although she is still a maid, she considers herself as a business woman who takes her job seriously. She speaks the Standard English vernacular which enables her to communicate effectively with her boss (Betty).

Rose is not only entrusted to teach the uncultivated servants proper house maintenance, she has also been commanded to teach them how to speak Standard English. In their first English lessons, the unfortunate servants have to discern over the pronunciation of “oral” versus “horror.” The confused servants attempted to protrude their mouths in a circular motion, similar to that of a bird caller in order to articulate the word “oral.”

Rose, unaware of the servants’ educational background, tries to teach them the English transcription of “thief” \thēf\. Kasali, the unfortunate soul, who was chosen to pronounce “thief” based on its transcription, looks to the house boy, Dombra for assistance. Dombra simply replies in Nigerian Pidgin English, “No show yourself O, anything wey dey ask you, answer O. No put me for trouble.” The Standard English translation is equivalent to “Do not disgrace yourself. If the teacher asks you anything, you should answer it. Do not get me in trouble.” Kasali proceeds to ask in Nigerian Pidgin, “Excuse me, dis one wey you write dis (um) other side, is it dey Arabic, Arabic form of thief?” In Standard English, this would have been spoken in this manner, “Excuse me, is the transcription written to the left the same as the Arabic word for thief?” Rose, in her perfect English, replies, “Kasali, you are interrupting my class.” When Dombra jumps in to explain the transcription of thief in Nigerian Pidgin English, Rose interrupts his explanation and tells him not to use “gutter language.” Moreover, this disdain for Nonstandard English continues throughout certain parts of the film.

Sociolinguistic Standpoint

From a sociolinguistic standpoint, the film touches up on some current language developments in Nigeria, especially in terms of the use of Nigerian Pidgin English in society. The film demonstrates two pivotal points that affect how nonstandard languages are perceived in society. First, what is seen here is the degrading of one’s nonstandard language against the

standard language. Secondly, another important highlight from the film is the teacher's inability to use Nigerian Pidgin English to teach Standard English. The key issue here is that there is no room for what she considers gutter language, street language, bad English etc. Every time she denies the servants the ability to speak in their own language, she ultimately denies them the opportunity to become part of the society she believes offers a better language repertoire. Hence, the servants who use Nigerian Pidgin English become the marginalized group within society where the stratification is between the educated versus the uneducated. Although the film is comical, especially with the incorporation of NPE, in some sense, it is an accurate account of how people perceive the use of NPE in Nigeria. Hence, the viewing of *Corporate Maid* inspired me to look into the sociolinguistic and discourse implications of the use of Nigerian Pidgin English versus Standard English.

The Problem

Currently, I am aware of the extensive discourse available on the study of Nigerian Pidgin English in literature. However, compared to its literary counterpart, the study of the use of Nigerian Pidgin English in film, especially in Nigerian films dealing with dynamic language wars, is limited. For example, literary writers who make use of traditional languages and Nigerian Pidgin English such as Chinua Achebe's *Things Fall Apart*, *No Longer at Ease* and *Arrow of God*; Chimamanda Ngozi Adichie's *Purple Hibiscus*, *The Thing Around Your Neck* and *Half of a Yellow Sun*; Wole Soyinka's *The Interpreters* and *Season of Anomie* (winner of the Nobel Prize in Literature); and Ben Okri's *Flowers and Shadows* and *The Famished Road* have influenced the portrayal and social awareness of the image of Nigeria, Africa, and African languages in their works. Most notably, Chinua Achebe's novels often utilize characters that use Nigerian Pidgin English, where universal and African themes such as social identity, language

choice, and social class are prominent throughout his books. As a result, these books have transcended into the Western world and influenced the ways African literature is viewed and read in Africa and around the world.

At present, research that describes the use of Nigerian Pidgin English is based on its use in literary works where most of Nigerian Pidgin English analyses are done. Furthermore, it is more common to find literature-based Nigerian Pidgin English analyses rather than film-based analyses. Although attempts have been made to understand the influence of media on Nigerian society, a substantial amount of research has yet to address the marginalization of speakers who make use of Nigerian Pidgin English in Nigerian films, similar to that of its literature counterpart. The focus of this dissertation is not the study of Nollywood as a film production company but rather, the focus is on Nigerian Pidgin English and the way it is portrayed in a Nigerian Nollywood film, *Wise In-Laws*. Therefore, it is the purpose of this study to address this missing gap in current Nigerian research.

Purpose of the Study

This study approaches Nigerian Pidgin English as the language of necessity for Nigerians who use it in what are considered unequal socio-economic contexts. It examines biases against the use of Nigerian Pidgin English in social settings and compares its use by those who speak the preferred Standard English to those who speak the nonstandard Nigerian Pidgin English. It does so by analyzing the conversations between the two parental couples in the Nollywood film *Wise In-Laws*. At this point, I examine the subtle conversational structures and strategies that contribute to Nigerian Pidgin English speakers' success or failure in arguments and in confrontations with their Standard-English speaking counterparts.

Theoretical Orientation

As a researcher, it is important that I outline the ways I perceive the world, especially the ways that I construct, evaluate, and gain knowledge. My perspective on the world originates from my interest in research as well as from the lens I utilize to make sense of the world. My current research is guided by the Emic Perspective.

Critical Lens Perspective

The Emic Perspective allows the researcher to view language and social interaction from an “insider’s” perspective. This means the researcher must step in the participants’ shoes to understand the way they talk and act. It is important to note that the Emic Perspective is a way to examine and evaluate sociolinguistic performance from an insider’s perspective. Furthermore, when studying sociolinguistic behavior through conversation analysis, one of the main tenets is evaluating conversations that are known as “natural occurring data.” This is suggestive of data that do not occur from interviewing, observational methods, intuitions, or experimental methodologies (Wong, & Waring, 2010). Although the film’s script is not an authentic naturally occurring data (conversation), however, it is representative of the culturally marked speech behaviors prevalent in Nigerian society. This point is reiterated in Have’s (2007) description of the difference between conversation analysis and other methodologies by stating “CA favours [*sic*] *naturally occurring data* rather than ‘experimental’ or ‘researcher-provoked’ ones, because it considers talk-in-interaction as a ‘situated’ achievement rather than as a product of personal intentions, to be studied in interviews, or external forces, that can be manipulated in a laboratory; it is therefore less ‘artificial’” (p. 9). Hence, the film script that is evaluated can be viewed as a close representative, which can suggest a rich analysis for understanding the social language issues affecting those who use Nigerian Pidgin English and Standard English. Therefore, the

theoretical rationale for this study includes the use of a mixed method to fully bring awareness to the social issues concerning how language biases affect Nigerian society.

Research Questions

As a result of my personal interest in the language disparities in Nigeria and in the gap revealed in the limited literature on the study of Nigerian Pidgin English's portrayal in a Nigerian Nollywood film, I have developed detailed research questions to guide this study. In order to understand the biases against the use of Nigerian Pidgin English in social settings as reflected in the conversations between the two parental couples in the Nigerian Nollywood film *Wise In-Laws*, I have designed a study using a sociolinguistic conversation analysis approach to codify the conversations in the script by using transcription symbols, while making use of Leeuwen's critical discourse analysis of legitimation. Leeuwen's legitimation will be categorized into four areas of evaluation which include: authorization, moral evaluation, rationalization, and mythopoesis to determine where the conversations can be grouped. Finally, Speech Acts Theory will be used to answer the research questions to determine which Speech Acts the characters are utilizing to determine how Nigerian Pidgin English interlocutors and Standard English interlocutors are portrayed. Henceforward, the following research questions examined are:

1. How are the different characters in the film *Wise In-Laws* using Nigerian Pidgin English?
 - 1.1 What Speech Acts are they performing?
 - 1.2 Where and how are they performing the different Speech Acts?
2. What preferences, if any, exist towards the use of Nigerian Pidgin English depending on sociolinguistic context?

2.1 What preferences, if any, exist towards the use of Nigerian Pidgin English depending on social role and identity?

3. How does the film *Wise In-Laws* reflect language use in Nigerian society?

3.1 What trends towards register preferences, if any, does it validate?

3.2 What trends, if any, towards the use of NPE does it validate?

In this study, I have adopted methodological approaches that allow me to seek answers to my research questions. The next section provides a brief overview of the methodological approaches that will be implemented during this research. Chapter three will discuss my methodological and data collection approaches in greater details.

Overview of the Methodology

In order to find answers to my research questions, I plan to use a mixed method design which entails the use of Conversation Analysis, Legitimation, and Speech Acts Theory to analyze the sociolinguistic nature of the conversations in *Wise In-Laws*. Data will be collected based on the conversations between the two parental families. Using a set of criteria based on the Jeffersonian Notation Transcription, transcriptions will be used in the conversation analysis of the film *Wise In-Laws*. Following that process, Leeuwen's (2008) legitimation social practice approach will be used to code the conversations based on the four categories of legitimation. Speech Acts Theory will be utilized to determine the Speech Acts occurring in the film.

To provide a greater understanding of the structural process needed for the conversation analysis, I will use a small excerpt from the film *Corporate Maid* which uses the Jeffersonian Notation Transcription methodology to demonstrate the application of conversation analysis in this study. *Figure 1* below also gives definitions of the symbols used. The Jeffersonian Notation Transcription indicates where a speaker makes use of pauses, prolong words, stretches, word

stress, volume, pace, and pitch as potential sociolinguistic markers. Through the Jeffersonian Notation Transcription, an analysis of the data can be conducted to evaluate the participants, also known as social actors, a term designated by Leeuwen (2008) for describing what people do through the use of discourse based on his social practice approach on legitimation.

Conversation Analysis: Example of Nigerian Pidgin English in the Film Corporate Maid

Dombra:	Ehh eh- —————	Hyphen: abrupt cut off
Rose:	↑DON'T	Upward arrow: raised pitch and CAPS indicate loud volume
Dombra:	>No show yourself O, anything wey de ask you, answer O. No put me for trouble.<	
		More than & less than: quicker speech
		Period: falling intonation
(The Standard English translation: Do not disgrace yourself. Whatever the teacher asks, answer it. Do not get me in trouble.)		
Rose:	<u>Gutter</u> language↑	Upward arrow: raised Pitch
Dombra:	Sorry↓	Downward Arrow: lowered pitch
Kasali:	E::xcuse me↓(.) ↑dis <u>one</u> wey: you write dis um (0.2) other side↓ ↑IS it dey	
		Period in parentheses: micro-pause-0.2 sec. or less
	Arabic Arabic form of thief::↓	Colon: prolonging of sound
(Standard English Translation: Excuse me, is the transcription written to the left the same as the Arabic word for thief?)		
Rose:	<u>Kasali</u> you are interrupting my class.	Underlined word: Word Stress

Figure 1. An excerpt from the film *Corporate Maid* which uses the Jeffersonian Notation Transcription methodology to demonstrate the application of conversation analysis in this study. Adapted from *Conversation Analysis and Second Language Pedagogy* (p. 5), by J. Wong, & H. Z. Waring, New York, NY: Routledge. Copyright 2010 by Taylor & Francis Group. Reprinted with permission.

A close examination of the conversation analysis transcription indicates that Rose is the aggressor in this conversation through certain speech characteristics noted in this conversation analysis. Rose's speech contains speech characteristics such as raised pitch, speaking loudly, interrupting others, and stressing of certain words to display her disapproval for the language they use during her English lesson. This analysis is only suggestive of the way *Wise In-Laws* will be analyzed. It is this unrelenting quest that has led me to search and, hopefully, discover how such sociolinguistic biases may affect the treatment of Nigerian Pidgin English speakers and Standard English speakers in Nigerian society.

Significance of the Research

As mentioned earlier, some research has been done on the study of Nigerian Pidgin English and its representations in Nigerian literature. It is, however, uncommon to find research on the study of oral Nigerian Pidgin English as represented in films or on the social implications of the use of NPE language in Nigerian society. This research has the potential to add to the limited data that analyze the incorporation of Nigerian Pidgin English in a Nigerian Nollywood film. It can also offer an interesting insight into the sociolinguistic features of the conversations between the lower and upper class Nigerians through the use of conversation analysis (CA) methodology. As of now, I am not familiar with any use of this type of analysis method in the study of Nigerian Pidgin English. Hence, this study will add a new linguistic perspective to the study of NPE in Nigerian Nollywood films and in *Wise In-Laws* in particular. Finally, this study will add to the even less familiar subject of the sociolinguistic implications of the uses of Nigerian Pidgin English within Nigerian culture.

Likewise, the limited research on the language used in a Nigerian Nollywood film, specifically Nigerian Pidgin English, suggests that there is a need for further scholarly

investigations. Furthermore, studying the language used in a Nigerian Nollywood film may shed light on the reasons why certain languages and language varieties are favored over others in real life conversations in a Nigerian Nollywood film. This may also enlighten other researchers and encourage them to further study the reasons for the portrayal of certain characters as users of a particular language in Nigerian Nollywood films. Hence, this research has the potential to add to the limited study on the use of Nigerian Pidgin English in films as they reflect real life oral communication.

For instance, using the UMI Dissertation Publishing database, 62 dissertations were examined with the key words “Nigeria and film,” and “Nigeria.” Out of the 62 current dissertations published between 1980 and 2010, only four included titles with Nollywood. In those four studies, the main foci were on the globalization of Nollywood, the emergence of Nollywood productions, the representation of women in Nollywood, and the impact of the Nollywood video film industry. I found five dissertations that study African films pertaining to the African diaspora, and other dissertations include the study of Nigerian foreign policy and education. Hence, the lack of data on Nigerian Pidgin English used in film only suggests that more research is needed to bring awareness to the way language can be used to marginalize certain groups of people within society.

Consequently, given the lack of dissertation and other studies on the use of Nigerian Pidgin English in films, this dissertation could potentially contribute to the understanding of larger sociolinguistic concepts such as identity, class, education, and social status within the multilingual society of Nigeria, thus revealing how a person’s language of choice may affect how he/she is perceived in society.

Definitions of Terms

In order to provide precise definitions of the terms that will help organize and add conceptual lucidity to this research, I will offer working definitions of the terms that are pertinent to the operational framework of this study. The following are working definitions of concepts referring to the descriptions of Nigeria, Nigerian Pidgin English, Conversation Analysis, Legitimation, and Speech Acts Theory. The conversation analysis definitions are categorized into their respective sections in order to provide a clear organization of terms and conceptual clarity for this research. Comprehensive definitions are further described in chapter two, Review of the Literature, and in chapter three, Methodology. The following list includes the terms used in this study:

1. **Nigeria:** African country officially called Federal Republic of Nigeria; Nigeria is located in Western Africa, bordering the Gulf of Guinea, between Benin and Cameroon. The capital is Abuja. Nigeria is one of the most populous countries in Africa. Nigeria has more than 250 ethnic groups. The following ethnic groups are the most known with political influence: Hausa and Fulani 29%, Yoruba 21%, Igbo (Ibo) 18%, Ijaw 10%, Kanuri 4%, Ibibio 3.5%, Tiv 2.5% (Central Intelligence Agency).
2. **Nigerian Pidgin English:** A variety of English developed in the coastal and delta regions where a substantial number of individuals use it daily. It is a way for Nigerians who do not share a common language to communicate with each other. Pidgin English does not have claims to a particular group, nor is it the first official language learned by children. It is simply a process to mainly get ones point across using [English] phonology and grammar that can be comprehended by others (Alfred & Goodfellow, 2002).

3. **Nollywood Films:** Nigerian films made mostly in Nigeria and named Nollywood.

Speech Acts Theory

Speech Acts Theory will be used to identify the Speech Acts the characters in the film are performing in order to answer Research Question One:

1. How are the different characters in the film *Wise In-Laws* using Nigerian Pidgin English?
 - 1.1 What Speech Acts are they performing?
 - 1.2 Where and how are they performing the different Speech Acts?

The following five Speech Acts will describe what the characters are doing through the conversation.

1. **Directives:** Speech Acts that cause the hearer to take a particular action.
2. **Commissives:** Speech Acts that obligate a speaker to a future action.
3. **Assertives:** Speech Acts that obligate a speaker to the actual truth of the expressed proposition.
4. **Declaratives:** Speech Acts which change the reality in accordance to the proposition of the declaration.
5. **Expressives:** Speech Acts that describe the speaker's attitudes and emotions towards the proposition.

In order to analyze the language used in the film, the next sections describe the conversation analysis interactional practices that will be used to determine how the characters use language to engage in different social interactions.

Conversation Analysis Turn-Taking Practices

Turn-Taking Practices refers to a way of constructing a turn and allocating a turn (Wong & Waring & Waring & Waring, 2010). Turn-taking practices will be used to determine who is

doing what in the conversation, which will be used to investigate and answer Research Question One.

1. How are the different characters in the film *Wise In-Laws* using Nigerian Pidgin English?

- 1.1 What Speech Acts are they performing?

- 1.2 Where and how are they performing the different Speech Acts?

Below are definitions describing what happens during a turn-construction unit, which describes the types of turns that are occurring in the conversations.

Turn-taking practices: Way of constructing a turn and allocating a turn (Wong & Waring, 2010, p. 53).

1. “**Turn-constructive unit (TCU):** A word, a phrase, a clause, or a sentence that completes a communicative act” (Wong & Waring, 2010, p. 53).
2. “**Projectability:** An essential feature of the turn-constructive unit that allows the recipient to calculate its possible ending” (Wong & Waring, 2010, p.53).
3. “**Pre-pre (preliminaries to preliminaries):** A device by which one announces an upcoming action without producing that action immediately afterwards” (Wong & Waring, 2010, p.53).
4. “**Prospective indexical:** An item whose referent or interpretation is to be discovered in subsequent TCUs” (Wong & Waring, 2010, p.53).
5. “**Progressive overlap:** A type of overlap that orients to the forward movement/progressivity of an utterance and occurs when that utterance begins to show various types of disfluency” (Wong & Waring, 2010, p.53).
6. “**Recognitional overlap:** A type of overlap that occurs when a potential next speaker recognizes the thrust or upshot of the prior talk” (Wong & Waring, 2010, p.53).

7. **“Transitional overlap:** A type of overlap that orients to the syntactic completeness of an utterance and occurs near a possible completion point” (Wong & Waring, 2010, p.53).
8. **“Recycled turn beginning:** A practice that involves repeating the part of a turn beginning that gets absorbed in overlap” (Wong & Waring, 2010, p.53).
9. **“Rush-through:** A turn-extension practice where one speeds up as s/he approaches a possible completion point, speeds through the juncture without any pitch drop or breath intake, and stops instead at a point of “maximal grammatical control” (well) into the next TCU” (Wong & Waring, 2010, p.53).
10. **“Story preface:** A device by which a prospective teller displays an intention to tell a story and secures a multi-unit turn within which the actual story may be told” (Wong & Waring, 2010, p.53).
11. **“Turn-entry device:** A turn-initial item such as *well, but, and, so, you know, or yeah* which does not project the exact plan of the turn’s construction” (Wong & Waring, 2010, p.53).
12. **“Increment:** A grammatically fitted continuation of an already completed TCU” (Wong & Waring, 2010, p.52).
13. **Nonverbal Start:** “One can also achieve early starts via a range of pre-beginning nonverbal cues such as gaze direction, head turning, facial expression, lip parting, cough or throat clearing” (as quoted in Wong & Waring, 2010, p.42).
14. **Address Term:** “The most obvious form of current-selects-next technique is address terms or explicit addressing” (as quoted in Wong & Waring, 2010, p. 35).

Conversation Analysis Sequencing Practices

Sequencing Practices are ways of initiating and responding to talk while performing actions such as requesting, inviting, story-telling, or topic initiation (Wong & Waring, 2010). Research questions one, two, and three will assist in the way sequencing practices can help explain the sociolinguist context of the use of Nigerian Pidgin English.

Research Question Two:

2. What preferences, if any, exist towards the use of Nigerian Pidgin English depending on sociolinguistic context?

2.1 What preferences, if any, exist towards the use of Nigerian Pidgin English depending on social role and identity?

15. “**Adjacency pair (AP):** A sequence of two turns produced by different speakers and ordered as first pair-part (FPP) and second pair-part (SPP), where a particular type of FPP requires a particular type of SPP” (Wong & Waring, 2010, p. 101).
16. “**Pre-Expansion:** An adjacency pair positioned before the base adjacency pair designed to ensure its smooth running” (Wong & Waring, 2010, p. 101).
17. “**Insert-Expansion:** An adjacency pair that comes between the first and second pair-parts of the base adjacency pair to either clarify the first pair-part or seek preliminary information before doing the second pair-part” (Wong & Waring, 2010, p. 101).
18. “**Post-Expansion:** A turn on an adjacency pair (AP) that comes after and is still tied to the base AP. Post-expansion can be minimal or non-minimal” (Wong & Waring, 2010, p. 101).
19. “**Sequence-Closing Third (SCT):** An additional turn (e.g., oh, okay, or great) beyond the second pair-part designed to terminate the sequence” (Wong & Waring, 2010, p.101).

20. **“Preference:** A structural organization in which the alternatives that fit in a certain slot in a sequence are treated as nonequivalent (i.e., preferred vs. dispreferred). “Preferred actions are the “natural,” “normal,” or “expected” (Wong & Waring, 2010, p.101).
21. **“Type-specific sequence practices** are those addressed to particular actions such as agreement and disagreement, announcement, complaint, compliment response, invitation and offer, and request” (Wong & Waring, 2010, p.66).
22. **“Newsmark** is a type of announcement response that encourages elaboration” (Wong & Waring, 2010, p.71).
23. **“News Receipt** is a type of announcement response that discourages elaboration” (Wong & Waring, 2010, p.71).
24. **Response Token:** “Another important collection central to sequencing through: acknowledge prior talk, invite continuation, offer assessments, indicate unnecessary persistence of prior talk, signal incipient speakership” (Wong & Waring, 2010, p.89).
25. **“Monitor space:** A space around the first possible completion point of the invitation or offer during which potential acceptance or rejection may be detected” (Wong & Waring, 2010, p.101).
26. **“Solicit:** The preferred second pair-part of the pre-announcement sequence, where one requests the news with a *wh*-question” (Wong & Waring, 2010, p.101).
27. **“Rejection Finalizer:** A minimal response token (e.g., *oh, oh I see, okay, or alright*) designed to accept rejections” (Wong & Waring, 2010, p.83).

Research Question Three:

3. How does the film *Wise In-Laws* reflect language use in Nigerian society?
 - 3.1 What trends towards register preferences, if any, does it validate?
 - 3.2 What trends, if any, towards the use of NPE does it validate?

Sequencing practices will be used to further explain how the different ways of initiating and responding in a conversation lead to how the social role and identity of the characters are portrayed.

1. **“Preface Sequence:** A sequence of minimally two turns, where a teller projects a forthcoming story and the recipient aligns as a potential recipient” (Wong & Waring, 2010, p.144).
2. **“Assisted story preface:** A way of launching a story collaboratively by using: (1) story prompt; (2) story provocation; (3) reminiscent solicit + recognition” (Wong & Waring, 2010, p.143).
3. **Telling the Story:** “After launching the story, the telling of the story can be done by (1) a single party in a single or multiple turn(s) (Sacks, 1974) or (2) multiple parties jointly (Lerner, 1992; Mandelbaum, 1987)” (as quoted in Wong & Waring, 2010, p. 132).
4. **“Topic Initiation:** Practices of starting a new topic (1) at the beginning or closing of a conversation, (2) following a series of silences, or (3) after the closing of a prior topic” (Wong & Waring, 2010, p. 144).
5. **“Itemized News Inquiry:** A topic initiation method that targets a specific newsworthy item related to the recipient” (Wong & Waring, 2010, p.143).
6. **“News Announcement:** A topic initiation method that reports on speaker related activities” (Wong & Waring, 2010, p.144).
7. **“Pre-Topical Sequence:** A topic initiation method used to get acquainted with one another with personal questions about the recipient’s identity or activity” (Wong & Waring & Waring, 2010, p.144).

8. “**Setting Talk:** A topic initiation method that points to the immediate environment of the interaction” (Wong & Waring, 2010, p.144).
9. “**Topicalizer:** The third turn in the topic initial elicitor sequence that upgrades the newsworthiness of the report and transform a possible topic into an actual topic” (Wong & Waring, 2010, p.144).
10. **Topic Pursuit:** “Practices of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses through (1) recycling of no-news reports, (2) itemized news inquiry, (3) return topic initial elicitor, (4) news announcement, (5) reclaimer” (Wong & Waring, 2010, p.113).
11. “**Topic Shift:** Practices of (1) shifting emphasis within a topic or (2) moving towards a new topic either with a disjunctive marker or in a stepwise fashion” (Wong & Waring, 2010, p.144).
12. “**Disjunctive Marker:** An utterance used to mark the introduction of a new focus or topic as abrupt or unexpected” (Wong & Waring, 2010, p.143).
13. “**Disjunctive Topic Shift:** A method of moving into a new aspect of the same topic or a new topic by marking such moves as not tightly fitted to the ongoing talk with utterances such as *actually* or *by the way*” (Wong & Waring, 2010, p.143).
14. “**Stepwise Topic Shift:** A method of gradually moving into a new focus or a new topic with following devices: (1) pivot + new focus/topic; (2) invoking semantic relationships between items; (3) summary of prior topic → ancillary matters → new topic” (Wong & Waring, 2010, p.144).
15. “**Topic Termination:** Practices of closing down a topic” (Wong & Waring, 2010, p.144).

Conversation Analysis Overall Structuring Practices:

Overall Structuring Practices are ways of organizing a conversation as a whole, as in openings and closings (Wong & Waring, 2010). Overall structuring answers question three of the research questions because of the overall evaluative state of organizing conversations as a whole in terms of the affects of language use in Nigerian society.

Research Question Three:

3. How does the film *Wise In-Laws* reflect language use in Nigerian society?

3.1 What trends towards register preferences, if any, does it validate?

3.3 What trends, if any, towards the use of NPE does it validate?

28. “**Appreciation Sequence:** A preclosing sequence in which participants express or repeat thanks to one another” (Wong & Waring, 2010, p. 209).

29. “**Back-Reference Sequence:** A preclosing sequence in which participants talk about something discussed earlier in the conversation” (Wong & Waring, 2010, p. 209).

30. “**Mentionable:** A “last topic” that a participant raises at or near the end of a conversation” (Wong & Waring, 2010, p. 209).

31. “**Moral or Lesson Sequence:** A preclosing sequence in which participants use a moral or lesson to summarize the topic so far” (Wong & Waring, 2010, p. 209).

32. “**Preclosing Signal:** A lexical item such as OK, OK *then*, *alright*, *alright then*, *well*, *so*, *anyway*, *yes*, *yah*, or the like, which neither adds anything new to a current topic nor raises a new one” (Wong & Waring, 2010, p. 209).

Conversation Analysis Repair Practices

Repair Practices are ways of addressing problems in speaking, hearing, or understanding the talk (Wong & Waring, 2010). Repair Practices shed light on Research Question Three because of the way they address problematic issues in talk.

Research Question Three:

3. How does the film *Wise In-Laws* reflect language use in Nigerian society?

3.1 What trends towards register preferences, if any, does it validate?

3.4 What trends, if any, towards the use of NPE does it validate?

33. **Trouble Source:** “A word, phrase, or utterance treated as problematic by the participants” (Wong & Waring, 2010, p. 249).

34. **Exposed Corrections:** Stopping the trajectory of talk to overtly address a trouble-source” (Wong & Waring, 2010, p. 249).

35. **Repair Outcome:** The solution to the trouble-source or abandonment of the problem” (Wong & Waring, 2010, p. 249).

36. **Third-Turn Repair:** An attempt to fix the trouble-source by its speaker in the third turn relative to the trouble-source to the trouble-source turn although an intervening turn produced by another does not display a problem with that prior turn” (Wong & Waring, 2010, p. 249).

37. **Third-Position Repair:** An attempt to fix the trouble-source by its speaker based on the next speaker’s response, which displays a possible misunderstanding of the trouble-source turn” (Wong & Waring, 2010, p. 249).

Limitations of the Study

This study will only use the film script and the video recording of the Nollywood film *Wise In-Laws*. Although additional films are available to view, only one script and one film will be used for the conversation analysis portion of this study. Additionally, the methodology will make use of only one coder. There are no cross-reference comparisons to other African film producers using Nigerian Pidgin English or Pidgin English in their films. The demographic is the Nigerian society. This study is intended only to help understand how a particular mode of communication, Nigerian Pidgin English validates certain stereotypical ideologies in Nigerian society. It will not analyze the producer's perceptions on the usage of a particular mode of communication. This study is not directed to study Nigerian Pidgin English versus Standard English in terms of grammatical correctness, but rather its social implications in Nigerian society.

Chapter Summary: Overview of the Introduction

This chapter includes a detailed description of the research questions along with some outlined assumptions. It also focuses on the summary of the purpose of the study, the significance of the study, and the limitations of the study. The next chapter offers an evaluation of the literature on current theories and research relating to Nollywood films and Nigerian Pidgin English. Additionally, it includes an evaluative review of these sociolinguistic theories: conversation analysis and critical discourse analysis that are used to make sense of the conversational data derived from the film *Wise In-Laws*.

CHAPTER TWO

REVIEW OF THE LITERATURE

As discussed in the previous chapters, the main objective of this study is to examine biases against the use of Nigerian Pidgin English in social settings as well as compare the social significance of the language practices of those who speak the preferred Standard English versus those who speak the Nonstandard Nigerian Pidgin English by analyzing the conversations between the two parental couples in the Nollywood film *Wise In-Laws*. In order to expound on the issues that affect the language wars between Nigerian Pidgin English and Standard English, chapter two provides a synopsis of the research problem affecting the use of Nigerian Pidgin English and Standard English in Nigerian society. Chapter two also includes an in-depth analysis of social issues faced by Nigerians who choose to use the language. Furthermore, it helps contextualize the need to study the use of Nigerian Pidgin English in film and the data film can provide to demonstrate how language can be a decisive element for the perception and the treatment of certain social groups.

In chapter two, I also discuss the relevance of the study and rationale for the use of a film script for this study. Additionally, I define Nigerian Pidgin English and its ontological affects on Nigerian society while relating this to some of the thematic storylines within *Wise In-Laws*. Finally, I discuss the use of conversation analysis and critical discourse analysis using Leeuwen's model, specifically focusing on the social practice approach of legitimation in terms of its history and its application to conversation analysis. In this context, I discuss Speech Acts Theory to help answer the research questions developed in this study.

Relevancy of the Issue

Before expounding on the scholarly research in this study, it is vital to highlight the significant attention that Nigerian Pidgin English and Nigerian Nollywood films are currently receiving in the media, newspapers, Nigerian entertainment (ibakaTV, iRokoTV, online video streaming television programs featuring Nollywood films using NPE), Youtube, educational journals such as *Journal of Geography in Higher Education* and *Journal of African Cultural Studies*. Although this is not an extensive list, it gives insight into the varying media formats that are bringing Nigerian Pidgin English and African films to the forefront. It is not until now that articles are initiating the conversation on African films and the cultural motifs that make African films “African” (Murphy 2000; Ansell, 2002; Harding, 2003; Garritano, 2008;) and why the languages used in these films need to be analyzed similarly to those in Western films. By investigating the use of Nigerian Pidgin English in a Nigerian film, the questions at the core of this study can be discovered.

Rationale for Film Use

Compared to its literary counterpart, oral Nigerian Pidgin English does not have the same scholarly accolades. Unlike literature, films offer a perspective that can reach a broader social economic group such as the illiterate, the educated, the uneducated, the young, and the senior citizens in a manner that books may not be able to reach. According to Munslow (2007) films can be seen as a primary documentary of a certain culture. It is also important to note that films can sometimes be an embellishment of certain motifs from a particular culture, as they are a money-driven enterprise. However, film provides some of the best visuals in understanding the ongoing developments in a particular culture at a particular time (Okome, 2000; Munslow, 2007, Rosenstone, 2006).

On the other hand, to the Western eyes, Nigerian Nollywood films may seem to lack the dynamic cinematic energy often found in Hollywood. Their appeal to Africans lies in the comfort that Africans in Nigeria and elsewhere understand the underlying contextual implications within Nollywood films and are likely to culturally identify with the storyline. Haynes & Okome (2000) suggest that the English language films portraying a Western civilization are often perceived as too “oyinbo,” in other words, too white and too foreign, at times making it difficult for Africans to relate these unfamiliar narratives to their African lives. One of the most prominent independent filmmakers in Nigeria, Chief Eddie Ugbomah describes his sentiments in Ukadike’s (2002) book “African film must have its own identity, and its identity is located in the oral narrative technique, just as America’s lies in the violent, *Star Wars*, *Terminator* type” (p.98). Thus, film is useful in describing the images of Africa (Eyoh, 1999) and also in showcasing postcolonial African identities within African culture (Dissanayake, 2000). Furthermore, African films encompass different perspectives on dealing with the social and political issues that are made available to the public through media (Ansell, 2002).

Currently, there is a lack of sufficient research that delves into the sociolinguistic aspects of language use in Nigerian Nollywood films. Haynes (2000) contends that in African films, it is difficult to find a comprehensive scholarship on the study of African films providing an extensive “...relations between particular cultures or countries and their cinematic production as a whole---let alone cinema seen in the broader context of their total media environment, including television” (p.10). He further contends that ethnicity is an important “principle” of Nigerian video film construction (Haynes, 2000).

Martin (1995) further reiterates these same sentiments in his book, *Cinemas of the Black Diaspora: Diversity, Dependence, and Oppositionality*. He asserts that third world cinema is

categorized by “national, cultural, linguistic, and ethnic categories” indicating that the colonial affects, along with Western influences and capitalism in terms of its production have greatly affected what type of films are disseminated to the public (Martin, 1995, p.2). Furthermore, he makes a statement that differentiates African cinema from Hollywood in terms of its historical contents. Historically, the Western world is not known for its oral stories, which is a way for Africans to pass on their culture to the next generation. Martin (1995) believes that “because of structural similarities to the medium of the tale, film is the ideal means of conveying the treasures and techniques of the African oral tradition. If indeed most films tell stories, their content and form are determined by a broader cultural context; that is, the traditions and needs of a given society” (p. 120). It is this strong connection between culture and tradition that makes the Nigerian Nollywood films a strong choice for study to determine how language affects the development of Nigerian culture. Moreover, it is the constant reiteration of cultural ideology, cultural beliefs, and moral validation similar to that of the Aesop Fables that are used to train children moral values that ring a chord with the viewers to determine how they will view the stereotypes disseminated through language. The films are not necessarily pure entertainment, but also another way to re-establish the Nigerian culture into another mode of communication for Africans and particularly Nigerians on their social traditions.

Henceforth, as dictated by Ansell (2002), the advantages of using film to bring about a social awareness of its implications in society consist of these following: ease of deconstruction, address of social, political, and economic factors, audience manipulation, and description and portrayal of certain African images. Films allow the viewer to observe who is speaking, engage in turn taking placements, initiate new topics, participate in conversation closings, and complete utterances. In the same way that we study conversation analysis, one can also study the

conversations in a film to examine who has agency, who is marginalized, and who controls the conversations through language.

Therefore, by analyzing a film script to study Nigerian Pidgin English, this study can help explain why additional research is needed in understanding language use in films especially in understanding how a film like *Wise In-laws* can be a catalyst leading other researchers to design and study additional social issues pertaining to the use of Nigerian Pidgin English in Nigerian films. Consequently, there is a gap in knowledge that needs further investigation in order to bring awareness to language use in Nigerian films as they are authentic representations of how language is used in Nigeria.

The Gap

Radically different from Hollywood films, Nollywood themes are unique in their own right. The Nigerian Nollywood films differ from Hollywood scripts because they touch on issues mostly unfamiliar to Western cultures. For example, Gugler (2003) gives examples on the different types of films that tend to be featured in Nigerian Nollywood films by asserting, “human sacrifice which brings great wealth is a recurring theme in such video films. In their distorted fashion, these stories reflect a reality. Much wealth is ill gotten by means that bring death. Violent crime, rampant in many cities, is the most obvious example, but greater wealth is amassed through schemes that kill many more, if less obviously (p.178).” On the other hand, Hollywood films glamorize action killing, racketeering, and dramatic special affects, Nollywood films steer away from such blockbuster standards. Adding to this, Gabriel (2002) purports in Nwachukwu Frank Ukadike’s book that “African cinema connects the past and the future of Africa. In making this connection, it often employs a nonlinear structure, moving from one time frame to another, so that sometimes the past resides in the present, and sometimes the future is in

the present.” (p.x). For Africans, oral narratives are still a major way to pass on their culture to the next generation. Martin (1995) believes that “because of structural similarities to the medium of the tale, film is the ideal means of conveying the treasures and techniques of the African oral tradition. If indeed, most films tell stories, their content and form are determined by a broader cultural context; that is, the traditions and needs of a given society” versus the evaluation of the language used (p. 120).

It is this strong connection between culture and tradition that makes the Nigerian Nollywood films a success in Nigeria and in other African countries. So, it is within these great success stories that further examination is needed of why these films are successful. By discussing these points, researchers can understand the gap in research that only focuses its study on the Nigerian cultural motifs versus language as a discursive divisive element. Similarly to ways in which the Aesop Fables translate moral and ethical values, these stories carrying ingrained ideology, cultural beliefs, and moral values, are used to educate African children about the moral values they should emulate. That is why Nollywood films strike a chord with African viewers. The films are far from being pure entertainment. They offer another way to re-establish the Nigerian and the African social and cultural traditions by another mode of communication. It is within this mode that one can see biases and discrimination against others transferred through language. It is this transferring of information that needs further study.

Literature Review Methods

In this study, I approach the literature review with the intention of understanding the scholarly resources published in the field to better understand the key components of my study to facilitate in the explanation of the historical components of my research topic, historical contexts that led to the development of Nigerian Pidgin English, and a brief description of Nigerian films.

I approach my research topic with a multidisciplinary method that allows me to research the areas of sociolinguistics, discourse, and critical discourse analysis to have a better understanding on the societal affects of Nigerian Pidgin English in a Nigerian film. In order to build my argument for the research study, I synthesize the literature in a manner that describes the issue at hand, the methodologies to evaluate the conversations from the film *Wise In-Laws*, and the gap in literature in the use of Nigerian Pidgin English in films in order to be able to deduce how certain characters portrayal suggest a bigger social language bias in Nigerian society.

Social Development of Nollywood

It is important to note that this research does not intend to focus on the development of Nollywood as a film production industry, but rather to expound on its contribution to the representation of Nigerian language and culture. A brief history will be given to explain how Nollywood developed in Nigeria and its social function in Nigerian society. Historically, Nollywood could trace its origins to Nigerian television which has evolved dramatically since its use of educational programs and its use for political power. The sole purpose for television was purely spearheaded by two factors, education and politics Umeh (1989). This created an atmosphere for other entertainment programs to develop, aside from the educational ones portrayed in the 1960s.

In 1988, the Yoruba traveling theater started creating video films. The Yoruba traveling theater was based on performances by a small group of artist who traveled around doing theatrical work on stages around Nigeria. Due to the nature of limited target audience, the Yoruba traveling theater created videos as a way to develop the most effective and cheapest form of production, “this was the culmination of a process of adopting progressively cheaper media as the economy deteriorated: they had turned from 35mm film to 16mm, then to reversal film stock

or shooting on video and blowing it up to 16mm” (Haynes & Okome, 2000, p. 55). The transition from celluloid, to theater, to home videos provided a new revenue and audience for those who were involved in the production of the video industry. The Igbo video production started in 1992 with the inception of *Living in Bondage* made by Kenneth Nnebue. Nnebue, a Nigerian trader, bought some blank videocassettes from Taiwan to resell. He believed that the resale would be profitable if the videocassettes were recorded (Economist, 2006, p.1). The same producer, who had invested in other Yoruba video production prior to the home videos, started the creation of a whole new era for the home video business. The Igbo producers initially produced in the Igbo language but decided to expand their market to reach other ethnicities in Nigeria by embedding the use of English, Nigerian Pidgin English, or subtitles in their films (Haynes & Okome, 2000). This new audience base propelled the video industry into a new genre transcending across ethnic and social lines in Nigerian culture.

Prior to the development of Nigerian videos, there were no real definitions or classifications of the Nigerian video industry. It was not until 1995 that a direct categorization started to emerge for what is now called “Nollywood.” However, seven years passed before a formative term Nollywood could be coined in 2002 (Haynes, 2007). The Nollywood movies differ from Hollywood scripts because they touch on issues mostly unfamiliar to the Western culture. Gugler (2003) asserts that human sacrifice which brings great wealth is a recurring theme in such video films. In their distorted fashion, these stories reflect a reality. Most of the scenes take place in these elaborated houses or villages pertaining to the characters’ ethnic background. What you will tend to see are traditional herbalist also known as “*juju*” man or in Western terms, a “witch doctor.”

Additionally, one will find that most Nollywood movies are very simplistic in nature and adhere to cultural belief systems unfamiliar to the Western perception of Hollywood films. Haynes (2007) reverberates this thoughts and states, "...films are a means for Nigerians to come to terms---visually, dramatically, emotionally, morally, socially, politically, and spiritually---with the city and everything it embodies (p. 133). His point highlights why African cinema is different from Hollywood in terms of its historical contents. His sentiment captures the true essence of the video world and its role in Nigerian culture, leading to what will be a new revolution not only in entertainment, but also in the portrayal of language use in Nigerian culture and society.

Understanding the Language Diversity

The language diversity and conflicts in *Wise In-Laws* could be seen as part of a larger and unresolved debate on language versus dialect. Unceremoniously, the old adage that "languages have armies and dialects don't" articulates a common belief that those who speak an "inferior" language will always have a harder time defending themselves. More formally, the *Longman Dictionary of Language Teaching & Applied Linguistics* by Richards & Schmidt (2002) defines dialect as "a variety of language spoken in one part of a country (regional DIALECT) or by people belonging to a particular social class (SOCIOLECT)" (p. 155). The *Encyclopedia Britannica* defines language as "a system of conventional spoken, manual, or written symbols by means of which human beings as members of a social group and participants in its culture express themselves (www.britannica.com). One key element in the definition from the *Encyclopedia Britannica* pinpoints to the fact that members in a cultural group use language to express themselves. Although language is a way to express oneself, those who use Nigerian Pidgin English are never truly free to express themselves because of the stigma that comes with

speaking in that particular mode of communication. It is that mode of communication that is constantly berated, degraded, and designed to make the speaker feel as an outsider instead of part of the preferred group within that society. Language with all of its amenities that it affords humans has been the biggest dividers among people of the world. In the same sense, it is also a commodity that brings people together, sharing, experiencing and living in a common bond that makes people realize in the end, the ultimate goal is to communicate. To fully understand these language issues, an evaluation of the sociolinguistic implications of Nigerian Pidgin English is essential.

Understanding the Sociolinguistic Nature of Nigerian Pidgin English

As a result of the social stigmas associated with Nigerian Pidgin English, the film *Wise In-Laws* perpetuates the same stereotypical biases that are common among those who speak Nigerian Pidgin English in Nigeria. Traditional research tends to focus on the grammatical features of Nigerian Pidgin English and, only more recently, on its social implications. Nigeria is a country with an array of languages and cultures. Unlike many other countries where an official language functions as the mode of communication across regions, Nigeria does not adhere to an officially accepted language system as the preferred national mode of communication. In other words, Nigerian Pidgin English is used by groups of people who do not share a common language (Alfred & Goodfellow, 2002). In order to understand the origins of Nigerian Pidgin English, it is important to define the word pidgin to make sense of its development in society. Pidgin is defined as an “oral language that typically (but not always) emerged in the sociohistorical (sic) context of slavery...resulted from a mix between a European language (English, French, Spanish, Portuguese, Spanish, or Dutch) and a set of African

languages” (Baptista, 2005, p.33). Pidgin, therefore, developed because speakers do not share a common language that could be used to communicate effectively with various ethnic groups.

There is an unresolved debate of language versus dialect. It is believed that the difference between a language and a dialect in terms of definition simply implies that languages have political support from the government (Nero, 2006). Hence, the propagation of this ideology perpetuates a system that creates an elitist language division between those who speak a language and those who speak a dialect, as portrayed in the film *Wise-in-Laws*. Nero (2006) argues against discriminatory language stance and contends, “linguistics teaches us that all human languages as systems of communication are equally valid, and to speak a language is, by definition, to speak a dialect of that language” (p.6-7). To many Nigerians, because of the varying languages within the country, the official language is only a reminder of dictatorship from the past. Mann (1990) clearly states:

The advantages of English as a world language do not need to be rehearsed here. English serves as a national lingua franca in Nigeria, but its typological distance from the indigenous language structures and world views speak against it as a permanent choice. There is also the problem that imposing a Western language clearly underlines how the imposition of a Western language creates social inequalities between social classes, and emphasizes the urban/rural dichotomy (99-100).

The underlying view is that in “West Africa, English splits; Pidgin unites” (as cited in Ohaeto, p. 2. 1995). Socially, although NPE may at times be perceived as low-class English compared to the official Standard English language, its use and acceptance by mainstream Nigerian society tells otherwise. In many places, it has become the lingua franca of that community and the reality of it is it has acculturated into the Nigerian way of life. For example,

there are approximately 250 other languages besides the official language, English (Ndolo, 1989). Nigerian Pidgin English developed in the coastal and delta regions where a substantial number of people use it daily (Mann, 1990). Now, the use of NPE is prominent not only in the northern parts of Nigeria but also in many major cities and towns. Speakers of Nigerian Pidgin English usually use it during intertribal communication and in conversations between friends. It is also used at the marketplace, on radio, television, in films, businesses, and even in school activities (Mann, 1990).

In Nigerian society, the language that a person speaks affects his or her social relationships, social development, ethnic identity, career and educational opportunities. Unlike many other countries where an official language functions as the common mode of communication, Nigeria does not have a language system where other tribal languages and dialects can be used to communicate with other members of society. Hence, Nigerian Pidgin English has become a mode of communication for people who do not share one single language. Nigerian Pidgin English does not have claims to a particular group, nor is it the first official language learned by children. The purpose of its function is to help facilitate communication between ethnic groups during times of social interactions action or business interactions through the use of English phonology and grammar that is comprehensible between groups (Alfred & Goodfellow, 2002).

Thus, the adoption of Nigerian Pidgin English influences the many modes of communication in Nigerian society. One important aspect of NPE is the influx of users who choose to speak it instead of the official Standard English language. Nigerian Pidgin English does not belong to one social group, rather, a high percentage of Nigerians are aware and knowledgeable in its use and function in society. Although the official language (Standard

English) dictates the preferred political governing language in government and education, Standard English is no longer viewed as the first language. Rather, it has slowly become a second language of preference in Nigeria (Mann, 1990). Even though NPE has to overcome some stigmas of being “bastardized” or “broken” English, according to Mann (1990), it is probably the language of widest interethnic communication in Nigeria today. Overall, NPE has more speakers than the prescribed official language. It has the power to transcend over tribal languages because it is an unbinding language without any tribal affiliations. Interestingly, The Universal Declaration of Human Rights is also written in Nigerian Pidgin English, which solidifies its use as a legitimized accepted national language similar to that of its counterpart, Standard English, which thrives in the governmental and political arena. This is evident in the translation of the Universal Declaration of Human Rights into Nigerian Pidgin English to reach the population of speakers who use it as their lingua franca (United Nations Human Rights, ohchr.org).

In Shondel Nero’s book, Elbow (2006) comments, “what *looks marginal can turn out to be central*. What looks normal is really a parochial special case, and what looks special or odd or “other is actually a fuller and more accurate picture of how things are” (x). In retrospect, James Sledd the poet writes, “linguistic change is the result and not the cause of social change.” Hence, the incorporation of Nigerian Pidgin English in Nigerian films reflects the elevation of the marginalized and an acceptance of the linguistic and cultural pluralism in Nigeria and in Africa as a whole. Beyond understanding the elements that affect Nigerian Pidgin English in Nigeria, it is also imperative to investigate how discourse shapes language use.

Discourse

Defining Discourse

According to Fairclough (2013), the term discourse is not an entity or object that can be seen independently because it includes relations between relations, which can be understood by analyzing these relations. Discourse is considered a set of complex relations. These relations are relations of communication between people who speak together, write, and communicate with each other. It also involves relations with objects such as concrete communicative events (articles, conversations, and newspapers). Johnstone (2002) defines discourse as “actual instances of communication in the medium of language.” Thus, discourse can only be understood by the set of relations that it encompasses. Hence, discourse is defined by Fairclough (2013) as bringing “the complex relations which constitute social life: meaning, and making meaning” (p.3).

Furthermore, these complex relations are why discourse can be seen as having a dialectical character, meaning it cannot be seen as a separate entity. For example, these dialectical relations are seen in other areas such as discourse and power. Both are interrelated. Discourse can influence how power is distributed and power can influence how the discourse is disseminated (Fairclough, 2013). This ideology is further emphasized by Link (1983) who states that discourses can be seen as “an institutionalized way of talking that regulates and reinforces action and thereby exerts power” (p. 60). Adding to this, discourse is often referred to as ‘authentic texts’ utilized in multi-layered environments to carry out certain social functions. This analyzing of discourse is seen as an effort to identify patterns in text that can be linked to patterns in the context. Through this systematic process, assumptions about language and social contexts can be challenged (Wodak & Meyer, 2009). Simpson and Mayr (2010) reason that

discourse captures what happens when these language forms are played out in different social, political and cultural arenas (Simpson and Mayr, 2010).

Therefore, as Fairclough (2000) reiterated previously, discourses based on superiority status through national unity, race, culture tend to be associated with certain social values and ideology which ultimately contribute to the propagation of certain beliefs in society. Language, in a sense, is a way to facilitate the creation of knowledge and the institutions that shape how the world is ordered. Wodak and Meyer (2009) also suggest that discourses guide or interpret reality for society by organizing ‘discursive and non-discursive practices’ such as thinking, talking, and acting. Ultimately, the power of discourses is its ability to transfer knowledge to the collective and individual consciousness (Wodak & Meyer, 2009). Discourses can be seen as supra-individual, meaning everybody plays an important role in producing discourse. Foucault alludes to the ideology that “people know what they do; they frequently know why they do what they do; but what they don’t know is what [sic] they do does” (Dreyfus & Rabinow, 1982, p. 187). It is this subtle notion that often goes unnoticed when discourse is used as propaganda or against a marginalized group as in the film *Wise In-Laws*. In other words, language is systematically ingrained in one’s consciousness. Because of this, people are not often aware how it shapes their perception of the world. This is why the analysis of discourse in this study is an integral part in understanding how language is used in the film. The next section will discuss the approaches to analyzing discourse.

Approaches to Analyzing Discourse

This research will use conversation analysis (CA) as a methodological assessment of the transcribed conversations from the film *Wise In-Laws*. Conversation analysis will be utilized to identify and evaluate certain features of conversations that are representative of a particular

social class representing cultural traditions and moral values within Nigerian society. In order to make sense of the data collected through the use of Conversation Analysis, Critical Discourse Analysis, and Speech Acts Theory will be used as methodologies to explain the data.

Definition of Conversation Analysis

There are a number of definitions for conversation analysis depending on the selected disciplinary perspective. Conversation analysis has been defined in scholarly literature narrowly and broadly. Defined narrowly, it is “the expression ‘conversation analysis’ can be used in wider and more restricted senses. As a broad term, it can denote any study of people talking together, oral communication, or language use” (Have, 2007, p.5). In this research, I will be using Have’s, (2007) definition of conversation analysis. It encompasses the principles that Sacks (1992) described in his *Lectures on Conversation*. The use of conversation analysis in this research will evaluate the study of social actions, social roles, and orderliness that occur in daily talk-in-interaction.

Analyzing Discourse through Conversation Analysis

The emergence of conversation analysis as a discipline is attributed to Sacks’ 1963 study of the conversation recordings from a Suicide Prevention Center. He developed a series of notes known as his *Lectures on Conversation*. Sacks (1963) noticed that the call-takers were not able to elicit the names of the suicidal person on the other line. It is noteworthy to state that Sacks (1963) did not intend to study conversation or language. According to Schegloff, “his concern was with how ordinary activities get done methodically and reproducibly and the organization of commonsense theorizing and conduct which was relevant to those enterprises” (Sacks, 1992, p. xvii). One could presume that CA emerged as a way to methodically, reproduce, and organize conversation. Harvey Sacks, Emanuel Schegloff, and Gail Jefferson are the pioneers of

conversation analysis. Have (2007) contends that Harold Garfinkel played an instrumental role in conversation analysis, which made conversational analysis to become a type of a social analysis known as ethnomethodology. Ethnomethodology is “the earmark of practical sociological reasoning, wherever it occurs, is that it seeks to remedy the indexical properties of members’ talk and conduct” (Garfinkel, 1967, p.10-11). Garfinkel was able to quantify conversation, where conversation was once considered lacking order and sequence. He introduced the idea of properties of indexical expressions and indexical actions that are methodic. His research “treated practical activities, practical circumstances, and practical sociological reasoning as topics of empirical study....” (Garfinkel, 1967, p.1). One of the major tenets of conversation analysis is that CA must occur in its natural state. In film scripts, although the conversations are not naturally occurring, they do represent social truth to a certain extent because they are intentionally based on real life conversations that reflect social reality as truthfully as possible.

Historically, conversation analysis is rooted in the school of Sociology. One of the essential concerns with sociologists is the documentation of the organization of common life, including the structuring of social activities (Thornbury & Slade 2006). According to Have (2007), most of the literature on conversations is considered normative. It focuses on the way people should speak rather than on the way they actually talk. It has been widely believed that conversation lacks any structured order. Contrary to that belief, researchers in the field of Sociology believe there is more to conversation than what has been assumed. Conversation analysis was developed in the 1960’s in California at the University of Berkeley where Erving Goffman was a sociologist teaching a sociological analysis of CA that dealt with people in interaction. Harvey Sacks and Emanuel Schegloff were students of Goffman. Have (2007)

states “one could say that Goffman’s example opened up an interesting area of research for his students, the area of direct, face-to-face interaction, ...called ‘the interaction order’ 1983” (p.5). Sacks and Schegloff were not only influenced by Goffman’s methodology, they also studied other areas of social sciences, such as psychiatry, anthropology, and linguistics. Through this, other scholars have emerged to develop in-depth research on the use of conversation analysis (Psathas, 1990; Zimmerman, 1998; Clayman and Gill, 2004; Boden, 1990; Wooffitt, 2005; Have, 2007; Sidnell, 2010).

Use of Conversation Analysis to Analyze Nigerian Pidgin English

One area that has not been fully utilized is the use of conversation analysis in the study of conversations occurring in films. Most recently, conversation analysis has been applied to the study of conversations retrieved from phone interviews, from doctor patient conversations, and from other daily social interactions. Thus, Have (2007) emphasizes that CA works “*closer to the phenomena*” allowing for interactional actives, in-depth transcripts, and recordings to be used rather than prescribed codified and counted data. Through this, CA can consider critical details and intricacies of social interactions that are difficult to view in other methodologies that may not be able to fully capture subtleties of social interactions. This makes this methodological approach applicable to the study of films, especially pertaining to the evaluation of a film script.

In *Film Art: An Introduction*, Bordwell & Thompson (1995) assist readers to understand the fundamental aspects of cinema as an art form. Bordwell & Thompson (1995) state artworks (film) “are human artifacts and because the artist lives in history and society, he or she cannot avoid relating the work, in some way, to other works and to aspects of the world in general: A tradition, a dominant style, a popular form---some such elements will be common to several different artworks” (p. 52). Conversation Analysis can also help to understand some of the social

nuances or meanings that are not always obvious when watching a film. Bordwell & Thompson (1995) suggest that meaning in a film is instrumental in helping the spectator comprehend the larger significance of the film by looking at three crucial attributes such as referential meaning (identifying specific items in the film), implicit meaning (interpreting the work), and symptomatic (situating the film within social values). By doing conversation analysis, a triangulation of social norms and values can be deduced through the attributes previously mentioned using the Jeffersonian Notation Transcription to interpret, identify, and situate themes from the film to highlight social issues in Nigerian society. Retrospectively, Nollywood films are a portrayal of what is prevalent in Nigerian society even though certain aspects could have been embellished for artistic effect.

Critical Discourse Analysis

Accordingly, it is important to use Norman Fairclough's (2010) descriptive two-point definition on what critical discourse Analysis entails to understand how discourse plays a role in reflecting as well as in shaping society. CDA is an analysis of relations between discourse and the trans-disciplinary systematic social process. It also contains a systematic way of analyzing texts to address and/or mitigate social wrongs (Fairclough, 2010). As Fairclough (2010) mentions, the clear distinction of critical discourse analysis allows room for discourse to be trans-disciplinary, allowing other schools of thought to influence or penetrate into the different dogmas that describe critical discourse analysis.

Critical Discourse Analysis & the Ideology of Power in *Wise In-Laws*

Critically, it is pertinent to know what is central to critical discourse analysis. In critical discourse analysis, three concepts are indispensably associated with it. Power, critique, and ideology are the main concepts central to the developments of critical discourse analysis. In this

study the focus will be on the use of power in critical discourse analysis. Power is often used as a way to analyze the language of those in power who tend to marginalize those who are linguistically inferior whether due to their lower economic, political, or social status. Wodak and Meyer (2009) suggest that “typically, CDA researchers are interested in the way discourse produces and reproduces social domination, that is, the power abuse of one group over others, and how dominated groups may discursively resist such abuse” (P. 9). In critical discourse analysis, the focus is on the effect of power relations and inequalities in other words, on the dialectical relations that happen during discourse.

In critical discourse analysis, power is a central defining feature in which Wodak and Meyer (2009) suggest that power is about relations of differences, especially pointing to how it affects the social structures in society. For example, power is accessible to a dominant group with privileged education, knowledge, and wealth which privies them to authoritative positions and influences. This is evident in the film *Wise In-Laws* with the two parental families coming from different socio-economic statuses. In this case, the dominant group would be Standard English speakers who have access to a privileged educational background compared to the Nigerian Pidgin English speakers with minimal educational merits. Power also allows the dominant group to coerce and control the inferior group. By using Critical Discourse Analysis, such power dominance can be evaluated in texts both explicitly and implicitly (Dijk, 1993). Therefore, since language often times reproduce social life, it is critical to study how these dynamics affect certain inequalities against a particular group and also how language perpetuates and legitimizes certain social ideologies.

Similarly to this, in the film *Wise In-Laws*, there is a power struggle based on language and social class between the two different parental families where one family is considered

educationally, linguistically and socially privileged while the other family is considered the opposite. It is their opposing social status that causes a linguistically manifested power struggle between the families. It is not only the social status that distinguishes the two families. The way they use language also emphasizes their differences. In retrospect, Fairclough (1989) summary of 'critical' language study suggests that critical discourse analysis is a process that goes beyond a merely analytical approach to seek revealing connections between language, power, and ideology which are often hidden or not obvious to people.

The overall aim of Critical Discourse Analysis is not to study a linguistic unit per se as is commonly seen in the study of grammar. Instead, critical discourse analysis researchers are interested in studying the social phenomena that require a multi-disciplinary and a multi-method approach. This approach entails the analysis of written text and other types of disciplines such as pragmatics, textual analysis, stylistics, argumentation analysis, literacy criticism, anthropology, and conversation analysis (Fairclough, 2010). Critical discourse analysis aims to decipher what is said and can be said, reveal contradictions between discourses (ways discourse make statements rational at a certain time and place), and invoke norms, morals, values that constitute social orders of behavior (Wodak and Meyer, 2009). Furthermore, part of critical discourse analysis is to add to the advancement and dissemination of a critical awareness of how language can be seen as an agent of dominance (Fairclough, 1995). It is believed that since language defines and maintains social values, it may also perpetuate a particular social practice (Machin & Mayr, 2012). When critical analysis is done, its goal is to produce interpretations and explanations for behaviors in society, by finding ways to produce knowledge to identify and mitigate social wrongs (Fairclough, 2010). In doing the critique, the researcher assesses what occurs, what might occur, and what should occur based on a set of social values. In other words,

critical discourse analysis deals with analysis of “dialectical relations between discourses and other objects discourse and other objects, elements of moments, as well as analysis of the ‘internal relations’ of discourse” (Fairclough, 2010, p.8).

Overall, the goal of critical discourse analysis is to extrapolate ideologies that are buried within texts. It is through language that one is able to make sense of the world and also share common perspectives, ideologies, and values on how the world should function. Critical discourse analysis’s (CDA) methodological stance is hermeneutic in nature, dealing with notions of interpretation rather than analytical-deductive tradition (Wodak & Meyer, 2009). Wood and Kroger (2000) state that the main emphasis of critical discourse analysis is to understand the discourse in relation to the social problems within society, pertaining to variables such as class, race, gender, and most importantly to power. This is congruent with the definition of conversation analysis in which Sidnell (2010) purports that “(CA) is an approach within the social sciences that aims to describe, analyze and understand talk as a basic and constitutive feature of human social life” (p. 1.). In the same way, conversation analysis is used to interpret what is occurring in-talk-interaction during the conversation, critical discourse analysis facilitates in extrapolating meaning out of the conversation. Importantly, a working definition supported by most critical discourse analysis researchers is Fairclough’s and Wodak’s description of critical discourse analysis “CDA sees discourse – language use in speech and writing – as a form of ‘social practice.’ Describing discourse as social practice implies a dialectical relationship between a particular discursive event and the situation(s), institution(s) and social structure(s), which frame it...” (Fairclough and Wodak, 1997, p. 258).

In hindsight, there is no single homogeneous prototype of critical discourse analysis. Rather, what is common is a range of diverse critical approaches that are classified as critical

discourse analysis. Some critical approaches appear in linguistics (Gee, 1990; Scollon, 1998; Rogers, 2004; Jeffries, 2007). This is why it's common to find critical discourse analysis used in genres such as written texts, media discourse (particularly written), interviews, and different types of fictional work such as films (Wood & Kroger, 2000).

Consequently, when doing critical discourse analysis, the research methodology must pinpoint to a particular school of thought or a critical discourse analysis researcher (Wodak & Meyer, 2009). In this study, the school of thought that will be utilized is Theo Van Leeuwen's critical approach to social practice in the analysis of the conversations from the film *Wise In-Laws*. Systematically, critical discourse analysis is a critical approach that aims to clarify how discourse shapes society. More specifically, according to Wodak and Meyer (2010) it is important to understand how what is said and the types of things that can be said affect how people are characterized in society. Hence, through the use of conversation analysis, this study intends to analyze the conversations in *Wise In-Laws* to determine how what is said and how it is said affects how the characters are depicted through the language they use.

Analyzing Discourse through Critical Discourse Analysis

As previously mentioned, the school of thought that will be used for this study is Theo Van Leeuwen's critical approach to social practice through recontextualization of discourse in order to analyze the conversation analysis data from the film *Wise In-Laws*. Leeuwen's (2008) approach to critical discourse analysis is based on the notion of the recontextualization of discourse. A simplistic definition of recontextualization comes from Leeuwen (2008) and Fairclough (2010). Recontextualization can be defined as involving "not just the transformation of social practices into discourse about the social practices, but also the addition of contextually specific legitimations of these social practices, answers to the spoken or unspoken questions

“Why should we do this?” or “Why should we do this in this way” (Leeuwen, 2008, p. 105)? In Fairclough’s definition, recontextualization is “part of the analysis of how particular discourses become dominant or hegemonic, their dissemination across structural boundaries ...and across scalar boundaries...” (Fairclough, 2010, p. 20). These structural and scalar boundaries include social fields like education and politics, affecting the local and national scales that determine how social values are disseminated.

Researchers in the field of anthropology and sociology have known that representation is based on social practice, in other words, on what people do. Oftentimes, sociologists derive concrete actions from abstract concepts and processes from systems studying social practices. For example, these practices can be seen in the works of Durkheim’s ‘collective consciousness,’ Bourdieu’s ‘habitus,’ Talcott Parsons’ systems theory (1977), and Levi-Strauss’ structuralist anthropology. Durkheim’s study as represented by his *The Elementary Forms of Religious Life* (1976) and *Primitive Classification* (Durkheim & Mauss, 1963) focuses on evaluating myths and rites, on conceptual life after social life and on depictions of the world after social organization.

Likewise, this social practice can be seen as an example of the discourse of recontextualization. Recontextualization encompasses a sequential pattern. It can either be a sequence of nonlinguistic actions (eating breakfast), an alternating sequence of linguistic and nonlinguistic actions, and a sequence of linguistic (semiotic) actions (a system of signs such as photography non-verbal communication, gestures, etc.). Through the use of conversation analysis, these semiotic actions can be identified through analyzing the conversations in the film *Wise In-Laws*. Leeuwen (2008) states that *recontextualizing* social practice always has to follow the pattern of a sequence of linguistic (semiotic) activities. In recontextualization, there is a filter that must take place for the participants (also known as social actors) to pass through. That is a

filter they are not always aware is happening during the recontextualized social practice which is embedded in their habits of interacting with each other. Recontextualization is recursive, meaning that it is able to occur over and over again.

Leeuwen's (2008) idea of recontextualization is based on Bernstein's (1986) concept of recontextualization. This concept was developed in relation to educational practices where Bernstein (1986) describes how knowledge is created in "the upper reaches of the education system" and implanted into a "pedagogic content" in the "lower reaches" to determine how discourse would shape the education system" (p.6). Leeuwen takes Bernstein's concept and uses it to connect the term discourse as social cognition where discourse can be viewed as a "socially constructed knowledge of some social practice" (Leeuwen, 2008, p.6). Leeuwen (2008) declares that these social practices are developed in specific social contexts such as corporations, families, institutions, or dinner table conversations. Henceforth, since discourses are viewed as social cognitions, they can be used as resources for expressing social practices in text. Leeuwen (2008) classifies social practices as "actors with particular roles and identities, performing actions through different performance styles at particular settings and timing" (vii).

Analyzing Discourse through Legitimation

For this study, Leeuwen's (2008) model of social practice approach, specifically how social actors are legitimized in the film *Wise In-Laws* will be used to evaluate the Conversational Analysis data. Leeuwen (2008) has four major categories of legitimation that will be used in analyzing the construction of legitimation in the discourse in the film *Wise In-Laws*. These four categories are:

1. **Authorization:** Legitimation by reference to the authority of tradition, custom, law, and/or persons in whom institutional authority of some kind is vested.

2. **Moral Evaluation:** Legitimation by (often very oblique) reference to value systems.
3. **Rationalization:** Legitimation by reference to the goal and uses of institutionalized social action and to the knowledge (sic) that society has constructed to endow them with cognitive validity.
4. **Mythopoesis:** Legitimation conveyed through narratives whose outcomes reward legitimate actions and punish non-legitimate actions (p.105-106).

These four categories in legitimation can be defined further. In Authorization, there are different types of authority that are used to define power relationships in discourse. These authority types are personal authority (status role in a particular institution, boss, teacher, parent, etc.), expert authority (expertise in a particular field of knowledge), role model authority (peers, celebrities etc.), impersonal authority (laws, policies, guidelines, rules, regulations, etc.) the authority of tradition (customs, practice, tradition, etc.), and the authority of conformity (collective group mentality). Moral evaluation legitimation is asserted through values within society instead of being imposed on by authority. It is based on what is considered 'good' or 'bad' in society through discourse words that are suggestive of its traits. In moral evaluation, there are three ways to describe what occurs in evaluative adjectives (concrete qualities or objects for value, descriptive words), abstraction (referring to practices, actions, reactions, creating terms to describe the action), and analogies (negative or positive comparisons in discourse attached to a value).

Rationalization has two parts, i.e., instrumental rationality (reference to the purpose, goal, uses, and affects of the social practice) and theoretical rationality (reference to the natural order of things). Mythopoesis is done through the act of storytelling (moral tales etc.). All four areas of legitimation will be evaluated in the conversation analysis data collected to determine which

areas are prominent throughout the film, *Wise In-Laws*. Through the use of conversation analysis methodology, the study of the language used in the film *Wise In-Laws* will shed light on how particular characters are legitimated in society based on the 'kinship structure' that has been embedded into the Nigerian society through the use of discourse. It is through this discourse evaluation that one can discover the Speech Acts that ultimately define what is happening in the conversation. The next section will outline how Speech Acts Theory will account for the Speech Acts that occur throughout the conversation analysis.

Speech Acts Theory

A comprehensive description of speech acts will be discussed at the beginning of this section and the speech acts pertaining to this study will be discussed at the end. A definition of Speech Acts Theory comes from Werth (1981) who states that "the systematic exposition of the thought that language use in social interaction does not just involve the exchange of messages, but constitutes in itself the performance of social actions" (Werth, 1981, p. 19). This definition gives a clear understanding of the way utterances are made and used. Werth (1981) also mentions Austin's differentiation of locutionary and illocutionary acts as "...the act of saying something, the locutionary act, from the act performed in saying something, the illocutionary act" (p. 19). The discussion of locutionary and illocutionary acts offers an extension to the perception of language as a systemic grammatical structure, which can also be viewed as capable of semantically performed action.

Austin (1962) believes that the act of producing an utterance will cause or affect the behavior of a person's thoughts, feelings, or actions to produce a certain type of consequential effects. Austin is known to focus his attention on performative sentences. These sentences include utterances that tend to deal with performing the action named by the verb within the

sentence (Geis, 1995). A key issue to remember from Austin's theory on performative sentences is that they may not be functional per se. This means that the person needed to do the performative act may not have the status required.

Although other definitions of speech acts discuss how speech is quantified, Searle's (1969) Speech Acts Theory is a better fit for the conversation analysis in this study. Drew and Heritage (1992) claim that Searle's (1969) Speech Acts Theory focuses on rules and conditions which allow one to understand the sentence structure as 'a particular kind of action,' which entails a more restricted focus than an "activity" or a "speech event." They further state that because activities or speech events are constructed out of certain actions, they inevitably are crucial to the analysis of all forms of interaction. In this dissertation, I am using Searle's (1975) *A Taxonomy of Illocutionary Acts* as a classification to describe the way Searle (1975) views language as a "direction of fit between language and reality from word to world" (Smith, 2003, p. 12). This means there are certain values at the end of the speech that transcend what was said to what is done in the world. In order to do this, I will use Searle's (1975) four speech acts classifications: directives, commissives, assertives, declaratives, and expressives to outline what is being asked (invitation, command, apologies etc.) within the film. The following classifications are defined as listed. Directives are speech acts that cause the hearer to take a particular action. Commissives are speech acts that obligate a speaker to a future action. Assertives are speech acts that obligate a speaker to the actual truth of the proposition. Declaratives are speech acts that change the reality in accordance to the proposition of the declaration. Expressives are speech acts that describe the speaker's attitudes and emotions towards the proposition.

These classifications will help to answer Research Question 1, thus determine what speech acts are occurring during the conversations and their affects on the characters in the film. Speech Acts Theory is important to conversation analysis because it allows the data to be analyzed so that the researcher can determine who said what and why. This permits the researcher to determine who controls and who is controlled in the conversation due to social status or role. Speech Acts Theory will assist me in my study to recognize the power relationships between the characters/social actors in *Wise In-Laws*.

Chapter Summary: Overview of the Present Study

In this chapter I have examined the thematic scenes that are important in analyzing the language used in the film *Wise In-Laws*. I explained the dueling nature between the two parental families concerning the use of Standard English vs. Nonstandard English (Nigerian Pidgin English). In the Nigerian Pidgin English section, I defined and explained its use in Nigerian society, its ontological affects on Nigerian society, and the preference for its use throughout Nigerian society. I also detailed how Nigerian Nollywood films have the ability to capture the cultural motifs within Nigerian society, thus perpetuating certain social stereotypes in Nigeria. I also explained why it is important to define discourse in order to understand why the language (Nigerian Pidgin English) in *Wise In-Laws* needs to be studied.

In the Conversation analysis section, I discussed the definition, the history and the purpose of conversation analysis as well as explained how conversation analysis is used in this study. In the critical discourse analysis section, I elaborated on the historical background of critical discourse analysis and on Leeuwen's (2008) critical discourse analysis model, focusing on the social practice approach of Legitimation to facilitate its application in the conversation

analysis of the film *Wise In-Laws*. Finally, I discussed how Speech Acts Theory could help to determine which speech acts are occurring in the film, and, thus, answer the research question.

The complex evaluation of language use and more specifically, the use of Standard English versus Nonstandard English in a single Nigerian Nollywood film suggest that there is room for further studies in the analysis of Nigerian Pidgin English in other films and social media as they reflect Nigerian society. As Leeuwen (2008) purports in his recontextualization of discourse, certain discourse becomes “dominate or hegemonic,” therefore, it is important to study how these discourses affect members of a community. Standard English becomes the hegemonic factor in disseminating how discourse is viewed and shared. In essence, further research in understanding the divisive language wars between Nigerian Pidgin English and Standard English in a film such as *Wise In-Law* can serve as a way to expose the negative attitudes and perceptions associated with the use of Nigerian Pidgin English not only in films but also in Nigerian society. Hence, this study plans to investigate the biases against the use of Nigerian Pidgin English in social settings and to investigate the resulting social inequities between those who speak the preferred Standard English and those who speak the nonstandard Nigerian Pidgin English. This study will do so by analyzing the conversations between the two parental couples in the Nollywood film *Wise In-Laws* in search of answers to its three research questions:

1. How are the different characters in the film *Wise In-Laws* using Nigerian Pidgin English?
 - 1.1 What Speech Acts are they performing?
 - 1.2 Where and how are they performing the different Speech Acts?
2. What preferences, if any, exist towards the use of Nigerian Pidgin English depending on sociolinguistic context?

2.1 What preferences, if any, exist towards the use of Nigerian Pidgin English depending on social role and identity?

3. How does the film *Wise In-Laws* reflect language use in Nigerian society?

3.1 What trends towards register preferences, if any, does it validate?

3.2 What trends, if any, towards the use of NPE does it validate?

Most importantly, the study of the historical contexts of Nigerian Pidgin English as well as its use and function in a Nollywood film can further explain some of the prevalent social attitudes against the use of Nigerian Pidgin English in Nigerian society. By studying the language through the use of Conversation Analysis, Critical Discourse Analysis and Speech Acts Theory, this study can add to the research that is available on the use of Nigerian Pidgin English in films, thus, encouraging other researchers to conduct further studies on the use of Nigerian Pidgin English in other modes of communication in films and in other avenues. As a final point, the next chapter will discuss the methods and procedures used in this study to achieve its research goals.

CHAPTER THREE

METHODOLOGY

Chapter three focuses on the evaluation of the study of a film, *Wise In-Laws*. The goal of this study is to examine how Nigerian Pidgin English speakers are characterized in a Nollywood film. In this study, I plan to use Conversation Analysis to transcribe the conversations of the two parental interactions between the families. I will use Leeuwen's Critical Discourse Analysis model of social practice focusing on Legitimation as a framework to analyze the transcriptions gathered from the conversations in the film. I will apply Searle's Speech Acts Theory to define what speech acts are occurring in the conversation.

In order to achieve the targeted data analysis, I will investigate the four categorizations of legitimation. Generally, it is more common to find researchers focusing on conversations targeted toward the analysis of one-on-one interactions, telephone conversations, political speeches, and media debates (Atkinson & Heritage, 1984; Boxer, 1996; Arminen & Leinonen, 2006; Van Dijk, 1991). Only few have conducted extensive research in film through the use of conversation analysis and critical discourse analysis. It is the intention of this study to fill the gap in the literature on the use of conversation analysis in the above context.

This chapter focuses on the description of the methods and procedures that will be used to examine how speakers of Nigerian Pidgin English and representatives of the different social strata are portrayed in the Nollywood film *Wise In-Laws*. This chapter will also discuss the methods of obtaining the film, the setting, the study sample, the instrument used, the method of transcription of *Wise In-Laws*, the data collection, and the data analysis for this research. Finally, a summary of the chapter and a brief introduction for the next chapter will be discussed.

Description of the Plot of *Wise In-Laws*

Wise In-Laws has several thematic plot lines. The main focus of the film is two-folded. The first thematic storyline deals with Philip and his friends who have made a pact to sleep with each other's girlfriends. Initially, honoring their pact, Philip later refuses to let his friends sleep with his soon-to-be wife Stella. This noncompliance from Philip starts a war between the three friends. The second thematic storyline deals with the interaction between Philip's family and Stella's family. Both families oppose the marriage between Philip and Stella because of their social class differences. My analysis will focus on the family's interaction through the use of Nigerian Pidgin English and Standard English rather than the interaction between Philip and his friends.

More specifically, my objective is to concentrate on the sociolinguistic aspects of the language used in *Wise In-Law* as it reflects the dueling nature between the two families with different educational and social backgrounds joined together only by their children's marriage. The children, Stella, an educated barrister (lawyer) and Philip, an educated businessman are married. However, this marriage is not necessarily welcomed by both sets of parents. Tension arises when Philip introduces his family to Stella's family. At the traditional pre-marriage introduction ceremony, the communication issues between the families become problematic. Philip's family, who are considered educated and financially stable, are instantly turned off by Stella's uneducated family who refuse to speak in Standard English. Stella's parents use the traditional Nonstandard English, which is Nigerian Pidgin English. They are unable to code-switch when conversing with Philip's parents.

As a result, this causes a division between the two families when Philip's father states that he would like his son to marry someone from a family with the same "corresponding social status because they are "a family of well-educated people." He further exacerbates the situation

by dictating to Stella's parents that their daughter "should consider herself very lucky to have found a well brought up, highly intelligent, commendably knowledgeable, outstandingly endowed with versatility in all ramifications, a very handsome young man like Philip for a husband." Stella's mother encourages her husband to respond to the insult. Stella's father, uncomfortable with the use of Standard English, asks his wife if he should respond in English. Unable to respond in Standard English, he strengthens his rebuttal argument in Nigerian Pidgin English to address the insults reigned upon his family. Eventually, Philip's family ends up leaving Stella's house and informs their son not to marry into an uneducated family. As Philip's family walks away from the house, Stella's father grabs a broom and sweeps the dust out of the gated house both metaphorically and physically. This act is performed as if to sweep away the insults targeting their educational and social class status within the Nigerian society.

Furthermore, the newlywed couple Philip and Stella decided to travel abroad for their honeymoon while also hiding from unknown assailants. Unbeknownst to the couple, their parents decide to move into Phillip's and Stella's house while their children were on vacation. Neither family is aware that they would be simultaneously sharing the same house. This is where the family war starts. Philip's parents are appalled that Stella's family decided to cohabitate with them and constantly refer to them as "barbaric" and "uneducated." Throughout the film, there is a juxtaposition between the language used, Standard English vs. Nonstandard English (Nigerian Pidgin English).

This is the matter that divides the two families as they find ways to harass each other in the house by their choice of language and by other incommensurable devices. One key issue that is constantly manifested is the use of language. Stella's father and mother invariably misunderstand the "grammar" used against them. As a result, Stella's father believes the term

“grammar” is used to confuse him and his wife during arguments with Philip’s parents. Fortunately, Stella’s brother and sister, who are educated, are able to understand Standard English. However, most of the linguistic verbal fighting is between Stella’s parents and Phillip’s parents based on issues about each other’s social class language of choice.

In the end, Philip and Stella return to their house only to find chaos between the two parental couples. The fighting between the two parents is enough to cause Phillip and Stella to conjure up a plan that would bring the two families together and also get rid of the two bodyguards that the families have hired to cause confusion in the house. Unbeknownst to the family, Stella starts a fight with one of the bodyguards. She pretends to fall and lose consciousness after being pushed by one of them. The two bodyguards, who refuse to leave the house, as they are now comfortable with living a privileged life, run out of the house for fear of having killed her. As a result, Philip and Stella use this incident to force their parents to unite by faking a small illness.

Unpretentiously, both parental couples repent from their discriminatory ways toward each other and make a truce for the sake of their children. As previously discussed, these are the characters (social actors) that make up the cast for *Wise In-Law*. Although other characters are mentioned, they inevitably play a part in the overall thematic theme of the film. However, they do not necessarily influence the social family dynamics within the film; therefore, I will only focus on the main characters that pertain to the interactions for this study.

Social Actors: Characters in *Wise-In-Laws*

Son– Philip (married to Stella)	Daughter – Stella (married to Philip)
Uzo (Stella’s father)	Ngozi (Stella’s mother)
Omos (Philip’s father)	Maria (Philip’s mother)

Mimi (Stella's sister)

Kelly (Stella's brother)

Ofile (bodyguard hired by Philip's parents)

Shalanko (bodyguard hired by Stella's parents)

Christine (Stella's friend)

Director – Ikechukwu Onyeka

Producer – Victor Chigbo

Method of Obtaining the Film *Wise In-Laws*

As mentioned in chapter one, this research study was inspired by the viewing of the film *Corporate Maid* directed by Ikechukwu Onyeka. I located the director by calling the distribution number printed on the DVD of *Corporate Maid*. Fortunately, I was able to locate the director through Facebook and inquired about films with the use of Nigerian Pidgin English. The director was able to provide the film *Wise In-Laws* because of the substantial use of Nigerian Pidgin English within the film. *Wise In-Laws* was made in 2008 and uses mostly Nigerian Pidgin English which is not always the case for Nigerian Nollywood films.

At that time, I was not aware of the film nor had any knowledge of its contents. Furthermore, the director stated that the script of *Wise In-Laws* was readily available and could be emailed easily. The director suggested that since my research is based on how Nigerian Pidgin English is used in a Nollywood film, the film *Wise In-Laws* would be a better choice for the research study because of the constant use of Nigerian Pidgin English throughout the film. Upon viewing the film *Wise In-Laws*, it became clear that there were ample examples of different interactions between the characters who use Nigerian Pidgin English and Standard English. *Wise In-Laws* consists of seventy-three pages of family interactions between the two parental families, part one (P.1) and part two (P.2) which qualify as descriptors for referencing scenes from the data analysis in chapter four.

These scenes consist of the interlocutors arguing back and forth which shows a range of response from both families, thus showing a realistic response of what may be characteristic of how these two parental families may be perceived in Nigerian society. I decided to use only one film because any other film similar to the seventy-three pages of the film *Wise In-Laws* would have included too much information to analyze for the purposes of this study and would have also included using more than two films. This would have led to a larger scale of data analysis, making it difficult to complete this dissertation. Data transcription in Conversation Analysis takes hours to transcribe a small portion of the information. As a researcher, it was more viable to either study different scenes from multiple films or choose a film that has multiple scenarios and dynamic social interactions. I chose the latter because of the multiple scenarios available within one film.

After receiving the script, additional editing had to be done to ensure that what was written in the script corresponded equally with what was portrayed in the film. Unbeknownst to me, the script and the film did not fully correspond with each other. There were some scenes and lines that were omitted in the script. In those instances, I had to add the sentences that were missing to have a cohesive script. Hence, I decided to use the film *Wise In-Laws*. Finally, in order to understand the conversational interactions between the characters, I offer an analysis of the film setting to showcase the two dueling parental families with different socio-economic status.

Setting of the Study

An examination of the film's setting is essential in understanding the sociolinguistic implications of the linguistic behaviors of its social actors. In Nigeria, certain city demographics determine how one is categorized socially and economically. Aside from language and education, location also determines how an individual is characterized in society. An affluent

location in Nigeria suggests a life of wealth and decadence. This is evident in the film *Wise In-Law* where one family lives an opulent lifestyle while the other family is considered economically challenged. For this reason, it is pertinent to discuss the setting in the Nigerian film *Wise In-Laws* as it plays an instrumental role in defining and characterizing the two families of different socio-economic statuses.

Overall, the setting in *Wise In-Laws* is indicative of the socio-economic divide that separates the two parental families. The physical location of each scene varies from scene to scene. Some of the scenes are filmed in hotel rooms. Other scenes are filmed in the characters' homes which vary in size and decor. The homes and location of certain scenes allude to the different social status of the characters in *Wise In-Laws*. From a cinematic standpoint, a clear distinction is made between the two parental families. In the film, Philip's family house is elaborately decorated and well-furnished with up-to-date furniture and electronics. Philip's house embodies the ideology of wealth. Philip's living room encompasses commodities such as flat screen televisions, remote control air conditioning, leather couches, adorned curtains, numerous bedrooms, and multiple bathrooms.

On the other hand, Stella's family house is modest, indicating an inferior social status. The family's furniture is simple, consisting of the basic necessities, couches and drapes. Compared to Philip's house, Stella's family house has a small patio whereas Philip's is incomparably bigger. Furthermore, the film's location is in two different neighborhoods in Nigeria. The constant reference to Philip's house by Omos (Philip's father) as the "vacation home" also indicates that his home is not easily accessible which also adds to the allure and grandeur of the neighborhood. Not only is the setting important to this film but the study sample gives a clear indication of the way Nigerian Pidgin English will be use, studied, and interpreted.

Study Sample

In this study, the video recording and the script of *Wise In-Laws* will be used to ensure proper data triangulation between the two documents. The study sample consists of the film and the script from the film *Wise In-Laws* which is four hours long. Due to the length of films in Nigeria, only one film will be used because of the extensive data that needs to be gathered. Each scene can produce pages of data collection, thus producing a substantial amount of data to be analyzed through the use of Conversation Analysis. In the first half (part one) of the film, there are eleven scenes, totaling forty pages of conversations between the families. The second half (part two) of the film has seven scenes, totaling twenty pages of family conversations. The total analysis involves the conversation analysis of sixty pages of conversations.

Most Nigerian films tend to be on two CDs compared to Hollywood's CD/DVD single format. The average length time is longer than the typical Hollywood films of two hours. Nigerian films can have a production time of more than two hours due to their storylines. It is more common to see Nollywood films on a DVD because of the changing technology. Nonetheless, one can find Nigerian films on ibakaTV or iRokoTV which are both used to stream Nollywood, Bollywood, and Hollywood films online for a small fee or through Youtube for no additional fees. I used a seventy-three page script for the conversation analysis of the film. The film is available for download on YouTube. A YouTube downloader was needed to obtain the video as a personal video file.

I will also screen the film of *Wise In-Laws* to ensure that the film and the script correspond to each other. In this study, a Nigerian film will be the study's target. Although other African countries produce films, none have been as successful as Nigeria's Nollywood films, which are watched all over the world and are widely distributed in Africa, Europe, and the

United States. This is primarily due to the fact that Nigeria's official language is English; hence, the majority of the films are produced in Standard English and Nigerian Pidgin English, which are easily understood by other African countries since most of them speak a similar English Pidgin.

Rationale for a Mixed Method

Mixed method is defined as “the class of research where the researcher mixes or combines quantitative and qualitative research techniques, methods, approaches, concepts or language into a single study (Johnson & Onwuegbuzie, 2004, p. 18). Ideally, a mixed method offers the researcher the use of induction, the discoveries of patterns, deduction, testing theories and hypotheses and abduction, the discovery and relying on explanations to describe the results (de Waal, 2001). Research states that mixed methods are a way to legitimate the application of different approaches to answering a researcher's question rather than constraining the researcher's choice. For this study, a mixed method design will be used to justify the methodology used in this research.

It is important to note that qualitative and quantitative methodologies are commonly used in scientific research. However, a third research methodological approach has proven to be effective in triangulating methods during a research study. In this study, it is not enough to focus on one methodology because one methodology may not provide a rich data results in understanding the social affects of language use in Nigeria. This is why I incorporated the use of three methodologies (Conversation Analysis, Critical Discourse Analysis, and Speech Acts Theory) to balance out the study.

Mixed method is considered an inclusive, expansive, creative, pluralistic, and complementary research (Johnson & Onwuegbuzie, 2004). Intrinsically, a mixed method design offers the researcher a promising methodology for those wishing to develop techniques closer to

what they practice. It has the ability to be a building block for quantitative and qualitative research (Onwuegbuzie & Leech, 2004). A mixed method research movement is also prominent in the study of researchers (Brewer & Hunter, 1989; Creswell, 2003; Greene, Caracelli, & Graham, 1989; Johnson & Christensen, 2004; Newman & Benz, 1998; Reichardt & Rallis, 1994; Tashakkori & Teddlie, 1998, 2003) who have added to the body of knowledge in the development of mixed method methodology and how it is used in data analysis. Therefore, it is the goal of this research to use a mixed method design to discover what phenomena will be unveiled through the combination of a qualitative and quantitative method by analyzing the conversations of the characters in film *Wise In-Laws*. The qualitative aspect of this study consists of the conversations from the film and the analysis through conversation analysis and the process of legitimation. The quantitative design consists of the calculations from the four categories based on the data collected under the legitimation categories: Authority, Moral Evaluation, Rationalization, and Mythopoesis. Based on this information, conversations from the social interactions between the families will be strategically categorized and separated according to conversation analysis themes.

Summary of the Social Interactions between the Two Families

As with any family, family interactions are a vital part of Nigerian society. Family makes up the core development that sustains and instills morals, values, and traditions unto the children. In the film *Wise In-Laws*, the social dynamics dictate how agency and power are portrayed throughout the film. During an analysis of the film, only the social interactions between the two parental families will be used for analysis. Below is a description of a list of family interactions within the film and a brief description of each scene. These are the scenes that are codified in the film for analysis. Through these categorizations, the goal is to be able to

answer the research questions leading to the discovery of the speech acts that are manifested through the conversation analysis.

Table 1 is a list of specific scenes taken from the film of the social interactions by the families. There are a total of 18 scenes where the families are interacting and fighting with each other. Each scene is given a title to describe the social interactions to make it easier to identify when the families are interacting with each other. Additionally, it is important to give each scene a title which helps to understand the dynamics of what happens when these two parental families interact with each other. The next section gives extensive details on the use of the instruments used in this study.

Table 1

Film Interactions

Social Interactions between Families	Description
Introduction of the Families	Philip's family and Stella's family meet for the first marriage introduction.
Uzoh's Courtyard Discussion With Stella & Family	Uzoh discusses his disapproval of the marriage with Stella and the family.
Uzoh Confronts Stella Before Wedding	Uzoh tries to persuade Stella to walk away from the wedding to Philip.
After the Wedding Ceremony	Uzoh's family is disgusted by the way they are treated at their daughter's wedding.
Arrival Of Uzoh's Family to The House, Pre-Dialogue	Uzoh argues with Omos about entering the family house.
Dialogue with Omos	Uzoh chastises Omos for using their kid's house for their own personal enjoyment.
Fight in the Living Room:	Family has a disagreement about the use of the generator and the living space.

House Fight Over Exercising	Omos and Maria complain about the noise Uzoh and Ngozi are making during their exercise routine in the living room.
Omos's Family Discussion with Maria	Omos considers leaving the house for Uzoh's family but Maria disagrees with the idea.
Uzoh and Omos Fight on Porch	Omos suggests that Uzoh's family leave the house.
Water Pump Fight	The family argues about the lack of water due to Omos turning the water system off.
Dining Table Fight With Maria	Maria attacks Uzoh's family eating habits.
Fight Scene With Maria and Ngozi	Maria and Ngozi argue about cooking in the kitchen.
Maria & Ofilia Conversation	Maria hires a bodyguard to scare Uzoh's family out of the house.
Uzoh & Omos Make Agreement To Remove Bodyguard	Due to the friendship made by the bodyguards, Omos and Uzoh are forced to work together to get rid of them.
Dining Room Discussion After Stella Falls Ill	Omos and Uzoh find ways to reconcile their relationship because of Stella's faked illness.
Uzoh's Family Meeting	Uzoh calls a family meeting on how to deal socially with Omos and his wife.
Final Scene In The Bedroom With Family	The family decides to stop the bickering and work together.

Instruments: Transana

The script and film of *Wise In-Laws* were downloaded from YouTube, saved as a text and video files, and uploaded to the *Transana* software. The full version of *Transana* is available on

two of IUP's media stations located in the library, or it's available for purchase from the designer. For this dissertation, I used the library computers and the downloaded database free trial to do the data analysis. In order to transfer my film files to *Transana*, I had to follow the step-by-step instructions on loading and viewing clips in *Transana* which is available as a tutorial on the Transana website (www.transana.com). The uploaded script and film was then transcribed accordingly using the Jeffersonian scripts available from *Transana*'s menu. I was able to use the Jeffersonian symbols that are described in Table 1. I was able to use these features to transcribe my conversations to determine which characters were angry, happy, yelling, quiet, and also view the nonverbal actions of the characters throughout the whole film.

***Transana* Program**

Transana is a computer software program that is used to transcribe media clips. *Transana* is used to analyze text, and/or digital video or audio data. It helps to code the data and find relationships within the data. *Transana* was first written by Chris Fassnacht in order to assist him in doing conversation analysis for his dissertation. He later transferred it to the University of Wisconsin, Madison to be used by the Wisconsin Center for Education Research. Transana is currently being maintained and developed by David Woods (Have, 2007). Have (2007) states *Transana* "facilitate[s] the transcription and qualitative analysis of video and audio data...for identifying and organizing analytically interesting portions of videos, as well as for attaching keywords to those video clips" (p.113). The additional functions of *Transana* mentioned on the *Transana* website (www.transana.com) include:

1. Allows the user to view graphical and text-based reports analytical coding
2. Supports files such as MPEG-1, MPEG-2, AVI video, QuickTime MOV, MP4, and M4V formats, as well as MP3, WAV, and AAC audio on both Windows and OS X. Windows Media Video, WMV, and Windows Media Audio, and WMA

3. Enables data mining and hypothesis testing for large video collections in the system

Method of Transcribing the Film *Wise In-Laws*

A qualitative method was used to obtain the data for this study. Conversation analysis is a qualitative method that analyzes language and social interaction during a talk-in-interaction. Gail Jefferson's transcription notation was used to transcribe the conversations in the film and script also known as Jeffersonian Notation Transcription. It is a transcription system that is used in research to do conversation analysis. The methodology was developed for the purpose of transcribing Harvey Sacks' research. The transcription notation consists of nine categories which are used for transcription of data. These categories are as follows:

1. Simultaneous utterances
2. Overlapping utterances
3. Contiguous utterances
4. Intervals within and between utterances
5. Characteristics of speech delivery
6. Transcriptionist doubt
7. Gaze direction
8. Applause
9. Other transcript symbols (Atkinson & Heritage, 1984, ix-xvi)

The qualitative process consists of using a software program, *Transana*, to enter the script and film for viewing. Then, the film is loaded into *Transana*'s main interface. A series is created which contains a group of related video files. Only one video is loaded into the program, *Wise In-Laws*. An episode was created to specify the video file to be analyzed. The next step was to create a transcript from the text file already available and load it into the program.

Transana permits the researcher to enter “time codes” when creating the transcript. This allows the research to be able to link certain positions in the transcript with corresponding positions in the media file and also allows the film and transcript to be linked and synchronized. This process was effective for several reasons during my analysis. When the film was played, *Transana* highlighted the transcribed text that corresponded to the film. Thus, any overlapping talk can be taken out during transcription and the other parts can be accessible at a later time. Additionally, any passages of interest are located easily and synchronized with the film. Lastly, placing time codes helped to create boundaries in the video to indicate the beginning and ending of a particular segment in the film. Transcription conventions developed by Gail Jefferson were used to codify the transcript.

Data Collection

In order to evaluate the conversations in the film *Wise In-Laws* and the representatives who use Nigerian Pidgin English within the film, I will describe the steps that I implemented to gather information for this study. I used Gail Jefferson’s notation transcription system to transcribe the conversations of the two parental interactions between the families.

Jeffersonian Transcription Notation

Transana makes use of the Jeffersonian Notation, a research method implemented in the use of Conversation Analysis. In gathering data for this study, Gail Jefferson’s system of transcription is useful in transcribing the conversation from the film *Wise In-Laws*. The Jeffersonian Notation Transcription system is effective “for capturing aspects of speech production and the temporal positioning of utterances relative to each other” (Wooffitt, 2005, p. 11). The system also focuses on aspects of speech such as turn taking, onset of simultaneous speech, timing gaps between turns, speech volume, speed of delivery, and sound stretching

(Wooffitt, 2005). *Table 2* is a description of the Jeffersonian transcription symbols used in the conversation analysis of the film *Wise In-Laws* to help codify the conversations extrapolated from the 18 scenes in the film. The Jeffersonian Transcription Notation consists of the following symbols:

Table 2

Jeffersonian Transcription Notation

Symbol	Name	Use
[text]	Brackets	Indicates the start and end points of overlapping speech.
=	Equal Sign	Indicates the break and subsequent continuation of a single utterance.
(# of seconds)	Timed Pause	The number in parentheses indicates the time, in seconds, of a pause in speech.
(.)	Micro Pause	A brief pause, usually less than 0.2 seconds.
. or ↓	Period or Down Arrow	Indicates falling pitch or intonation.
? or ↑	Question Mark or Up Arrow	Indicates rising pitch or intonation.
,	Comma	Indicates a temporary rise or fall in intonation or continuing intonation.
-	Hyphen	Indicates an abrupt halt or interruption in utterance.
>text<	Greater than / Less than symbols	Indicates that the enclosed speech was delivered more rapidly than usual for the speaker.

<text>	Less than / Greater than symbols	Indicates that the enclosed speech was delivered more slowly than usual for the speaker.
°	Degree symbol	Indicates whisper, reduced volume, or quiet speech.
ALL CAPS	Capitalized text	Indicates shouted or increased volume speech.
<u>underline</u>	Underlined text	Indicates the speaker is emphasizing or stressing the speech.
:::	Colon(s)	Prolongation of a sound
(hhh)	(Series of h's)	Audible exhalation or aspiration, laughter.
? or (.hhh)	High Dot	Audible inhalation
(text)	Parentheses	Speech which is unclear or in doubt in the transcript
((italic text))	Double Parentheses	Annotation of non-verbal activity or transcriptionist comment
\$word\$	(Dollar signs)	Smiley voice

Note. From *Structures of Social Interaction* p. ix-xvi, by J. Atkinson and J. Heritage, 1984, New York: Cambridge University Press.

Jefferson's transcription was used to analyze the eighteen scenes in the film *Wise In-Laws*. The film contained two parts. Each part lasted two hours each. In part one of the film, I was able to extract eleven scenes of family interaction between the two parental families. Part two of the film consisted of seven scenes. The time frame needed to conduct the transcription for each scene involved listening, watching, and marking each sentence with the Jeffersonian transcription symbols. This process was possible by utilizing the *Transana* software program

which enabled me to watch the film, mark the script, and incorporate the transcription symbols simultaneously. Additionally, transcribing the film also involved extensive listening skills due to the nature of the film being in two different languages, Nigerian Pidgin English and Standard English. Part one of the film, containing eleven scenes, produced forty pages of conversations to be analyzed. Subsequently, part two produced twenty pages of conversations also to be analyzed. The total conversations analysis produced sixty pages of data.

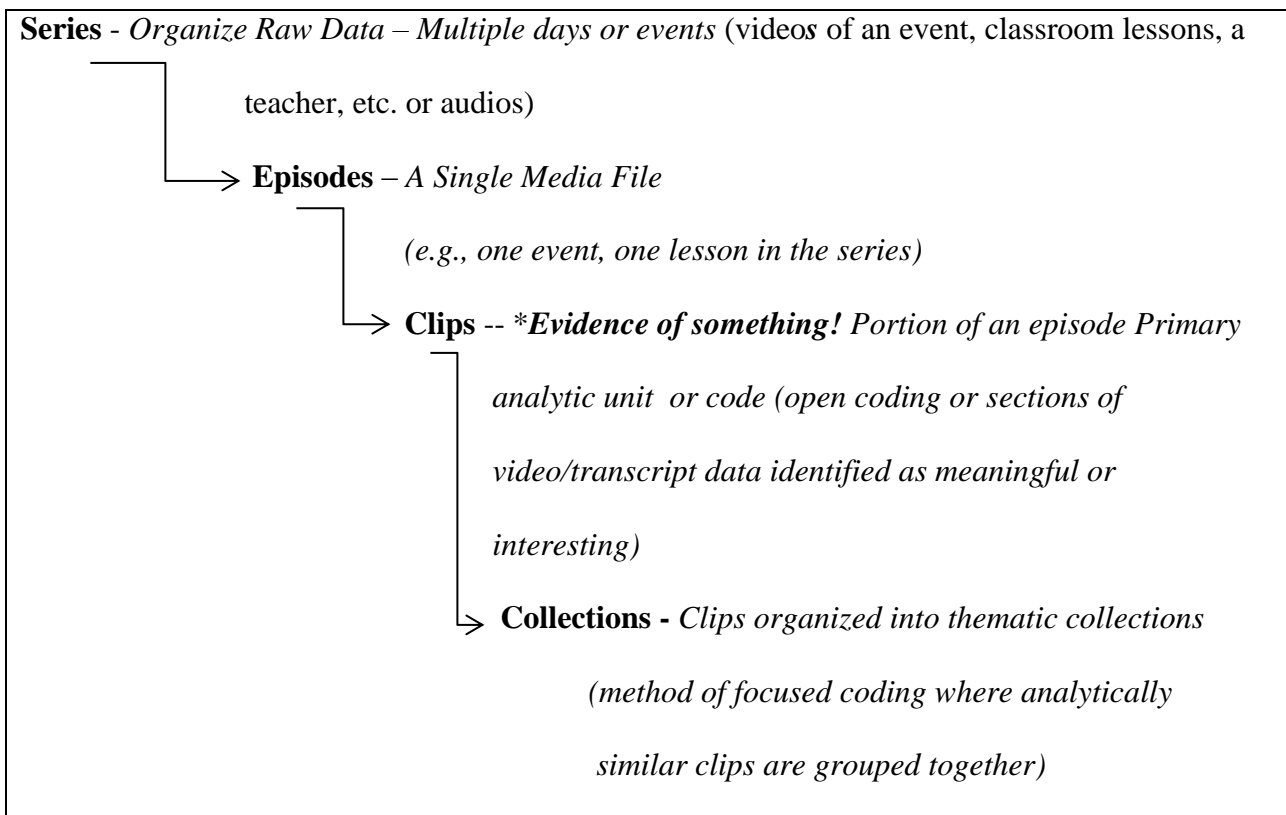
Data Analysis for *Transana*

With the use of the *Transana* software, (1) I was able to create a *database* that names my project. (2) I then created a *series* which is a location placement for my media files. (3) Once a *series* was added, an *episode* is created to view the transcript that I have uploaded. (4) The next step consisted of creating *clips* (also known as coding) which are evidence of data that are meaningful to the research. It is important to note that all coding and keywords are done during the *clip* level. (5) Finally, I transferred any data that were meaningful into a collection. A collection allows data to be grouped and organized.

Table 3 is an analytical diagram designed by Lynda Stone (2013) located on the *Transana* website detailing the process needed to do a data analysis of a transcription and media files. Through this process the transcription of data can be analyzed and synchronized with the media file (film). The diagram is an example of how a film clip like *Wise In-Laws* is used to extract themes and make use of the Jeffersonian transcription notation.

Table 3

Transana - Video/audio Data Analysis



Note. From *Transana 2.50*, January 2012, Board of Regents of the University of Wisconsin System.

Data Analysis for Legitimation

Leeuwen (2008) has four major categories of legitimation that will be used in analyzing the construction of legitimation in the discourse in the film *Wise In-Laws*. The four categories are needed to determine who has agency throughout the film, meaning who uses their status to obtain their objectives. These four categories consist of the following areas: Authorization, Moral Evaluation, Rationalization, and Mythopoesis. Based on the Conversation Analysis, the categories in Table 4 (as described below) were defined by using Leeuwen's analysis of legitimation. The conversations in *Wise In-Law* were categorized based on the Leeuwen's

legitimation analysis. The characters are placed under the actor's section. Additionally, under the actor's category, conversation practices such as Turn Taking Practices, Sequencing Practices, Overall Structuring Practices, and Repair Practices were added to describe the conversation interactions that occurred. The Purpose of Definition in the table describes the purpose of the conversation practices that are occurring in the conversation which ultimately helps to organize and categorize the legitimation category under certain speech acts.

Table 4

Social Practice Analysis of Legitimizations in Wise In-Laws

Actors	Actions	Reactions	Purpose of Definition	Legitimizations
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Rationale for Bar Graph Analysis

Research in the use of graphs has received a great deal of attention because of its versatility as applied in many fields such as psychology, communication, and mathematics (Friel et al., 2001). For this study, to make sense of the data explicated from the conversation analysis and the four categories of legitimation, I will utilize a bar graph to represent the distribution of values in a qualitative analysis by presenting the distribution of values (Cooper & Shore, 2010). As Friel et al., (2001) explains, "graph sense develops gradually as a result of one's creating graphs and using already designed graphs in a variety of problem contexts that require making sense of data" (p. 145). Many authors (Bertin 1967, 1983; Carswell, 1992; Curcio, 1981a, 1981b, 1987; Mcknight, 1990; Wainer, 1992) explain and characterize how graphs help to locate and translate information, integrate and interpret data, and generate and predict data. In total, Curcio's (1981a, 1981b, 1987) terminology best describes the overall effectiveness of graphs which "read the data, read between the data, and read beyond the data" (Friel et al., 2001, p.

130). Kosslyn (1985) states that graphs are used for two main purposes: analysis and communication. According to Spence & Lewandowsky (1990), graphs used for analysis “are predominantly tools for the detection of important or unusual features in the data” (p. 20). By using the bar graph in this study, I will be able to clearly delineate who spoke the most, leading to the conclusion that the most vocal person is probably the one with the most language power.

Furthermore, graphs used for communication are defined as a type of picture intended to communicate information about the data (Friel et al., 2001). Kosslyn (1994) further purports that “a good graph forces the reader to see the information the designer wanted to convey” (p. 271). For this purpose, the main use of the bar graph is to make the conversation analysis and legitimation data from the film *Wise In-Laws* easy to clarify and explain the data results. The bar graph will be grouped into four legitimation categories: Authority 1st, Moral Evaluation 2nd, Rationalization 3rd, and Mythopoesis 4th.

Each character will be evaluated in each of the four side-by-side legitimation categories to establish which characters have agency through legitimation. In order to obtain the data needed for the bar graph, I will calculate the amount of conversation responses made by the characters that pertain to this study. These characters include: Omos, Uzoh, Philip, Ngozi, Maria, Stella, Philip, Mimi, Kelly, and Ofilia. These are the ten characters that are examined in the bar graph. Under the legitimation categorization presented in Table 4, I will count how often each character falls under the designated areas of legitimation which consist of: Authorization, Moral Evaluation, Rationalization, and Mythopoesis based on the conversations obtained through the use of conversation analysis. These numbers will be counted and grouped under the proper heading in the bar graph. Accordingly, through the use of the bar graph analysis, I will be

able to illustrate who has agency in the film *Wise In-Laws*, therefore, providing answers for my research questions.

Summary of Tools

This is a summary of the tools used in this research study. A description of each category is provided for clarification to detail each tool that is used and how they are used in this study.

Table 5

Summary of Tools

Tool Category	Tool Name	Description	Use in Study
Conversation Analysis	<i>Transana</i>	Software program for data, audio, & video analysis	Used to transcribe the conversations from the film <i>Wise In-Laws</i>
	<i>Jeffersonian Transcription Notation</i>	Symbols used to analyze conversations	Transcription notations help capture what is said and how it is said.
	<i>Recontextualization: Legitimation Table</i>	Social practices in society and the use of discourse to show who has agency in society through discourse	Used to analyze agency in the film through Authority, Moral Evaluation, Rationalization, Mythopoesis
Qualitative Variables	<i>Bar Graph</i>	Bar graphs show frequency of the observed data	Used to calculate the legitimation categories: Authority, Moral Evaluation, Rationalization, Mythopoesis

Chapter Summary: Overview of the Methodology

This chapter focused on describing the methodology that is used to do the conversation analysis in this research. This chapter also provided a description of *Transana*'s use and properties. The chapter also discussed data collection and data analysis in the use of *Transana* and Leeuwen's four categories of legitimation. *Transana* is a qualitative computer software program which allows researchers to analyze and transcribe a large collection of still image data, audio, and videos. *Transana* is a transcript-based analysis that can be used in conversation analysis and makes use of the Jeffersonian Notation Transcription. Lastly, *Transana* enables the transcription to be detailed textually and visually by providing a graphic component, thus allowing a researcher to find relationships in the coded data. By finding these relationships, I am able to descriptively answer the research question to determine how trends towards the use of Nigerian Pidgin English are defined and also, how they are validated in Nigerian society.

Additionally, I examined how recontextualization answers the questions "Why should we do this?" or "Why should we do this in this way?" Recontextualization is more than transformation of social practices; it is also about the legitimation of social practices in society. In this study, Leeuwen's four categories of legitimation are used to foster a better understanding of the conversations in the film *Wise In-Laws*. These four categories include authorization which makes reference to a particular authority of customs, laws, traditions, and persons where authority is given. Moral evaluation makes reference to personal and social value systems established in society. Rationalization makes reference to the goals, socially constructed knowledge, and intellectual validity. Finally, Mythopoesis makes reference to the narratives/stories that are used to legitimize certain social actions. The next chapter will explain the data analysis from the three methodologies used.

CHAPTER FOUR

DATA ANALYSIS

This chapter focuses on the data analysis of the evaluation of the study of a film, *Wise In-Laws* in which I examine how Nigerian Pidgin English speakers are characterized in this Nollywood film. In this study, I used conversation analysis to transcribe the conversations of the two parental interactions between the families. I also used Leeuwen's critical discourse analysis model of social practice focusing on legitimation as a framework to analyze the transcriptions gathered from the conversations in the film. By using Leeuwen's (2008) four categories of legitimation which are further broken down to sub-categories as described in the diagrams below, I was able to answer the research questions using data gathered from the conversations in the film. The research questions to be examined are:

4. How are the different characters in the film *Wise In-Laws* using Nigerian Pidgin English?
 - 4.1 What Speech Acts are they performing?
 - 4.2 Where and how are they performing the different Speech Acts?
5. What preferences, if any, exist towards the use of Nigerian Pidgin English depending on sociolinguistic context?
 - 5.1 What preferences, if any, exist towards the use of Nigerian Pidgin English depending on social role and identity?
6. How does the film *Wise In-Laws* reflect language use in Nigerian society?
 - 6.1 What trends towards register preferences, if any, does it validate?
 - 6.2 What trends, if any, towards the use of NPE does it validate?

Hence, in this study Leeuwen's (2008) four categories of legitimation will be used to determine which characters in the film demonstrate the different types of legitimation outlined

by him. The purpose of this study is to examine the biases against the use of Nigerian Pidgin English in social settings and compare the usage between those who speak the preferred Standard English verses those who speak the Nonstandard English, Nigerian Pidgin English by analyzing the conversations between the two parental couples in the Nollywood film *Wise In-Laws*. In order to understand how language affects a society, Berger and Luckmann (1966) argue that language is a form of legitimation. It is through language that beliefs are cultivated and so forth they claim:

Incipient legitimation is present as soon as a system of linguistic objectification of human experience is transmitted. For example, the transmission of a kinship vocabulary ipso facto legitimates the kinship structure. The fundamental legitimating “explanations” are, so to speak, built into the vocabulary (p. 112).

Data Analysis of Standard English & Nigerian Pidgin English in *Wise In-Laws*

In order to understand how legitimation affects this study, four categories were needed to define how to legitimize the conversations. These categories are Actors, Actions, Purpose of Definition, and Legitimations. Under the Actors section, conversation practices such as turn taking practices, sequencing practices, overall structuring practices, and repair practices are described based on what the social actors have stated in the film. The Actions are the actual conversations that were transcribed in the film. The purpose of the definition in the table describes the purpose of the conversation practices, and it also explains the different types of conversation practices that are occurring in the conversation. Through this, the legitimation section was created based on the Leeuwen’s (2008) legitimation categories of Authorization, Moral Evaluation, Rationalization, and Mythopoesis.

These transcriptions are clips of lines taken from scenes specifically related to the two parental families' interactions throughout the film. These scenes are divided into actors (social actors as defined by Leeuwen (2008), the actions spoken by the social actors (specific lines cut from different interaction scenes are detailed in full in the appendix section), the purpose of definition (defines what is happening during the conversation which allows for the codification of the speech acts performed), and legitimation (describes the agency of power in authorization, moral evaluation, rationalization, and mythopoesis). For this analysis, only scenes pertaining to the families and their social interactions were codified as described in chapter three. The headings (conversation analysis practices) on top of the tables are (turn taking practices, sequencing practices, overall structuring practices, and repair practices) various interactional practices that define what happened during a conversation.

Explanation of Data Analysis

Each line of the conversation entails a full description of what was said and its significance to the study. The analysis of each conversation excerpt identifies the speech acts that a character performs. This is done to address the research questions and to explain how the analyzed utterances have legitimation. By organizing the data in this manner, I am able to analyze the data for themes that may arise to view how Standard English and Nigerian Pidgin English are used by the characters. The legitimation summary of definition in Table 6 describes the definition of each instance of legitimation. It is further broken down into sections as described in figures 1 to 4. These analyses are helpful in understanding how each character gains or loses power through the use of their preferred language variety and whether they are successful or unsuccessful in their use of Nigerian Pidgin English or Standard English.

Table 6

Legitimation Summary of Definition

Personal Authority	Personal authority legitimation takes a form of a “verbal process” clause; The projected clause contains a type of obligation modality (Leeuwen, 2008).
Role Model Authority	Role model authority may be members of a prestigious group/celebrity whose influence and opinions are admired based on their beliefs and behavior which can lead to them legitimizing the actions of their followers (Leeuwen, 2008).
Impersonal Authority	Impersonal authority legitimizes the rules, regulations, and laws of a society through verbal process clauses or through cognate adjectives and adjectives (Leeuwen, 2008).
Authority of Tradition	Authority of tradition is invoked through words such as “tradition, custom, and practice” (p. 108).
Authority of Conformity	Authority of conformity answers the question of “because that’s what everybody else does” (p. 109).
Moral Evaluation	Moral Evaluation communicates “concrete qualities of actions or objects and commend them in terms of some domain of values” (p. 110)
Moral Abstraction	Moral abstraction refers to practices “in abstract ways that “moralize” them by distilling from them a quality that links them to discourse of moral values” (p.111).
Comparisons	Comparisons can be an implicit or an explicit activity that can carry a positive or negative association value based on the activities that belong to one social practice (Leeuwen, 2008).
Instrumental Rationalization	Instrumental Rationalization “legitimizes

	practices by making reference to their goals, use, and effects” (p. 113). It explains why purposes are created discourse in order to explain why these social practices exist.
Theoretical Rationalization	Theoretical rationalization is considered a category of “naturalization” founded on the grounds of truth or “the way things are” (p. 116).
Cautionary Tales	Cautionary tales conveys “what will happen if you do not conform to the norms of social practices” (p. 118).

Application of Conversation Analysis Practices to Data Analysis

In this study, a turn-taking practice refers to a “way of constructing a turn and allocating a turn” (Wong & Waring& Waring& Waring & Waring, 2010, p. 15). In the turn-taking practice heading, each scene describes who has agency during a turn and who uses this agency to win his or her argument in the film. The headings titled sequencing practice “are ways of initiating and responding to talk while performing actions such as requesting, inviting, story-telling, or topic initiation” (Wong & Waring& Waring& Waring & Waring, 2010, p. 56). Analyzing sequencing practices help to determine who is demanding a specific act or behavior and who has the authority to give those prescribed demands. In the film *Wise In-Law*, Uzoh, Omos, Maria, and Ngozi are constantly asking that each family behave or act in a particular manner because they feel the other family is uncivilized. Also, invitations, storytelling, and topic initiations are typical for Omos and Uzoh who are the heads of their family and the dictators of how the family members react to each other. Throughout the film, there are examples of requests, explanations, and demands made by the two of them to show who has the most agency under each subheading.

Adding to this, overall structuring practices “are ways of organizing a conversation as a whole, as in openings and closings” (Wong & Waring& Waring& Waring & Waring, 2010, p.

182). The openings and closings are important in this film by strategically determining the outcome of the interactions based on the conversations. There are examples that showcase these types of behavior below to emphasize what happens during the opening and closing in conversations. Finally, the last heading consists of repair practices which “are ways of addressing problems in speaking, hearing, or understanding of the talk” (Wong & Waring & Waring & Waring, 2010, p. 212). The repair practices are exemplified in the scenes where misunderstandings occur as in the cases where Uzoh misunderstands the meaning of some words. Overall, the tables are summaries of spoken interactions provided here to aid in the discovery of answers for the research questions as mentioned previously. The next section gives detailed information on the data analysis and also a line-by-line analysis of the conversations in the film to determine who has the most linguistic power when speaking in the film.

Data Analysis of Authorization

This section describes the line-by-line analysis of characters displaying authoritative powers through their language use to defend their arguments by using the different categories under authority legitimation.

Authorization is “legitimation by reference to the authority of tradition, custom, law, and/or persons in whom institutional authority of some kind is vested” (p. 105).

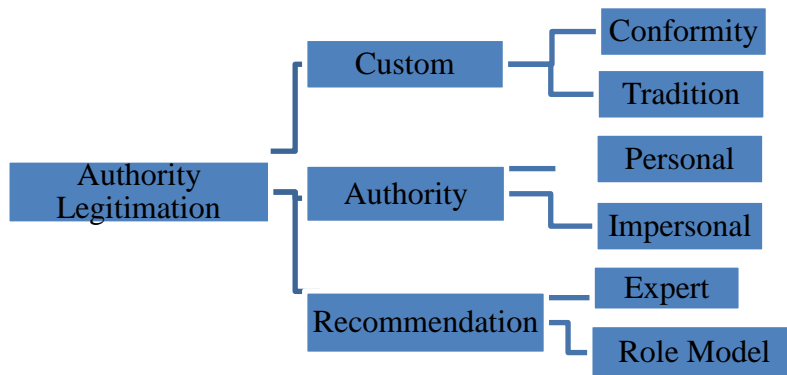


Figure 2. Table construction of description of the four legitimation categories. Adapted from *Discourse and Practice: New Tools for Critical Discourse Analysis* (p. 109), by T. V. Leeuwen, New York, NY: Oxford University Press. Copyright 2008 by Oxford University Press Incorporated. Reprinted with permission.

Turn-Taking Practices

Social Practice Analysis of Legitimation in *Wise In-Law* Turn-Constructional Unit

Actors	Actions	Purpose of Definition	Legitimation
Increment: Ex. 198 (Uzoh) P.2	Disturb my daughter.	Continuation of an already completed TCU	Personal Authority

Personal authority legitimation takes a form of a “verbal process” clause;

The projected clause contains a type of obligation modality (Leeuwen, 2008).

Speech Acts Performed: Expressives (describes speaker's attitude and emotion toward the proposition)

- Uzoh asks Omos not to bother his daughter thus legitimizing his personal authority based on the **kinship relationship** between him and Stella.

Legitimation of Conversation Analysis: Uzoh's completed sentence and added information (increment) suggest his willingness to get his point across thus suggesting he has the power of agency to defend his point.

Actors	Actions	Purpose of Definition	Legitimation
Rush Through: Ex. 205 (Uzoh) P. 2	>↓It dey settle.	speeding up as one approaches a possible completion point	Personal Authority

Speech Acts Performed: Declaratives (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh tells Omos the family issues are settled thus bringing a new reality of calmness to the family's problems. His personal authority is legitimized by Uzoh's **stance** on what needs to be done to stop the family from fighting.

Legitimation of Conversation Analysis: The rushing of the conversation under (actions) shows Uzoh's willingness to not be challenged indicating an end to his point.

Actors	Actions	Purpose of Definition	Legitimation
Pre-Pre (preliminaries): Ex. 14 (Uzoh) P. 2	↑You don <u>die</u>	an announcement of upcoming action without producing that	Personal Authority

		action immediately afterwards	
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Speech Acts Performed: Commissives (commits the speaker to a future action)

- Uzoh makes a promise to impose **bodily harm** towards Omos.

Legitimation of Conversation Analysis: Uzoh announces to kill Omos as to pre-warn him of the possible outcome based on his reaction to his comments. Uzoh exerts his personal authority through threats.

Actors	Actions	Purpose of Definition	Legitimation
Pre-Pre (preliminaries) & Sound Stretch: Ex. 8 (Uzoh) P. 2	You <u>don</u> die ↑today	an announcement of upcoming action without producing that action immediately afterwards	Personal Authority

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Uzoh makes a promise to impose **bodily harm** towards Omos on a particular day.

Legitimation of Conversation Analysis: Uzoh announces to kill Omos as to pre-warn him of the possible outcome based on his reaction to his comments. Uzoh exerts his personal authority through threats.

Actors	Actions	Purpose of Definition	Legitimation
Progressional Overlap: Ex. 228 (Ngozi & Omos) P. 1	[PIECES from dis house [↓It's alright ↑enough enough	occurs when that utterance begins to show various types of	Personal Authority

	woman ↑enough enough enough ↑WOMAN ENOUGH, AH AH	disfluency	
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Speech Acts Performed: Expressives (describes speaker's attitude and emotion toward the proposition)

- Omos expresses his frustration by **yelling** at Ngozi for arguing. By yelling, he is able to exhort power over the group.

Legitimation of Conversation Analysis: Omos has to yell (capital letters) to make his remarks heard in order to show authority.

Actors	Actions	Purpose of Definition	Legitimation
Transitional Overlap: Ex. 56 (Uzoh & Ngozi) P. 1	[here ↑today? [↑My husband wet::in you dey ↑talk?	geared towards completeness of an utterance/ occurs near a possible completion point	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Ngozi prompts Uzoh to take a **stance** on his position by asking him to expound on his comment.

Legitimation of Conversation Analysis: Ngozi conversation overlaps with Uzoh by her speaking close to the end of the conversation in which she indicates her need for Uzoh to give directives on what should be done to solve the fighting in the house.

Actors	Actions	Purpose of Definition	Legitimation

Transitional Overlap & Sound Stretch: Ex. 10 (Ngozi & Uzoh) P. 1	[°yes° [↑If not I know wetin I dey <u>tell</u> some people here↑ dis afternoon,↑	geared towards completeness of an utterance/ occurs near a possible completion point	Personal Authority
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Speech Acts Performed: Commissives (commits the speaker to a future action)

- Uzoh makes his **intentions** clear on speaking his mind.

Legitimation of Conversation Analysis: Uzoh intention is to speak his mind by increasing his pitch (up arrow) at the end of a completion, which indicates he needs to broadcast that he is not afraid to speak his mind even though he is speaking in NPE.

Turn-Taking Practices

Social Practice Analysis of Legitimation in *Wise In-Law* (Current-Select-Next Technique)

Actors	Actions	Purpose of Definition	Legitimation
Address Term: Ex. 28 (Maria) P. 2	DEAR, dear	mentioning of a person's name	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Maria uses a **term of endearment** to get Omos' attention.

Legitimation of Conversation Analysis: Maria yells (capital letters) to address Omos.

Actors	Actions	Purpose of Definition	Legitimation
Address Term Ex. 161 (Omos) P. 2	↓Uzoh.	mentioning of a person's name	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Omos calls Uzoh by name without any **honorifics** attached to his name to show their social status.

Legitimation of Conversation Analysis: Omos address of Uzoh with a low pitch (down arrow) to show that he is not aggressive which puts Uzoh and him on the same status level for identification.

Actors	Actions	Purpose of Definition	Legitimation
Address Term Ex. 163 (Omos) P. 2	Uzoh, Uzoh	mentioning of a person's name	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Omos calls Uzoh by name without any **honorifics** attached to his name to show their social status.

Legitimation of Conversation Analysis: Omos addressing of Uzoh by his first name puts him and Uzoh on the same status level for **identification**.

Actors	Actions	Purpose of Definition	Legitimation
Address Term Ex. 110 (Omos) P. 2	↑Uzoh Uzoh:: (.hh) Uzoh.	mentioning of a person's name	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Omos calls Uzoh by name without any **honorifics** attached to his name to show their social status.

Legitimation of Conversation Analysis: Omos address of Uzoh by his first name and stretches out Uzoh's name to show that he is addressing him specifically for identification.

Actors	Actions	Purpose of Definition	Legitimation
Address Term: Ex. 99 (Uzoh)P. 2	↑Ofili?	mentioning of a person's name	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Uzoh calls Ofili by name without any **honorifics** attached to his name to show their social status.

Legitimation of Conversation Analysis: Omos address of Ofili by his first name puts him and Ofili on the same status level for identification.

Actors	Actions	Purpose of Definition	Legitimation
Address Term: Ex. 155 (Maria) P. 1	↓Dear.(0.2)	mentioning of a person's name	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Maria addresses Omos by a **term of endearment**, a type of honorifics used to show a close relationship between husband and wife.

Legitimation of Conversation Analysis: Maria's pitch drops which is indicated by the arrow pointing down, softening her approach to address.

Actors	Actions	Purpose of Definition	Legitimation

Address Term: Ex. 40 (Uzoh) P. 1	Ngozi. ^o	mentioning of a person's name	Personal Authority
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Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Uzoh addresses Ngozi by her first name.

Legitimation of Conversation Analysis: Uzoh whispers (dot) to his wife which shows his softer side and at the same time gives him personal authority over her because he does not have to exhort a stronger tone.

Actors	Actions	Purpose of Definition	Legitimation
Address Term: Ex. 51 (Ngozi) P. 1	↓Chineke	mentioning of a person's name	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Ngozi uses a **religious honorific** to address the issues that are affecting the family.

Legitimation of Conversation Analysis: Ngozi's uses her personal authority to call on a higher power. The down arrow indicates a drop in pitch which religiously is common when seeking greater strength from another source.

Actors	Actions	Purpose of Definition	Legitimation
Address Term & Sound Stretch: Ex. 11 (Ngozi) P. 2	PAPA PHILIP	mentioning of a person's name	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Ngozi addresses Omos by a **term of endearment**, a type of honorifics used to show a close relationship between in-laws or someone who has a child.

Legitimation of Conversation Analysis: Ngozi loud call of Omos' name indicates that she feels comfortable enough to address him by yelling (all caps). This also reaffirms her power of authority to address Omos freely.

Actors	Actions	Purpose of Definition	Legitimation
Address Term & Sound Stretch: Ex. 32 (Maria) P. 2	↓Dear,	mentioning of a person's name	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Maria addresses Omos by a **term of endearment**, a type of honorifics used to show a close relationship between husband and wife.

Legitimation of Conversation Analysis: Maria's pitch drops as indicated by the downward arrow softens her approach to address Omos.

Actors	Actions	Purpose of Definition	Legitimation
Address Term & Sound Stretch: Ex. 39 (Maria) P.2	↓Ngozi ↑Ngo::zi	mentioning of a person's name	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Maria calls Ngozi twice to indicate her **annoyance** with her behavior, by calling her name twice, indicates that Ngozi is treated like a child.

Legitimation of Conversation Analysis: Maria's pitch drops and increases by the arrows pointing down and up, thus suggesting her annoyance and sense of power she feels she has over Ngozi.

Actors	Actions	Purpose of Definition	Legitimation
Address Term & Sound Stretch: Ex. 54(Maria) P. 2	Ngozi,	mentioning of a person's name	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Maria addresses Omos by a **term of endearment**, a type of honorifics used to show a close relationship between husband and wife.

Legitimation of Conversation Analysis: Maria's pitch drops which is indicated by the arrow pointing down which softens her approach to address Omos.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Dispreferred Request)

Actors	Actions	Purpose of Definition	Legitimation
Request: Ex. 198 (Kelly) P. 1	I can -		Personal Authority

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Kelly makes a **promise** to play his part in helping to solve the family problem.

Legitimation of Conversation Analysis: The dash indicates that Kelly was cut off in his explanation. However, his "I can" indicates her personal power to be part of a strong backing for her family.

Actors	Actions	Purpose of Definition	Legitimation
Solicit: Ex. 105 (Uzoh) P-2	↑If you NO call Ofilia I dey call Shalanko?	where one requests the news with a <i>wh</i> -question	Personal Authority

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh tells Omos that he was **responsible** for involving a bodyguard into the equation.

His personal authority is legitimized by Uzoh's stance

Legitimation of Conversation Analysis: The raised pitch (up arrow) indicates his confidence in **questioning** Omos.

Actors	Actions	Purpose of Definition	Legitimation
Solicit & Sound Stretch: Ex. 203(Ngozi) P. 1	↑why you come <u>off</u> e:: music wey we do our PE now?	where one requests the news with a <i>wh</i> -question	Personal Authority

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Ngozi **questions** Maria's authority. Her personal authority is legitimized by her ability to question Maria.

Legitimation of Conversation Analysis: The raised pitch (up arrow) indicates her confidence in **questioning** Maria.

Actors	Actions	Purpose of Definition	Legitimation

Indicate Unnecessary Persistence of Prior Talk: Ex. 149 (Philip) P.2	↑NO NO NO,	important collection central to sequencing	Personal Authority
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Philip disagrees with his parents about the marriage. The repetitive word of “NO” indicates his strong **disagreement** with his parents.

Legitimation of Conversation Analysis: Philip’s persistence and yelling of the word (all caps) leads to him declaring his authority over his parents.

Actors	Actions	Purpose of Definition	Legitimation
Indicate Unnecessary Persistence of Prior Talk: Ex. 271 (Uzoh) P.1	↓No no no.	important collection central to sequencing	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh disagrees with Omos **calling him a fool** and the issue at hand. The repetitive word of “NO” indicates his strong disagreement with Omos.

Legitimation of Conversation Analysis: Uzoh’s persistence and repetition of the word leads to him declaring his authority by not agreeing with Omos’ assessment of him.

Actors	Actions	Purpose of Definition	Legitimation
Indicate Unnecessary Persistence of Prior Talk: Ex. 94 (Omos) P.2	No ↓no. ↓No	important collection central to sequencing	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos does not think it is a good idea to call the police.

Legitimation of Conversation Analysis: Omos’ persistence and repetition of the word “no”

leads to him declaring his authority over Uzoh calling the police.

Actors	Actions	Purpose of Definition	Legitimation
Indicate Unnecessary Persistence of Prior Talk: Ex. 134 (Uzoh) P.2	°no no no-°	important collection central to sequencing	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh wants Omos to **repeat** his statement because Omos states that Uzoh always tries to show off his authority status.

Legitimation of Conversation Analysis: Uzoh’s persistence and whispering (dots) of the word

“no” indicates that he wants Omos to repeat his statement because it favors him.

Actors	Actions	Purpose of Definition	Legitimation
Indicate Unnecessary Persistence of Prior Talk & Sound Stretch: Ex. 181(Omos) P. 2	↑SHUT UP SHUT UP:: ↓shut up.	important collection central to sequencing	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos **yells** at Uzoh because Uzoh accused him of not being a true Nigerian.

Legitimation of Conversation Analysis: The increase in pitch and the yelling (capital letters)

indicate that Omos believes that he has the authority to yell at Uzoh.

Actors	Actions	Purpose of Definition	Legitimation
Indicate Unnecessary Persistence of Prior Talk & Sound Stretch: Ex. 207(Uzoh) P.2	↑HEY HEY HEY HEY::	important collection central to sequencing	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh is not satisfied about being considered one big family and he **yells** to indicate his distaste.

Legitimation of Conversation Analysis: Uzoh's persistence and yelling (capital letters) of the word "HEY" indicates that he believes in his authority because he wants everyone to be aware of his distaste of being considered one big family.

Actors	Actions	Purpose of Definition	Legitimation
Indicate Unnecessary Persistence of Prior speaker & Transitional Overlap: Ex. 199 (Uzoh & Ngozi) P.1	↑You <u>dey</u> <u>hear</u> am [↑so::? [I think you don hear am. ()	important collection central to sequencing	Personal Authority

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh **instructs** Kelly not to interfere in the family plan to disenfranchise Omos and his wife because he feels that Kelly is not smart enough to interject intelligibly.

Legitimation of Conversation Analysis: The increase in pitch (up arrow) and his instructions indicate his power over Kelly and enhanced by Ngozi supporting Uzoh's statement.

Actors	Actions	Purpose of Definition	Legitimation
Offer Assessments: Ex. 67(Stella)P.1	If not, you force me to <u>elope</u> with ↓him O.°>	important collection central to sequencing	Personal Authority

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Stella **promises** to elope if her parents do not allow her to marry.

Legitimation of Conversation Analysis: Stella emphasis on the underlined word “elope” suggests that Stella is exhorting her power by issuing a threat to her parents.

Actors	Actions	Purpose of Definition	Legitimation
Offer Assessments: Ex. 185 (Uzoh) P.1	°Good.°	important collection central to sequencing	Personal Authority

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Uzoh decides when the family is going to visit Stella's and Philip's house thus, legitimizing his authority as the **head of the family**.

Legitimation of Conversation Analysis: Uzoh's whisper (dots) of the word “good” is confirmation of his authority on the departure date for the family.

Actors	Actions	Purpose of	Legitimation
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		Definition	
Offer Assessments & Sound Stretch: Ex. 21(Uzoh) P. 2	na you go teach me how to eat for my daughter <u>↑</u> house?	important collection central to sequencing	Personal Authority

Speech Acts Performed: Expressives (describes speaker's attitude and emotion toward the proposition)

- Uzoh asks Maria why she feels the need to **question** his eating habits in his daughter's house. He exhorts his authority by questioning Maria as to inquire who made her the boss.

Legitimation of Conversation Analysis: Uzoh's emphasis on the word "daughter" and increased pitch (upward arrow) on the word "house" indicates that he is not afraid to challenge Maria.

Actors	Actions	Purpose of Definition	Legitimation
Offer Assessments & Sound Stretch: Ex. 69 (Ngozi) P. 1	>↑You won follow am go ↑Europe?< <Eh na you go finish na you dey come back na go meet us <u>here</u> (0.3)	important collection central to sequencing	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Ngozi **prompts** Stella to take a stance on her position to marry Philip. She inadvertently threatens her of the consequences that will follow if she elopes.

Legitimation of Conversation Analysis: Ngozi rushes her speech (greater than sign) and then slows her speech (less than sign) to try to persuade Stella against eloping because of the consequences that will ensue when she returns.

Actors	Actions	Purpose of Definition	Legitimation
Offer Assessments & Sound Stretch: Ex. 70 (Uzoh) P. 1	↑I know follow for da Papa where any pikin dey threaten ↓The same power I dey born you before I dey born another ↓person.	important collection central to sequencing	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **threatens** to disown Stella because of the threat she made to elope in Europe.

Legitimation of Conversation Analysis: Uzoh's threat to disown Stella is seen through his emphasis on the word "threaten," and increase in pitch (up arrow) to indicate his parental powers. By speaking in this manner, he is inadvertently telling Stella to not elope due to the consequences of what will happen.

Actors	Actions	Purpose of Definition	Legitimation
Offer Assessments & Sound Stretch: Ex. 72 (Uzoh) P. 1	↑Dis night follow am dey go id::iot.	important collection central to sequencing	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **threatens** Stella and tells her to go to Europe and elope sarcastically. He is exhorting his parental powers by making a threat rather than a suggestion.

Legitimation of Conversation Analysis: Uzoh's threat to Stella is seen through his emphasis on the word "Dis," increased pitch (up arrow), and the name calling of "idiot" to indicate he finds her idea unrealistic, and he also has the authority to disown her if she does take that course of action.

Actors	Actions	Purpose of Definition	Legitimation
Complainer: Ex. 231 (Uzoh) P. 1	↑If you TRY AM if () ↓no want any warning hear dis woman	To make accusations/ridicule/disputes	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **threatens** Omos not to yell at his wife during a family argument between Maria, Omos, and Ngozi. He shows his authority by yelling at Omos.

Legitimation of Conversation Analysis: Uzoh's threat to Omos is further exacerbated by his yelling (capital letters) and making his case clear on what needs to be done. By yelling at Omos in NPE, he shows that he has agency and authority in his own use of NPE and he is not afraid to defend himself.

Actors	Actions	Purpose of Definition	Legitimation
Complainer: Ex. 239 (Uzoh) P. 1	↑NO STAY	To make accusations, ridicule/disputes	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh and Omos get into an argument where Omos suggests leaving and Uzoh **sarcastically** tells him to stay to continue the conversation.

Legitimation of Conversation Analysis: Uzoh's sarcastic tone and increase in pitch in which he yells at Omos (capital letters) indicates that he feels he is winning the argument by exhorting a strong authoritative voice.

Actors	Actions	Purpose of Definition	Legitimation
Complainer & Sound Stretch: Ex. 212 (Ngozi) P. 1	↑NA my pi::kin house be <u>dis</u> , I dey my daughter ↑house, ↑dey hear me <u>so::</u> ? I DEY MY DAUGHTER ↑HOUSE	To make accusations, ridicule/disputes	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Ngozi **reaffirms** who owns the house. She is able to **claim** authority of the house because of her parental rights as the mother of Stella. This gives her a sense of personal authority to the house and her claim.

Legitimation of Conversation Analysis: Ngozi's claim of authority is enhanced by her increased pitch (upward arrow), stress of the word "daughter", and the yelling (capital letters) of the words "I dey my daughter house" in NPE which gives her rights to be in her daughter's house.

Actors	Actions	Purpose of Definition	Legitimation

Complainer & Sound Stretch: Ex. 222 (Ngozi) P. 1	↑I say na our daughter house	To make accusations, ridicule/disputes	Personal Authority
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Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Ngozi **reaffirms** who owns the house. She is able to **claim** authority of the house because of her parental rights as the mother of Stella. This gives her a sense of personal authority to the house and her claim.

Legitimation of Conversation Analysis: Ngozi's claim of authority is enhanced by her increased pitch (up arrow), stress of the word daughter" in NPE which gives her rights to be in her daughter's house.

Actors	Actions	Purpose of Definition	Legitimation
Complainer & Sound Stretch: Ex. 223 (Uzoh) P. 1	<Ou::r daughter, ou::r daughter ↑house>	To make accusations/ridicule/disputes	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Uzoh **reaffirms** who owns the house by repeating the word daughter. He is able to **claim** authority of the house because of his parental rights as the father of Stella. This gives him a sense of personal authority to the house and her claim.

Legitimation of Conversation Analysis: Omos' claim of authority is enhanced by his increased pitch, (up arrow) stress of the underlined word "daughter" and also the word stretch of "our" all spoken slowly to show emphasis of who owns the house in NPE which gives him authority to speak freely.

Actors	Actions	Purpose of Definition	Legitimation
Complainer & Sound Stretch: Ex. 224 (Ngozi) P. 1	Na our pikin house be dis =	To make accusations/ridicu le/disputes	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Ngozi **reaffirms** who owns the house. She is able to **claim** authority of the house because of her parental rights as the mother of Stella. This gives her a sense of personal authority to the house and her claim.

Legitimation of Conversation Analysis: Ngozi's claim of authority is due to her parental privilege to Stella and past references, the (=) indicating she takes a break and continues with her statement for added emphasis.

Actors	Actions	Purpose of Definition	Legitimation
Response to Complaint: Ex. 218 (Ngozi) P. 1	↑Na our <u>daughter</u>	not at fault	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Ngozi **reaffirms** who owns the house. She is able to **claim** authority of the house because of her parental rights as the mother of Stella. This gives her a sense of personal authority to the house and her claim.

Legitimation of Conversation Analysis: Ngozi's claim of authority is due to her parental kinship to Stella hence the emphasis on the underlined word "daughter" and the rise in pitch (up arrow).

Actors	Actions	Purpose of Definition	Legitimation
Insert-Expansion: Ex. 246 (Omos) P. 1	Look I wish to make a <u>proposal</u> .(0.4)	adjacency pair used to clarify the first pair-part or seek preliminary information before doing the second pair-part	Personal Authority

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Omos **suggests** a proposal for Uzoh in order to solve the family problems.

Legitimation of Conversation Analysis: Omos' emphasis at the end of the underlined word

“proposal” suggest that he feels entitled to give orders on the whole family situation, thus giving him authority to dictate how the family issues should be solved.

Actors	Actions	Purpose of Definition	Legitimation
Non-Minimal Post-Expansion & Sound Stretch: Ex. 73(Ofilia) P. 2	I wan see <u>dat</u> person, I wan <u>see</u> am::	refers to a sequence of two turns produced by different speakers/keeps the sequence open	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Ofilia who is a bodyguard **insists** on seeing the troublemakers in the house, thus showcasing his authority as someone capable of removing the troublemakers.

Legitimation of Conversation Analysis: Ofilia emphasis on the word “see” and stretch of the word “am” indicates that he needs to demonstrate his authority in order to be perceived by Maria as a capable bodyguard.

Sequencing Practices: Topic Management & Story Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Launching the story with a Sequence)

Actors	Actions	Purpose of Definition	Legitimation
Story Preface & Transitional Overlap & Sound Stretch: Ex. 103 (Uzoh & Mimi) P. 1	↑It no ↑fit happen (0.2) [↑For ↑where? ↑You say wetin? ↑For::get it. ↑It no fit happen [↑Papa take it easy o::	a device by which a prospective teller displays an intention to tell a story	Personal Authority

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Uzoh is **outraged** that Omos and his wife Stella planned to occupy the couple’s house (Stella & Philip) to the extent that Mimi (daughter) has to coax him to calm down.

Legitimation of Conversation Analysis: Uzoh is able to express his rage over the wedding and the news that he heard because of his relationship to his family. He is the head therefore, he is able to increase his pitch(up arrow) as seen in the words “It, fit, for” by doing this, he has the authority to justify is rage.

Actors	Actions	Purpose of Definition	Legitimation
Story Preface: Ex. 179 (Uzoh) P. 1	↓Who asked you for history?	a device by which a prospective teller	Personal Authority

		displays an intention to tell a story	
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **asserts** his authority as Kelly's father and **questions** his motive for speaking.

Legitimation of Conversation Analysis: Uzoh's comment although uttered with a low pitch (down arrow) suggests that he does not want Kelly to answer but rather, it is a statement requiring him to be quiet.

Actors	Actions	Purpose of Definition	Legitimation
Assisted Story Preface-Story Provocation & Sound Stretch: Ex. 52 (Ngozi) P. 2	↑I will use this knife eh I go use am <u>design</u> ↑you, >I will make am <u>com:mot</u> dat your <u>top</u> with dey call me blow big <u>big</u> grammar<	a way of launching a story collaboratively by using: (1) story prompt; (2) story provocation; (3) reminiscent solicit + recognition	Personal Authority

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Ngozi **threatens** Maria during one of their fights as to show her authoritative physical powers.

Legitimation of Conversation Analysis: The increase in pitch (up arrow) in the words "I" and "you" indicate Ngozi wants to show who she is specifically addressing. The underlined words "design" and com:mot (defined as removed) indicate that she wants to make her point clear. Ngozi also speeds up her speech as a technique to intimidate Maria.

Actors	Actions	Purpose of	Legitimation
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		Definition	
Responding To The Story-Show Appreciation Of The Point Of The Story & Sound Stretch: Ex. 184 (Ngozi) P. 1	I don already may - prepare I rea:dy <u>well</u> <u>well</u> , ↑I say I <u>full</u> GROUND no <u>thing</u> dey ↑happen, (0.3) ↑anyhow how wey dey wa:nt am I dey give am to dem,	ways of responding to the story	Personal Authority

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Ngozi makes her **intentions** clear for the future on how she plans to handle any situation that may arise with Omos and Maria.

Legitimation of Conversation Analysis: She is able to gain authority by detailing her plans to her husband and children who see her as a power figure in the family. She emphasizes the underlined words “well and nothing” with her increased pitch (up arrow) during the use of the words “I, happen, anyhow” to suggest she wants to display her maternal authority to her family.

Actors	Actions	Purpose of Definition	Legitimation
Through Pivot & New Focus/Topic (Commentary): Ex. 21 (Philip) P. 1	↑Enough Daddy Enough.(0.2)>En ough of this unnecessary battle, what's this about?=I've told you I'm not getting married to her family background, I am getting married to	a method of gradually moving into a new focus or a new topic	Personal Authority

	her.↑<		
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Speech Acts Performed: (Expressives-describes speaker’s attitude and emotion toward the proposition)

- Philip makes his **intentions** clear on his purpose for marrying Stella by reminding his father that he is not marrying what is perceived as her family’s uneducated background.

Legitimation of Conversation Analysis: Philip’s raises his pitch (up arrow) to exude authority over his father’s perception on why he is marrying Stella. He increases his speech (indicated by the equal signs), speaks without taking any breaks between sentences to show his frustration and his willingness to tell his father “enough,” which ultimately giving him authority to defend his point.

Actors	Actions	Purpose of Definition	Legitimation
Through Rendering Own Part & Sound Stretch: Ex. 56 (Mimi) P. 2	I shall be forced to employ under handed methods to <u>defend</u> her if you do not immediately <u>desist</u>	the telling of the story after it has been launched	Personal Authority

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Mimi **threatens** to use unspecified methods to make Maria comply if Maria does not stop harassing her mother. Mimi uses her Standard English to combat with Maria who uses Standard English to argue with Ngozi who cannot express herself in that format.

Legitimation of Conversation Analysis: Mimi’s emphasis on the underlined word “defend” adds to her authoritative language powers, which allows her to argue with Maria.

Actors	Actions	Purpose of Definition	Legitimation

Through Rendering Own Part & Sound Stretch: Ex. 105 (Ngozi) P. 1	↑I say I hear am with my two ear:s	the telling of the story after it has been launched	Personal Authority
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Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Ngozi confirms the news that she overheard Omos and Maria deciding to vacation at Stella's and Philip's house.

Legitimation of Conversation Analysis: Ngozi has authority in this matter because of her relationship with her family. Additionally, she increases her pitch (up arrow) and stretches out the word "ear" to make a stronger emphasis of what was spoken between Omos and Maria.

Actors	Actions	Purpose of Definition	Legitimation
Through Rendering Own Part & Sound Stretch: Ex. 111 (Ngozi) P. 1	>Me - I dey no fi::t <u>drive</u> ↑me= ↑For my own pik::in <u>house</u> ? =	the telling of the story after it has been launched	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Ngozi **reaffirms** who owns the house. She is able to **claim** authority of the house because of her parental rights as the mother of Stella. This gives her a sense of personal authority to the house and her claim.

Legitimation of Conversation Analysis: Ngozi's claim of authority is due to her parental kinship to Stella hence the emphasis on the speeding up (greater than sign) of her sentence and underlined word "drive and house" to indicate that no one can take her away from the house.

Actors	Actions	Purpose of Definition	Legitimation
Through Rendering Own Part & Sound Stretch: Ex. 122 (Uzoh) P. 1	↑One person go comot()	the telling of the story after it has been launched	Personal Authority

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Uzoh makes an **executive decision** as the head of household that Omos and Maria will not stay in the house because he plans to stay at the house.

Legitimation of Conversation Analysis: Uzoh's parental position as the father, positions him to determine what the family will do which is to get rid of Omos and Maria from the house. His increased pitch (up arrow) indicates that he wants to make his point clear to the family.

Actors	Actions	Purpose of Definition	Legitimation
Through Rendering Own Part & Sound Stretch: Ex. 126 (Uzoh) P. 1	No put e:: dis thing from my from my-<	the telling of the story after it has been launched	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- This sentence is in reference to Ngozi discussing the wedding in the courtyard of her home. Uzoh **commands** Ngozi to stop talking because he does not want the neighbors to hear about the issues with the wedding.

Legitimation of Conversation Analysis: Uzoh ushers Ngozi to stop the conversation which is indicated by the slow speeding (less than sign) up of his last words.

Actors	Actions	Purpose of Definition	Legitimation

Through Verifying Details: Ex. 163 (Omos) P. 2	↓ <u>Shut</u> up my friend.	the telling of the story after it has been launched	Personal Authority
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos after being **challenged** by Uzoh for speaking NPE, decides to **berate** Uzoh instead of explaining why he suddenly knows how to use NPE. He feels he does not have to justify himself because of the authority of knowing how to use Standard English.

Legitimation of Conversation Analysis: Omos emphasis on the underlined word “shut” indicates he wants Uzoh to be clear on the demand he is imposing on him.

Actors	Actions	Purpose of Definition	Legitimation
Through Verifying Details: Ex. 170 (Uzoh) P. 2	>↑You no know who to talk ↑to?<	the telling of the story after it has been launched	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Uzoh **commands** respect and authority by asking Omos if he knows who he is talking to indicate that Omos is speaking to someone of substance.

Legitimation of Conversation Analysis: The speeding up of the sentence (greater than sign) and the rising pitch (up arrows) indicate Uzoh is using an intimidating tactic to get his point across.

Actors	Actions	Purpose of Definition	Legitimation
Through Engaging in Complementary	>↑You feel shake because I get your power?	the telling of the story after it has	Personal Authority

Telling: Ex. 202 (Uzoh) P. 2		been launched	
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **expresses** his opinion that Omos is nervous around him because his authority is equal to that of his.

Legitimation of Conversation Analysis: Uzoh speeds up his sentence (greater than sign) with an increase in pitch to express his authority over Omos.

Actors	Actions	Purpose of Definition	Legitimation
Through Engaging in Complementary Telling: Ex. 116(Uzoh) P. 1	↑Choose da one	the telling of the story after it has been launched	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **exhorts** his authority by asking Ngozi to choose which day she wants to occupy Stella's and Philip's house.

Legitimation of Conversation Analysis: Uzoh increase in pitch helps him to sound authoritative.

Actors	Actions	Purpose of Definition	Legitimation
Itemized News Inquiry: Ex. 172 (Omos) P. 1	°Forget that one.°	a topic initiation method that targets a specific newsworthy item related to the recipient	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos **consoles** his wife who is worried that Uzoh and his family will not leave the house.

He asserts his authoritative powers gently.

Legitimation of Conversation Analysis: Omos whispers (dots) his response to his wife and ensures her that they do not need to vacate the premises by using a soft authoritative voice towards Maria.

Actors	Actions	Purpose of Definition	Legitimation
Itemized News Inquiry Solicitous-Inquires into Recipient Troubles & Sound Stretch: Ex. 116 (Uzoh) P. 2	>Dis one wey your pikin dey talk say doctor talk say> eh: eh: she dey ok ↑I <u>no</u> <u>won</u> <u>hear</u> <u>am</u> :: O,	a topic initiation method that targets a specific newsworthy item related to the recipient	Personal Authority

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Uzoh **warns** Omos that he is not ready to hear any bad news about his daughter.

Legitimation of Conversation Analysis: Uzoh increase in pitch (up arrow), stresses of words “no, won, hear, am” and raise in pitch all add to his authoritative demand on Omos.

Actors	Actions	Purpose of Definition	Legitimation
News Announcement: Ex. 5 (Uzoh) P. 2	↑I don catch am,	a topic initiation method that reports on speaker related activities	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Uzoh **declares** that he has caught Omos in the act of sabotaging the water system.

Legitimation of Conversation Analysis: The rising pitch (up arrow) with also viewing Omos in the act of turning off the water pipes, gives Uzoh authority to defend his statement, thus giving him legitimacy in his claim.

Actors	Actions	Purpose of Definition	Legitimation
Pre-Topical Sequence & Sound Stretch: Ex. 129 (Omos) P. 1	↑Where do you <u>think</u> you are ↑going? (0.4)	a topic initiation method used to get acquainted with one another with personal questions about the recipient's identity or activity	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos **questions** Uzoh upon arrival to the house.

Legitimation of Conversation Analysis: Omos who is the first to arrive at the house feels he has the authority to question not only Uzoh but also by parental rights, he should have the freedom to occupy the house. His authoritative stance is seen by his increase in pitch (up arrow) and stress on the underlined word “think”.

Actors	Actions	Purpose of Definition	Legitimation
Setting Talk: Ex. 135 (Uzoh) P. 1	na your <u>sista</u> ↑house. ↑Na your sista <u>house</u>	a topic initiation method that points to the immediate environment of the interaction	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Ngozi authoritative **stance** on the ownership of the house is based on her relationship with her daughter.

Legitimation of Conversation Analysis: The rising pitch (up arrows) and stress on the underlined word “house” based on the kinship relationship with Stella, gives Ngozi authority to defend her statement to her family because she feels that her daughter’s ownership is enough for her and the family to have access to the house.

Actors	Actions	Purpose of Definition	Legitimation
Setting Talk & Sound Stretch: Ex. 26 (Ngozi) P. 2	na your <u>sister</u> house be dis:	a topic initiation method that points to the immediate environment of the interaction	Personal Authority

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Ngozi authoritative **stance** on the ownership of the house is based on her relationship with her daughter.

Legitimation of Conversation Analysis: The underlined word “sister” based on the kinship relationship with Stella gives Ngozi authority to defend her statement to her family because she feels that our daughter’s ownership is enough for her and the family to have access to the house.

Actors	Actions	Purpose of Definition	Legitimation
Through	↑What did you	practice of	Personal

Itemized News Inquiry: Ex. 221 (Maria)P. 1	just say	insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Authority
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Maria **questions** Ngozi's claim to the house.

Legitimation of Conversation Analysis: Maria's questioning of ownership to the house is a way for her to exhort her authority to disprove Ngozi because she feels the house belongs to her son rather than Ngozi's daughter. Her increase in pitch (up arrow) indicates she is questioning all claims made by Ngozi.

Actors	Actions	Purpose of Definition	Legitimation
Through Itemized News Inquiry: Ex. 181 (Uzoh) P. 1	↑you say ↑wetin?	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **challenges** Omos claim to the house.

Legitimation of Conversation Analysis: Uzoh's questioning of ownership to the house is a way for him to exhort his authority over Omos because he feels the house belongs to his daughter rather than Omos' son. His increase in pitch (up arrows) indicates he is challenging Omos' authority thus enabling him to have his own authoritative powers.

Actors	Actions	Purpose of Definition	Legitimation
Through - Itemized News Inquiry & Sound Stretch: Ex. 1 (Uzoh) P. 2	↑If: you if: you if: you move you ↑die, ↑stop there,	practice of insisting upon developing a topic when its initiation receives less- than-enthusiastic responses	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **threatens** Omos to death because he was caught turning of the water to the house.

Legitimation of Conversation Analysis: Uzoh uses death threats to gain authority over Omos.

His increase in pitch (up arrows) adds to the agency of his threat.

Actors	Actions	Purpose of Definition	Legitimation
Through Reclaimer: Ex. 91 (Uzoh) P.2	>↑I got something for mind why I don call ↑ <u>you</u> ?	practice of insisting upon developing a topic when its initiation receives less- than-enthusiastic responses	Personal Authority

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Uzoh **chastise** Omos for questioning his reasoning for calling him to discuss the issues of the bodyguards. Instead of coming to Omos with confusion for lack of answers, he put the blame on Omos for thinking he should have an answer for the problem.

Legitimation of Conversation Analysis: Uzoh speaks to Omos **sarcastically** instead of admitting that he has no answers by doing this, he asserts authority over Omos by his manner of speaking through his increase in pitch (up arrows).

Actors	Actions	Purpose of Definition	Legitimation
Through News Announcement & Trouble Source & Sound Stretch: Ex. 149 (Uzoh) P. 1	dat <u>generator</u> side talk am again, you say <u>wetin?</u> <u>YOU DEY LIE</u> because dat <u>generator</u> you go put am on.(0.1)No di gene::rator na YOUR ↑ <u>own</u> ? ↑Oh na your pla::n (0.2)>your plan be say make you use <u>heat</u> and <u>mosquito</u> kill us for here? <↑You lie. If dis light go <u>pe::ray</u> dat <u>generator</u> you go <u>put am</u> ,	practice of insisting upon developing a topic when its initiation receives less- than-enthusiastic responses	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **threatens** Omos and Maria that they should not touch the generator when in fact Maria was calling them degenerates.

Legitimation of Conversation Analysis: Uzoh unaware of his misunderstanding of the word “degenerates” for “generator” makes an a convincing argument by being authoritative and commanding Maria and Omos on what not to do through yelling (capital words), stress on

certain words (underlined words), word stretch (colons), increase in pitch (up arrows), and speeding and slowing of speech (greater than & less than sign).

Actors	Actions	Purpose of Definition	Legitimation
Through News Announcement & Sound Stretch: Ex. 256 (Omos) P. 1	↑Of course I said I am talk::ing to <u>↑you</u>	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Personal Authority

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Omos **challenges** Uzoh by directly reaffirming his statement without fear.

Legitimation of Conversation Analysis: Omos reaffirms his statement by directly making his point clear by increasing his pitch to clarify who he is addressing. He also stretches out the word “talking” and stresses the underlined word “you” which all indicate his authoritative command towards Uzoh.

Actors	Actions	Purpose of Definition	Legitimation
Topic Termination & Sound Stretch: Ex. 141 (Uzoh) P. 1	↑ <u>SELECT</u> THE BEST ↑ROOM. (0.4)	refers to practices of closing down a topic	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Upon arrival to the house, Uzoh confronts Omos about his wickedness in his plan to occupy the house and gives him a lecture about his behavior. He then **oversteps** Omos' authority and tells his family to choose the best room.

Legitimation of Conversation Analysis: Uzoh exhorts his authority by increasing his pitch (up arrow) and yelling (capital letters) to his family to “select the best room” as a way to override Omos claim to the house.

Actors	Actions	Purpose of Definition	Legitimation
Topic Termination & Repair Outcome: Ex. 151 (Uzoh) P. 1	↑Go <u>learn</u> how to put on <u>generator</u> , ↑Enjoy da <u>generator</u> ↓no problem () happen.	refers to practices of closing down a topic	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **instructs** Ngozi to go learn the process needed to work the generator. He exhorts his authority because Ngozi is his wife and as the head of the family. He is able to give her instructions.

Legitimation of Conversation Analysis: Uzoh's authoritative power can be seen through his reference to certain underlined words that he stresses such as “learn” and “generator” to indicate to Ngozi that he is serious in his command.

Repair Practices

Social Practice Analysis of Legitimation in *Wise In-Law* (Object of Repair)

Actors	Actions	Purpose of Definition	Legitimation
Trouble Source: Ex. 132 (Uzoh)	>↓No vex dat side I no hear am	a word, phrase, or utterance	Personal

P.2	again repeat that thing	treated as problematic by the actors	Authority
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Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Uzoh **makes fun** of Omos because Omos acknowledges his "powers" or in other words his authoritative power and Uzoh wants Omos to praise him again.

Legitimation of Conversation Analysis: Uzoh increases his speech to guide Omos to repeat his positive comments again because it means Omos has to admit to Uzoh's authoritative powers in the house.

Actors	Actions	Purpose of Definition	Legitimation
Trouble Source: Ex: 151 (Uzoh) P. 1	↑Go learn how to put on generator,	a word, phrase, or utterance treated as problematic by the actors	Personal Authority

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **instructs** Ngozi to go learn the process needed to work the generator. He exhorts his authority because Ngozi is his wife.

Legitimation of Conversation Analysis: Uzoh is speaking about the wrong word but he does not seem to know that generator and degenerates are two separate words.

Actors	Actions	Purpose of Definition	Legitimation
Preclosing Signal: Ex. 76 (Maria) P. 2	↓Just come.	a lexical item that neither adds anything new to a current topic	Personal Authority

		nor raises a new one	
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Maria **instructs** Ofilia to enter the house in order to prepare to scare Uzoh's family.

Legitimation of Conversation Analysis: Maria is an authoritative figure here because she is the one that hired Ofilia to throw out Uzoh's family.

Actors	Actions	Purpose of Definition	Legitimation
Pre-Pre (preliminaries): Ex. 7 (Uzoh) P. 1	now wen dey go you dey speak English?↓	an announcement of upcoming action without producing that action immediately afterwards	Role Model Authority (Recommendation)

Role model authority may be members of a prestigious group/celebrity whose influence and opinions are admired based on their beliefs and behavior which can lead to them legitimizing the actions of their followers (Leeuwen, 2008).

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Uzoh **challenges** the professor to speak in support of the family at the present time and not at a later time because he feels the professor has a higher status based on his profession.

Legitimation of Conversation Analysis: Uzoh pitch drops which is indicated by the down arrow showing a kind of reverence for the professor to take action.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Structural Organization-Preferred or Dispreferred)

Actors	Actions	Purpose of Definition	Legitimation
Preference & Sound Stretch: Ex. 38 (Uzoh) P. 1	↑As I <u>speak</u> <u>ri::ch</u> ↑ from here none of you na no so na clap for me.↓	alternatives that fit in a certain slot in a sequence are treated as nonequivalent	Role Model Authority (Recommendation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh gives a speech to **retaliate** against Omos' family and as the head of the family, he expects his family to support him by clapping.

Legitimation of Conversation Analysis: Uzoh emphasis on the underlined word “speak and rich” are used to show that he feels his points are important.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Announcement Sequence-Pre-Announcement)

Actors	Actions	Purpose of Definition	Legitimation
Solicit: Ex. 92 (Omos) P-2	↑So your mind is <u>blank</u> ?	where one requests the news with a <i>wh</i> - question	Role Model Authority (Recommendation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos **questions** Uzoh why his mind is blank on not having any ideas because at this moment, Omos views him as a role model that can offer suggestions.

Legitimation of Conversation Analysis: Omos is shocked that Uzoh does not have any ideas by his increase in pitch (up arrow) and emphasis on the word “blank”.

Actors	Actions	Purpose of Definition	Legitimation
Solicit: Ex.191 (Mimi) P. 1	↓What should we ↓do?	where one requests the news with a <i>wh</i> -question	Role Model Authority (Recommendation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Mimi **questions** Uzoh what they should do to help with the arguments in the house against Omos and Maria.

Legitimation of Conversation Analysis: Mimi’s low pitch (down arrow) shows her admiration for Uzoh as the head of the house.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Response Token)

Actors	Actions	Purpose of Definition	Legitimation
Offer Assessments: Ex. 182 (Kelly) P.1	°↓No papa I did not say anything.°	important collection central to sequencing	Role Model Authority (Recommendation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Kelly aware of who is in charge, addresses his father with **anxiety**.

Legitimation of Conversation Analysis: Kelly is apprehensive of his father’s answers and answers him in reverence by whispering (dots) and lowering his pitch (down arrow).

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Topic Initiation)

Actors	Actions	Purpose of Definition	Legitimation
Pre-Topical Sequence & Sound Stretch: Ex. 131 (Omos) P. 2	↓ You always like to <u>brandish</u> your your power as if to say you are the most <u>powerful</u> man in the world.(0.2)	a topic initiation method used to get acquainted with one another with personal questions about the recipient's identity or activity	Role Model Authority (Recommendation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Omos **chastise** Uzoh for acting like he is so powerful and accuses him of acting like someone who he is not.

Legitimation of Conversation Analysis: Omos' high pitch (up arrow) and emphasis on the word "brandish" and "powerful" to assert that Uzoh is taking on a role that he is not qualified to take.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Agreement & Disagreement)

Actors	Actions	Purpose of Definition	Legitimation
Type-Specific Sequence Practice-Disagreement Through Questioning:	↑ So if <u>dis house</u> na your private so where my ↑ own?(0.2) ↑ Eh ?	addressed to particular actions such as offer agree/disagree	Impersonal Authority

Ex. 85 (Uzoh) P.2		complaint compliment response/invitation request	
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Impersonal authority legitimizes the rules, regulations, and laws of a society through verbal process clauses or through cognate adjectives and adjectives (Leeuwen, 2008).

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **asserts** his authoritative power and questions Omos on why he believes he owns the house.

Legitimation of Conversation Analysis: Uzoh’s authoritative pitch (up arrow) and emphasis on “dis” and “house” shows that he feels he has the rights to the house too.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Complaint Sequence)

Actors	Actions	Purpose of Definition	Legitimation
Response to Complaint & Sound Stretch: Ex. 232 (Omos) P. 1	You know we are in-laws now and then we are supposed to be <u>one</u> family.°	alternative characterization of the offense	Authority of Tradition (Custom)

Authority of tradition is invoked through words such as “tradition, custom, and practice” (p. 108).

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Omos **makes a declaration** that they are in-laws and should get along because of their marriage connection.

Legitimation of Conversation Analysis: Omos makes claim to tradition by invoking traditional claim to family. He softens his approach by emphasizing the word “one” and whispering (dots) toward the end of his statement.

Actors	Actions	Purpose of Definition	Legitimation
Response to Complaint & Sound Stretch: Ex. 234 (Omos) P. 1	Your wife is my wife my is <u>your</u> ::.	alternative characterization of the offense	Authority of Tradition (Custom)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Omos **invokes** traditional custom of marriage to appeal to Uzoh’s sense of Nigerian marriage tradition in order to persuade him to view everyone as one big family.

Legitimation of Conversation Analysis: Omos puts emphasis on the underlined word “your” to show how strongly he feels about being in-laws.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Stepwise Topic Shift)

Actors	Actions	Purpose of Definition	Legitimation
Through Invoking Semantic Relationships between items & Sound Stretch:	WE as parents it is our responsibility to make sure that the relationship <u>works</u> :: for the benefit of the two families,	a method of gradually moving into a new focus or a new topic	Authority of Tradition (Custom)

Ex. 121 (Omos) P. 2	↑that's it.		
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Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Omos **invokes** traditional custom of marriage to appeal to Uzoh, Maria, and Ngozi to persuade the family to see their flaws.

Legitimation of Conversation Analysis: Omos puts emphasis on the underlined words “responsibility” and “works” to show how strongly he feels about being in-laws and also how the whole family should work together.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Multi-Party Telling)

Actors	Actions	Purpose of Definition	Legitimation
Rush Through & Through Verifying for Details & Sound Stretch: Ex. 112 (Uzoh) P. 1	>↑You NO GO let dem we::d before you <u>begin</u> go disturb dem from <u>their</u> ↑house?<	the telling of the story after it has been launched	Authority of Tradition (Custom)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **reminds** Ngozi that it is not right to go visit Stella and Philip right away since they are newlyweds.

Legitimation of Conversation Analysis: Uzoh speaks fast (greater sign) and emphasizes certain underlined words “begin and them” to remind her that she is breaking tradition

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Topic Initiation)

Actors	Actions	Purpose of Definition	Legitimation
News Announcement: Ex. 117 (Omos) P. 2	↑ In <u>fact</u> we as parents are supposed to be in position to correct them when they are making these these kind of <u>stupid</u> mistakes ↓ eh ah.	a topic initiation method that reports on speaker related activities	Authority of Tradition (Customs)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Omos **invokes** traditional custom of marriage to appeal to Uzoh, Maria, and Ngozi to persuade the family to see their flaws in the way they have been behaving.

Legitimation of Conversation Analysis: Omos puts emphasis on the underlined words “fact” and “stupid” to show how strongly he feels about being in-laws and also how the whole family should work together.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Structural Organization-Preferred or Dispreferred)

Actors	Actions	Purpose of Definition	Legitimation
Preference: Ex. 36 (Mimi) P. 1	Papa I love the way you dealt with them.↓	alternatives that fit in a certain slot in a sequence are treated as	Authority of Conformity (Custom)

		nonequivalent	
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The Authority of Conformity answers the question of “because that’s what everybody else does.”

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Mimi **praises** Uzoh for speaking his mind against Omos’ family to show her support for her father against the harassment from Omos’ family.

Legitimation of Conversation Analysis: Mimi lowers her pitch (down arrow) to show that she wants Uzoh to know that she stands for what he believes as the head of the family.

Actors	Actions	Purpose of Definition	Legitimation
Preference: Ex. 39 (Mimi) P. 1	↑Papa I really mean <u>it</u> ↑	alternatives that fit in a certain slot in a sequence are treated as nonequivalent	Authority of Conformity (Custom)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Mimi **praises** Uzoh for speaking his mind against Omos’ family to show her support for her father against the harassment from Omos’ family.

Legitimation of Conversation Analysis: Mimi raises her pitch (up arrow) to show that she wants Uzoh to know that she stands for what he believes as the head of the family and once again she emphasizes the word “it” to prove her point.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Agreement & Disagreement)

Actors	Actions	Purpose of Definition	Legitimation
Type-Specific Sequence Practice-Disagreement Through Questions & Sound Stretch: Ex. 157 (Maria) P.2	↓Eh, wetin happen if he speak Pid:gin English	addressed to particular actions such as offer agree/disagree complaint compliment response/invitation request	Authority of Conformity (Custom)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Maria asks Uzoh why he cannot make use of Nigerian Pidgin English (NE) although she has **made fun** of Uzoh for speaking (NGE).

Legitimation of Conversation Analysis: Maria's question to Uzoh is a challenge to his authority because now she is making use of a language that she did not approve of using.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Response Token)

Actors	Actions	Purpose of Definition	Legitimation
Offer Assessments: Ex. 59 (Uzoh) P.1	↑Why you no <u>come</u> see ↑am? ↑Na me dey talk about superior:ity.↓ >↑Why you no come see	important collection central to sequencing	Authority of Conformity (Custom)

	↑am?<		
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh asks Stella why she didn't attend the introduction of the family to see the **disrespect** that the whole family faced.

Legitimation of Conversation Analysis: Uzoh direct question to Stella shows that he is upset at her claim to elope which is not the norm for Nigerian culture.

Actors	Actions	Purpose of Definition	Legitimation
Offer Assessments: Ex. 195 (Uzoh) P.1	↓I trust you my dear.	important collection central to sequencing	Authority of Conformity (Customs)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh tells Mimi that he trust her because she is willing to **conform** and listen to him as the head of the family.

Legitimation of Conversation Analysis: Uzoh's praises Mimi so that she can be prepared to support the family.

Actors	Actions	Purpose of Definition	Legitimation
Offer Assessments: Ex. 197 (Uzoh) P.1	>Dey quarrel never even start you done already \$dey\$ release dem.<	important collection central to sequencing	Authority of Conformity (Customs)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh once again gives Mimi **praise** for conforming to support the family to defeat Omos and Maria.

Legitimation of Conversation Analysis: Uzoh speaks fast (greater than sign) to show his excitement that Mimi is willing to speak for the family.

Actors	Actions	Purpose of Definition	Legitimation
Offer Assessments & Sound Stretch: Ex. 109 (Omos) P. 2	↓I think it's a good idea.	important collection central to sequencing	Authority of Conformity (Custom)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Omos **suggests** to Uzoh that it is a good idea to put an offense on the bodyguards so that the police can take them away.

Legitimation of Conversation Analysis: Omos' low pitch (down arrow) indicates his support for Uzoh's idea.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Complaint Sequence)

Actors	Actions	Purpose of Definition	Legitimation
Response to Complaint: Ex. 219 (Uzoh) P. 1	↑TELL AM	not at fault	Authority of Conformity (Custom)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **supports** Ngozi when she defends her daughter's house to show his solidarity with her in her argument.

Legitimation of Conversation Analysis: Uzoh yells (capital letters) and increases his pitch to show that he believes that the house belongs to the daughter.

Actors	Actions	Purpose of Definition	Legitimation
Response to Complaint: Ex. 230 (Omos) P. 1	°↓I mean I just° -	didn't do it	Authority of Conformity (Custom)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos is unable to express a response to Uzoh's **challenge** for speaking to his wife in a particular manner.

Legitimation of Conversation Analysis: Omos whispers (dots) his response and is cut off from continuing his sentence before he can answer properly.

Actors	Actions	Purpose of Definition	Legitimation
Response to Complaint: Ex. 236 (Omos) P. 1	°↓Ok I will° -	didn't do it	Authority of Conformity (Custom)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Omos is **accused** of wanting to sleep with Uzoh's wife and Uzoh **threatens** him to stay away.

Legitimation of Conversation Analysis: Uzoh is taken aback by Uzoh's accusation and is unable to answer properly instead he whispers (dots) and lowers his pitch to respond to Uzoh.

Sequencing Practices: Topic Management & Story Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Responding to the Story)

Actors	Actions	Purpose of Definition	Legitimation
Responding To The Story-Show Appreciation Of The Point Of The Story: Ex. 187 (Uzoh) P. 1	↓I trust you.	ways of responding to the story	Authority of Conformity (Custom)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh tells Ngozi that he **trusts** her to protect and stand up for the family.

Legitimation of Conversation Analysis: Uzoh's low pitch (down arrow) is not exciting and monotone in his expression of his trust.

Actors	Actions	Purpose of Definition	Legitimation
Responding To The Story-Display Understanding of The Completion & Sound: Ex. 194 (Mimi) P. 1	↓If that's all papa then you can very well go to sleep because we won't disap:point ↓you.	ways of responding to the story	Authority of Conformity (Custom)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Mimi agrees to **support** Uzoh in any fashion that she is capable of using which is the ability to speak Standard English (SE).

Legitimation of Conversation Analysis: Mimi lowers her pitch (down arrow) to show that she wants Uzoh to know that she stands for what he believes as the head of the family.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Multi-Party Telling)

Actors	Actions	Purpose of Definition	Legitimation
Through Monitoring for Errors & Sound Stretch: Ex. 114 (Uzoh) P. 1	↓See (0.2) anybody who wan fol::low una mama go there tomorrow make you raise up your ↑hand.	the telling of the story after it has been launched	Authority of Conformity (Custom)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh asks his family to **consent** to the day they want to visit the house.

Legitimation of Conversation Analysis: Uzoh's uses his position as the head of the family to get a decision in which he does not have to be forceful in his pitch (down arrow).

Actors	Actions	Purpose of Definition	Legitimation
Through Engaging in Complementary Telling & Rush Through: Ex. 11 (Ngozi) P. 1	>↑Tell dem<	the telling of the story after it has been launched	Authority of Conformity (Custom)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Ngozi **supports** Uzoh when he defends his daughter's house in order to show her solidarity with him in her argument.

Legitimation of Conversation Analysis: Ngozi rushes her speech (greater than sign) and increases her pitch to show that he believes that the house belongs to the daughter.

Actors	Actions	Purpose of Definition	Legitimation
Through Engaging in Complementary Telling: Ex. 201 (Omos) P. 2	↑I <u>beg</u> give me-	the telling of the story after it has been launched	Authority of Conformity (Custom)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos **makes fun** of Uzoh because he is trying to shake his hand and Uzoh is giving him a hard time.

Legitimation of Conversation Analysis: Omos raises his pitch and emphasize the word “beg” to suggest that they should be friends by indicting that he is willing to forget their arguments.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Topic initiation)

Actors	Actions	Purpose of Definition	Legitimation
Itemized News Inquiry: Ex. 119 (Omos) P. 2	°We don't even-°	a topic initiation method that targets a specific newsworthy item related to the recipient	Authority of Conformity (Customs)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Omos **tries** to tell Uzoh that they do not have to continue fighting but he is cut off during his attempt.

Legitimation of Conversation Analysis: Omos attempts (whisper) to tell Uzoh that they should work things out is cut short by Uzoh continuing his speech.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Topic Initiation)

Actors	Actions	Purpose of Definition	Legitimation
Setting Talk: Ex. 165 (Maria) P. 1	we have to leave the place for them()	a topic initiation method that points to the immediate environment of the interaction	Authority of Conformity (Custom)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Maria **prompts** Omos to leave the house for Uzoh and his family in order to have peace with everyone.

Legitimation of Conversation Analysis: Maria's monotone sentence does not incite the reaction that she wants from Omos.

Repair Practices

Social Practice Analysis of Legitimation in *Wise In-Law* (Other-Initiated Other-Repair)

Actors	Actions	Purpose of Definition	Legitimation
Exposed Correction: Ex. 44 (Kelly)P. 1	↓She meant that you really dealt with them.↓	stopping the trajectory of talk to overtly address a trouble-source	Authority of Conformity (Custom)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Kelly clarifies what Mimi (sister) meant in **support** of Uzoh because Uzoh did not understand the euphuism that she uses.

Legitimation of Conversation Analysis: Kelly low pitch (down arrow) softens his explanation to his father so that he may understand that Mimi is on his side.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Multi-Party Telling)

Actors	Actions	Purpose of Definition	Legitimation
Through Rendering Own Part: Ex. 188 (Uzoh) P. 2	↓Everybody know my village.	the telling of the story after it has been launched	Authority of Conformity (Custom)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh tells Omos that he is not a **fraud** but implies that Omos is not a legal Nigerian citizen.

Legitimation of Conversation Analysis: Uzoh's low pitch (down arrow) is to incite Omos to get agitated because he is accusing him of not being an authentic Nigerian.

Data Analysis of Moral Evaluation

This section describes the line-by-line analysis of characters using language to attack, refute, and support their arguments by using moral statements to defend their arguments.

Moral Evaluation is "legitimation by (often very oblique) reference to value systems (p. 106).

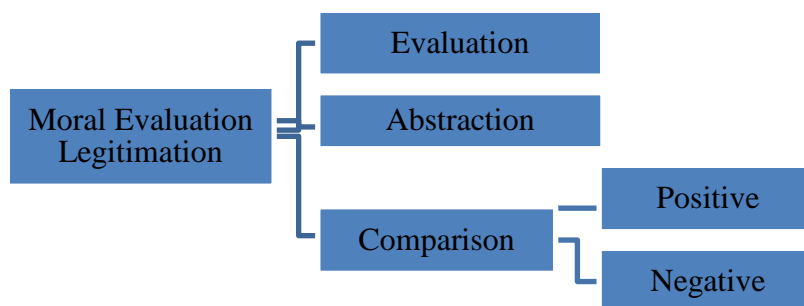


Figure 3. Table construction of description of the four legitimation categories. Adapted from *Discourse and Practice: New Tools for Critical Discourse Analysis* (p. 112), by T. V. Leeuwen, New York, NY: Oxford University Press. Copyright 2008 by Oxford University Press Incorporated. Reprinted with permission.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Response Token)

Actors	Actions	Purpose of Definition	Legitimizations
Offer Assessments & Sound Stretch: Ex.47 (Ngozi) P. 2	↑How I dey <u>jealous</u> ↑you?	important collection central to sequencing	Moral Legitimation (Evaluation)

Moral Evaluation communicates “concrete qualities of actions or objects and commend them in terms of some domain of values” (p. 110).

Speech Acts Performed: (Expressives-describes speaker’s attitude and emotion toward the proposition)

- Ngozi asks Maria why she should be **jealous** of her.

Legitimation of Conversation Analysis: Ngozi is not shy in confronting Maria and raises her pitch and puts emphasis the word “jealous” to get her point across for a clear evaluation.

Actors	Actions	Purpose of Definition	Legitimations
Offer Assessments: Ex. 178 (Kelly) P.1	↓But papa you told us that you and mama did not go beyond primary °↓two.°	important collection central to sequencing	Moral Legitimation (Evaluation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Kelly **evaluates** the educational background of his parents and makes an **assessment** to compare them to Omos and Maria.

Legitimation of Conversation Analysis: Kelly lowers his pitch to make an evaluation about his parent's educational background as to suggest that they may not be educational qualified to debate Omos and Maria.

Actors	Actions	Purpose of Definition	Legitimations
Offer Assessments & Sound Stretch: Ex. 64 (Uzoh) P. 1	↑Ngozi you dey <u>blame</u> ↑dem? (0.3) ↑I no bla::me ↑dem, ↑I dey ↑craze? ↑See who I blame,	important collection central to sequencing	Moral Legitimation (Evaluation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **evaluates** who he blames for the whole marriage disaster and puts the **blame** on Stella for the poor parental treatments.

Legitimation of Conversation Analysis: Uzoh shows his anger by raising his pitch (up arrow) throughout his whole comment to Ngozi.

Actors	Actions	Purpose of Definition	Legitimations
Offer Assessments & Sound Stretch: Ex. 66 (Uzoh) P. 1	One day now you carry criminal come here say you wan ↑marry<	important collection central to sequencing	Moral Legitimation (Evaluation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh makes a **moral evaluation** of Mimi's future husband because she questions his previous comment.

Legitimation of Conversation Analysis: Uzoh's rise in pitch on the word "marry" shows that he wants Kelly to realize that her sister's marriage affects everyone.

Actors	Actions	Purpose of Definition	Legitimations
Offer Assessments & Sound Stretch: Ex. 196 (Ngozi) P. 1	Umm, ↑I <u>trust</u> my pi:kin I know wet <u>in</u> you fit ↑do (hh)	important collection central to sequencing	Moral Legitimation (Evaluation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Ngozi **makes an assessment** about Mimi's intellect because she knows that Mimi is able to respond to Maria's arguments with Standard English (SE) to combat and win arguments.

Legitimation of Conversation Analysis: Ngozi's assessment is evident in her emphasis on the key word "trust" and rise in pitch on the word "do" to show her support.

Turn-Taking Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* **Turn-Taking Practices** (Next-Speaker Self-Selection)

Actors	Actions	Purpose of Definition	Legitimizations
Transitional Overlap & Sound Stretch: Ex. 18 (Ngozi & Uzoh) P. 1	[↑Well talk my husband, [Nonsense	geared towards completeness of an utterance/ occurs near a possible completion point	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **expresses her appreciation** for Uzoh's speech and comments on the way he spoke up for the family.

Legitimation of Conversation Analysis: Ngozi's and Uzoh's speech overlap which encourages Uzoh to continue his speech against the Omos family.

Actors	Actions	Purpose of Definition	Legitimizations
Recognitional Overlap: Ex. 197 (Uzoh & Omos) P. 2	[come here begin [I beg shut up.	occurs when a potential next speaker recognizes the thrust or upshot of the prior talk	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh and Omos get into a fight and Omos **insults** Uzoh by telling him to shut up.

Legitimation of Conversation Analysis: Uzoh and Omos overlap in their arguments where

Omos insults him by asking him to “shut up.”

Actors	Actions	Purpose of Definition	Legitimizations
Recognitional Overlap & Sound Stretch: Ex. 53 (Ngozi & Uzoh) P.1	[↑Barr::ister Ezi barri::]ster. Eh↑ [°Ah God I thank you.°	occurs when a potential next speaker recognizes the thrust or upshot of the prior talk	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Ngozi and Uzoh evaluate what God has done for their family and **give thanks** for their daughter as a lawyer.

Legitimation of Conversation Analysis: Ngozi’s proclamation is stronger than Uzoh’s thanks to God in which he whispers (dots) his thanks while she raises her pitch (up arrow) and stretches out her words to show appreciation.

Actors	Actions	Purpose of Definition	Legitimizations
Recognitional Overlap & Sound Stretch: Ex. 54 (Uzoh & Ngozi) P. 1	[↑Glory ↑be to your ↑na::me(0.2) ↑Where I for dey ↑today? [°Lord thank you, thank you Jesus.↓	occurs when a potential next speaker recognizes the thrust or upshot of the prior talk	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Ngozi and Uzoh evaluate what God has done for their family and **give thanks**.

Legitimation of Conversation Analysis: Uzoh's proclamation is stronger than Ngozi's thanks to God in which she whispers (dots) her thanks while he raises his pitch (up arrow) to show appreciation.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Agreement & Disagreement)

Actors	Actions	Purpose of Definition	Legitimizations
Type-Specific Sequence Practice-Agreement Through Upgrade & Sound Stretch: Ex. 111 (Omos) P. 2	(hh)That's true that's true.	addressed to particular actions such as offer agree/disagree complaint compliment response/invitation request	Moral Legitimation (Evaluation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Omos **agrees** with Uzoh that they are not supposed to be arguing and based on the evaluation of what Uzoh said, he makes an assessment to agree with him.

Legitimation of Conversation Analysis: Omos laughs before making an assessment of the situation and agreeing with Uzoh.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Complaint Sequence)

Actors	Actions	Purpose of Definition	Legitimizations
Complainer: Ex. 147 (Ngozi) P. 1	↑Greedy people.	To make accusations/ridicule/disputes	Moral Legitimation (Evaluation)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Ngozi calls Omos and Maria a **name** based on their reason to occupy the house.

Legitimation of Conversation Analysis: Ngozi's high pitch in calling Omos and Maria "greedy" is based on their behavior from the wedding and also on occupying the house.

Actors	Actions	Purpose of Definition	Legitimizations
Complainer: Ex. 211 (Uzoh) P. 1	↑Who be your son?	To make accusations/ridicule/disputes	Moral Legitimation (Evaluation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh makes a **moral evaluation** to question Omos' son character.

Legitimation of Conversation Analysis: Uzoh's comment challenges Omos to define his son's character in which Uzoh uses to intimidate Omos.

Actors	Actions	Purpose of Definition	Legitimizations
Complainer: Ex. 215 (Uzoh) P. 1	↑Ehh? if you na call dat daughter	To make accusations/ridicule	Moral Legitimation

	yo no fit put <u>our</u> ?	le/disputes	(Evaluation)
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh makes a **moral evaluation** to question Ngozi for not including him in the parental description to Omos and Maria.

Legitimation of Conversation Analysis: Uzoh's comment challenges Ngozi to reevaluate her comment because he increases his pitch to show that he is upset about the way she defines parental rights.

Actors	Actions	Purpose of Definition	Legitimizations
Complainer: Ex. 233 (Uzoh) P. 1	↑You know <u>dat</u> one?	To make accusations/ridicule/disputes	Moral Legitimation (Evaluation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **questions** Omos if he really understands that they are family based on Omos' comment about being one big family.

Legitimation of Conversation Analysis: Uzoh's comment challenges Omos comment as if to say to Omos he should have known better before starting problems.

Actors	Actions	Purpose of Definition	Legitimizations
Complainer: Ex. 237 (Uzoh) P. 1	↑ <u>Sinners</u>	To make accusations/ridicule/disputes	Moral Legitimation (Evaluation)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Uzoh calls Omos a **moral degenerate** because he feels that Omos' intentions are to sleep with his wife.

Legitimation of Conversation Analysis: Uzoh's emphasis on the word "sinner" is a highly offensive accusation against Omos who Uzoh believes that Omos has no moral code of value.

Actors	Actions	Purpose of Definition	Legitimizations
Complainer: Ex. 33 (Ngozi) P. 1	No be small thing eh.↓°	To make accusations/ridicule/disputes	Moral Legitimation (Evaluation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Ngozi makes an **assessment** about Omos' family and how they are treating her family and concludes that it is a big issue that's why she says it is not a small matter to ignore.

Legitimation of Conversation Analysis: Ngozi's assessment makes her realize that Omos' is up to something suspicious after hearing Uzoh's speech.

Actors	Actions	Purpose of Definition	Legitimizations
Complainer: Ex. 35 (Ngozi) P. 1	>↑People who (won) come marry↑ our own <u>pikin</u> <	To make accusations/ridicule/disputes	Moral Legitimation (Evaluation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Ngozi **complains** about the type of people who are planning to marry her daughter.

Legitimation of Conversation Analysis: Ngozi rushes her speech and refers to Omos' family as "people" instead of in-laws to shows her lack of closeness to Omos' family.

Actors	Actions	Purpose of Definition	Legitimizations
Complainer & Sound Stretch: Ex. 207 (Uzoh) P. 1	↓Where you dey ↓look?(0.5)↑Eh:: ?(0.4)	To make accusations/ridicule/disputes	Moral Legitimation (Evaluation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh makes a **moral evaluation** to question Omos because he feels Omos is staring at his wife unlawfully.

Legitimation of Conversation Analysis: Uzoh' accuses Omos of unlawfully trying to seduce his wife by downplaying his comment (down arrows) and then increasing his point at the end of his sentence for a stronger effect (up arrow).

Actors	Actions	Purpose of Definition	Legitimizations
Complainer & Sound Stretch: Ex. 208(Ngozi) P. 1	↓Eh:: no be na jealous na make we do da:: PE.	To make accusations/ridicule/disputes	Moral Legitimation (Evaluation)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Ngozi **asks** Maria to put her **jealousy** aside and join them in exercise.

Legitimation of Conversation Analysis: Ngozi makes an effort to work with Maria and changes her pitch (down arrow) to try to encourage peace.

Actors	Actions	Purpose of Definition	Legitimizations
Complainer &	↑Make not come	To make	Moral

Sound Stretch: Ex. 213 (Uzoh) P. 1	be like say we de qua:rrel in front of our enemy. (0.2)↑Wet <u>in</u> mean: by ↑ <u>dat</u> ?	accusations/ridicu le/disputes	Legitimation (Evaluation)
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh makes a **moral evaluation** to question Ngozi for not including him in the parental description and warns her that they should not fight in front of their enemy.

Legitimation of Conversation Analysis: Uzoh's comment challenges Ngozi to reevaluate her comment because he increases his pitch to show that he is upset about the way she defined parental rights.

Actors	Actions	Purpose of Definition	Legitimizations
Complainer & Sound Stretch: Ex. 235 (Uzoh) P. 1	Every time how is your wife, how is your wife, >na wet <u>in</u> got for mind, <(0.4) adulte::ry?	To make accusations/ridicu le/disputes	Moral Legitimation (Evaluation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh makes a **moral evaluation** to question Omos because he feels Omos is always asking about his wife unlawfully.

Legitimation of Conversation Analysis: Uzoh' accuses Omos of unlawfully trying to seduce his wife by asking him quickly (greater than sign) what does he have on his mind and then waiting four seconds before he suggests adultery for added impact.

Actors	Actions	Purpose of Definition	Legitimizations
Complainer & Sound Stretch: Ex. 32 (Uzoh) P. 1	↑Who you b::e? you dey <u>cra::ze</u> ↑	To make accusations/ridicule/disputes	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh expresses his **disdain** against Omos' family to Ngozi.

Legitimation of Conversation Analysis: Uzoh expression of his anger (raises pitch and emphasis on the word "craze (crazy)" suggests he views the Omos family as people who are unintelligent.

Actors	Actions	Purpose of Definition	Legitimizations
Response to Complaint: Ex. 216 (Ngozi) P. 1	↑Ok °↓my husband you know what I mean no vex. No vex.°	alternative characterization of the offense	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi apologizes to Uzoh for not including him in her **parental expression** during her argument against Omos and Maria.

Legitimation of Conversation Analysis: In order to coax her husband, Ngozi softens her approach with Uzoh by whispering (dots) her response of asking for forgiveness with the key words "no vex" meaning do not be mad.

Actors	Actions	Purpose of Definition	Legitimizations
Response to Complaint: Ex. 238 (Omos) P. 1	°↓Ok I think I have to leave you ↓now.°	alternative characterization of the offense	Moral Legitimation (Evaluation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Omos decides to exit the **hostile situation** between Uzoh and Ngozi in order to find peace.

Legitimation of Conversation Analysis: Omos whispers (dots) his response to Uzoh because he seems shocked by the accusations that Uzoh is making against him, calling him a “sinner.”

Actors	Actions	Purpose of Definition	Legitimizations
Response to Complaint: Ex. 240 (Omos) P. 1	°↓When you get back to your right senses I will come back and we can discuss man to man.	alternative characterization of the offense	Moral Legitimation (Evaluation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Omos decides to exit the **hostile situation** and tells Uzoh to come to his senses.

Legitimation of Conversation Analysis: Omos whispers (dots) his response to Uzoh because he seems shocked by the accusations but offers his recommendation towards Uzoh.

Actors	Actions	Purpose of Definition	Legitimizations
Response to Complaint & Sound Stretch:	um:: ↓I did not know you were	not at fault	Moral Legitimation

Ex. 204 (Maria) P. 1	exercising.		(Evaluation)
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Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Maria **sarcastically** tells Ngozi that she does not look like she is exercising to indicate that she was not really exercising.

Legitimation of Conversation Analysis: Maria's sarcastic tone is evident with her first initial filler word "um" which she stretches out to make her seem believable.

Actors	Actions	Purpose of Definition	Legitimizations
Response to Complaint & Sound Stretch: Ex. 206 (Omos) P. 1	()°↓I can see how much exercises: you have been ↓doing.°	alternative characterization of the offense	Moral Legitimation (Evaluation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Omos **sarcastically** tells Ngozi that she does not look like she is exercising making an inference to her looks.

Legitimation of Conversation Analysis: Omos sarcastic tone is a whisper to show that he is insulting her.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Adjacency Pair)

Actors	Actions	Purpose of Definition	Legitimizations
Pre-Expansion & Sound	>yet you go carry am make	adjacency pair positioned before	Moral

Stretch: Ex. 101 (Uzoh) P. 2	am come kill me?<	the base adjacency pair designed to ensure its smooth running	Legitimation (Evaluation)
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Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh **sarcastically** tells Omos that it was his intentions to bring a criminal to come kill him.

Legitimation of Conversation Analysis: Uzoh's challenge question which he rushes (greater than sign) is said in that manner to remind Omos that he is the cause of the bodyguards' problem.

Actors	Actions	Purpose of Definition	Legitimations
Pre-Expansion: Ex. 102 (Omos) P. 2	°↓Why did you-°	adjacency pair positioned before the base adjacency pair designed to ensure its smooth running	Moral Legitimation (Evaluation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos tries to **accuse** Uzoh for causing calling the bodyguard but he is abruptly cut off by Uzoh during his questioning.

Legitimation of Conversation Analysis: Omos tries to challenge Uzoh but his rebuttal is too weak because he whispers (dots) his response and ultimately is cut off by Uzoh before he could finish.

Actors	Actions	Purpose of Definition	Legitimations
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Insert-Expansion & Sound Stretch: Ex. 244 (Omos) P. 1	I decided to call you out because e::(0.2) I don't want us to fight.	adjacency pair used to clarify the first pair-part or seek preliminary information before doing the second pair-part	Moral Legitimation (Evaluation)
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Speech Acts Performed: Commissives (commits the speaker to a future action)

- Omos decides to call Uzoh outside for a **discussion** to make peace.

Legitimation of Conversation Analysis: Omos wants to make peace with Uzoh and even pauses for two second before stating his intended purpose.

Actors	Actions	Purpose of Definition	Legitimations
Insert-Expansion & Sound Stretch: Ex. 98 (Uzoh) P. 2	↑You see Ofili:: is a dangerous guy(0.2)	adjacency pair used to clarify the first pair-part or seek preliminary information before doing the second pair-part	Moral Legitimation (Evaluation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Omos makes a **claim** that Ofili (bodyguard) is a dangerous person even though he brought him to the house.

Legitimation of Conversation Analysis: Omos increases his pitch and stretches out Ofili's name to make Uzoh not call the police on Ofili.

Actors	Actions	Purpose of	Legitimations
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		Definition	
Non-Minimal Post-Expansion & Sound Stretch: Ex. 251(Uzoh) P. 1	↓ You dey cra::ze	refers to a sequence of two turns produced by different speakers/keeps the sequence open	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh calls Omos **crazy** because Omos asks Uzoh to leave the house.

Legitimation of Conversation Analysis: Uzoh is surprised at his request that he stretches out the word "craze" to emphasis that Omos' request is out of order.

Actors	Actions	Purpose of Definition	Legitimizations
Non-Minimal Post-Expansion: Ex. 252 (Omos) P. 1	↑ I <u>will</u> not te:ll my son about this your <u>little little</u> pranks when he comes back from Spain, you ↑hear	refers to a sequence of two turns produced by different speakers/keeps the sequence open	Moral Legitimation (Evaluation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Omos **tells** Uzoh that he will forget all of their mishaps if Uzoh decides to leave the house.

Legitimation of Conversation Analysis: Omos uses strategic words to influence Uzoh to leave but at the same time insults him by calling his behavior as "little little pranks."

Actors	Actions	Purpose of Definition	Legitimizations
Adjacency Pair-First Pair-Part & Sound Stretch: Ex. 262 (Omos) P. 1	ni::com	refers to a sequence of two turns produced by different speakers	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Omos **insults** Uzoh's daughter after they get into another fight about their children.

Legitimation of Conversation Analysis: Omos uses an insulting word to describe Uzoh's daughter and stretches the sound of the word as he is calling Uzoh the name.

Actors	Actions	Purpose of Definition	Legitimizations
Adjacency Pair-Second Pair-Part & Sound Stretch: Ex. 263 (Uzoh) P. 1	nicom::::poop	refers to a sequence of two turns produced by different speakers	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **insults** Omos' daughter after they get into another fight about their children.

Legitimation of Conversation Analysis: Uzoh uses the same insulting word to describe Omos' daughter and stretches the sound of the word as he is calling the same name except he adds an additional word.

Actors	Actions	Purpose of Definition	Legitimizations

Adjacency Pair-First Pair-Part & Sound Stretch: Ex. 264 (Omos) P. 1	<u>Idiot</u>	refers to a sequence of two turns produced by different speakers	Moral Legitimation (Evaluation)
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Speech Acts Performed: Expressives (describes speaker's attitude and emotion toward the proposition)

- Omos **insults** Uzoh's daughter after they get into another fight about their children.

Legitimation of Conversation Analysis: Omos uses an insulting word to describe Uzoh's daughter and emphasizes the word (underlined) to make it clear to Uzoh.

Actors	Actions	Purpose of Definition	Legitimizations
Adjacency Pair-Second Pair-Part: Ex. 265(Uzoh) P. 1	<u>Idiot</u>	refers to a sequence of two turns produced by different speakers	Moral Legitimation (Evaluation)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Uzoh **insults** Omos' daughter after they get into another fight about their children.

Legitimation of Conversation Analysis: Uzoh uses an insulting word to describe Omos' daughter and emphasizes the word (underlined) to make it clear to Omos.

Actors	Actions	Purpose of Definition	Legitimizations
Adjacency Pair-First Pair-Part & Sound Stretch: Ex. 266	↑imbe::cile	refers to a sequence of two turns produced by different	Moral Legitimation (Evaluation)

(Omos) P. 1		speakers	
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Omos **insults** Uzoh's daughter after they get into another fight about their children.

Legitimation of Conversation Analysis: Omos uses an insulting word to describe Uzoh's daughter and stretches the word to emphasize his point.

Actors	Actions	Purpose of Definition	Legitimizations
Adjacency Pair-Second Pair-Part& Sound Stretch: Ex. 267 (Uzoh) P. 1	imbe::cile	refers to a sequence of two turns produced by different speakers	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **insults** Omos daughter after they get into another fight about their children.

Legitimation of Conversation Analysis: Uzoh uses the same insulting word to describe Omos' daughter and stretches the word to emphasize his point.

Actors	Actions	Purpose of Definition	Legitimizations
Adjacency Pair-First Pair-Part: Ex. 268 (Omos) P. 1	MEDUSA	refers to a sequence of two turns produced by different speakers	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Omos **insults** Uzoh's daughter after they get into another fight about their children.

Legitimation of Conversation Analysis: Omos uses an insulting word to describe Uzoh's daughter and yells (capital letters) the word to emphasize his point.

Actors	Actions	Purpose of Definition	Legitimizations
Adjacency Pair-Second Pair-Part: Ex. 269 (Uzoh) P.1	MEDUSALA<	refers to a sequence of two turns produced by different speakers	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **insults** Omos daughter after they get into another fight about their children.

Legitimation of Conversation Analysis: Uzoh uses the same insulting word to describe Omos' daughter and yells the word in the same manner as Omos to emphasize his point.

Actors	Actions	Purpose of Definition	Legitimizations
Adjacency Pair-First Pair Part : Ex. 69 (Maria & Ofilia) P. 2	↓ I am so happy to see you. ↓ I am happy too aunty.	refers to a sequence of two turns produced by different speakers	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Maria **expresses how happy** she to see Ofilia because she knows that he will help extract Uzoh's family from the house.

Legitimation of Conversation Analysis: Maria and Ofilia respond in the same pitch to show their feelings toward each other.

Sequencing Practices: Topic Management & Story Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Launching the story with a Sequence)

Actors	Actions	Purpose of Definition	Legitimizations
Story Preface & Sound Stretch: Ex. 1 (Omos) P. 1	<My in-law,> very good,	a device by which a prospective teller displays an intention to tell a story	Moral Legitimation (Evaluation)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Omos starts the introduction of the family in a **friendly** manner.

Legitimation of Conversation Analysis: Omos starts his introduction slow while introducing himself to Uzoh's family.

Actors	Actions	Purpose of Definition	Legitimizations
Story Preface & Sound Stretch: Ex. 175 (Uzoh) P. 1	↑Because da way dem day dey go one begin show us levels.(0.2) One begin show us all dis wey wey wey go school dey behave.	a device by which a prospective teller displays an intention to tell a story	Moral Legitimation (Evaluation)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Uzoh realizes that Omos' social and **educational backgrounds** differ from theirs and makes a claim to his family that Omos tries to use that against them.

Legitimation of Conversation Analysis: Uzoh uses the social and educational background of Omos in order to inform his family how to handle Omos and Maria in the house.

Actors	Actions	Purpose of Definition	Legitimizations
Story Preface Sequence-Offer or Request to Tell & Sound Stretch: Ex. 67 (Maria) P. 2	°↓Ahhh. Ofili you're welcome.°	a device by which a prospective teller displays an intention to tell a story	Moral Legitimation (Evaluation)

Speech Acts Performed: Expressives (describes speaker's attitude and emotion toward the proposition)

- Maria shows her **appreciation** for Ofili by thanking him for coming to do his job.

Legitimation of Conversation Analysis: When speaking with Ofili, Maria uses a softer tone (whispers) to address him during conversations.

Actors	Actions	Purpose of Definition	Legitimizations
Assisted Story Preface-Reminiscent Solicit & Recognition & Sound Stretch: Ex. 49 (Ngozi) P. 2	↑You dey stay for two bedroom house::, <u>MOI</u> I dey stay for two bedroom <u>house</u> , you get one gradu <u>ate</u> me self I get one gradu <u>ate</u> ,>so say my own graduate bet::ter pass your	a way of launching a story collaboratively by using: (1) story prompt; (2) story provocation; (3) reminiscent solicit + recognition	Moral Legitimation (Evaluation)

	own< because my own graduate government give her barrister,		
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Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Ngozi **berates** Maria and compares Maria’s son Philip with her own daughter to indicate that Stella is better educationally than her son.

Legitimation of Conversation Analysis: Ngozi emphasizes the words “Moi (me), graduate, house, and own” to indicate to Maria the material things that she has and that they are on the same social level.

Actors	Actions	Purpose of Definition	Legitimizations
Assisted Story Preface-Story Provocation & Sound Stretch: Ex. 50 (Maria) P. 2	↑ <u>Can't</u> you see I'm a better and cleaner ↓woman?	a way of launching a story collaboratively by using: (1) story prompt; (2) story provocation; (3) reminiscent solicit + recognition	Moral Legitimation (Evaluation)

Speech Acts Performed: (Expressives-describes speaker’s attitude and emotion toward the proposition)

- Maria **dictates** to Ngozi that she is socially higher in status level.

Legitimation of Conversation Analysis: The emphasis on the word “can’t” and rise in pitch (up arrow) shows that Maria wants Ngozi to notice a difference between the two of them.

Actors	Actions	Purpose of Definition	Legitimizations
Assisted Story Preface-Story Provocation & Sound Stretch: Ex. 53 (Ngozi) P. 2	↑FOOLISH WOMAN	a way of launching a story collaboratively by using: (1) story prompt; (2) story provocation; (3) reminiscent solicit + recognition	Moral Legitimation (Evaluation)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Ngozi **retaliates** against Maria by calling her a derogatory name because of the way Maria is speaking to her.

Legitimation of Conversation Analysis: Ngozi yells (capital letters) to Maria to show her that she will not allow her to disrespect or speak to her without retaliating.

Sequencing Practices: Topic Management & Story Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Responding to the Story)

Actors	Actions	Purpose of Definition	Legitimizations
Responding To The Story-Show Appreciation Of The Point Of The Story & Sound Stretch: Ex. 186 (Ngozi) P. 1	↑I <u>stro:ng</u> I <u>nothi:ng</u> <u>nothi:ng</u> . Don't worry yourself	ways of responding to the story	Moral Legitimation (Evaluation)

Speech Acts Performed: Expressives (describes speaker's attitude and emotion toward the proposition)

- Ngozi tells Uzoh that she is prepared to **stand up** for the family.

Legitimation of Conversation Analysis: Ngozi's emphasis on the word "nothing" is to reassure Uzoh that she is well prepared to stand up for the family.

Actors	Actions	Purpose of Definition	Legitimizations
Responding To The Story- Display Understanding Of The Completion: EX. 188 (Ngozi) P. 1	↓ I know what I wey fit do	ways of responding to the story	Moral Legitimation (Evaluation)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Ngozi tells Uzoh that she is prepared to **stand up** for the family.

Legitimation of Conversation Analysis: By lowering her pitch, Ngozi reminds Uzoh that she knows what to do to stand up for the family.

Actors	Actions	Purpose of Definition	Legitimizations
Responding To The Story- demonstrating the Story's Potential To Generate Subsequent Talk & Sound	↓ I know say:: if na to pretend to be <u>wetin</u> a person no be (0.2) you na be champion for dat side.	ways of responding to the story	Moral Legitimation (Evaluation)

Stretch: Ex. 189 (Uzoh) P. 1			
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Speech Acts Performed: Expressives (describes speaker's attitude and emotion toward the proposition)

- Uzoh **praises** Ngozi for preparing to defend the family and claims that she is able to take on a different persona if needed to suit the situation.

Legitimation of Conversation Analysis: Uzoh lowers his pitch to give praise (down arrow) but uses supportive words like “champion” to describe how he views Ngozi.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimations in *Wise In-Law* (Topic Shift)

Actors	Actions	Purpose of Definition	Legitimations
Disjunctive Marker & Sound Stretch: Ex. 55 (Ngozi) P. 2	So you: sta::nd there dey look this woman dey <u>curse</u> your ↑mama? >Dey big dey blow big big grammar () you dey there dey look am, ↑eh? You no fit see <u>am</u> da way she dey <u>insult</u> me?<	an utterance used to mark the introduction of a new focus or topic as abrupt or unexpected	Moral Legitimation (Evaluation)

Speech Acts Performed: Expressives (describes speaker's attitude and emotion toward the proposition)

- Ngozi **accuses** Mimi of not standing up for her against Maria's language abuse.

Legitimation of Conversation Analysis: Ngozi uses key words like “curse, insult, and big grammar” to show how Maria is using language to insult her. Ngozi wants Mimi to use language the same way to support her.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Stepwise Topic Shift)

Actors	Actions	Purpose of Definition	Legitimizations
Through Pivot & New Focus/Topic (Assessment) & Sound Stretch: Ex. 20 (Omos) P. 1	↑Imagine, can you imagine? <u>Imagine</u> the insult,	a method of gradually moving into a new focus or a new topic	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Omos **complains** to Philip his son about the insults addressed to him during the family introduction.

Legitimation of Conversation Analysis: Omos’ repetitive word “imagine” is used repeatedly to demonstrate to Philip that the whole family introduction was a failure.

Actors	Actions	Purpose of Definition	Legitimizations
Through Pivot & New Focus/Topic (Assessment): Ex. 22 (Maria) P. 1	you will be making a <u>lot</u> of↑ mistake↓.	a method of gradually moving into a new focus or a new topic	Moral Legitimation (Evaluation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Maria informs Philips that his future will be ruined if he marries Stella.

Legitimation of Conversation Analysis: Maria’s emphasis on the word “lot” and increase in “of” is used to make Philip think about the future repercussions of getting married to Stella.

Actors	Actions	Purpose of Definition	Legitimations
Through Pivot & New Focus/Topic (Assessment): Ex. (Uncle) P. 1	I would <u>advise</u> <u>you</u> <u>listen</u> to your <u>parents</u>	a method of gradually moving into a new focus or a new topic	Moral Legitimation (Evaluation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Philip’s uncle **advises** Philip to listen to his parents because of the possible mistake he will be making if he marries Stella.

Legitimation of Conversation Analysis: The uncle makes sure to emphasize certain underlined words “advise, listen, and parents” which is he uses to dissuade Philip from getting married.

Actors	Actions	Purpose of Definition	Legitimations
Through Pivot & New Focus/Topic (Assessment) & Sound Stretch: Ex. 7 (Omos) P. 2	↑ <u>Look</u> this is an infringement of my <u>fund:a:mental</u> hu:man ↑right	a method of gradually moving into a new focus or a new topic	Moral Legitimation (Evaluation)

Speech Acts Performed: Expressives (describes speaker’s attitude and emotion toward the proposition)

- Omos **complains** to Uzoh about his rights to occupy the house as a human being.

Legitimation of Conversation Analysis: Omos use of the words “fundamental human right and infringement” is only used to make Uzoh seem like the oppressor.

Actors	Actions	Purpose of Definition	Legitimizations
Through Pivot & New Focus/Topic (Acknowledgment): Ex. 23 (Philip) P.1	her parents may not be educated ok↓	a method of gradually moving into a new focus or a new topic	Moral Legitimation (Evaluation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Philip makes a **claim** that resonates with the sentiments of his family.

Legitimation of Conversation Analysis: Philip recites the same sentiments by referencing the “education” of Uzoh’s family.

Actors	Actions	Purpose of Definition	Legitimizations
Through Pivot & New Focus/Topic (Acknowledgment): Ex. 24 (Maria) P.1	↑EHHH↑ ↑did you say may <u>not</u> be?↑ Those people are not Just edu::cated one <u>bit</u> ↑	a method of gradually moving into a new focus or a new topic	Moral Legitimation (Evaluation)

Speech Acts Performed: (Expressives-describes speaker’s attitude and emotion toward the proposition)

- Maria confirms the resounding sentiments that are the basis for **discrimination** against Uzoh’s family and that is the topic of education.

Legitimation of Conversation Analysis: Maria makes reference once again to Uzoh’s family educational “people are not just educated” background to show her negative attitude against them.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Multi-Party Telling)

Actors	Actions	Purpose of Definition	Legitimizations
Through Rendering of the Family’s Own Part: Ex. 143 (Omos) P. 2	°We are sorry.°	the telling of the story after it has been launched	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Omos **apologies** for the families’ behavior for fighting with each other.

Legitimation of Conversation Analysis: Omos shows his remorse by whispering his apology.

Actors	Actions	Purpose of Definition	Legitimizations
Through Rendering of the Family’s Own Part: Ex. 147 (Maria) P. 2	↓ We’ve realized our <u>stupidity</u> Please forgive us.	the telling of the story after it has been launched	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Maria **apologies** for the families’ behavior for fighting with each other.

Legitimation of Conversation Analysis: Maria shows her remorse by lowering her pitch (down arrow) and emphasizing the word “stupidity” to show how they have been behaving.

Actors	Actions	Purpose of Definition	Legitimizations
Through Rendering of the Family’s Own Part: Ex. 148 (Uzoh) P. 2	MAKE WE CRY-	the telling of the story after it has been launched	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Uzoh is so **distraught** that he offers to shed tears for the families’ behavior for fighting with each other.

Legitimation of Conversation Analysis: Uzoh yells (capital letters) to shows his remorse by offering to cry as an apology.

Actors	Actions	Purpose of Definition	Legitimizations
Through Rendering of the Family’s Own Part:: Ex. 191 (Omos) P. 2	↓See yourself now you dey-	the telling of the story after it has been launched	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Omos **chastise** Uzoh for acting out of control in front of his daughter because of his attack on Omos.

Legitimation of Conversation Analysis: Omos starts to chastise Uzoh for his unruly behavior and accusations against him before he can finish, he is cut off (dash) from finishing his sentence.

Actors	Actions	Purpose of Definition	Legitimations
Through Rendering Own Part: Ex. 195 (Uzoh) P. 2	↑Son in-law sorry my dear.(0.2)	the telling of the story after it has been launched	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **apologies** to Philip for the families' behavior for fighting with each other.

Legitimation of Conversation Analysis: Uzoh increases his pitch (up arrow) and uses a term of endearment "dear" to speak with Philip.

Actors	Actions	Purpose of Definition	Legitimations
Through Rendering Own Part: Ex. 200 (Omos) P. 2	↑Big belly na °wetin.°	the telling of the story after it has been launched	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Omos **makes fun** of Uzoh and teases him for his physique.

Legitimation of Conversation Analysis: Omos knows how to tease Uzoh by making reference to his "big belly" due to the fact that Uzoh calls Omos skinny.

Actors	Actions	Purpose of Definition	Legitimations

Through Rendering Own Part & Sound Stretch: Ex. 16 (Uzoh) P. 1	↑I know who I born↓ Who see truth make e dey ta::lk <u>am</u> , make e dey ta::lk <u>am</u> , if not, hell fire na e some people here dey <u>die</u>	the telling of the story after it has been launched	Moral Legitimation (Evaluation)
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh asks Omos' family to speak the truth and then **threatens** to kill the family if his morals did not stand in the way as a way to judge their character.

Legitimation of Conversation Analysis: Uzoh's claim to destroy the family by issuing a warning "some people here dey die" to show that he does not improve of their treatment of his daughter's characterization.

Actors	Actions	Purpose of Definition	Legitimizations
Through Rendering Own Part & Sound Stretch: Ex. 141 (Omos) P. 2	°↓And we have come here to say that we are <u>ashamed</u> of our childish behavior. We come to say <u>sorry</u> . We are really sorry.°	the telling of the story after it has been launched	Moral Legitimation (Evaluation)

Speech Acts Performed: Expressives (describes speaker's attitude and emotion toward the proposition)

- Omos **apologies** for the families' behavior for fighting with each other.

Legitimation of Conversation Analysis: Omos shows his remorse by appealing to his son's and daughter in-law's emotions by calling their behavior "childish" and telling them that the family is "ashamed and sorry" by whispering his apology.

Actors	Actions	Purpose of Definition	Legitimations
Through Rendering Own Part & Sound Stretch: Ex. 104 (Uzoh) P. 1	↑I no dey take anything ea::sy	the telling of the story after it has been launched	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh makes **no apologies** for his anger and informs his family of his feelings.

Legitimation of Conversation Analysis: Uzoh's anger increase in pitch (up arrow) and emphasis on the word "anything" shows his anger is based on his evaluation of the problems with Uzoh's family.

Actors	Actions	Purpose of Definition	Legitimations
Through Rendering Own Part & Sound Stretch: Ex. 107 (Ngozi) P. 1	↑ONLY dey <u>one</u> go there = go there enjoy da >swe:et swe:et thing< dey don dey dat house = ↑You don see dat kind thing ↑before?	the telling of the story after it has been launched	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **expresses her feelings** and states that the only reason Omos and Maria want to occupy the house is to enjoy all the great amenities.

Legitimation of Conversation Analysis: Ngozi yells (capital letters) and rushes her speech (greater than sign) to convince Uzoh why they should occupy the house.

Actors	Actions	Purpose of Definition	Legitimizations
Through Verifying Details: Ex. 177 (Uzoh) P. 2	°↓ You think I no know where you are from?°	the telling of the story after it has been launched	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **insinuates** that Omos is not a true Nigerian but an imposter.

Legitimation of Conversation Analysis: Uzoh whispers (dots) and lowers his pitch (down arrow) to make his comment seem more mysterious and secretive.

Actors	Actions	Purpose of Definition	Legitimizations
Through Verifying Details: Ex. 187 (Omos) P. 2	where you come from?	the telling of the story after it has been launched	Moral Legitimation (Evaluation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos **accuses** Uzoh of being an imposter who is not originally from Nigeria to get at his ego.

Legitimation of Conversation Analysis: By insinuating that Uzoh is from another country, it creates an atmosphere of doubt that adds to his insult against Uzoh.

Actors	Actions	Purpose of Definition	Legitimations
Through Verifying Details: Ex. 194 (Omos) P. 2	°You dey discuss <u>yourself</u> in front of dis <u>pikin</u> here.°	the telling of the story after it has been launched	Moral Legitimation (Evaluation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos **questions** Uzoh's motive because Uzoh is accusing him of causing problems in front of his daughter.

Legitimation of Conversation Analysis: Omos insinuation that Uzoh is a troublemaker is intended to make Uzoh look bad in front of the family because of the whispering (dots).

Actors	Actions	Purpose of Definition	Legitimations
Through Verifying Details: Ex. 210 (Uzoh) P. 2	you want enter inside my ↓wife?	the telling of the story after it has been launched	Moral Legitimation (Evaluation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Based on the way that Omos talks to Ngozi, Uzoh makes an **assessment** that Omos is only speaking nice to his wife because he wants to have intimate relations with her.

Legitimation of Conversation Analysis: Uzoh lowers his pitch (down arrow) to add fuel to the insult.

Actors	Actions	Purpose of Definition	Legitimations
Through Verifying for Details & Rush Through: Ex.	>↑All those Pidgin I dey speak since you see how you dey	the telling of the story after it has been launched	Moral Legitimation (Evaluation)

162 (Uzoh) P. 2	deceive us?<		
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Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Uzoh **questions** why Maria labels him as uneducated when he speaks Nigerian Pidgin English but it is ok for Omos to use it.

Legitimation of Conversation Analysis: Uzoh's assessment of the use of Nigerian Pidgin

English shows his anger in the double standard shown to him by Maria and that is why he asks why she "deceive" him.

Actors	Actions	Purpose of Definition	Legitimizations
Verifying for Details & Rush Through: Ex. 169 (Omos) P. 2	You dey ↑craze?	the telling of the story after it has been launched	Moral Legitimation (Evaluation)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Omos **insults** Uzoh by asking if he is crazy because Uzoh questions his wife's double standard in the use of Nigerian Pidgin English.

Legitimation of Conversation Analysis: Omos makes use of Nigerian Pidgin English to

respond to Uzoh's questioning of his wife.

Actors	Actions	Purpose of Definition	Legitimizations
Through Verifying Details & Sound Stretch: Ex. 184	YOU DEY CRAZE O::	the telling of the story after it has been launched	Moral Legitimation (Evaluation)

(Omos) P. 2			
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Omos **insults** Uzoh by asking if he is crazy because Uzoh questions his wife's double standard in the use of Nigerian Pidgin English.

Legitimation of Conversation Analysis: Omos makes use of Nigerian Pidgin English and once again yells (capital letters) to respond to Uzoh's questioning of his wife.

Actors	Actions	Purpose of Definition	Legitimations
Through Engaging in Complementary Telling: Ex. 150 (Stella) P. 2	I want you guys to know that my husband and I love you all <u>so much</u> .	the telling of the story after it has been launched	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Stella **appeals** to the family's emotions so that they can all work together.

Legitimation of Conversation Analysis: Stella uses words like "love" and emphasis the underlined words "so much" to indicate how much she and her husband love the family.

Actors	Actions	Purpose of Definition	Legitimations
Through Engaging in Complementary Telling: Ex. 196 (Omos) P. 2	↓ Sorry my dear ().	the telling of the story after it has been launched	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Omos **apologies** for the families' behavior for fighting with each other.

Legitimation of Conversation Analysis: Omos shows his remorse by whispering his apology.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Topic initiation)

Actors	Actions	Purpose of Definition	Legitimizations
Itemized News Inquiry: Ex. 36(Maria) P. 2	↑There is this <u>battle</u> to determine which of the family is more (), (0.3) you know we ↑kept the fact that we don't like each other just because of our our respective children,	a topic initiation method that targets a specific newsworthy item related to the recipient	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Maria makes a **plea** for Omos not to give up and gives him reason to stay in the house by explaining the battle that is between them and Uzoh's family.

Legitimation of Conversation Analysis: Maria uses words like "battle" to remind Omos that they are in a war with Uzoh and they cannot give up.

Actors	Actions	Purpose of Definition	Legitimizations

Topic Initiation -Itemized News Inquiry & Sound Stretch: Ex. 152 (Omos) P. 1	↑How can th:ey how can they think that e we are going to cohab::it wi:th them in this same ↑abode	a topic initiation method that targets a specific newsworthy item related to the recipient	Moral Legitimation (Evaluation)
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Omos **expresses his disdain** for living with Uzoh's family and questions their ability to understand why Uzoh's family wants to live with them.

Legitimation of Conversation Analysis: Omos increases is pitch (up arrow) to describe the unbearable living situation they are facing with Uzoh and his family.

Actors	Actions	Purpose of Definition	Legitimizations
Itemized News Inquiry & Sound Stretch: Ex. 158 (Omos) P. 1	un::holy alliance	a topic initiation method that targets a specific newsworthy item related to the recipient	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Omos makes a **moral evaluation** on Uzoh's family and refuses to live with them because he feels they are not morally clean.

Legitimation of Conversation Analysis: Omos stretches out the word "unholy" to emphasize that Uzoh's family lack morals.

Actors	Actions	Purpose of Definition	Legitimations
Itemized News Inquiry-Solicitous-Inquires into Recipient Troubles: Ex. 120 (Uzoh) P. 1	Dis ↑woman leave dis <u>thing</u> she no gree.	a topic initiation method that targets a specific newsworthy item related to the recipient	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **complains** to Omos that their problems with each other originate from Ngozi because she refuses to stay home and not occupy the house.

Legitimation of Conversation Analysis: Uzoh blames Ngozi for making him leave his house to occupy Stella's and Philip's house by saying "she no gree" meaning she did not agree to stay home.

Actors	Actions	Purpose of Definition	Legitimations
Itemized News Inquiry-Solicitous & Sound Stretch-Inquires Into Recipient Troubles: Ex. 161 (Maria) P. 1	↓Why can't these people understand <u>that</u> and the ↑favor we are trying to do for them by allowing our son marry their daughter and <u>leave</u> us alone to have some ↑peace ah a::	a topic initiation method that targets a specific newsworthy item related to the recipient	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Maria **questions** the motives of Uzoh’s family and questions their reasoning for occupying the house.

Legitimation of Conversation Analysis: Maria uses the word “favor” to describe what they are offering Uzoh’s family and refers to them as “these people” instead of in-laws to show their disdain for Uzoh’s family.

Actors	Actions	Purpose of Definition	Legitimations
Itemized News Inquiry-Solicitous-Inquires into Recipient Troubles & Sound Stretch: EX. 139 (Uzoh) P. 1	>↓na I say allow dat stupid son marry <u>am</u> .<	a topic initiation method that targets a specific newsworthy item related to the recipient	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Uzoh **questions** why he allowed Stella to marry Philip and sees it as a mistake.

Legitimation of Conversation Analysis: Uzoh calls Omos’ son “stupid” in reference to his character, thus insulting him.

Actors	Actions	Purpose of Definition	Legitimations
Itemized News Inquiry-Inquiry Into Recipient-	↑They just came from no ↓where ↑just to wreck	a topic initiation method that targets a specific	Moral Legitimation

Related Activity & Sound Stretch: Ex. 153 (Maria) P. 1	our fun and the <u>splendid</u> vacation we have planned for ourselves in this house e::.	newsworthy item related to the recipient	(Evaluation)
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Maria views Uzoh's visit to the house has **ruined** their planned vacation.

Legitimation of Conversation Analysis: Maria believes that Uzoh's visit is to "wreck" their "splendid" planned vacation.

Actors	Actions	Purpose of Definition	Legitimizations
News Announcement & Sound Stretch: Ex.157 (Maria) P.1	: I knew from the <u>very</u> first day I saw Philip elected to marry that girl against my council that we would continual::ly suffer <u>lower:ed</u> self-esteem by reason of our association with those people.	a topic initiation method that reports on speaker related activities	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Maria **attacks** the character of Stella based on her family's social economic background.

Legitimation of Conversation Analysis: Maria associates Stella’s family background with having “lowered self-esteem” because they will be associated with “those people” meaning their social status will decline because of the marriage.

Actors	Actions	Purpose of Definition	Legitimizations
Setting Talk & Sound Stretch: Ex. 132 (Uzoh) P. 1	na BLOW na go take <u>commot</u> you.	a topic initiation method that points to the immediate environment of the interaction	Moral Legitimation (Evaluation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Uzoh **threatens** to punch Omos as a way to take him out of the house.

Legitimation of Conversation Analysis: Uzoh emphasizes and yell the word “blow” to make Omos scared of him.

Actors	Actions	Purpose of Definition	Legitimizations
Setting Talk & Sound Stretch: Ex. 138 (Ngozi) P. 1	See dis <u>kind</u> fi::ne ↑house	a topic initiation method that points to the immediate environment of the interaction	Moral Legitimation (Evaluation)

Speech Acts Performed: (Expressives-describes speaker’s attitude and emotion toward the proposition)

- Ngozi **comments** on the quality of the house.

Legitimation of Conversation Analysis: Ngozi’s comment on the house shows her admiration for a house that she is not accustomed to having compared to her modest house.

Actors	Actions	Purpose of Definition	Legitimizations
Setting Talk & Sound Stretch: Ex. 140 (Ngozi) P. 1	↓Dis house fine O::.	a topic initiation method that points to the immediate environment of the interaction	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi once again comments on the quality of the house.

Legitimation of Conversation Analysis: Ngozi's comment on the house shows her admiration for a house that she is not accustomed to having compared to her modest house.

Actors	Actions	Purpose of Definition	Legitimizations
Setting Talk & Sound Stretch: Ex. 166 (Omos) P. 1	↑This might::y beautiful mansion with all the <u>good::ies</u> inside it, ↑good::ies that have been <u>bought</u> with my son's money for all those for those ↑barbarians?	a topic initiation method that points to the immediate environment of the interaction	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Omos **comments** on the quality and beauty of the house while stating that Uzoh's family wants to enjoy the amenities owned by his son.

Legitimation of Conversation Analysis: Omos refers to the takeover of the house as “barbarians” instead of calling Uzoh’s family in-laws.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimations in *Wise In-Law* **Topic Pursuit** (Unenthusiastic Initiation)

Actors	Actions	Purpose of Definition	Legitimations
Through Itemized News Inquiry: Ex. 137 (Uzoh) P. 1	<u>very</u> wick::ed, <u>very very</u> wick::ed. ↓So you na <u>dodge</u> enter my <u>daughter</u> house:: (0.2) begin enjoy <u>everything</u> wey dey ↑there(0.4)	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Uzoh **accuses** Omos of being very “wicked” because he planned to occupy the house without informing Uzoh.

Legitimation of Conversation Analysis: Uzoh’s repeated word of “wicked” is used to make Omos feel guilty for sneaking into his daughter’s house.

Actors	Actions	Purpose of Definition	Legitimations
Through Itemized News Inquiry: Ex. 20 (Maria) P. 2	↑WHY ARE YOU EATING THERE? ↑WHY ARE YOU NOT EATING AT	practice of insisting upon developing a topic when its initiation	Moral Legitimation (Evaluation)

	THE DINING TALBE? ↓Oh:: goodness gracious couldn't you have used <u>cutleries::?(0.3)</u> WHY ARE YOU LICKING YOUR FINGERS? Oh. hh(0.8)	receives less- than-enthusiastic responses	
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Maria **chastises** Uzoh's family for choosing to eat with their fingers instead of using utensils.

Legitimation of Conversation Analysis: Maria yells (capital letters) about the eating habits of Uzoh's family as to convey that they are not civilized.

Actors	Actions	Purpose of Definition	Legitimizations
Through Itemized News Inquiry: Ex. 254 (Omos) P. 1	↓°How many people are here with you?°	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Moral Legitimation (Evaluation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos **questions** Uzoh to make him understand that he is directing his anger at him.

Legitimation of Conversation Analysis: Omos' rhetorical whisper (dots) question to Uzoh is to make it clear that he is addressing only him as a form of sarcasm.

Actors	Actions	Purpose of Definition	Legitimizations
Through Itemized News Inquiry & Sound Stretch: Ex. 142 (Omos) P. 1	↑What <u>can</u> we say is <u>responsible</u> for this intrusion and OUT RIGHT <u>evasion</u> into our ↑ <u>pri:vacy</u> ?	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Moral Legitimation (Evaluation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos seeks to find out who is **responsible** for causing Uzoh to come occupy the house.

Legitimation of Conversation Analysis: Omos use of the words “responsible, evasion, and privacy” to indicate that Uzoh is not welcomed to the house.

Actors	Actions	Purpose of Definition	Legitimizations
Through Itemized News Inquiry & Sound Stretch: Ex. 273 (Uzoh) P. 1	↑I <u>wan</u> know <u>whether</u> (0.2) you get another thing wey dey give you-	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Moral Legitimation (Evaluation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **challenges** Omos ability to challenge him personally and Uzoh wonders where he is getting is confidence.

Legitimation of Conversation Analysis: Uzoh’s question is used to undermine Omos but before he can finish his sentence, he is cut off (dash sign).

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* **Topic Pursuit** (Unenthusiastic Initiation)

Actors	Actions	Purpose of Definition	Legitimizations
Through Return Topic Initial Elicitor & Sound Stretch: Ex. 143 (Uzoh) P. 1	dis mat::ter <u>never</u> need <u>big big</u> gram::mar because na simple matter,	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **accuses** Omos of using complicated grammar to discuss the problem between them.

Legitimation of Conversation Analysis: Uzoh's claim to Uzoh using "big big grammar" suggests the educational difference between Uzoh and Omos.

Actors	Actions	Purpose of Definition	Legitimizations
Topic Pursuit- Recycling of No-News Report: Ex. 45 (Ngozi) P. 2	↑JEALOUS?	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi repeats Maria's claim to her being **jealous** because she is shocked of the accusation.

Legitimation of Conversation Analysis: Ngozi yells (capital letters) out the word “jealous” to indicate that she is surprised at such a claim.

Actors	Actions	Purpose of Definition	Legitimizations
Through Reclaimer: Ex. 145 (Ngozi) P.1	No insult my hus::band,(0.2)↑if you open <u>dat</u> your mou::th and insult my husband fem, I go show you shegay.	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **threatens** Maria not to insult her husband otherwise there will be repercussions.

Legitimation of Conversation Analysis: Ngozi increases her pitch (up arrow) to threatens Ngozi by using the word “shegay” to mean serious problems will ensue.

Actors	Actions	Purpose of Definition	Legitimizations
Through Reclaimer & Sound Stretch: Ex. 144 (Maria) P.1	↑ <u>This</u> is my son's↑house and we are not going to allow <u>any</u> intru:der in the name of: of: in-laws NO	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Maria **declares** that her son's house will not be occupied by outsiders.

Legitimation of Conversation Analysis: Maria views her in-laws as "intruders" rather than in-laws; therefore she considers them strangers who are not welcomed.

Actors	Actions	Purpose of Definition	Legitimizations
Through Reclaimer & Sound Stretch: Ex. 259 (Uzoh) P.1)↑If you insult my <u>pikin</u> , ↑Omos IF YOU INSULT MY DAUGHTER Eh::: hhh	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **threatens** Omos not to insult his daughter otherwise there will be repercussions.

Legitimation of Conversation Analysis: Uzoh yells (capital letters) his demands at Omos to intimidate him.

Actors	Actions	Purpose of Definition	Legitimizations
Topic Pursuit-News Announcement: Ex. 3 (Uzoh) P. 2	<u>na so</u> you wicked?	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic	Moral Legitimation (Evaluation)

		responses	
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **accuses** Omos of being “wicked” because he planned to occupy the house without informing Uzoh.

Legitimation of Conversation Analysis: Uzoh's word of “wicked” is used to make Omos feel guilty for sneaking into his daughter's house.

Actors	Actions	Purpose of Definition	Legitimizations
Through News Announcement: Ex. 10 (Uzoh) P. 2	Na him lock <u>am</u> , na him lock da tap wey we dey ↓suffer.	practice of insisting upon developing a topic when its initiation receives less- than-enthusiastic responses	Moral Legitimation (Evaluation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh concludes that Omos is the one **causing** all of the water problems within the house.

Legitimation of Conversation Analysis: Uzoh emphasis on the word “am” (water pump) means he wants his family to know that Omos is the culprit.

Actors	Actions	Purpose of Definition	Legitimizations
Through News Announcement: Ex. 13 (Ngozi) P. 2	↑SO NA YOU DEY CAUSE dis trouble for <u>dis</u> ↑ <u>house</u> ?	practice of insisting upon developing a topic when its	Moral Legitimation (Evaluation)

		initiation receives less- than-enthusiastic responses	
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Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Ngozi realizes the **culprit** of the water problems in the house, questions Omos so that he confirm that he is the culprit.

Legitimation of Conversation Analysis: Ngozi yells (capital letters) her response to Omos to embarrass him by reminding him what he did in the house.

Actors	Actions	Purpose of Definition	Legitimizations
Through News Announcement: Ex. 43 (Maria) P. 2	case of <u>jealousy</u>	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Moral Legitimation (Evaluation)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Maria **accuses** Ngozi of having a case of jealousy because Maria feels she is better than her.

Legitimation of Conversation Analysis: Maria emphasizes the word "jealousy" to imply that the only reason Ngozi is behaving like this is because she wants to be like Maria.

Actors	Actions	Purpose of Definition	Legitimations
Through News Announcement: Ex. 58 (Stella) P. 1	°↓Papa, this battle for superiority is totally uncalled ↓for.°	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Moral Legitimation (Evaluation)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Stella speaks her mind to her father (Uzoh) about her marriage proposal and tells him that he is acting **immature**.

Legitimation of Conversation Analysis: Stella aware that she is speaking to her father tries to confront him shyly by whispering (dots) her sentiments against Uzoh's immature behavior.

Actors	Actions	Purpose of Definition	Legitimations
News Announcement & Sound Stretch: Ex. 6 (Uzoh) P. 2	<↑na him <u>lock</u> da tap since yesterday we dey suffer>	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Moral Legitimation (Evaluation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh concludes that Omos is the one causing all of the water problems within the house and announces it to the family.

Legitimation of Conversation Analysis: Uzoh emphasis on the word “lock” means he wants his family to know that Omos is the culprit while speaking slowly.

Actors	Actions	Purpose of Definition	Legitimizations
Through News Announcement & Sound Stretch: Ex. 257 (Uzoh) P. 1	↑Na Stella I blame wey ↑ <u>talk</u> say if she no marry your son, she go ↑ <u>die</u> ,	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Moral Legitimation (Evaluation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh **blames** Stella for Omos’ family behavior because she is the one who brought Philip to marry her.

Legitimation of Conversation Analysis: Uzoh emphasis on the word “talk” and “die” shows Ngozi that Stella made the marriage a live or die situation.

Actors	Actions	Purpose of Definition	Legitimizations
Through News Announcement & Sound Stretch: Ex. 258 (Omos) P. 1	↑I wonder what my <u>son</u> , ↑ <u>that my son</u> very <u>intellectual</u> , very very very <u>intelligent</u> , very <u>hand::some</u> , I wonder what he he <u>sees</u> in ↓your that your ugly:: (nat::ive)	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Moral Legitimation (Evaluation)

	bar:baric daughter of ↑yours.		
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Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Omos makes a **moral judgment** on Uzoh's daughter as not being qualified to marry her intelligent son.

Legitimation of Conversation Analysis: Omos' emphasis on the word "very intelligent, intellectual, and handsome" is made to show that his son's social economic status is much better than his "barbaric" daughter which is the term he coined for her.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Topic Close)

Actors	Actions	Purpose of Definition	Legitimizations
Topic Termination: Ex. 136 (Uzoh) P. 1	↑You see your ↑life?	refers to practices of closing down a topic	Moral Legitimation (Evaluation)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Uzoh **chastise** Omos for occupying the house and refusing to let the Uzoh's family inside the house.

Legitimation of Conversation Analysis: Uzoh's comment is an insult to make Uzoh realize that he is not acting morally when it comes to sharing the house.

Actors	Actions	Purpose of Definition	Legitimations
Topic Termination: Ex. 73 (Ngozi) P. 1	°↓No problem. You go see how one thing be dis()- °	refers to practices of closing down a topic	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi tries to explain to Stella that Philip is not the problem but rather it is his parents that are **troublesome**.

Legitimation of Conversation Analysis: Ngozi's soft approach (whispering) is to give Stella a warning of what will happen to her to if she marries Philip.

Actors	Actions	Purpose of Definition	Legitimations
Topic Termination: Ex. (Uzoh)	make your eye clear.°	refers to practices of closing down a topic	Moral Legitimation (Evaluation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh gives Ngozi directions to keep her nose out of Stella's business after Ngozi starts to **complain** about the wedding to Uzoh.

Legitimation of Conversation Analysis: Uzoh's comment although not threatening (whispering-dots) is a command for Ngozi not to make a fuse about the wedding.

Actors	Actions	Purpose of Definition	Legitimations
Topic Termination &	YOU'RE A BIG ↑FOOL::	refers to practices of	Moral Legitimation

Sound Stretch: Ex. 274 (Omos)P. 1		closing down a topic	(Evaluation)
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Omos **insults** Uzoh after Uzoh accuses him of not being a full grown man.

Legitimation of Conversation Analysis: Omos' insult is a character assignment by Uzoh leading Omos to yell (capital letters) his insult at Uzoh.

Repair Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* (Types of Repair-Self-Initiated Self Repair)

Actors	Actions	Purpose of Definition	Legitimizations
Third-Turn Repair & Sound Stretch: Ex. 46 (Uzoh) P. 1	↓Na grammar do dem like that.↓ ↑MAKE you mi::nd wetin you dey speak before you become those like those people↑ ↑You hear me so↑?	attempt to fix the trouble-source by its speaker based on the next speaker's response/displays a possible misunderstanding of the trouble- source turn	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **advices** Kelly to be careful of not ending up like Omos and Maria who use language (Standard English) to confuse people like Uzoh and Ngozi which make them look a bit crazy.

Legitimation of Conversation Analysis: Uzoh’s reference to “grammar” indicates that too much education causes people not to seem sane and he wants Kelly to stay away from language that can ruin the mind.

Overall Structuring Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* (Conversation Closing- Preclosing Sequence)

Actors	Actions	Purpose of Definition	Legitimizations
Back-Reference Sequence & Story Prompt & Sound Stretch: Ex. 97 (Uzoh) P.2	↑Why you come dey fear police na::?	a preclosing sequence where actors talk about something discussed earlier in the conversation	Moral Legitimation (Evaluation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **questions** why Omos does not want to call the police to remove the bodyguards.

Legitimation of Conversation Analysis: Once again, Uzoh challenges Omos’ defense by asking “why” for not using the police to solve the bodyguard problem.

Actors	Actions	Purpose of Definition	Legitimizations
Back-Reference Sequence Sound Stretch: Ex. 104 (Omos) P.2	↓Ok why did you bring e Sha Sha:lanko ↓abi?	a preclosing sequence where actors talk about something discussed earlier in the conversation	Moral Legitimation (Evaluation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **questions** why Omos does not want to call the police to remove the bodyguards.

Legitimation of Conversation Analysis: Once again, Uzoh challenges Omos' defense by asking "why" for not using the police to solve the bodyguard problem.

Ngozi Changes Language

Social Practice Analysis of Legitimizations in *Wise In-Law* (Engaging in Identity Shift)

Actors	Actions	Purpose of Definition	Legitimizations
Ngozi Ex. 51 P.1	speaking Igbo "Shut your mouth, So you called me etekwete? You have the ((got)) to call me etekwete?))	Complainer	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **switches her language** to address Maria which she often does to respond or insult Maria.

Legitimation of Conversation Analysis: Ngozi's switches language to make Maria uncomfortable and challenges her when she is not able to make use of Standard English (SE).

Actors	Actions	Purpose of Definition	Legitimizations
Ngozi Ex. 19	(speaking Igbo language) Translated as "what an insult")	Complainer	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **switches her language** to address Maria which she often does to respond or insult Maria.

Legitimation of Conversation Analysis: Ngozi's switches language to make Maria uncomfortable and challenges her when she is not able to make use of Standard English (SE).

Actors	Actions	Purpose of Definition	Legitimations
Ngozi Ex. 133 P.1	(speaks Igbo :My children come)	Complainer	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **switches her language** to address her children when she does not want Maria and Omos to know what she is saying.

Legitimation of Conversation Analysis: Ngozi's switches language to make Maria uncomfortable and challenges her when she is not able to make use of Standard English (SE).

Actors	Actions	Purpose of Definition	Legitimations
Ngozi Ex. 220 P.1	(switches to Igbo language, "Respect yourself")	Complainer	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **switches her language** to address Maria which she often does to respond or insult Maria.

Legitimation of Conversation Analysis: Ngozi's switches language to make Maria uncomfortable and challenges her when she is not able to make use of Standard English (SE).

Actors	Actions	Purpose of Definition	Legitimations
Ngozi Ex. 61 P.1	(speaking Igbo language)↑	Complainer	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **switches her language** to address Maria which she often does to respond or insult Maria.

Legitimation of Conversation Analysis: Ngozi's switches language to make Maria uncomfortable and challenges her when she is not able to make use of Standard English (SE).

Actors	Actions	Purpose of Definition	Legitimations
Ngozi Ex. 203 P.1	(speaking in Igbo language)	Complainer	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **switches her language** to address Maria which she often does to respond or insult Maria.

Legitimation of Conversation Analysis: Ngozi's switches language to make Maria uncomfortable and challenges her when she is not able to make use of Standard English (SE).

Actors	Actions	Purpose of Definition	Legitimations
Ngozi Ex. 27 P.2	(speaks Igbo last sentence no translation)	Complainer	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **switches her language** to address Maria which she often does to respond or insult Maria.

Legitimation of Conversation Analysis: Ngozi's switches language to make Maria uncomfortable and challenges her when she is not able to make use of Standard English (SE).

Actors	Actions	Purpose of Definition	Legitimations
Ngozi Ex. 49 P.2	(speaks Igbo language last)	Complainer	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **switches her language** to address Maria which she often does to respond or insult Maria.

Legitimation of Conversation Analysis: Ngozi's switches language to make Maria uncomfortable and challenges her when she is not able to make use of Standard English (SE).

Actors	Actions	Purpose of Definition	Legitimations
Ngozi Ex. 40 P.2	speaking Igbo language, "What is it?"	Complainer	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **switches her language** to address Maria which she often does to respond or insult Maria.

Legitimation of Conversation Analysis: Ngozi's switches language to make Maria uncomfortable and challenges her when she is not able to make use of Standard English (SE).

Actors	Actions	Purpose of Definition	Legitimations
Ngozi Ex. 25 P.2	speaking Igbo language, Chineke (My God)	Complainer	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **switches her language** to address Maria which she often does to respond or insult Maria.

Legitimation of Conversation Analysis: Ngozi's switches language to make Maria uncomfortable and challenges her when she is not able to make use of Standard English (SE).

Actors	Actions	Purpose of Definition	Legitimations

Ngozi Ex. 44 P.2	(speaking Igbo language) Me? Jealous of you? My eyes have seen wonder.	Complainer	Moral Legitimation (Evaluation)
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **switches her language** to address Maria which she often does to respond or insult Maria.

Legitimation of Conversation Analysis: Ngozi's switches language to make Maria uncomfortable and challenges her when she is not able to make use of Standard English (SE).

Actors	Actions	Purpose of Definition	Legitimations
Ngozi Ex. 57 P.2	speaking Igbo language, "Do you hear [that? I hope you hear that?))	Complainer	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **switches her language** to address Maria which she often does to respond or insult Maria.

Legitimation of Conversation Analysis: Ngozi's switches language to make Maria uncomfortable and challenges her when she is not able to make use of Standard English (SE).

Actors	Actions	Purpose of Definition	Legitimations
Ngozi Ex. 52 P.2	(speaking Igbo language, "You	Complainer	Moral

	are speaking grammar for me?)		Legitimation (Evaluation)
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **switches her language** to address Maria which she often does to respond or insult Maria.

Legitimation of Conversation Analysis: Ngozi's switches language to make Maria uncomfortable and challenges her when she is not able to make use of Standard English (SE).

Actors	Actions	Purpose of Definition	Legitimizations
Ngozi Ex. 63 P.2	(speaking Igbo language) "Common get out of here. You are just speaking grammar.	Complainer	Moral Legitimation (Evaluation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **switches her language** to address Maria which she often does to respond or insult Maria.

Legitimation of Conversation Analysis: Ngozi's switches language to make Maria uncomfortable and challenges her when she is not able to make use of Standard English (SE).

Actors	Actions	Purpose of Definition	Legitimizations
Ngozi Ex. 65 P.2	(speaking Igbo language) "Get	Complainer	Moral Legitimation

	out of here."		(Evaluation)
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **switches her language** to address Maria which she often does to respond or insult Maria.

Legitimation of Conversation Analysis: Ngozi's switches language to make Maria uncomfortable and challenges her when she is not able to make use of Standard English (SE).

Turn-Taking Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* (Next-Speaker Self-Selection)

Actors	Actions	Purpose of Definition	Legitimizations
Initiating Action That Limits Potential Eligible Respondents & Sound Stretch: Ex. 171 (Omos) P.2	↓ Look because I I:: have been doing gentleman-	Limits the potential eligible respondents	Moral Legitimation (Abstraction)

Moral Abstraction refers to practices "in abstract ways that "moralize" them by distilling from them a quality that links them to discourse of moral values" (p.111).

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Omos decides to **challenge** Uzoh and reminds him that he is not a gentle person to be abused.

Legitimation of Conversation Analysis: Omos reference to "gentleman" implies that he has been cordial with Uzoh while Uzoh seems to be the aggressor.

Turn-Taking Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* (Next-Speaker Self-Selection)

Actors	Actions	Purpose of Definition	Legitimizations
Recognitional Overlap: Ex. 201 (Uzoh & Ngozi) P. 1	[like you dey deaf and dumb. [↓Keep mouth, nobody send you, you go now and go disgrace our family.	occurs when a potential next speaker recognizes the thrust or upshot of the prior talk	Moral Legitimation (Abstraction)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh and Ngozi **demand** that Kelly (son) stays out of the argument defense when it comes to defending the family against Omos and Maria.

Legitimation of Conversation Analysis: Ngozi and Uzoh ask Kelly to become “deaf and dumb” when it come to the affairs of the family to indicate that he is not smart enough to contribute to the fight against Omos and Maria.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Response Token)

Actors	Actions	Purpose of Definition	Legitimizations
Offer Assessments: Ex. 48 (Maria) P.2	I <u>know</u> that you wish you were as educated as I am.	important collection central to sequencing	Moral Legitimation (Abstraction)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Maria **suggests** that Ngozi is not as educated as she is in life.

Legitimation of Conversation Analysis: Maria uses “educated” to define who she is and explain what Ngozi is not in terms of who is better as a person.

Actors	Actions	Purpose of Definition	Legitimizations
Offer Assessments: Ex. 114 (Uzoh) P.2	If you enter just find bleach drink <u>bleach</u> <u>everything</u> commot from your mind, me and you no talk. We are back to as we <u>dey</u> before. You be <u>enemy</u> I be <u>enemy</u> .	important collection central to sequencing	Moral Legitimation (Abstraction)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh makes an **analogy** to make Omos forget his point by asking him to use bleach to wipe out everything he said.

Legitimation of Conversation Analysis: Uzoh’s comment “bleach everything commot” means Omos should forget everything they discussed and they should return to being enemies because Omos accused Uzoh of living a life full of poverty.

Actors	Actions	Purpose of Definition	Legitimizations
Offer Assessments & Sound Stretch: Ex. 61 (Ngozi) P. 1	↑dey dey come here come dey <u>pose</u> (0.2) ↑They speak <u>GRAMMAR</u>	important collection central to sequencing	Moral Legitimation (Abstraction)

	↑Ehh ↑They speak <u>GRAMMAR</u>		
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi **accuses** Maria and Omos of using language to show off their intellect verse using language that they can understand easily.

Legitimation of Conversation Analysis: Ngozi emphasis on the word “grammar” represents a separation between her educational level and Maria's educational level in which she feels Maria and Omos use their Standard English (SE) to bully them.

Actors	Actions	Purpose of Definition	Legitimizations
Offer Assessments & Sound Stretch: Ex. 200 (Uzoh) P. 1	keep mouth [like you dey deaf and dumb.	important collection central to sequencing	Moral Legitimation (Abstraction)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh and **demands** that Kelly (son) stays out of the argument defense when it comes to defending the family against Omos and Maria.

Legitimation of Conversation Analysis: Uzoh ask Kelly to become “deaf and dumb” when it come to the affairs of the family to indicate that he is not smart enough to contribute to the fight against Omos and Maria.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Response Token)

Actors	Actions	Purpose of Definition	Legitimizations
Through Acknowledgment of Prior Talk & Sound Stretch: Ex. 123 (Omos) P. 2	We allowed ourselves to to:: we did not resist the temptation that is it.	important collection central to sequencing	Moral Legitimation (Abstraction)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Omos **apologies** for the families' behavior for fighting with each other.

Legitimation of Conversation Analysis: Omos shows his remorse by associating their behavior to "temptation" which takes the responsibility away from the family.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Complaint Sequence)

Actors	Actions	Purpose of Definition	Legitimizations
Complainer: Ex. 220 (Ngozi) P. 1	>↑Two just come here come dey reckon us anyhow.	To make accusations/ridicule/disputes	Moral Legitimation (Abstraction)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi believes that Omos family's intention is to come and **destroy** any form of fun they have planned.

Legitimation of Conversation Analysis: Ngozi speeds up her introduction (greater than sign) which is intended for Maria to hear.

Actors	Actions	Purpose of Definition	Legitimations
Complainer: Ex. 226 (Uzoh) P. 1	↑you get peace?	To make accusations/ridicule/disputes	Moral Legitimation (Abstraction)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **accuses** Maria of not having the ability to have peace and then enquires if she is able to show peace to others.

Legitimation of Conversation Analysis: Uzoh uses a rhetorical question to imply that Maria is not able to be peaceable by asking in a condensing tone (increase in pitch-up arrow).

Actors	Actions	Purpose of Definition	Legitimations
Complainer: Ex. 229 (Uzoh) P. 1	Why you dey shout enough who you dey ↑face?<	To make accusations/ridicule/disputes	Moral Legitimation (Abstraction)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **challenges** and warns Omos not to shout at his wife.

Legitimation of Conversation Analysis: Uzoh's question "why" and "who" with increase pitch (up arrow) makes Uzoh seem like the aggressor.

Actors	Actions	Purpose of Definition	Legitimations
Complainer & Sound Stretch: Ex.	No wonder they be like <u>dis</u> , (0.2) so you just wake up no	To make accusations/ridicule	Moral Legitimation

205 (Uzoh) P. 1	training (0.2) just go like dat like <u>fowl</u> wake up enter <u>enter</u> <u>enter</u> <u>enter</u> road.	e/disputes	(Abstraction)
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **makes fun** of Omos and Maria because they do not wake up early to take time to exercise and compares them to a “fowl” that gets up and go without any planning.

Legitimation of Conversation Analysis: Uzoh reference to Omos and Maria as a wild bird “fowl” that has no “training” meaning that Omos and Maria have no self-discipline and Uzoh attributes this characteristic to their behavior.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Complaint Sequence)

Actors	Actions	Purpose of Definition	Legitimizations
Response to Complaint: Ex. 209 (Maria) P. 1	↑Where do you think you are Ngozi, (0.2) market ↑place?	not at fault	Moral Legitimation (Abstraction)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Maria **makes the analogy** that Ngozi must live a low class lifestyle because she is treating the living room as a market place.

Legitimation of Conversation Analysis: Maria's rise in pitch and accusation of the living room being a “market place” is an indication of her bias against Ngozi as someone who is in a lower socio-economic bracket.

Actors	Actions	Purpose of Definition	Legitimizations
Response to Complaint & Sound Stretch: Ex. 225 (Maria) P. 1	↓So: that is why you came here to disturb the peace in this ↓house?	not at fault	Moral Legitimation (Abstraction)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Maria **accuses** Ngozi and Uzoh of disturbing the peace by occupying the house.

Legitimation of Conversation Analysis: Maria's low pitch (down arrow) is to make Uzoh and Ngozi seem like the aggressors while she is the one that is not yelling during their argument.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Adjacency Pair)

Actors	Actions	Purpose of Definition	Legitimizations
Pre-Expansion: Ex. 241 (Uzoh) P. 1	↓Look(0.5) ↑no look na shebi you don see new ↑film?	adjacency pair positioned before the base adjacency pair designed to ensure its smooth running	Moral Legitimation (Abstraction)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh wonders why Omos is staring at him and **asks** Omos if he is watching a film.

Legitimation of Conversation Analysis: Uzoh film analogy "you don see new film" is an analogy for Omos to speak to him instead of staring at him like he is a picture.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Adjacency Pair)

Actors	Actions	Purpose of Definition	Legitimizations
Insert Expansion: Ex. 243 (Uzoh) P. 1	so wetin you dey call spade?<↑ <u>Horse</u> ?	adjacency pair used to clarify the first pair-part or seek preliminary information before doing the second pair-part	Moral Legitimation (Abstraction)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh makes the mistake of thinking that “call a spade a spade” a comment made by Omos to describe the situation between Uzoh and Omos.

Legitimation of Conversation Analysis: Uzoh associates “spade” with a horse without realizing that Omos is referring to him and wants to have a discussion with him.

Sequencing Practices: Topic Management & Story Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Launching the story with a Sequence)

Actors	Actions	Purpose of Definition	Legitimizations
Story Preface & Sound Stretch: Ex. 193 (Uzoh) P. 1	all dis small small grammar wey you dey hear so: use <u>am</u> to support yourself.(0.2) any drama wey feel dey throw put for da center dey throw am	a device by which a prospective teller displays an intention to tell a story	Moral Legitimation (Abstraction)

	put.		
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **directs** Mimi to use grammar as a weapon to defend the family since Mimi is the only one able to speak Standard English (SE) similar to Omos and Maria.

Legitimation of Conversation Analysis: Uzoh uses the word “grammar” as a spear geared to be used as a weapon that is why Uzoh tells Mimi to “throw put for da center dey throw am put” to mean that Mimi should use Standard English during a heated fight.

Actors	Actions	Purpose of Definition	Legitimizations
Assisted Story Preface-Reminiscent Solicit & Recognition & Sound Stretch: Ex. 80 (Uzoh) P. 2	↓These e:: these animals wey we bring who suppose be enemies who suppose <u>fight themselves</u> all of a sudden don become friends.	a way of launching a story collaboratively by using: (1) story prompt; (2) story provocation; (3) reminiscent solicit + recognition	Moral Legitimation (Abstraction)

Speech Acts Performed: (Expressives-describes speaker’s attitude and emotion toward the proposition)

- Uzoh **uses an analogy** to describe the bodyguards as “animals” and reminds Omos that the animals are becoming friends.

Legitimation of Conversation Analysis: Uzoh’s reference to the bodyguards as “animals” is used to describe the target “enemies” that is are causing Uzoh and Omos problems in the house because they are friends.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimations in *Wise In-Law* (Stepwise Topic Shift)

Actors	Actions	Purpose of Definition	Legitimations
Through Pivot & New Focus/Topic (Assessment) & Sound Stretch: Ex. 47 (Ngozi) P. 1	↑Come here come dey po::se dey carry ↑ <u>nose</u> dey speak big big grammar=↑Their pikin na graduate↑= ↑Our own pikin <u>self</u> na graduate↑ ↑Even self our own graduate na e graduate <u>barrister</u> ↑Which one come big ↑pass?	a method of gradually moving into a new focus or a new topic	Moral Legitimation (Abstraction)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Ngozi **accuses** Maria and Omos of using their grammar to alienate them and also to brag because their son is a graduate.

Legitimation of Conversation Analysis: Ngozi makes reference to the “grammar” that Maria and Omos constantly use to differentiate themselves from Uzoh and Ngozi and argues that her

daughter is better than theirs in education because she is a “barrister” which is emphasized in her speech.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Multi-Party Telling)

Actors	Actions	Purpose of Definition	Legitimizations
Through Verifying Details: Ex. 175 (Uzoh) P. 2	↑You remain for another place or abi na na all of you be dis? Don't disgrace yourself.	the telling of the story after it has been launched	Moral Legitimation (Abstraction)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Uzoh once again **makes fun** of Omos’ physique to make him feel unsure of himself, comparing him to half a person verses being a full grown man.

Legitimation of Conversation Analysis: Uzoh’s question is used to disqualify his points by attacking his physical traits to discredit him as a grown adult.

Actors	Actions	Purpose of Definition	Legitimizations
Through Engaging in Complementary Telling & Sound Stretch: Ex. 123 (Ngozi) P. 1	<↑I ↑ <u>say</u> na <u>omo::ju</u> NA gri::da= <u>Tear</u> : eye na <u>take</u> get ↑dis one. ↑If not I could just ↓grab <u>everything</u> .	the telling of the story after it has been launched	Moral Legitimation (Abstraction)

Speech Acts Performed: **Commissives** (commits the speaker to a future action)

- Ngozi makes a **claim** about what would have happened if she did not have morals because of the way Omos' and Maria's family interacted at the wedding.

Legitimation of Conversation Analysis: Ngozi's comment "tear eye na take get dis one" means that she nearly pulled out her eyes to obtain the party favors from the wedding due to the Omos' family taking everything.

Overall Structuring Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* (Conversation Closing-Last Topic)

Actors	Actions	Purpose of Definition	Legitimizations
Mentionable: Ex. 215 (Uzoh) P.2	you deceive me peace(0.2) You follow dis your family plan.	a "last topic" that a participant raises at or near the end of a conversation	Moral Legitimation (Abstraction)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh one again **accuses** Omos of deceiving him to be peaceful and also wanting his wife.

Legitimation of Conversation Analysis: Uzoh does not believe that Omos wants to be one big family because he continues to hug his wife, which causes him to distrust his motives, leading him to believe that he has a "family plan" to take his wife.

Turn-Taking Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* (Turn Constructional Unit-Turn-Extension Practice)

Actors	Actions	Purpose of Definition	Legitimizations
Rush Through & Sound Stretch: Ex. 63	>↑You <u>think</u> say we da kind of people wey	speeding up as one approaches a possible	Moral Legitimation (Comparison/Negativ

(Ngozi) P. 1	people fi::t <u>push</u> , fi::t <u>MASH</u> any ↑ho::w?<	completion point	e)
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Ngozi makes a negative **comparison** about how Maria and Omos use their social status to show that they are better than them.

Legitimation of Conversation Analysis: Ngozi increases her speed to let Stella know what she thinks about Omos and Maria who want to “push” people around because of the education and social status in life.

Turn-Taking Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* (Next-Speaker Self-Selection)

Actors	Actions	Purpose of Definition	Legitimizations
Progressional Overlap: Ex. 120 (Ngozi & Uzoh) P. 1	[↑Which kind people – [I no go <u>fi::t</u> wait	occurs when that utterance begins to show various types of disfluency	Moral Legitimation (Comparison/Negative)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Uzoh at first decides to postpone the trip to Stella’s house but changes his mind because he doesn’t want his in-laws to enjoy all of the amenities.

Legitimation of Conversation Analysis: Uzoh’s and Ngozi’s speech overlap (bracket) when discussing whether to occupy the house. Ngozi’s reference to her in-laws as “people” shows that she does not see them as family.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Agreement & Disagreement)

Actors	Actions	Purpose of Definition	Legitimizations
Type-Specific Sequence Practices Disagreement Through Mitigation & Sound Stretch: Ex. 130 (Uzoh) P. 2	dis style your son wey hair be <u>like</u> (0.2) rat wey fall from hot oil (0.2) <u>teeth</u> na I take bite am:	addressed to particular actions such as offer agree/disagree complaint compliment response/invitation request	Moral Legitimation (Comparison-Negative)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **makes fun** of Omos' son's hair and compares him to a rat.

Legitimation of Conversation Analysis: Uzoh's ridicule of Omos' son is to show Omos that if his son does not watch over his daughter, Uzoh plans to inflict bodily harm.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Response Token)

Actors	Actions	Purpose of Definition	Legitimizations
Signal Incipient Speakership: Ex. 271(Uzoh) P.1	Wait you pass like <u>dis</u> or some of you remain for inside house?	important collection central to sequencing	Moral Legitimation (Comparison-Negative)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **makes fun** of Omos' physique to make him feel unsure of himself, comparing him to half a person verses being a full grown man.

Legitimation of Conversation Analysis: Uzoh's question is used to disqualify his points by attacking physical traits to discredit him as a grown adult.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Multi-Party Telling)

Actors	Actions	Purpose of Definition	Legitimizations
Through Engaging in Complementary Telling: Ex. 139(Omos) P. 2	we thank God that those animals did not kill you. ^o	the telling of the story after it has been launched	Moral Legitimation (Comparison)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Omos **gives thanks** to God for protecting Stella and Philip for not being hurt by the bodyguards.

Legitimation of Conversation Analysis: Omos uses a religious epithet to appeal to Stella's and Philip's emotions and uses it as a way to apologize for the chaos in the house.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Topic Initiation)

Actors	Actions	Purpose of Definition	Legitimizations

News Announcement: Ex. 30 (Maria) P. 2	↑I'm talking about that family of animals our son married from.(0.3)	a topic initiation method that reports on speaker related activities	Moral Legitimation (Comparison)
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Maria makes a **moral comparison** to herself and Uzoh's family to imply that her family is civilized and Uzoh's family is not civilized.

Legitimation of Conversation Analysis: Maria calls Uzoh's family "animals" making them seem uncivilized in society.

Actors	Actions	Purpose of Definition	Legitimizations
Setting Talk & Sound Stretch: Ex. 164 (Omos) P. 1	↑There's no way we can co:hab:it with those barbari:n in this in this abode.	a topic initiation method that points to the immediate environment of the interaction	Moral Legitimation (Comparison)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Omos **expresses his disdain** for living with Uzoh's family and questions their ability to understand why Uzoh's family wants to live with them, making a comparison between him and them.

Legitimation of Conversation Analysis: Omos increases is pitch (up arrow) to describe the unbearable living situation they are facing with Uzoh and his family.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law Topic Pursuit* (Unenthusiastic Initiation)

Actors	Actions	Purpose of Definition	Legitimizations
Through Itemized News Inquiry Ex. 253 (Uzoh) P. 1	na me you dey talk to like small pikin?<	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Moral Legitimation (Comparison)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh **challenges** Omos' authority by asking him why he speaks to him like child.

Legitimation of Conversation Analysis: Uzoh emphasis on the word "pikin" is a very strong word that describes a child in Nigerian Pidgin English which is not used to describe an adult.

Actors	Actions	Purpose of Definition	Legitimizations
Through Reclaimer: Ex. 148 (Maria) P.1	<I am not an uncouth bully like <u>some of us</u> , I am not going to degenerate or -	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Moral Legitimation (Comparison)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Maria makes a **moral comparison** to herself and Uzoh’s family to imply that she is humble unlike her in-laws.

Legitimation of Conversation Analysis: Maria calls Uzoh’s family a “bully” making them seem like the oppressors in the house verses them.

Data Analysis of Rationalization

This section describes the line-by-line analysis of characters rationalizing their arguments by employing the different methods of rationalization legitimation to support their case.

Rationalization is “legitimation by reference to the goals and uses of institutionalized social action and to the knowledges (sic) that society has constructed to endow them with cognitive validity” (p.106).

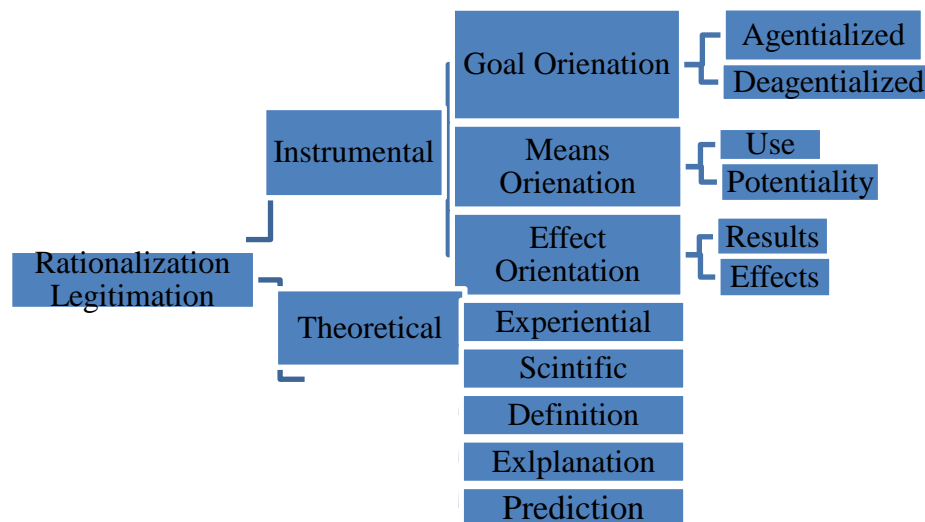


Figure 4. Table construction of description of the four legitimation categories. Adapted from *Discourse and Practice: New Tools for Critical Discourse Analysis* (p. 117), by T. V. Leeuwen, New York, NY: Oxford University Press. Copyright 2008 by Oxford University Press Incorporated. Reprinted with permission.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Multi-Party Telling)

Actors	Actions	Purpose of Definition	Legitimation
Through Repair Trouble: Ex. 113(Ngozi) P. 1	>No be say I dey go there tomorrow, I dey go there tomorrow.<	the telling of the story after it has been launched	Instrumental Rationalization (Goal Orientation)

Instrumental Rationalization “legitimizes practices by making reference to their goals, use, and effects” (p. 113). It explains why purposes are created discourse in order to explain why these social practices exist.

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Ngozi plans to go to Stella’s and Philip’s house to take over because she knows that Omos and Maria are planning to occupy the property.

Legitimation of Conversation Analysis: Ngozi’s quick response (greater than sign) to convince her husband to leave right away shows her urgency to leave and beat Omos and Maria to the house.

Actors	Actions	Purpose of Definition	Legitimation
Through Monitoring for Errors & Sound Stretch: Ex. 110 (Uzoh) P. 1	↓Ngozi we dey go there but not be tomor::row.	the telling of the story after it has been launched	Instrumental Rationalization (Goal Orientation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Uzoh responds to Ngozi’s request to leave by telling her that the family will leave another time, thus changing the goal date to occupy the house of Stella and Philip in hopes of getting there before them.

Legitimation of Conversation Analysis: Uzoh’s low pitch (down arrow) and sound stretch of the word “tomorrow” indicates his intentions to occupy but on his terms.

Actors	Actions	Purpose of Definition	Legitimation
Through Rendering Own Part & Sound Stretch: Ex. 109 (Ngozi) P. 1	I GO go <u>sit</u> do::wn for <u>dat</u> ↑house follow <u>dem</u> enjoy all da <u>SWEET SWEET</u> THING:: wey my daughter ↑suf::fer<	the telling of the story after it has been launched	Instrumental Rationalization (Goal Orientation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Ngozi details her future **intentions** of what will happen when she occupies the house and how she is going to make use of the house.

Legitimation of Conversation Analysis: Ngozi yells (capital letters) “I GO, SWEET, THING” with emphasis on the underlined word “sweet,” the sound stretch of the words “thing and suffer” indicates that she feels very strongly about her goal to occupy the house.

Actors	Actions	Purpose of Definition	Legitimation
Through Rendering Own Part & Sound Stretch: Ex. 127 (Ngozi) P. 1	Ok now we go see.°(0.8)	the telling of the story after it has been launched	Instrumental Rationalization (Goal Orientation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Ngozi details her future **intentions** with a threat.

Legitimation of Conversation Analysis: Ngozi’s whispers (dot) her intentions as if it is a guarded secret which she intends to fulfill.

Actors	Actions	Purpose of	Legitimation
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		Definition	
Through Engaging in Complementary Telling: Ex. 117 (Ngozi) P. 1	we dey go ↑there <	the telling of the story after it has been launched	Instrumental Rationalization (Goal Orientation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Ngozi details her future **intentions** with a threat.

Legitimation of Conversation Analysis: Ngozi repeats her intentions raising her pitch towards the end and increasing her speed in order to make sure she gets her point across.

Actors	Actions	Purpose of Definition	Legitimation
Through Engaging in Complementary Telling: Ex. 118(Uzoh) P. 1	↑We dey go	the telling of the story after it has been launched	Instrumental Rationalization (Goal Orientation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Uzoh details his future **intentions** to go to Stella's and Philip's house.

Legitimation of Conversation Analysis: Uzoh increases his pitch (up arrow) to show that he is serious about going to the house.

Actors	Actions	Purpose of Definition	Legitimation
Through Engaging in Complementary Telling: Ex. 119 (Ngozi) P. 1	↓We dey go	the telling of the story after it has been launched	Instrumental Rationalization (Goal Orientation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Ngozi details her future **intentions** to Omos to occupy the house.

Legitimation of Conversation Analysis: Ngozi’s pitch drops (down arrow) as she comes to terms with occupying the house before Omos and Maria after Uzoh changes her the date for them to leave.

Actors	Actions	Purpose of Definition	Legitimation
Through Engaging in Complementary Telling & Sound Stretch: Ex. 115 (Ngozi) P. 1	All of - we dey go there =	the telling of the story after it has been launched	Instrumental Rationalization (Goal Orientation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Ngozi details her future **intentions** for the family to occupy the house to Uzoh.

Legitimation of Conversation Analysis: Ngozi is so eager to occupy the house that she abruptly adds “all of” to seem like she did not forget the inclusion of the family. She also speaks without taking a break, indicated by the equal sign.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Topic initiation)

Actors	Actions	Purpose of Definition	Legitimation
Itemized News Inquiry-Solicitous-Inquires into Recipient Troubles: Ex. 167 (Maria) P. 1	↓So what do you have in mind?	a topic initiation method that targets a specific newsworthy item related to the recipient	Instrumental Rationalization (Goal Orientation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Maria **questions** her husband Omos about his **intentions** for displacing Uzoh and his family from the house.

Legitimation of Conversation Analysis: Maria use a low pitch (down arrow) to speak with Omos about his future intentions without being aggressive or combative.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Adjacency Pair)

Actors	Actions	Purpose of Definition	Legitimation
Minimal Post-Expansion Sequence-closing third: Ex. 74 (Maria) P. 2	Let's go inside ok.°	refers to a sequence of two turns produced by different speakers/closes the sequence	Instrumental Rationalization (Goal Orientation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Maria's goal is to get Ofilia into the house in order to get rid of Uzoh's family.

Legitimation of Conversation Analysis: Maria whispers her command to Ofilia whom she often speaks to with respect unlike Ngozi.

Actors	Actions	Purpose of Definition	Legitimation
Topic Termination: Ex. 174 (Omos) P. 1	°↓In fact let me go and change I'm coming.°	refers to practices of closing down a topic	Instrumental Rationalization (Goal Orientation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Omos discusses his plan to get rid of Uzoh with Maria in which he believes a **proposal** will be the solution to making Uzoh and his family leave.

Legitimation of Conversation Analysis: Omos whispers (dots) and lowers his pitch (down arrow) to Maria to make sure his plan is not heard by Uzoh.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Agreement & Disagreement)

Actors	Actions	Purpose of Definition	Legitimation
Type-Specific Sequence Practices Disagreement Through Reluctance Markers & Sound Stretch: Ex. 128 (Uzoh) P.2	↓But dis settlement never done::(0.2)	addressed to particular actions such as offer agree/disagree complaint compliment response/invitation request	Instrumental Rationalization (Goal Orientation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Uzoh **pre-warns** Omos that the agreement to get along does not mean that they are on good terms for the future.

Legitimation of Conversation Analysis: Uzoh's low pitch (down arrow) indicates his change in tone with Omos because he seems more settle with him during this discussion; however, Uzoh's tone is still commanding, for example he stretches the word "done" to indicate his feelings.

Turn-Taking Practices

Social Practice Analysis of Legitimation in *Wise In-Law* **Turn-Taking Practices** (Next-Speaker Self-Selection)

Actors	Actions	Purpose of Definition	Legitimation
Transitional Overlap: Ex. 172 (Uzoh & Ngozi) P. 2	[TALK TO YOUR HUSBAND [↓Make we stop all dis thing.	geared towards completeness of an utterance/ occurs near a possible	Instrumental Rationalization (Goal Orientation)

		completion point	
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh and Omos fight back and forth and his final response is to yell at Maria to discipline her husband because he was **insulting** Uzoh. At the same time, Ngozi wants both men to stop arguing.

Legitimation of Conversation Analysis: Uzoh's yelling (all capital words) shows him as being the aggressor while Ngozi tries to diffuse the situation between the two men but her low pitch is not as strong as Uzoh's voice during the overlap conversation.

Actors	Actions	Purpose of Definition	Legitimation
Third-Position Repair: Ex. 115 (Omos) P. 2	°↓Na lets go to police station lets go to police station.°	attempt to fix the trouble-source by its speaker based on the next speaker's response/displays a possible misunderstanding of the trouble-source turn	Instrumental Rationalization (Goal Orientation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos after being questioned and **teased** by Uzoh, decides that it is a good idea to go to the police station to get rid of the bodyguards.

Legitimation of Conversation Analysis: Omos unable to match Uzoh's threat, decides to work with Uzoh which can be seen by his subtle response whisper (dots) to Uzoh.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Announcement Sequence-Announcement Response)

Actors	Actions	Purpose of Definition	Legitimation
News Receipt: Ex. 261 (Uzoh) P-1	↑Try <u>am</u>	a type of announcement response that discourages elaboration	Instrumental Rationalization (Goal Orientation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh threatens Omos because Omos insinuates that he is not capable of defending himself.

Legitimation of Conversation Analysis: Uzoh not afraid of Omos' **threats** encourages him to do something in which he raises his pitch (up arrow) and emphasis the underlined word "am" to indicate that he is not afraid of Omos.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Multi-Party Telling)

Actors	Actions	Purpose of Definition	Legitimation
Through Rendering Own Part: Ex. 144 (Maria) P. 2	↓Yes O::.	the telling of the story after it has been launched	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Maria responds to Ngozi's remark that they are one big family and by her **agreeing**, this adds to the solidarity of them becoming a family.

Legitimation of Conversation Analysis: Maria’s low pitch (down arrow) and stretch of the letter “O” indicates that she wants Ngozi to know that she supports her.

Actors	Actions	Purpose of Definition	Legitimation
Through Verifying Details: Ex. 178 (Omos) P. 2	°↓Wetin wetin?°	the telling of the story after it has been launched	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos inquiries from Uzoh what he means by **insinuating** that he is from another country.

Legitimation of Conversation Analysis: Omos whispers (dots) his response to Uzoh as if he is too surprised to respond forcefully.

Actors	Actions	Purpose of Definition	Legitimation
Through Verifying Details & Sound Stretch: Ex. 158 (Uzoh) P. 2	hh ↑You too? hhhh	the telling of the story after it has been launched	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh asks “you too” to find out why it is ok for Omos to start speaking Nigerian Pidgin English (NPE) and it was not ok for him to use the language.

Legitimation of Conversation Analysis: Uzoh’s laughter before asking his question in which he increases his pitch (up arrow) shows that he is shocked that Omos and Maria are ok with the use of NPE.

Actors	Actions	Purpose of Definition	Legitimation
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Through Verifying Details & Sound Stretch: Ex. 165(Omos) P. 2	↑Yes na::	the telling of the story after it has been launched	Instrumental Rationalization (Means Orientation-Potentiality)
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Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Omos **responds** to Uzoh's remark to show that he means what he said.

Legitimation of Conversation Analysis: Omos' high pitch (up arrow) and sound stretch of the word "na" indicates that he means to affirm where he stands with his statement.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Topic initiation)

Actors	Actions	Purpose of Definition	Legitimation
Itemized News Inquiry- Inquires into a recipient-related activity that can possibly generate news: Ex. 29 (Omos) P. 2	↓What are you talking ↓about?	a topic initiation method that targets a specific newsworthy item related to the recipient	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos asks Maria what she is referring too as she becomes distraught after having a **disagreement** with Uzoh.

Legitimation of Conversation Analysis: Omos' low pitch in questioning Maria shows he is not agitated as her because he is not aware of the situation.

Actors	Actions	Purpose of Definition	Legitimation
Itemized News Inquiry- Inquires into a recipient-related activity that can possibly generate news: Ex. 162 (Omos) P. 1	↑ You know what Maria?	a topic initiation method that targets a specific newsworthy item related to the recipient	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos begins to tell Maria that they cannot **cohabit** with Uzoh and his family.

Legitimation of Conversation Analysis: Omos increases his pitch to get Maria's attention to prepare her to explain his purpose for suggesting why they should leave the house.

Actors	Actions	Purpose of Definition	Legitimation
Setting Talk: Ex. 133 (Ngozi) P. 1	I don see road.	a topic initiation method that points to the immediate environment of the interaction	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Ngozi makes a declaration to suggest that she has found a path to the house after Uzoh **berates** Omos for occupying the house.

Legitimation of Conversation Analysis: Ngozi makes a statement to make Uzoh aware that she found a path to the house.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* **Topic Pursuit** (Unenthusiastic Initiation)

Actors	Actions	Purpose of Definition	Legitimation
Through Itemized News Inquiry: Ex. 2 (Omos) P. 2	↓ I don't understand what you are talking about.	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Instrumental Rationalization (Mean Orientation-Potentiality)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Omos caught in the act of lying in order to **allude** answering the question, pretends not to know what Uzoh is talking about.

Legitimation of Conversation Analysis: Omos downgrades his pitch to allude seeming like he is innocent.

Actors	Actions	Purpose of Definition	Legitimation
Through Itemized News Inquiry & Sound Stretch: Ex. 247 (Uzoh) P. 1	↑ Proposal?	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh questions Omos' **intention** for choosing to talk to him and question his word of choice "proposal."

Legitimation of Conversation Analysis: Uzoh's increases his pitch to show that he is not sure of the word "proposal" and replies as if it is a question.

Actors	Actions	Purpose of Definition	Legitimation
Through Return Topic Initial Elicitor: Ex. 60 (Maria) P. 2	↓Is that all you've got?	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Maria questions Mimi about her tactic to get her to **desist** and she is not impressed that Mimi is able to speak Standard English (SE).

Legitimation of Conversation Analysis: Maria's low pitch is more of a threat in this situation to challenge Mimi.

Actors	Actions	Purpose of Definition	Legitimation
Return Topic Initial Elicitor: Ex. 106 (Omos) P. 2	°↓So what do we do?°	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos is confronted by Uzoh who makes him realize that it is his **fault** for the bodyguards coming to the house.

Legitimation of Conversation Analysis: Omos whispers (dots) his response and lowers his pitch because he knows that he is at fault for calling the bodyguard.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Topic Pursuit)

Actors	Actions	Purpose of Definition	Legitimation
Topicalizer: Ex. 248 (Omos) P. 1	↓ Yes.	upgrades the newsworthiness of the report and transform a possible topic into an actual topic	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Omos' answer reaffirms why he calls Uzoh outside to discuss his “**proposal**.”

Legitimation of Conversation Analysis: Omos' approach of lowering his pitch makes Uzoh more susceptible to listening.

Actors	Actions	Purpose of Definition	Legitimation
Topicalizer: Ex. 146 (Maria) P. 2	°Yes O::°	upgrades the newsworthiness of the report and transform a possible topic into an actual topic	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Ngozi makes a **plea** for forgiveness and Maria collaborates with her by responding affirmatively positive.

Legitimation of Conversation Analysis: Maria whispers (dots) her response to show her solidarity with Ngozi.

Actors	Actions	Purpose of Definition	Legitimation
Topicalizer: Ex. 87(Ngozi) P. 1	°↓I wonda.°	upgrades the newsworthiness of the report and transform a possible topic into an actual topic	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Ngozi's statement is to corroborate with Uzoh's **praise to God** for blessing his daughter to be a lawyer.

Legitimation of Conversation Analysis: Maria whispers her response and is not as aggressive as previously when dealing with Ngozi.

Actors	Actions	Purpose of Definition	Legitimation
Topicalizer: Ex. 106 (Uzoh) P. 1	↑Ehhh	upgrades the newsworthiness of the report and transform a possible topic into an actual topic	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Uzoh **expresses his frustration** after Ngozi tells him that she overheard Omos tell a friend that he is going to occupy his son's house after the wedding.

Legitimation of Conversation Analysis: Uzoh's increase in pitch shows that he is shocked at such a revelation.

Actors	Actions	Purpose of Definition	Legitimation
Topicalizer: Ex. 121 (Ngozi) P. 1	↑Eh?	upgrades the newsworthiness of the report and transform a possible topic into an actual topic	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi shows her **disapproval** for Uzoh warning Stella to be more like her strong-willed mother and Ngozi takes offense to the comment.

Legitimation of Conversation Analysis: Ngozi attitude towards Uzoh is anger and the use of the expression "eh" is just the start of her diatribe she yells at Uzoh.

Actors	Actions	Purpose of Definition	Legitimation
Topicalizer: Ex. 159 (Maria) P. 1	↑Yes Now	upgrades the newsworthiness of the report and transform a possible topic into an actual topic	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: **Declaratives**- (causes the speaker to change the reality according to the proposition of the declaration)

- Maria agrees with Omos on their **educational qualification** which separates them from Uzoh and his family.

Legitimation of Conversation Analysis: Maria's high pitch shows she agrees with Omos.

Actors	Actions	Purpose of Definition	Legitimation
Topicalizer: Ex. 163 (Maria) P. 1	↓What?	upgrades the newsworthiness of the report and transform a possible topic into an actual topic	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **preps** Maria to listen to why they cannot stay in the house with Uzoh's family.

Legitimation of Conversation Analysis: Maria unsure of what Omos is about to say, changes her pitch to a low pitch awaiting what is to come from the news.

Actors	Actions	Purpose of Definition	Legitimation
Topicalizer: Ex. 169 (Maria) P. 1	↑Ehhh?	upgrades the newsworthiness of the report and transform a possible topic into an actual topic	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Maria **expresses her surprise** after Omos tells her that he plans to use "dialogue" as a way to get Uzoh to cooperate and leave the house.

Legitimation of Conversation Analysis: Maria’s increase in pitch shows that she is shocked at the attempt to use “dialogue.”

Actors	Actions	Purpose of Definition	Legitimation
Topicalizer & Sound Stretch: Ex. 210 (Ngozi) P. 1	↑siquini?	upgrades the newsworthiness of the report and transform a possible topic into an actual topic	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Ngozi **speaks another language** during her fight with Maria and Omos to indicate her distrust.

Legitimation of Conversation Analysis: Although it is not clear what is said by Ngozi, her disapproval is clearly seen by her increase in pitch in her response to Maria and Omos.

Actors	Actions	Purpose of Definition	Legitimation
Topicalizer & Sound Stretch: Ex. 45 (Ngozi) P. 1	↑O::K O::K↑	upgrades the newsworthiness of the report and transform a possible topic into an actual topic	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Ngozi realizes that Mimi **euphuism** about the horse is not a literal meaning by her response.

Legitimation of Conversation Analysis: Ngozi yells (capital letters) to indicate that she understand the euphuism used by Mimi.

Actors	Actions	Purpose of Definition	Legitimation
Topicalizer & Sound Stretch: Ex. 154 (Omos) P. 1	Ah::	upgrades the newsworthiness of the report and transform a possible topic into an actual topic	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Before starting his speech Omos preps Maria to hear his **diatribe** about why Uzoh's family is uncivilized **barbarians**.

Legitimation of Conversation Analysis: "Ah" is a topicalizer that prompts the listener to hear more details about a possible topic which is what Omos is doing here.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Topic Close)

Actors	Actions	Purpose of Definition	Legitimation
Topic Termination: Ex. 30 (Omos) P. 1	°Ah Philip! Wait O°	refers to practices of closing down a topic	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos **instructs** Philip to stop running away after trying to persuade him to not marry Stella.

Legitimation of Conversation Analysis: Omos attempt to stop Philip by whispering (dots) but his demands to Philip is unsuccessful because of his prior aggressiveness in his introduction speech.

Repair Practices

Social Practice Analysis of Legitimation in *Wise In-Law* (Types of Repair-Self-Initiated Self Repair)

Actors	Actions	Purpose of Definition	Legitimation
Third-Position Repair: Ex. 25 (Ngozi) P. 2	↑(Cutllas)?	attempt to fix the trouble-source by its speaker based on the next speaker's response/displays a possible misunderstanding of the trouble-source turn	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Ngozi mistaken eating utensils for the instrument used to cut wood.

Legitimation of Conversation Analysis: Ngozi unaware that she has made a definition mistake speaks confidently to defend her point by increasing her pitch.

Repair Practices

Social Practice Analysis of Legitimation in *Wise In-Law* (Object of Repair)

Actors	Actions	Purpose of Definition	Legitimation
Trouble Source: Ex: 86 (Ngozi) P. 2	↑(Cutllas)?	a word, phrase, or utterance treated as problematic by	Instrumental Rationalization (Means Orientation-

		the actors	Potentiality)
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Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Ngozi mistaken eating utensils for the instrument used to cut wood.

Legitimation of Conversation Analysis: Ngozi unaware that she has made a definition mistake, speaks confidently to defend her point by increasing her pitch.

Turn-Taking Practices

Social Practice Analysis of Legitimation in *Wise In-Law* (Turn Constructional Unit-Turn-Extension Practice)

Actors	Actions	Purpose of Definition	Legitimation
Rush Through & Sound Stretch: Ex. 55 (Uzoh) P. 1	>↑You no <u>say</u> to <u>say</u> <	speeding up as one approaches a possible completion point	Instrumental Orientation (Means Orientation-Potentiality)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh finally comes to the conclusion that Omos' family wants Philip to marry Stella only because she is a **lawyer**.

Legitimation of Conversation Analysis: Uzoh conclusion is rushed to intensify his finding about the realization on why the marriage is taking place.

Turn-Taking Practices

Social Practice Analysis of Legitimation in *Wise In-Law* **Turn-Taking Practices** (Next-Speaker Self-Selection)

Actors	Actions	Purpose of Definition	Legitimation
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Transitional Overlap & Increment: Ex. 199 (Omos & Uzoh) P. 2	[This your- [We not suppose to be quarreling.	geared towards completeness of an utterance/ occurs near a possible completion point	Instrumental Orientation (Means Orientation-Potentiality)
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh and Omos were **arguing** and then Uzoh decides to end the argument by stating they should not quarrel.

Legitimation of Conversation Analysis: Uzoh and Omos overlap during their conversation in which Uzoh has an epiphany "we not suppose to be quarreling" meaning that they should work things out.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Announcement Sequence-Announcement Response)

Actors	Actions	Purpose of Definition	Legitimation
Newsmark and Topicalizer: Ex. 58 (Maria) P.2	[↑ Really	a type of announcement response that encourages elaboration	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Maria's "really" is a prelude of what she **plans** to do to Ngozi as they are fighting.

Legitimation of Conversation Analysis: Maria increases her pitch (up arrow) to signal that she has something planned to combat Ngozi's harassments.

Actors	Actions	Purpose of Definition	Legitimation
Newsmark: Ex. 93 (Uzoh) P.2	↑Abi we go call ↑police?	a type of announcement response that encourages elaboration	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh makes a **suggestion** to Omos to involve the police so that they can have the bodyguards expelled from the house.

Legitimation of Conversation Analysis: Uzoh raises his pitch (up arrow) to convince Omos to take action against the bodyguards.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Announcement Sequence-Pre-Announcement)

Actors	Actions	Purpose of Definition	Legitimation
Solicit: Ex. 35 (Omos) P-2	what is <u>that</u> my wife? (0.4)	where one requests the news with a <i>wh</i> -question	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Maria **prepares** Omos to hear about the fight she had with Uzoh's family over their eating habits in the living room and Omos opens up the conversation with a question.

Legitimation of Conversation Analysis: Omos uses a term of endearment "wife" to prepare to hear Maria's story.

Actors	Actions	Purpose of Definition	Legitimation
Solicit: Ex. 90 (Omos) P-2	°↓But what do you have in mind?°	where one requests the news with a <i>wh</i> -question	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos **questions** Uzoh about his plan to get rid of the bodyguards instead of coming up with a solution of his own.

Legitimation of Conversation Analysis: Omos' soft demeanor by whispering (dots) his question to Uzoh, indicates to Uzoh that he does not have a plan to suggest but is looking for Uzoh to give a solution to the problem he caused.

Actors	Actions	Purpose of Definition	Legitimation
Solicit: Ex. 176 (Ngozi) P. 1	↓Wetin dat one come mean?	where one requests the news with a <i>wh</i> -question	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Ngozi **prepares** to hear Uzoh's story about their in-laws.

Legitimation of Conversation Analysis: Ngozi's low pitch (down arrow) shows that she is prepared to listen to Uzoh but at the same she does not understand his story introduction.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Response Token)

Actors	Actions	Purpose of Definition	Legitimation
Signal Incipient Speakership: Ex. 3 (Uzoh) P.1	°Umm?°	important collection central to sequencing	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi pushes Uzoh to give a response to the family after they **insult** Uzoh's daughter for not being good enough to marry their son (Philip).

Legitimation of Conversation Analysis: Uzoh is skeptical about responding to Omos' negative comments about his daughter and answers by whispering (dots) a nervous filler word "umm."

Actors	Actions	Purpose of Definition	Legitimation
Signal Incipient Speakership: Ex. 34 (Uzoh) P.1	Ummm (hh)	important collection central to sequencing	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh prepares to tell his story after Ngozi reminds him of how big the in-laws problem is costing the family **emotional stress**.

Legitimation of Conversation Analysis: Uzoh's "umm" is a filler word preparing him to respond to Ngozi's comment and a starting point for him to start his story.

Actors	Actions	Purpose of Definition	Legitimation
Signal Incipient Speakership: Ex. 41(Ngozi) P.1	°↓Umm?°	important collection central to sequencing	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi does not know how to respond to Uzoh's **question** right away about the horse euphuism.

Legitimation of Conversation Analysis: Ngozi is skeptical about responding to Uzoh's question about the horse and delays her answer by whispering (dots) a nervous filler word "umm."

Actors	Actions	Purpose of Definition	Legitimation
Signal Incipient Speakership & Sound Stretch: Ex.272 (Omos) P.1	↓What: What: What:	important collection central to sequencing	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **insults** Omos by telling him he is not a full grown man and Omos' is too shock to respond right away so he repeats the word "what" again.

Legitimation of Conversation Analysis: Omos' repeat of the word "what" shows is reluctance to express his response.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Response Token)

Actors	Actions	Purpose of Definition	Legitimation
Invite Continuation: Ex. 2 (Ngozi) P.1	↓Em my husband.	important collection central to sequencing	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Ngozi uses a **filler word** to get Uzoh's attention in order to respond to the negative claims made by Omos' family.

Legitimation of Conversation Analysis: The filler word "em" is followed by a term of endearment from Ngozi to give Uzoh the guts to answer Omos family's negative perception of their daughter.

Actors	Actions	Purpose of Definition	Legitimation
Invite Continuation: Ex. 4 (Ngozi)P.1	(0.7)↑ <u>Answer</u> them now.	important collection central to sequencing	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Ngozi calls on Uzoh to respond to the **negative description** of their daughter.

Legitimation of Conversation Analysis: Ngozi raises her pitch (up arrow) and emphasizes the underlined word "answer" to make him take action.

Actors	Actions	Purpose of Definition	Legitimation
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Invite Continuation: Ex. 6 (Ngozi) P.1	Ah ah(hh)↑,	important collection central to sequencing	Instrumental Rationalization (Means Orientation-Potentiality)
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi urges Uzoh to speak for the family and she senses Uzoh's hesitation.

Legitimation of Conversation Analysis: Ngozi's "ah" moment is a sign of her disbelief in the way that Uzoh's family is treating them.

Actors	Actions	Purpose of Definition	Legitimation
Invite Continuation: Ex. 60 (Stella) P.1	<↓Umm	important collection central to sequencing	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Stella uses a filler word before she addresses Uzoh because she knows he is already agitated with her topic.

Legitimation of Conversation Analysis: Stella's filler word is a way to buy time before speaking to Uzoh and that is why she lowers her pitch (down arrow).

Actors	Actions	Purpose of Definition	Legitimation
Invite Continuation & Sound Stretch: Ex. 21 (Uzoh) P.2	na you go teach me how to eat for my daughter ↑house?	important collection central to sequencing	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **challenges** Maria on her eating lesson which offensive to him.

Legitimation of Conversation Analysis: Uzoh's challenge is based on the emphasis of the word "daughter" and increase in pitch of the word "house" to show that he does not need a eating lesson from anyone.

Actors	Actions	Purpose of Definition	Legitimation
Invite Continuation & Sound Stretch: Ex. 22 (Ngozi) P.2	↑ I wonda oh::	important collection central to sequencing	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi responds to Uzoh's comment after he **chastises** Maria for trying to teach them how to eat.

Legitimation of Conversation Analysis: Ngozi stretches out the word "oh" to indicate to Uzoh that she is surprised that Maria is trying to teach them how to eat.

Actors	Actions	Purpose of Definition	Legitimation
Invite Continuation & Sound Stretch: Ex. 65 (Mimi) P.1	Ahh	important collection central to sequencing	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Mimi is surprised that Uzoh would suggest that she would bring a criminal as a husband because she spoke up during his conversation against Stella's marriage.

Legitimation of Conversation Analysis: Mimi's "ah" moment is more of a sign of her disbelief in the way that Uzoh is treating her.

Actors	Actions	Purpose of Definition	Legitimation
Signal Incipient Speakership: Ex. 34 (Uzoh) P.1	Ummm (hh)	important collection central to sequencing	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh uses the nonverbal sound to agree with Ngozi about what Omos' family did at the introduction ceremony.

Legitimation of Conversation Analysis: Uzoh's "um" moment is a signal in agreement with Ngozi without having to speak.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Response Token)

Actors	Actions	Purpose of Definition	Legitimation
Indicate Unnecessary Persistence of Prior Speaker & Sound Stretch: Ex. 41 (Maria) P.2	↑What: what:	important collection central to sequencing	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Maria is shocked by Ngozi's response that she repeats her statement twice and **accuses** her of terrorizing her.

Legitimation of Conversation Analysis: Maria's increase in pitch (up arrow) and stretch of the word "what" is an indication that Maria is preparing to respond negatively to Ngozi's comment.

Actors	Actions	Purpose of Definition	Legitimation
Indicate Unnecessary Persistence of Prior Talk: Ex. 96(Omos) P.2	°Ah ah° °Ah Ah.°	important collection central to sequencing	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **confronts** Omos for his reason for not paying taxes because Omos does not want to use the police so Uzoh uses this as a way to see if he pays taxes.

Legitimation of Conversation Analysis: Omos is a bit shocked by the answer and uses a filler word to start his response before actually responding shyly (whispering) to Uzoh.

Actors	Actions	Purpose of Definition	Legitimation
Offer Assessments: Ex. 5 (Uzoh) P.1	°↓For English?°	important collection central to sequencing	Instrumental Orientation (Means Orientation-Potentiality)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh is **challenged** by his wife to give a response for the negative description of the family made by Omos.

Legitimation of Conversation Analysis: Uzoh does not feel comfortable with answering in Standard English and shyly asks Ngozi by whispering (dots) which language to use.

Actors	Actions	Purpose of Definition	Legitimation
Offer Assessments: Ex. 180 (Kelly) P.1	°↓Maybe.°	important collection central to sequencing	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Uzoh **discredits** Kelly's comment because he believes that his input his not necessary.

Legitimation of Conversation Analysis: Kelly's response is timid because he whispers (dots) his answer to respond to Uzoh.

Actors	Actions	Purpose of Definition	Legitimation
Through Acknowledge of Prior Talk & Sound Stretch: Ex. 79 (Omos) P. 2	°↓Ok°	important collection central to sequencing	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Omos is **confronted** by Uzoh on how they should handle the bodyguard issue and Omos is open to his discussion.

Legitimation of Conversation Analysis: Omos seems timid in his response by whispering (dots) to respond to Uzoh.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Multi-Party Telling)

Actors	Actions	Purpose of Definition	Legitimation
Monitor Space & Sound Stretch: Ex. 42 (Ngozi) P. 2	↑Dear I no just get your time, I come <u>dis</u> kitchen make I cook <u>fo::od</u> ,	the telling of the story after it has been launched	Instrumental Rationalization (Means Orientation-Use)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Ngozi informs Maria that she has no time for a **disturbance** in the kitchen.

Legitimation of Conversation Analysis: Ngozi makes it clear to Maria by emphasizing and stretching out the word “food” to indicate what her future plan is for using the kitchen.

Actors	Actions	Purpose of Definition	Legitimation
Through Verifying Details: Ex. 14 (Uzoh) P. 1	How ()	the telling of the story after it has been launched	Instrumental Rationalization (Means Orientation-Use)

Speech Acts Performed: (Expressives-describes speaker’s attitude and emotion toward the proposition)

- Uzoh is in disbelief that Omos family is against his family because of their **social background**.

Legitimation of Conversation Analysis: The “how” is in reference to the behavior of Omos’ family in speaking negatively against Uzoh’s daughter.

Overall Structuring Practices

Social Practice Analysis of Legitimation in *Wise In-Law* Conversation Closing- Preclosing Sequence

Actors	Actions	Purpose of Definition	Legitimation
Preclosing Signal: Ex. 29 (Philip) P. 1	↑You too?	a lexical item that neither adds anything new to a current topic nor raises a new one	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Philip reacts to Maria's response in which she **agrees** with the uncle that he should not marry Stella.

Legitimation of Conversation Analysis: The increase in pitch (up arrow) shows that Philip is shocked by his mother's response to his uncle's statement.

Actors	Actions	Purpose of Definition	Legitimation
Preclosing Signal & Sound Stretch: Ex. 17 (Omos) P.2	↑AH:: AH::	a lexical item that neither adds anything new to a current topic nor raises a new one	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: **Commissives** (commits the speaker to a future action)

- Before making his promise to bring in someone who speaks their language, Omos uses a **filler word** to start his point before addressing Ngozi.

Legitimation of Conversation Analysis: The filler word "well" allows Omos to create a moment of suspense before he gives his future threat to call the police.

Actors	Actions	Purpose of Definition	Legitimation
Preclosing Signal & Sound Stretch: Ex. 62(Maria) P.2	↓Well ::	a lexical item that neither adds anything new to a current topic nor raises a new one	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Before making her promise to bring in someone who speaks their language, Maria uses a **filler word** to start her point before addressing Ngozi.

Legitimation of Conversation Analysis: The filler word “well” allows Maria to create a moment of suspense before she gives her future warning to Ngozi.

Actors	Actions	Purpose of Definition	Legitimation
Preclosing Signal & Sound Stretch: & Sound Stretch: Ex. 75 (Ofilia) P. 2	↓Ah::	a lexical item that neither adds anything new to a current topic nor raises a new one	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (Expressives-describes speaker’s attitude and emotion toward the proposition)

- Ofilia uses the “ah” as a closing remark to indicate that he understands Maria’s comment.

Legitimation of Conversation Analysis: Ofilia’s “ah” is in replacement of adding additional words to end his conversation with Maria and also suggests to Maria that he understands her point.

Actors	Actions	Purpose of Definition	Legitimation
Preclosing Signal & Sound Stretch: Ex. 173 (Maria) P.1	↑Ok	a lexical item that neither adds anything new to a current topic nor raises a new one	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Maria uses the word "Ok" as a final **evaluation** to show Omos that she is willing to work with his plan but at the same she has reservations about the outcome.

Legitimation of Conversation Analysis: Maria's "ok" is a sign of defeat meaning she is willing to give all authority to Omos' plan.

Overall Structuring Practices

Social Practice Analysis of Legitimation in *Wise In-Law* (Conversation Closing-Last Topic)

Actors	Actions	Purpose of Definition	Legitimation
Mentionable: Ex. 64 (Maria) P.2	↓One more thing,	a "last topic" that a participant raises at or near the end of a conversation	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- After fighting with Ngozi in the kitchen, Maria makes a lasting **threat** to Ngozi.

Legitimation of Conversation Analysis: The phrase "one more thing" is to pre-warn Ngozi of what is to come if she does not heed the commands of Maria.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Agreement & Disagreement)

Actors	Actions	Purpose of Definition	Legitimation
Type-Specific Sequence Practice-Disagreement Through Questioning: Ex. 130 (Uzoh) P.1	>↑You say wetin?<	addressed to particular actions such as offer agree/disagree complaint compliment response/invitation request	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **challenges** Omos about occupying the house because Omos was blocking the pathway to the entry of the house.

Legitimation of Conversation Analysis: Uzoh challenges Omos' claim to the house by speaking fast to try to intimidate him and increasing his pitch to be more effective in his challenge.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Response Token)

Actors	Actions	Purpose of Definition	Legitimation
Indicate Unnecessary Persistence of Prior Talk & Sound Stretch: Ex. 135 (Omos) P.1	↑For::get it ↓forget it forget it	important collection central to sequencing	Instrumental Rationalization (Effect Orientation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh and Omos discuss ways to get rid of the bodyguards and Omos accuse Uzoh **teasingly** that he likes to show off his knowledge.

Legitimation of Conversation Analysis: Omos emphasis on the repeated word” “forget it” implies that Omos probably thinks highly of Uzoh but because of his educational background and the issues they had, he does not want to admit it to Uzoh.

Actors	Actions	Purpose of Definition	Legitimation
News Announcement & Stretch Sound: Ex. 9 (Ngozi) P. 2	water don come	a topic initiation method that reports on speaker related activities	Instrumental Rationalization (Effect Orientation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Ngozi makes an **announcement** based on the outcome of Uzoh catching Omos in the act of turning on the water faucet.

Legitimation of Conversation Analysis: Ngozi makes a comment without deviating from her pitch.

Turn-Taking Practices

Social Practice Analysis of Legitimation in *Wise In-Law* **Turn-Taking Practices** (Next-Speaker Self-Selection)

Actors	Actions	Purpose of Definition	Legitimation
Transitional Overlap & Sound Stretch: Ex. 68 (Ngozi &	[↑Eh. <u>FORCEY</u> ↑ki::nee? [°Ok, no	geared towards completeness of an utterance/ occurs near a	Instrumental Rationalization (Effect

Uzoh) P. 1	problem°	possible completion point	Orientation)
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh and Ngozi respond to Stella's **threat** together in order to challenge her eloping idea.

Legitimation of Conversation Analysis: Ngozi shocked by the threat, responds by yelling the word "FORCEY" and the last word "kini" which was stretched to indicate that she would not be threatened. Uzoh at the same time adds his point too but whispers (dots) his point because Ngozi was more forceful in speaking than him.

Actors	Actions	Purpose of Definition	Legitimation
Recognitional Overlap & Sound Stretch: Ex. 144 (Ngozi & Maria) P. 2	[na hear ↓Yes O::	occurs when a potential next speaker recognizes the thrust or upshot of the prior talk	Instrumental Rationalization (Effect Orientation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Ngozi and Maria determined that the family needs to work together after Ngozi makes a plea for **forgiveness** and Maria collaborates with her by responding positively.

Legitimation of Conversation Analysis: The overlap between Ngozi and Maria shows their willingness to work together by Maria's yelling (capital words) "YES" which shows a strong support for Ngozi.

Turn-Taking Practices

Social Practice Analysis of Legitimation in *Wise In-Law* (Next-Speaker Self-Selection-Gestures)

Actors	Actions	Purpose of Definition	Legitimation
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Nonverbal Starter: Ex. (Uzoh)	↓Clap clap CLAP↑ ((UZOH hits son with hat to clap))	nonverbal cues such as gaze direction, head turning, facial expressions etc.	Instrumental Rationalization (Effect Orientation)
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh gives a speech during the family introduction ceremony and **defends** his daughter's background. He hits his son with the hat because he feels his son should show the same support like Omos' family did for him.

Legitimation of Conversation Analysis: Uzoh command for recognition from his family is forced by him physically hitting his son and yelling (capital word) for his son to "clap" because of what the other family did.

Actors	Actions	Purpose of Definition	Legitimation
Nonverbal Start: Ex. 19 (Ngozi) P. 1	((PHILIP'S PARENTS WALK OUT OF THE HOUSE))	nonverbal cues such as gaze direction, head turning, facial expressions etc.	Instrumental Rationalization (Effect Orientation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Prior to Philip's parents walking out, Ngozi **speaks another language** translated as "what an insult" which causes Philip's parents to show their disdain with body language instead of speaking another word.

Legitimation of Conversation Analysis: Non-verbal language dictates their feelings towards Uzoh's family by walking out without saying anything which is an insult in Nigerian hospitality.

Actors	Actions	Purpose of Definition	Legitimation
Nonverbal	((Omos & Ngozi	nonverbal cues	Instrumental

Start: Ex. 213 (Uzoh) P. 2	hug))	such as gaze direction, head turning, facial expressions etc.	Rationalization (Effect Orientation)
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Prior to Omos and Ngozi hugging, Uzoh makes a comment that Omos is trying to have **relations** with his wife. Ngozi then asks Uzoh if they are one big family.

Legitimation of Conversation Analysis: The non-verbal act of hugging shows that Ngozi and Omos are willing to put their differences aside.

Actors	Actions	Purpose of Definition	Legitimation
Nonverbal Start: Ex. 171 (Maria) P. 1	((chuckles))↓When they moved in with enough things to last them ↑forever?	nonverbal cues such as gaze direction, head turning, facial expressions etc.	Instrumental Rationalization (Effect Orientation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Maria reacts to Omos' comment on how he plans to get rid of Uzoh through **negotiation**. Maria's chuckling reaction shows that she does not believe that negotiation will work on Uzoh's social type.

Legitimation of Conversation Analysis: The non-verbal first reaction of Maria indicates that leaving the premises for Uzoh and his family would probably be the best solution instead of negotiation.

Actors	Actions	Purpose of Definition	Legitimation
Non-Lexical Perturbation: Ex. 31 (Uzoh) P.	((sweeps the ground where they were	nonverbal cues such as gaze direction, head	Instrumental Rationalization

1	standing in front of his gate))	turning, facial expressions etc.	(Effect Orientation)
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **dissatisfied** with what was spoken during the family introduction, shows his disapproval through a non-verbal act that shows his disdain for Omos' family.

Legitimation of Conversation Analysis: The non-verbal act of sweeping the front gate metaphorically shows Uzoh cleansing himself and his property from a bad omen which represents Omos' family.

Actors	Actions	Purpose of Definition	Legitimation
Non-Lexical Perturbation: Ex. 15 (Omos) P. 2	((screeching out loud))	nonverbal cues such as gaze direction, head turning, facial expressions etc.	Instrumental Rationalization (Effect Orientation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos **screeches** because he is afraid of Uzoh's threat to kill him for turning the tap water off.

Legitimation of Conversation Analysis: Omos non-verbal reaction shows his fear for Uzoh's comment because he knows that he has been caught.

Actors	Actions	Purpose of Definition	Legitimation
Non-Lexical Perturbation: Ex. 66 (Ngozi) P. 2	((MIMI and NGOZI start dancing and make a kicking movement as to sweep MARIA out of the kitchen as MARIA walks	nonverbal cues such as gaze direction, head turning, facial expressions etc.	Instrumental Rationalization (Effect Orientation)

	away))		
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Ngozi's feels she has won the fight in the kitchen against Maria's **harassment**. Since her daughter was able to use Standard English (SE) to make Maria back away from the fight, Ngozi feels happy about making Maria unable to cook in the kitchen.

Legitimation of Conversation Analysis: Non-verbal dance between Ngozi and Mimi suggest they have won a battle of words against Maria and thus the dance is done to show they were victorious in their battle.

Actors	Actions	Purpose of Definition	Legitimation
Non-Lexical Perturbation: Ex. 217 (Ngozi) P. 2	((end of scene Uzoh begins to fight Ngozi and Omos. Maria claps her hands in disbelief and laughs while Stella and Philip just watch in amusement.))	nonverbal cues such as gaze direction, head turning, facial expressions etc.	Instrumental Rationalization (Effect Orientation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Ngozi becomes the **point of contention** because of her nonverbal act of hugging Omos which made her husband mad.

Legitimation of Conversation Analysis: The non-verbal hugging caused the whole family to fall back into their argumentative state again.

Actors	Actions	Purpose of Definition	Legitimation
Non-Lexical Perturbation:	((Hisses with	nonverbal cues such as gaze	Instrumental

Ex. 190 (Ngozi) P. 1	mouth))	direction, head turning, facial expressions etc.	Rationalization (Effect Orientation)
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Ngozi makes a **non-verbal sound** as to show Uzoh that she is capable of handling any situation.

Legitimation of Conversation Analysis: The non-verbal sound is cultural to Nigerian society to indicate either disgust or show strength. In this situation it is the latter.

Actors	Actions	Purpose of Definition	Legitimation
Non-Lexical Perturbation & Sound Stretch: Ex. 18 (Ngozi) P.2	((claps hands))	nonverbal cues such as gaze direction, head turning, facial expressions etc.	Instrumental Rationalization (Effect Orientation)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Ngozi shows her **disapproval** for Omos' behavior for deciding to take over the house.

Legitimation of Conversation Analysis: The clapping of the hands comes after Uzoh calls Omos wicked. In this sense her non-verbal clapping expression is negative.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Announcement Sequence-Announcement Response)

Actors	Actions	Purpose of Definition	Legitimation
News Receipt: Ex. 133 (Omos)	↓Just forget it.	a type of announcement	Instrumental

P-2		response that discourages elaboration	Rationalization (Effect Orientation)
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos does not want Uzoh to know that he is **praising** Uzoh for his intelligence.

Legitimation of Conversation Analysis: The down pitch (down arrow) shows Omos lowering his pitch because he does not want Uzoh to fully hear his final compliment.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Agreement & Disagreement)

Actors	Actions	Purpose of Definition	Legitimation
Type-Specific Sequence Practices Agreement Through Downgrade: Ex. 126 (Uzoh) P. 2	we don <u>settle</u> .	addressed to particular actions such as offer agree/disagree complaint compliment response/invitation request	Instrumental Rationalization (Effect Orientation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Uzoh makes a commitment to **settle** his issues with Omos after they both had a discussion on how to get rid of the bodyguards.

Legitimation of Conversation Analysis: Uzoh's emphasis on the underlined word "settle" suggests that he wants to find a solution to their problem which means he and Omos will have to solve their own personal problems first.

Actors	Actions	Purpose of Definition	Legitimation
Type-Specific Sequence Practice-Agreement Through The Use of The Same Word: Ex. 89 (Uzoh) P. 2	AWAY ↑	addressed to particular actions such as offer agree/disagree complaint compliment response/invitation request	Instrumental Rationalization (Effect Orientation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh **agrees** with Omos that the bodyguards ought to be sent away.

Legitimation of Conversation Analysis: Uzoh yells his response with a high pitch (up arrow) to show his solidarity with Omos.

Actors	Actions	Purpose of Definition	Legitimation
Type-Specific Sequence Practices Agreement Through the Use of the Same Word: Ex. 127 (Omos) P. 2	↑We <u>don</u> settle?	addressed to particular actions such as offer agree/disagree complaint compliment response/invitation request	Instrumental Rationalization (Effect Orientation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Omos finally decides that it is best to work with Uzoh in order to sort their problems out.

Legitimation of Conversation Analysis: His increase in pitch (up arrow) and underlined word

“don” and “settle” indicate that he wants Uzoh to know that he is serious.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Multi-Party Telling)

Actors	Actions	Purpose of Definition	Legitimation
Through Engaging in Complementary Telling & Sound Stretch: Ex. 203 (Omos) P. 2	↑Just.: shake hand make we forget dis thing.	the telling of the story after it has been launched	Instrumental Rationalization (Effect Orientation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos uses **Nigerian Pidgin English (NE)** to address Uzoh as a way to move forward as a family.

Legitimation of Conversation Analysis: Omos increase in pitch (up arrow) is suggestive of him

wanting to influence Uzoh’s mind because he uses language that is more natural for Uzoh to understand.

Overall Structuring Practices

Social Practice Analysis of Legitimation in *Wise In-Law* (Conversation Closing- Preclosing Sequence)

Actors	Actions	Purpose of Definition	Legitimation
Preclosing Signal: Ex. 216 (Ngozi) P. 2	↑It done do now::.	a lexical item that neither adds anything new to a current topic nor raises a new	Instrumental Rationalization (Effect Orientation)

		one	
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Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Ngozi makes an **announcement** based on the outcome of everyone willing to cooperate with each other. She concludes that all is well with the family.

Legitimation of Conversation Analysis: The increase in pitch (up arrow) and sound stretch in the word “now” finalizes the ending to the problems with Uzoh’s and Omos’ family problems.

Actors	Actions	Purpose of Definition	Legitimation
Preclosing Signal: Ex. 137 (Omos) P. 2	°Lets go.	a lexical item that neither adds anything new to a current topic nor raises a new one	Instrumental Rationalization (Effect Orientation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos after being questioned and teased by Uzoh because he gave Uzoh a **compliment**, wants to stop fighting with Uzoh.

Legitimation of Conversation Analysis: Omos whispers (dots) his final point as a way to show Uzoh that they are on good terms.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Agreement & Disagreement)

Actors	Actions	Purpose of Definition	Legitimation
Type-Specific Sequence Practice Through Mitigation of	↓ You have started again.	addressed to particular actions such as offer agree/disagree	Instrumental Rationalization (Means Orientation-

Disagreement: Ex. 86 (Omos) P. 2		complaint compliment response/invitation request	Potentiality)
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Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Omos accuses Uzoh of being a trouble maker because Uzoh **challenges** him about the ownership of the house.

Legitimation of Conversation Analysis: Omos aware of the truth about Uzoh's claim does not answer him but rather disagrees with him by accusing him of being a trouble maker which can be seen by his low pitch (down arrow).

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimation in *Wise In-Law* (Adjacency Pair)

Actors	Actions	Purpose of Definition	Legitimation
Pre-Expansion & Sound Stretch: Ex. 242 (Omos) P. 1	↓Eh:: Mr. Uzoh ↑please come.	adjacency pair positioned before the base adjacency pair designed to ensure its smooth running	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos calls Uzoh **politely** to come over so that he can speak with him about vacating the premises.

Legitimation of Conversation Analysis: Omos is polite in his approach by using a low pitch (down arrow) and using an honorifics "Mr." to soften Uzoh up and show that he is respectful towards him.

Actors	Actions	Purpose of Definition	Legitimation
Pre-Expansion: Ex. 70 (Maria) P. 2	Please come inside.°	adjacency pair positioned before the base adjacency pair designed to ensure its smooth running	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Maria asks **politely** for Ofilia to enter the premises.

Legitimation of Conversation Analysis: Maria always speaks to Ofilia in a polite manner. She evens whispers (dots) to show that she is on his side.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Topic Shift)

Actors	Actions	Purpose of Definition	Legitimation
Disjunctive Topic Shift & Sound Stretch: Ex. 125 (Omos) P. 2	↓Anyway	an utterance used to mark the introduction of a new focus or topic as abrupt or unexpected	Instrumental Rationalization (Means Orientation-Potentiality)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Omos **changes the topic** and brings the topic back to the purpose of getting rid of the bodyguards.

Legitimation of Conversation Analysis: Omos uses the down arrow before he switches his point to make it easy for him to introduce his point.

Turn-Taking Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* (Turn Constructional Unit-Turn-Extension Practice)

Actors	Actions	Purpose of Definition	Legitimizations
Rush Through: Ex. 25 (Philip) P. 1	>↑Mommy I am not getting married to her parents = I am getting married to her = so if you <u>respect</u> my <u>views</u> you would support me↑<	speeding up as one approaches a possible completion point	Theoretical Rationalization (Explanation)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Philip makes his feelings **clear** on how he feels about Stella to his parents.

Legitimation of Conversation Analysis: Philip rushes his statement in order to explain and rationalize his reasoning for marrying Stella. He uses key words “respect and views” to give a better explanation for his reason for marrying Stella.

Actors	Actions	Purpose of Definition	Legitimizations
Rush Through & Setting Talk & Sound Stretch: Ex. 150 (Ngozi) P. 1	>↑My hus:band na daughter house we dey<	speeding up as one approaches a possible completion point	Theoretical Rationalization (Explanation)

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Ngozi and Uzoh get into a **fighting** discussion over occupying the house. Ngozi explanation is enough claim for Uzoh to defend the family.

Legitimation of Conversation Analysis: Ngozi explanation is made stronger by her parental link to Stella and her increased speed (greater than sign) only helps to solidify her explanation.

Turn-Taking Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* (Next-Speaker Self-Selection)

Actors	Actions	Purpose of Definition	Legitimizations
Recycled Turn Beginning: Ex. 179 (Uzoh) P.2	[°You think I no know where you are from?° [°Wetin wetin?°	involves repeating the part of a turn beginning that gets absorbed in overlap	Theoretical Rationalization (Definition)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh makes a definition **claim** that Omos must not be a true Nigerian not based on anything concrete but based on his own personal generalization.

Legitimation of Conversation Analysis: Uzoh whispers (dots) the comment to Omos as to indicate that Omos is keeping a secret that he is about to reveal to the world.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Adjacency Pair)

Actors	Actions	Purpose of Definition	Legitimizations
Insert-Expansion & Sound Stretch: Ex.249 (Uzoh) P. 1	↓Dat one na food abi na wetin?(0.4)↑See e:: Omos I use God beg	adjacency pair used to clarify the first pair-part or seek preliminary	Theoretical Rationalization (Definition)

	you,(0.2)↓if you no say get wetin you want tell me tell me may I go enter go rest, I no get time for ↓rubbish.	information before doing the second pair-part	
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh mistaken Omos' word "**proposal**" and defines it as a type of food. His **lack of understanding** of the definition makes him agitated to the point where he wants to leave the meeting.

Legitimation of Conversation Analysis: Uzoh's lack of understanding of the word "proposal" not mentioned in this sentence is based on his lack of knowledge which is proven by the sentence "dat one na food." This statement only reiterates Omos negative perception of Uzoh's educational background.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Topic Shift)

Actors	Actions	Purpose of Definition	Legitimizations
Disjunctive Topic Shift & Sound Stretch: Ex. 103 (Uzoh) P. 2	↑See you see all of dis <u>return</u> to send pray::er wey I dey pray na I don use O::,	an utterance used to mark the introduction of a new focus or topic as abrupt or unexpected	Theoretical Rationalization (Scientific)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh uses the institution of **religion** as a way to attack Omos because religion signifies a greater power that can affect change and that is why he states that his prayers will work

against Omos. It is culturally believed that religion plays an important role in Nigerian culture.

Legitimation of Conversation Analysis: Uzoh uses the institution of religion (scientific) by invoking key words like “pray::er” which is stretched to indicate an emphasis on the end result for Omos

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Multi-Party Telling)

Actors	Actions	Purpose of Definition	Legitimizations
Through Rendering Own Part: Ex.180 (Uzoh) P. 2	>↑I not <u>know</u> the government	the telling of the story after it has been launched	Theoretical Rationalization (Scientific)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh uses the institution of **government** as a way to attack Omos’ citizenship thus discrediting his birth rights which is an assault on his Nigerian identity.

Legitimation of Conversation Analysis: Uzoh makes claim to the institution of government (scientific) by rushing his speech (greater than sign) and emphasizing the underlined word “know” to show that Omos is a fake Nigerian.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* **Topic Pursuit** (Unenthusiastic Initiation)

Actors	Actions	Purpose of Definition	Legitimizations
Through Itemized News	>↑You see how as God tell you	practice of insisting upon	Theoretical Rationalization

Inquiry-: Ex. 160 (Uzoh) P. 2	do now?<	developing a topic when its initiation receives less-than-enthusiastic responses	(Scientific)
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Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh uses the institution of **religion** as a way to attack Omos because religion signifies a greater power that can affect change that's why he makes a claim that God is working against Omos.

Legitimation of Conversation Analysis: Uzoh makes claim to the institution of religion (scientific) and makes a claim as if it is actually a truth statement.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* **Topic Pursuit** (Unenthusiastic Initiation)

Actors	Actions	Purpose of Definition	Legitimizations
News Announcement & Sound Stretch: Ex. 4 (Kelly) P. 2	>Papa the <u>tap</u> is running O::<	practice of insisting upon developing a topic when its initiation receives less-than-enthusiastic responses	Theoretical Rationalization (Explanation)

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Kelly **announcement** of the water running prompts Uzoh to take action.

Legitimation of Conversation Analysis: Kelly's announcement rejuvenates the family through his excitement which can be seen in the speeding up (greater than sign) of his sentence.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimations in *Wise In-Law* (Adjacency Pair)

Actors	Actions	Purpose of Definition	Legitimations
Insert-Expansion & Sound Stretch: Ex. 71 (Ofilia) P. 2	↑AUNTY I wan see dat <u>person</u> wey wey dey <u>disturb</u> you for here.	adjacency pair used to clarify the first pair-part or seek preliminary information before doing the second pair-part	Theoretical Rationalization (Explanation)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ofilia offers to eliminate the **emotional problem** that is causing Maria harm by insisting on confronting the perpetrators.

Legitimation of Conversation Analysis: Uzoh speeds up his sentence (greater than sign) with an increase in pitch to express his disdain for the perpetrators by emphasizing the words "disturb" and "person" to show that he is capable of doing what he was hired to do.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimations in *Wise In-Law* (Stepwise Topic Shift)

Actors	Actions	Purpose of Definition	Legitimations
Through Pivot & New Focus/ Topic (Assessment): Ex. 34 (Maria) P. 2	there is something going on in this place (0.2) that you do not ↓understand.	a method of gradually moving into a new focus or a	Theoretical Rationalization (Explanation)

		new topic	
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Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Maria makes an **assessment** based on the situational problems she is having with Uzoh's family and tries to give Omos an explanation of what is to come.

Legitimation of Conversation Analysis: Maria creates an atmosphere for Omos to hear her explanation by invoking the key words "something" which leads Omos to hear and anticipate a problem.

Actors	Actions	Purpose of Definition	Legitimations
Through Pivot & New Focus/Topic (Assessment) & Sound Stretch: Ex. 122 (Uzoh) P. 2	↓Just imagine, see da time. (0.6) Dey don go sleep.	a method of gradually moving into a new focus or a new topic	Theoretical Rationalization (Explanation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh **confronts** Omos about solving the problem with the bodyguards. He prepares to introduce another topic that allows him to switch topics. It is this switching of topics that puts him in a place to explain his points.

Legitimation of Conversation Analysis: Uzoh is able to set up the atmosphere to switch topics because his pitch (lower-down arrow) is no longer abrasive, making Omos more likely to listen to him.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Adjacency Pair)

Actors	Actions	Purpose of Definition	Legitimizations
Post-Expansion & Setting Talk & Sound Stretch: Ex. 250 (Omos) P. 1	I want <u>you</u> :: and your family to leave this mansion that we are ↓living ok because I want to avoid <u>any</u> :: <u>crisis</u> <u>crisis</u> and I promise you	refers to a sequence of two turns produced by different speakers	Theoretical Rationalization (Explanation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos gives a **demand** to Uzoh to vacate the house and offers an explanation for his request which he feels justifies his point.

Legitimation of Conversation Analysis: Omos' explanation are supported by the emphasis on the key underlined stressed words "you and any crisis" as justification for the need for Uzoh and his family to vacate the house. By making this statement, he feels that his demand explanation is justified.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Topic initiation)

Actors	Actions	Purpose of Definition	Legitimizations
News Announcement: Ex. 168 (Omos) P. 1	↑Dialogue	a topic initiation method that reports on speaker related activities	Theoretical Rationalization (Explanation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Omos' **explanation** to his wife for getting Uzoh out of the house is through dialogue.

Legitimation of Conversation Analysis: Omos' high pitch (up arrow) suggests that he believes that dialogue will be enough to evacuate Uzoh's family.

Actors	Actions	Purpose of Definition	Legitimizations
Post-Expansion: Ex. 72(Maria) P. 2	°↓Ofili you need to be settle.°	refers to a sequence of two turns produced by different speakers	Theoretical Rationalization (Explanation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Maria **demand** Ofilia to settle down before she prepares to describe to him the people who are causing the problems in the house.

Legitimation of Conversation Analysis: Maria uses a low pitch (down arrow) and whispers (dots) to speak with Ofilia differently than the way she speaks to Uzoh's family even though Ofilia would be considered uneducated to her since he uses NPE.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Topic Shift)

Actors	Actions	Purpose of Definition	Legitimizations
Disjunctive Marker: Ex. 8 (Professor) P. 1	<As a matter of <u>fact</u> ,	an utterance used to mark the introduction of a new focus or topic as abrupt or unexpected	Theoretical Rationalization (Explanation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- The professor who is viewed as an **educated** man from Omos' family prepares to interject his opinion on the marriage between Stella and Philip.

Legitimation of Conversation Analysis: The professor's slow introduction of his speech and the emphasis on the underlined word "fact" indicates that his statement about the marriage will not be positive.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Next-Speaker Self-Selection)

Actors	Actions	Purpose of Definition	Legitimizations
Recycled Turn Beginning & Through Engaging in Complementary Telling:: Ex. 208 (Ngozi) P.2	↓ We one big family now.	involves repeating the part of a turn beginning that gets absorbed in overlap	Theoretical Rationalization (Definition)

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- After the family makes up at the end of the film, Ngozi **defines** the family as one big family.

Legitimation of Conversation Analysis: Ngozi's low pitch (down arrow) indicates that her statement almost seems like a question and at the same time an answer to all of the problems that are happening between the two families.

Turn-Taking Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* (Next-Speaker Self-Selection)

Actors	Actions	Purpose of Definition	Legitimizations
Recycled Turn Beginning: Ex. 211 (Omos) P.2	we no be family ↑ again?	involves repeating the part of a turn	Theoretical Rationalization (Definition)

		beginning that gets absorbed in overlap	
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Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- After the family makes up at the end of the film, Ngozi **defines** the family as one big family but once again she seems unclear at this point.

Legitimation of Conversation Analysis: Ngozi's high pitch (up arrow) indicates that her statement almost seems like a question because she has to reconfirm if her statement is true.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Topic Shift)

Actors	Actions	Purpose of Definition	Legitimizations
Disjunctive Marker: Ex. 95 (Uzoh) P. 2	↑tax?	an utterance used to mark the introduction of a new focus or topic as abrupt or unexpected	Theoretical Rationalization (Definition)

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Uzoh **accuses** Omos of tax invasion because he refuses to call the police on the bodyguards. Uzoh's switches the conversation at this point to take another jab at Omos by changing the topic.

Legitimation of Conversation Analysis: Uzoh's change of topic begins when Uzoh introduces the word "tax" with a high pitch, thus making Omos seem like he has something to hide. It is Uzoh's ability to switch topics that makes him cleaver in his response.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Agreement & Disagreement)

Actors	Actions	Purpose of Definition	Legitimizations
Type-Specific Type-Specific Sequence Disagreement Through Reluctance Markers & Sound Stretch: Ex. 156 (Uzoh) P.2	Na Pidgin English you dey speak like say you dey chop garlic.<	addressed to particular actions such as offer agree/disagree complaint compliment response/invitation request	Theoretical Rationalization (Definition)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh is surprised that Omos is able to **speak NPE** especially since Omos has accused him of being uneducated. Uzoh berates him and makes fun of him for speaking NPE like someone with a mouth full of garlic.

Legitimation of Conversation Analysis: Uzoh's compares Omos' Nigerian Pidgin English to that of someone eating garlic as an insult to indicate that Omos lacks the language skills necessary to speak NPE well.

Actors	Actions	Purpose of Definition	Legitimizations
Type-Specific Sequence Practice Through Mitigation of Disagreement: Ex. 87 (Uzoh) P. 2	↑Then <u>TALK</u> man to ↑man	addressed to particular actions such as offer agree/disagree complaint compliment response/invitation request	Theoretical Rationalization (Definition)

Speech Acts Performed: **Directives** (causes the hearer to take a particular action)

- Uzoh **challenges** Omos to argue as if they are men, defining their relationship as two men on equal status instead of men originating from different social economic class.

Legitimation of Conversation Analysis: Uzoh’s stern command high pitch (up arrow) and yelling of the word “TALK” suggest an aggressive tone. Uzoh believes he deserves to be spoken to with respect.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Multi-Party Telling)

Actors	Actions	Purpose of Definition	Legitimizations
Through Rendering Own Part: Ex. 174 (Omos) P. 2	I dey face you man to man. All dis gentleman wey I dey do it don <u>finish</u> ↑YA?	the telling of the story after it has been launched	Theoretical Rationalization (Definition)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Omos takes Uzoh’s challenge to speak “**man to man.**” Omos is now forced to argue as if they are men, defining their relationship as two men instead of two men originating from different social economic class.

Legitimation of Conversation Analysis: Omos response to Uzoh’s challenge is not as strong as Omos because he doesn’t yell (capital letters) until his last word “YA” to show his aggressive pitch (up arrow).

Actors	Actions	Purpose of Definition	Legitimizations
Through Rendering Own Part: Ex.185 (Uzoh) P. 2	°I’m from Nigeria.°	the telling of the story after it has been launched	Theoretical Rationalization (Definition)

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Uzoh **defines** where he is from because he slyly insinuates that Omos may be from somewhere else to discredit his citizenship.

Legitimation of Conversation Analysis: Uzoh whispers (dots) to Omos his place of birth to incite Omos into reacting irrationally.

Actors	Actions	Purpose of Definition	Legitimizations
Through Rendering Own Part: Ex. 193 (Ngozi) P. 2	↓ We one big family.	the telling of the story after it has been launched	Theoretical Rationalization (Definition)

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- After the family makes up at the end of the film, Ngozi **defines** the family as one big family.

Legitimation of Conversation Analysis: Ngozi's low pitch (down arrow) indicates that her statement almost seems like a question and at the same time an answer to all of the problems that are happening between the two families.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Multi-Party Telling)

Actors	Actions	Purpose of Definition	Legitimizations
Through Rendering Own Part & Sound Stretch: Ex. 145 (Ngozi) P. 2	() I beg we don become ONE <u>big</u> family. No go happen again.	the telling of the story after it has been launched	Theoretical Rationalization (Definition)

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- After the family makes up at the end of the film, Ngozi **defines** the family as one big family.

Legitimation of Conversation Analysis: Ngozi’s yelling (capital letters) of the word “ONE” shows she is pleading for the rest of the family to understand that they should stop fighting. She mentions this statement more than once.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Multi-Party Telling)

Actors	Actions	Purpose of Definition	Legitimizations
Through Verifying Details: Ex. 12 (Uzoh) P. 1	↑How many lawyer wey you know wey be barrister?	the telling of the story after it has been launched	Theoretical Rationalization (Definition)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **confronts** Philip’s family because of their perception of their daughter. He reminds them of who she is to indicate that she is very educated.

Legitimation of Conversation Analysis: Uzoh is not afraid to question the authority of Omos’ family when it comes to him defending his daughter’s reputation. He raises his pitch (up arrow) as he asks the family “How many lawyers are known as barrister” to indicate that his daughter is highly educated.

Actors	Actions	Purpose of Definition	Legitimizations
Through Verifying Details: Ex. 164	↓Wait na me be shut up?	the telling of the story after it has been launched	Theoretical Rationalization (Definition)

(Uzoh) P. 2			
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **chastise** Omos during the family reconciliation. Once again asserting his authority by challenging Omos because Omos asks him to shut up.

Legitimation of Conversation Analysis: Uzoh is not afraid to question the authority of Omos by asking Omos to restate his question.

Actors	Actions	Purpose of Definition	Legitimizations
Through Verifying Details: Ex. 209 (Omos) P. 2	We no be one big family ↓again?	the telling of the story after it has been launched	Theoretical Rationalization (Definition)

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- After the family makes up at the end of the film, Ngozi **defines** the family as one big family.

Legitimation of Conversation Analysis: Ngozi's low pitch (down arrow) indicates that her statement almost seems like a question and at the same time an answer to all of the problems that are happening between the two families.

Actors	Actions	Purpose of Definition	Legitimizations
Through Verifying Details: Ex. 125 (Ngozi) P. 1	()↑No be our daughter ↑wedding?	the telling of the story after it has been launched	Theoretical Rationalization (Definition)

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- After the wedding ceremony Ngozi and the family discuss the issues that happened during the wedding and Uzoh tells Ngozi to keep it quiet so the neighbors will not hear about the problems. Ngozi disagrees with Uzoh's **assessment** and asks who owns the wedding. This was done to show her lack of concern about the neighbors.

Legitimation of Conversation Analysis: Ngozi's high pitch (up arrow) indicates that her statement is to illustrate that the neighbor's opinions are not important.

Actors	Actions	Purpose of Definition	Legitimizations
Through Engaging in Complementary Telling: Ex. 204 (Ngozi) P. 2	↑We are in-laws now.	the telling of the story after it has been launched	Theoretical Rationalization (Definition)

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- After the family makes up at the end of the film, Ngozi **defines** the family as in-laws.

Legitimation of Conversation Analysis: Ngozi's high pitch (up arrow) indicates that her statement is the answer to all of the problems that are happening between the two families, therefore, she is suggesting that the fighting has to stop.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Topic initiation)

Actors	Actions	Purpose of Definition	Legitimizations
News Announcement & Sound Stretch: Ex. 160 (Omos) P. 1	I am a retir::ed train::ed school teacher and you:: are a retir::ed train::ed nurse, ↑highly qualified	a topic initiation method that reports on speaker related activities	Theoretical Rationalization (Definition)

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Omos **defines** his profession and Maria's profession in order to show how educated they are compared to Uzoh's family.

Legitimation of Conversation Analysis: Emphasis on the word “retired” and the underlined words “nurse and teacher” show the length of education and qualifications, especially the high pitch (up arrow) of the word “qualified” are highlighted to point to the educational background of Omos' and Maria's social background.

Repair Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* (Object of Repair)

Actors	Actions	Purpose of Definition	Legitimizations
Trouble Source: Ex: 42 (Uzoh) P.1	↑They bring horse?	a word, phrase, or utterance treated as problematic by the actors	Theoretical Rationalization (Definition)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh mistakenly confuses Mimi's **euphuism** of “You really brought them down from their high horse” as meaning literally that horses were brought over. This further adds to the stereotypes that Uzoh is not very educated.

Legitimation of Conversation Analysis: Uzoh's high pitch (up arrow) question indicates that he has no idea that he has made a mistake.

Actors	Actions	Purpose of Definition	Legitimizations
Trouble Source: Ex: 86 (Uzoh)	Arch:i:tect.	a word, phrase, or utterance	Theoretical Rationalization

P.1		treated as problematic by the actors	(Definition)
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Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh does not know the **definition** of the word “architect” when Stella tries to defend Philip’s profession and background but Uzoh does not think an architect is as important as a barrister. This lack of understanding also plays on the stereotype that Uzoh is not educated.

Legitimation of Conversation Analysis: Uzoh tries to pronounce the word “architect” but is unable to pronounce it properly. The sound stretch of the word “architect” indicates his lack of proper pronunciation.

Turn-Taking Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* **Turn-Taking Practices** (Next-Speaker Self-Selection)

Actors	Actions	Purpose of Definition	Legitimizations
Transitional Overlap: Ex. 59 (Ngozi & Maria) P. 2	[that? I hope you hear that? [↑ Really	geared towards completeness of an utterance/ occurs near a possible completion point	Theoretical Rationalization (Experiential)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Ngozi **debates** back and forth with Maria about the cooking in the kitchen and asks Mimi to defend her against Maria in Standard English.

Legitimation of Conversation Analysis: Ngozi uses Mimi as a weapon to debate and win her argument by stating that she hopes Maria understands everything that is said.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Agreement & Disagreement)

Actors	Actions	Purpose of Definition	Legitimizations
Type-Specific Sequence Practice-Agreement Through Upgrade: Ex. 82 (Uzoh) P. 2	↑ <u>Thank</u> God	addressed to particular actions such as offer agree/disagree complaint compliment response/invitation request	Theoretical Rationalization (Experiential)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **acknowledges** Omos' intent to be cordial with him, and Uzoh makes reference to God to thank him.

Legitimation of Conversation Analysis: Uzoh's high pitch (up arrow) and emphasis on "thank" indicates that he feels a strong conviction in believing Omos' intentions.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Compliment Response)

Actors	Actions	Purpose of Definition	Legitimizations
Compliment Response-Referent Shift-Reassigning Target of Praise: Ex. 134 (Uzoh) P. 1	°↓God bless you.°	actors reassign the praise away from themselves	Theoretical Rationalization (Experiential)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **praises** his wife Ngozi for finding a path to the house and he uses a religious epithet to show his gratitude.

Legitimation of Conversation Analysis: Uzoh’s pitch is low (down arrow) and he whispers his gratitude to his wife which conveys a sincere appreciation.

Actors	Actions	Purpose of Definition	Legitimations
Compliment Response-Referent Shift-Returning Praise: Ex. 152 (Omos) P. 2	<u>God</u> go give you everything you ask for.	actors reassign the praise away from themselves and return the compliment	Theoretical Rationalization (Experiential)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Omos **praises** Stella while using religious epithets to wish her well for the future.

Legitimation of Conversation Analysis: Omos emphasizes the word “God” to show that he is sincere and to demonstrate parental blessings.

Actors	Actions	Purpose of Definition	Legitimations
Compliment Response-Referent Shift-Returning Praise & Sound Stretch: Ex. 151 (Ngozi) P. 2	[Amen	actors reassign the praise away from themselves and return the compliment	Theoretical Rationalization (Experiential)

Speech Acts Performed: (Expressives-describes speaker’s attitude and emotion toward the proposition)

- Ngozi acknowledges Omos’ praise over her daughter and she responds with a **religious epithet** to show her appreciation.

Legitimation of Conversation Analysis: Ngozi overlaps with Omos' statement while he was blessing her daughter. This is important because by Ngozi saying "amen" it solidifies the blessing.

Actors	Actions	Purpose of Definition	Legitimizations
Compliment Response-Referent Shift-Reassigning Target of Praise & Sound Stretch: Ex. 155 (Ngozi) P. 2	↑Amen::	actors reassign the praise away from themselves	Theoretical Rationalization (Experiential)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Ngozi acknowledges Omos' praise over her daughter and she responds with a **religious epithet** to show her appreciation.

Legitimation of Conversation Analysis: This is important because by Ngozi saying "amen" it solidifies the blessing.

Actors	Actions	Purpose of Definition	Legitimizations
Compliment Response-Preference for Agreement: Ex. 146 (Uzoh) P. 1	↓Thank You.	Actors are in agreement with the praise	Theoretical Rationalization (Experiential)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh shows his **appreciation** by giving thanks to his wife for standing up for him against Omos and Maria.

Legitimation of Conversation Analysis: Uzoh's low pitch (down arrow) makes him less aggressive here because his wife came to his defend so he didn't have to be the aggressor.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Topic Shift)

Actors	Actions	Purpose of Definition	Legitimizations
Disjunctive Marker: Ex. 52 (Uzoh) P. 1	↑You tell me <u>say</u> that will never do =	an utterance used to mark the introduction of a new focus or topic as abrupt or unexpected	Theoretical Rationalization (Experiential)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh **praises God** for making his daughter a barrister.

Legitimation of Conversation Analysis: Uzoh's pitch increases (up arrow) to show his adoration to God for making his daughter a barrister (lawyer).

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Topic Shift)

Actors	Actions	Purpose of Definition	Legitimizations
Disjunctive Marker & Rush Through & Sound Stretch: Ex. 48 (Uzoh) P. 1	Fat::her Lord I <u>thank</u> ↑You.>	an utterance used to mark the introduction of a new focus or topic as abrupt or unexpected	Theoretical Rationalization (Experiential)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Uzoh gives praise to God using **religious epithets** (father) to praise “Him” for blessing his daughter.

Legitimation of Conversation Analysis: Uzoh emphasizes the word “Father” and “thank” to show his sincere appreciation before he starts his story.

Actors	Actions	Purpose of Definition	Legitimizations
Disjunctive Marker & Sound Stretch: Ex. 50 (Uzoh) P. 1	↑God I <u>thank</u> you as you he::lp (0.1) me train my pikin for university to become lawyer↑	an utterance used to mark the introduction of a new focus or topic as abrupt or unexpected	Theoretical Rationalization (Experiential)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Uzoh gives praise to God using **religious epithets** to praise “Him” for helping Uzoh to train his daughter properly to become a successful lawyer.

Legitimation of Conversation Analysis: Uzoh emphasizes the word “thank” and lawyer to show his sincere appreciation before he starts his story. He also increases his pitch (up arrow) when mentioning God which demonstrate his sincere appreciation.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Multi-Party Telling)

Actors	Actions	Purpose of Definition	Legitimizations
Through Engaging in Complementary Telling: Ex. 140 (Ngozi) P. 2	°↓I thank you. I thank you.°	the telling of the story after it has been launched	Theoretical Rationalization (Experiential)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Ngozi gives thanks to Stella and Philip because she feels **morally bad** for the way she behaved.

Legitimation of Conversation Analysis: Ngozi feels morally bad for her behavior which is evident in her whispering tone “dots” and low pitch (down arrow).

Overall Structuring Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* Conversation Closing- Preclosing Sequence

Actors	Actions	Purpose of Definition	Legitimizations
Appreciation Sequence: Ex. 245 (Uzoh) P.1	↓ Thank God.	a preclosing sequence in which actors express or repeat thanks to one another	Theoretical Rationalization (Experiential)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Uzoh uses religious epithets (father) to address Omos’ plea to have a discussion with him.

Legitimation of Conversation Analysis: Uzoh’s low pitch (down arrow) is an indication that he is open to the discussion but cautious.

Actors	Actions	Purpose of Definition	Legitimizations
Appreciation Sequence & Sound Stretch: Ex. 27 (Maria)	↑ Thank You	a preclosing sequence in which actors express or repeat	Theoretical Rationalization (Experiential)

P.1		thanks to one another	
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Maria shows **appreciation** for Philip's uncle for advising Philip that his marriage to Stella will be a mistake.

Legitimation of Conversation Analysis: Maria's high pitch (up arrow) and word stretch of the word "thank" indicates her sincere appreciation for the uncle supporting her opinion about the marriage.

Actors	Actions	Purpose of Definition	Legitimizations
Appreciation Sequence & Sound Stretch: Ex. 28 (Maria) P.1	↑Tha::nk You!	a preclosing sequence in which actors express or repeat thanks to one another	Theoretical Rationalization (Experiential)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Maria shows **appreciation** for Philip's uncle for advising Philip that his marriage to Stella will be a mistake.

Legitimation of Conversation Analysis: Maria's high pitch (up arrow) and word stretch of the word "thank" indicates her sincere appreciation for the uncle supporting her opinion about the marriage.

Actors	Actions	Purpose of Definition	Legitimizations
Appreciation Sequence & Sound Stretch:	°↓Thank you.	a preclosing sequence in which actors	Theoretical Rationalization (Experiential)

Ex. 146 (Uzoh) P.1		express or repeat thanks to one another	
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh shows **appreciation** for Ngozi's comment in which she asks Kelly (son) to keep his mouth shut and leave the arguments to the rest of the family.

Legitimation of Conversation Analysis: Uzoh whispers his response which makes him seem less aggressive in disciplining Kelly from participating in family arguments with Omos and Maria.

Overall Structuring Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* (Conversation Closing-Last Topic)

Actors	Actions	Purpose of Definition	Legitimizations
Mentionable & Sound Stretch: Ex. 138 (Uzoh) P.2	↑GO dey pray:: O: go dey pray::	a "last topic" that a participant raises at or near the end of a conversation	Theoretical Rationalization (Experiential)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **challenges** Omos to go pray by insinuating that the only way to survive in this world is through **prayer**.

Legitimation of Conversation Analysis: Uzoh's stern command high pitch (up arrow) and yelling of the word "GO" and sound stretch on the word "pray" suggest that Uzoh feels Omos needs spiritual help.

Turn-Taking Practices

Social Practice Analysis of Legitimations in *Wise In-Law* **Turn-Taking Practices** (Next-Speaker Self-Selection)

Actors	Actions	Purpose of Definition	Legitimations
Transitional Overlap: Ex. 176 (Omos & Uzoh) P. 2	[WHICH secret? Which secret [You won make I reveal your secret?	geared towards completeness of an utterance/ occurs near a possible completion point	Theoretical Rationalization (Prediction)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Uzoh **threatens** to reveal Omos' citizenship to insinuate that he is not a real Nigerian but rather an imposter.

Legitimation of Conversation Analysis: Omos and Uzoh's speech overlap in which Omos is offended and yells (capital word) "WHICH" to indicate he has no secret to hide.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimations in *Wise In-Law* (Multi-Party Telling)

Actors	Actions	Purpose of Definition	Legitimations
Through Rendering Own Part: Ex. 173 (Uzoh) P. 2	↓My dear I beg <u>see</u> make I warn am, it dey be like <u>say</u> I dey small pikin for him,	the telling of the story after it has been launched	Theoretical Rationalization (Prediction)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Uzoh asks his daughter if he can warn Omos against **speaking negatively** against him because he feels Omos views him as a child.

Legitimation of Conversation Analysis: Uzoh lowers his pitch (down arrow) to address his daughter without seeming combative.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Multi-Party Telling)

Actors	Actions	Purpose of Definition	Legitimizations
Through Rendering Own Part & Sound Stretch: Ex. 190 (Uzoh) P. 2	make I <u>warn</u> am::,(0.3) >↑ <u>make</u> I if I no warn am like this na so in front HE DEY CHE:AT YOU FROM YOUR ↑HOUSE.<	the telling of the story after it has been launched	Theoretical Rationalization (Prediction)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Uzoh asks his daughter if he can warn Omos against **speaking negatively** against him because he believes Omos will use his status to cheat her from her house in the future.

Legitimation of Conversation Analysis: Uzoh lowers his pitch (down arrow) to address his daughter and rushes his speech while yelling (capital letters) what will happen to her in the future.

Actors	Actions	Purpose of Definition	Legitimizations
Through Rendering Own Part & Sound Stretch: Ex. 192 (Uzoh) P. 2	↑MAKE I warn AM::	the telling of the story after it has been launched	Theoretical Rationalization (Prediction)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Uzoh once again asks his daughter if he can warn Omos from being rude.

Legitimation of Conversation Analysis: Uzoh increases his pitch (up arrow) to address his daughter this time yelling (capital letters) so that she can take action against Omos.

Actors	Actions	Purpose of Definition	Legitimizations
Through Engaging in Complementary Telling & Sound Stretch: Ex. 108 (Uzoh) P. 1	↓ You you know say I don dey suspect dis our in-law since(0.3)	the telling of the story after it has been launched	Theoretical Rationalization (Prediction)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Uzoh believes that his in-laws are **wicked** after having a discussion with his wife over the wedding ceremony.

Legitimation of Conversation Analysis: Uzoh drops his pitch (down arrow) as he is speaking to his wife to makes his statement seem more mysterious adding to the allure of his statement.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Topic initiation)

Actors	Actions	Purpose of Definition	Legitimizations
Itemized News Inquiry & Sound Stretch: Ex. 31 (Omos) P. 2	expect expect EXPECT more EXPECT more expect	a topic initiation method that targets a specific newsworthy item related to the recipient	Theoretical Rationalization (Prediction)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos makes a **prediction** of what trouble is to come from Uzoh and his family and repeats the word “expect” to influence his wife Maria.

Legitimation of Conversation Analysis: Omos gradually starts repeating the word “expect” and then yells (capital words) “expect” again to reinforce to Maria what to expect in the future.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Topic initiation)

Actors	Actions	Purpose of Definition	Legitimizations
News Announcement: Ex. 170 (Omos) P. 1	↑I <u>expect</u> that tey ↑he shall <u>respect</u> himself and VACATE this ↑ <u>ABODE</u> together with his his barbaric family members.	a topic initiation method that reports on speaker related activities	Theoretical Rationalization (Prediction)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Uzoh believes that his in-laws are **wicked** in nature after having a discussion with his wife over the wedding ceremony.

Legitimation of Conversation Analysis: Uzoh drops his pitch (down arrow) as he is speaking to his wife to makes his statement seem more believable.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Topic Initiation)

Actors	Actions	Purpose of Definition	Legitimizations
Setting Talk & Sound Stretch: Ex. 33 (Omos) P. 2	↑we <u>left</u> our <u>house</u> for this place thinking that the <u>en::tire</u> place will be for ↑us,	a topic initiation method that points to the immediate environment of the interaction	Theoretical Rationalization (Prediction)

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Omos realizes his **predictions** for an enjoyable vacation at the house is not happening as planned.

Legitimation of Conversation Analysis: Omos increase in pitch (up arrow) and emphasis on “left, house, entire” suggest he is extremely upset about his plans being destroyed.

Turn-Taking Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* **Turn-Taking Practices** (Next-Speaker Self-Selection)

Actors	Actions	Purpose of Definition	Legitimizations
Transitional Overlap & Sound Stretch: Ex. 183 (Omos & Maria) P. 2	[↑country? [Ah ah::	geared towards completeness of an utterance/ occurs near a possible completion point	Theoretical Rationalization (Explanation)

Speech Acts Performed: (**Expressives**-describes speaker’s attitude and emotion toward the proposition)

- Omos is **accused** of being from another country by Uzoh, and he is in shock by the accusation.

Legitimation of Conversation Analysis: There’s an overlap in Omos’ and Maria’s reaction to being accused of being a foreigner in which Maria’s response “ah” shows her expression of disbelief.

Turn-Taking Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* **Turn-Taking Practices** (Next-Speaker Self-Selection)

Actors	Actions	Purpose of Definition	Legitimizations
Transitional	[↓I don’t like it	geared towards	Theoretical

Overlap & Response Token-Indicate Unnecessary Persistence of Prior Speaker & Sound Stretch: Ex. 84 (Omos & Uzoh) P. 2	[whe:re whe:re your private	completeness of an utterance/ occurs near a possible completion point	Rationalization (Explanation)
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos and Uzoh come together to discuss the issues with the bodyguards. Omos reminds Uzoh that he does not like **intrusion** into his personal business and Uzoh takes offense to his remarks.

Legitimation of Conversation Analysis: Omos and Uzoh overlap in conversation (bracket) shows their disagreement with each other.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Agreement & Disagreement)

Actors	Actions	Purpose of Definition	Legitimizations
Type-Specific Sequence Practice Disagreement Through Reluctance Markers & Sound Stretch: Ex. 38 (Maria) P.2	°↓Well°↓Sorry to disappoint you my dear husband (0.3) I care.	addressed to particular actions such as offer agree/disagree complaint compliment response/invitation request	Theoretical Rationalization (Explanation)

Speech Acts Performed: (Expressives-describes speaker's attitude and emotion toward the proposition)

- Mara **informs** Omos that she is not giving up the house.

Legitimation of Conversation Analysis: Maria's responds to Omos by whispering her sentiments about staying in the house.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Response Token)

Actors	Actions	Purpose of Definition	Legitimizations
Indicate Unnecessary Persistence of Prior Talk: Ex. 23 (Uzoh) P.2	anywhere any <u>how</u> any ↑ <u>time</u> any how	important collection central to sequencing	Theoretical Rationalization (Explanation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **warns** Maria not to dictate to him how to eat.

Legitimation of Conversation Analysis: Uzoh's constant repeat of the word "any" shows that he wants Maria to be clear that he is an adult with rights.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Response Token)

Actors	Actions	Purpose of Definition	Legitimizations
Offer Assessments: Ex. 107 (Uzoh) P.2	we leave her house	important collection central to sequencing	Theoretical Orientation (Explanation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **explains** to Omos that after they call the police on the bodyguards, they should leave the house for Stella and Philip.

Legitimation of Conversation Analysis: Uzoh's monotone suggestion makes Omos agree with him.

Actors	Actions	Purpose of Definition	Legitimizations
Offer Assessments: Ex. 113 (Omos) P.2	↓I'm just telling you the fact.	important collection central to sequencing	Theoretical Orientation (Explanation)

Speech Acts Performed: Assertives (commits the wretched to truth statements of the proposition)

- Omos refers to Uzoh as a **wretched person** and claims that it is based on facts.

Legitimation of Conversation Analysis: Omos' low pitch (down arrow) indicates that he wants Uzoh to think he is being sincere.

Actors	Actions	Purpose of Definition	Legitimizations
Offer Assessments: Ex. 71 (Ngozi) P.1	°↓She no understand.°	important collection central to sequencing	Theoretical Orientation (Explanation)

Speech Acts Performed: Assertives (commits the speaker to truth statements of the proposition)

- Ngozi's comment is a direct aim at Stella's **threat** to elope. Uzoh comments that he will not fall prey to a child threatening him. Ngozi concurs with Uzoh to signal that Stella does not understand how things work.

Legitimation of Conversation Analysis: Ngozi's low pitch (down arrow) and whisper (dots) adds to the allure that Stella is in dire need of reality because her threat of eloping will only cause her more trouble.

Actors	Actions	Purpose of Definition	Legitimizations
Offer Assessments & Sound Stretch: Ex. 107 (Uzoh) P. 2	make police catch two of dem go.	important collection central to sequencing	Theoretical Rationalization (Explanation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh makes a **declaration** of what needs to be done in order to achieve peace in the house with Omos.

Legitimation of Conversation Analysis: Uzoh makes a point to Omos, and Omos listens to him for his advice.

Sequencing Practices: Basic Sequence

Social Practice Analysis of Legitimizations in *Wise In-Law* (Adjacency Pair)

Actors	Actions	Purpose of Definition	Legitimizations
Insert-Expansion: Ex. 100 (Omos) P. 2	°Yes°↓so if we send him away like that through police it can lead to a reprisal <u>attacks</u>	adjacency pair used to clarify the first pair-part or seek preliminary information before doing the second pair-part	Theoretical Rationalization (Explanation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Omos explains to Uzoh that it is **dangerous** to call the police.

Legitimation of Conversation Analysis: Omos starts his explanation in a whisper (dots) and uses a low pitch to explain the reason for not using the police. He also emphasizes the word “attacks” to make it clear of the repercussions that will occur.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Topic Shift)

Actors	Actions	Purpose of Definition	Legitimizations
Disjunctive Marker Ex. 81(Omos) P. 2	<↓First place I don't have a problem with anybody.>	an utterance used to mark the introduction of a new focus or topic as abrupt or unexpected	Theoretical Rationalization (Explanation)

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Omos explains his position before he brings his proposition to Uzoh. He lightens up the atmosphere by trying to **diffuse** the tension between him and Uzoh.

Legitimation of Conversation Analysis: By speaking slowly (less than sign) Omos is able to create an atmosphere that makes Uzoh more susceptible to listening.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimizations in *Wise In-Law* (Topic Initiation)

Actors	Actions	Purpose of Definition	Legitimizations
Setting Talk & Sound Stretch: Ex. 130 (Uzoh) P. 1	↑Dis place resemble your papa house:?	a topic initiation method that points to the immediate environment of the interaction	Theoretical Rationalization (Explanation)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **sarcastically** uses euphemism to chastise Omos for making a claim to the house by asking if “This house resemble your father’s house?” It is a term used to discredit someone who makes claim to things that does not belong to him or her.

Legitimation of Conversation Analysis: Uzoh’s high pitch (up arrow) question indicates that he intends to challenge Omos about the house.

Overall Structuring Practices

Social Practice Analysis of Legitimations in *Wise In-Law* (Conversation Closing- Preclosing Sequence)

Actors	Actions	Purpose of Definition	Legitimations
Back-Reference Sequence: Ex. 88 (Omos) P.2	°↓Man that is what I want to say.	a preclosing sequence where actors talk about something discussed earlier in the conversation	Theoretical Rationalization (Explanation)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Omos **prepares** Uzoh to hear his speech on getting rid of the bodyguards.

Legitimation of Conversation Analysis: Omos starts to speak by whispering (dots) and uses a low pitch (down arrow) to speak with Uzoh which implies that Omos has lowered his aggressive nature in order to get his point across to Uzoh.

Turn-Taking Practices

Social Practice Analysis of Legitimations in *Wise In-Law* (Next-Speaker Self-Selection)

Actors	Actions	Purpose of Definition	Legitimations
Recognitional Overlap & Compliment &	[Amen [God dey give you more	occurs when a potential next speaker	Theoretical Rationalization (Experiential)

Sound Stretch:: Ex. 153(Ngozi & Omos) P. 2		recognizes the thrust or upshot of the prior talk	
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Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Omos uses **religious epithets** to bless Stella. Ngozi is in agreement with him by answering back at the same time he is speaking.

Legitimation of Conversation Analysis: Uzoh's uses Nigerian Pidgin English (NPE) to bless Stella which is not the norm for him since he only speaks Standard English (SE).

Turn-Taking Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* (Next-Speaker Self-Selection)

Actors	Actions	Purpose of Definition	Legitimizations
Recognitional Overlap: Ex. 62 (Ngozi & Uzoh) P. 1	[eye.< [°Ngozi.° [They never see anything. [°Ngozi.°	occurs when a potential next speaker recognizes the thrust or upshot of the prior talk	Theoretical Rationalization (Experiential)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Ngozi makes a claim to **retaliate** against Omos for his behavior at the wedding.

Legitimation of Conversation Analysis: Ngozi's aggressive tone makes Uzoh overlap in conversation. He whispers her name (dots) but Ngozi is too engrossed in her diatribe to hear Uzoh right away.

Turn-Taking Practices

Social Practice Analysis of Legitimizations in *Wise In-Law* (Next-Speaker Self-Selection)

Actors	Actions	Purpose of Definition	Legitimizations
Recognitional Overlap &	[for. [Amen O::	occurs when a potential next	Theoretical Rationalization

Sound Stretch: Ex. 151 (Omos & Ngozi) P. 2		speaker recognizes the thrust or upshot of the prior talk	(Experiential)
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Omos gives thanks for Stella getting well, while at the same time, Ngozi praises God for Omos' comment by using a **religious epithet**.

Legitimation of Conversation Analysis: There's an overlap in Omos' and Ngozi's conversation indicated by (brackets) to suggest that they are in agreement.

Data Analysis of Mythopoesis

This section describes the line-by-line analysis of characters using proverbs/stories to convey agreement/disagreement with certain social behaviors by emphasizing certain narratives that dictate acceptable behaviors in Nigerian society.

Mythopoesis is "legitimation conveyed through narratives whose outcomes reward legitimate actions and punish non-legitimate actions" (p. 106).

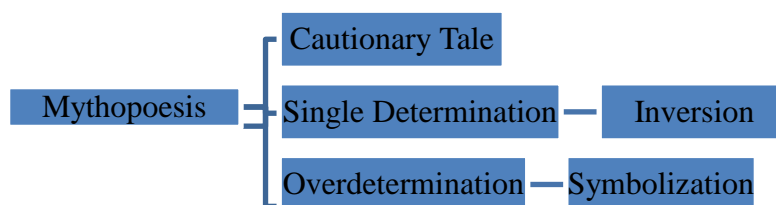


Figure 5. Table construction of description of the four legitimation categories. Adapted from *Discourse and Practice: New Tools for Critical Discourse Analysis* (p. 119), by T. V. Leeuwen, New York, NY: Oxford University Press. Copyright 2008 by Oxford University Press Incorporated. Reprinted with permission.

Sequencing Practices: Topic Management & Story Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Launching the story with a Sequence)

Actors	Actions	Purpose of Definition	Legitimation
Story Preface & Sound Stretch: Ex. 177 (Uzoh) P. 1	↓ You no say: my in-law (0.4) and him wife been go:: small school pass us. (0.2)	a device by which a prospective teller displays an intention to tell a story	Mythopoesis (Cautionary Tale)

Cautionary tales conveys “what will happen if you do not conform to the norms of social practices” (p. 118).

Speech Acts Performed: Declaratives- (causes the speaker to change the reality according to the proposition of the declaration)

- Uzoh tells the family about his **lack of education** compared to Omos and Maria as a warning before he starts his story.

Legitimation of Conversation Analysis: Uzoh lowers his pitch (down arrow) before starting his story to prepare the family for what they are about to hear.

Actors	Actions	Purpose of Definition	Legitimation
Story Preface: Ex. 77 (Uzoh) P. 2	°↓ Come now::.. You see make I tell you	a device by which a prospective teller displays an intention to tell a story	Mythopoesis (Cautionary Tale)

Speech Acts Performed: Directives (causes the hearer to take a particular action)

- Uzoh **prompts** Omos to hear his story about how they need to work together to get rid of the bodyguard.

Legitimation of Conversation Analysis: Uzoh starts off his story in a whisper (dots) and low pitch to seem approachable.

Actors	Actions	Purpose of Definition	Legitimation
Story Preface: Ex. 175 Uzoh P. 1	°↓Wetin make me call dis first family meeting?	a device by which a prospective teller displays an intention to tell a story	Mythopoesis (Cautionary Tale)

Speech Acts Performed: Commissives (commits the speaker to a future action)

- Uzoh begins to **prep** the family to listen to his story before starting his story.

Legitimation of Conversation Analysis: Uzoh whispers (dots) and starts his story with a low pitch to catch the attention of his family before he starts to speak.

Sequencing Practices: Topic Management and Story-Telling

Social Practice Analysis of Legitimation in *Wise In-Law* (Topic initiation)

Actors	Actions	Purpose of Definition	Legitimation
Itemized News Inquiry-Solicitous-Inquires into Recipient Troubles & Sound Stretch: Ex. 118 (Uzoh) P. 2	↓If you hear or you see anybody wey dey call woman and you no run (0.3) um you <u>don</u> ↑ <u>die</u> , (0.3) ↑WOMAN, (0.3) FEAR AM, (0.3) ↑ <u>FEAR</u> all dis	a topic initiation method that targets a specific newsworthy item related to the recipient	Mythopoesis (Cautionary Tale)

	wey dey call women.		
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Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **expresses his opinion** about women being the cause of all the trouble that is happening, thus suggesting that Omos should fear women.

Legitimation of Conversation Analysis: Uzoh's disdain for women is expressed to Omos by him yelling (capital words) to Omos to make his point that their problems are rooted in women being the main instigators.

Overall Structuring Practices

Social Practice Analysis of Legitimation in *Wise In-Law* Conversation Closing- Preclosing Sequence

Actors	Actions	Purpose of Definition	Legitimation
Moral or Lesson Sequence: Ex. 9 (Uzoh) P. 1	MY PEOPLE DEY TALK SAY SAY OLD MAN DEY PASS DON'T BE SILLY::↑ (0.2)	a preclosing sequence in which actors use a moral or lesson to summarize the topic so far	Mythopoesis (Cautionary Tale)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh uses a **proverb** to warn Omos' family about their rude treatment during the family introduction.

Legitimation of Conversation Analysis: Uzoh shows his disdain for Omos' family by yelling (capital letters) his proverb to the family to show them that he will not take their rude behavior.

Actors	Actions	Purpose of Definition	Legitimation
Back-Reference Sequence Sound Stretch: Ex. 124 (Uzoh) P.2	No other temptation dey dis world na women be temptation, Na women dey talk O::, No other Satan dey anywhere na women be Satan.	a preclosing sequence where actors talk about something discussed earlier in the conversation	Mythopoesis (Cautionary Tale)

Speech Acts Performed: (**Expressives**-describes speaker's attitude and emotion toward the proposition)

- Uzoh **expresses his opinion** about women being the cause of all the trouble that is happening, thus suggesting that Omos should fear women while comparing them to Satan.

Legitimation of Conversation Analysis: Uzoh's disdain for women is expressed to Omos by him yelling (capital words) to Omos to make his point that their problems are rooted in women being the main instigators.

Summary of the Keywords

The summary of the conversations yields these recurring keywords in the descriptions and interactions between the characters in Table 7. Throughout the film, Uzoh's family is portrayed as "uneducated barbarians" that have come to destroy Omos' and Maria's peace. On the other hand, Omos and Maria are constantly reminding the viewers that they are "well-educated" civilized individuals who are separate from Uzoh's world. A world where Nigerian

Pidgin English users are considered uneducated, lower class, and separate from those who use Standard English. These keywords are words that are associated with the actions of the social actors to make a point. Some recurring themes that developed through the analysis of the conversations between the two families are based on religion, parental rights, identification, threats, and education.

These are the themes that lead to creating a hostile atmosphere between the characters in the film. It is in these hostile situations that biases can be seen from the perspective of those who use Nigerian Pidgin English and Standard English. The following conversation tables below are descriptions of how these biases are displayed. As previously mentioned, each table consists of the actors, actions, purpose of definition, and legitimization. The analysis of the conversation is given with a descriptive definition of the legitimization, the speech acts, and a description of what is happening in the conversation analysis. This analysis delineates where biases occur against those who use Nigerian Pidgin English and those who use Standard English.

Table 7

Summary Overview of Thematic Keywords

Legitimation	Common Key Words Associated with the Social Actors
Authorization	pre-warn, parental rights, yelling, identification, honorifics, threat, religious epithets, term of endearments, name calling, chastise, retaliation, praises, disrespect, accusations
Moral Evaluation	jealousy, insults, name calling, parental expression educational backgrounds, language switching
Rationalization	warnings, insults, threats, insinuation, praise to God educational qualification, euphuism religion, government

Mythopoesis	lack of education, expresses his opinion through proverbs
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Chapter Summary

Chapter four is an evaluation of the conversations that have taken place throughout the film. In this chapter, I was able to analyze the data to determine which speech acts were performed and how the characters in the film reacted to those speech acts. To do this, I used conversation analysis transcription keys to group the conversations into their corresponding legitimation sections. Chapter five will provide a detailed evaluation of the analysis of the data complied.

CHAPTER FIVE

EVALUATION

Branding Nigerian Pidgin English

My interest in this research is based on my personal connection to Nigeria. As a Nigerian, the influx of studies in Nigerian literature, culture, music, films, and various authors have caused me to want to add to the wealth of knowledge on the development of Nigerian society as it affects the development of both Nigerian Pidgin English and Standard English. Therefore, it is important that media representations of Nigerian Pidgin English are evaluated for its sociolinguistic importance, one that is comparable to its representations in Nigerian literature where it has flourished and made a place in the linguistic world.

Revisiting the Purpose of the Study

The main purpose of this study is to examine biases against the use of Nigerian Pidgin English in social settings and examine its use by those who speak the preferred Standard English versus those who speak Nigerian Pidgin English. This study investigates Nigerian Pidgin English use in the conversations between the two parental couples in the Nigerian Nollywood film *Wise In-Laws*. Additionally, the goal of this research is to observe the subtle conversational structures that cause Nigerian Pidgin English speakers to be effective or ineffective in arguments and in confrontations with their Standard-English speaking interlocutors. By studying the film *Wise In-Laws*, I was able to uncover subliminal biases embedded in the portrayal of Nigerian Pidgin English speakers and Standard English speakers throughout the film.

Understanding the Data Results

Explanation of Legitimation Table Results

As mentioned before, data results derive from the analysis of the conversations transcribed from the film *Wise In-Laws*. These transcriptions are snippets of lines taken from

scenes specifically related to the two parental families' interactions throughout the film. As previously outlined in chapter three, for this analysis, only the 18 scenes pertaining to the families and their social interactions were codified. Below is Table 9, 10, 11, 12, which include the calculations of the legitimization categories.

Additionally, the Legitimation Data Summaries consist of the total numbers of statements spoken by the social actors (characters) about a particular topic. The conversation responses of that topic are then grouped under the Legitimation category of the data analysis charts found in chapter 4. These statements made by the social actors (characters) are labeled under one of the following groups: Authorization, Moral Evaluation, Rationalization, and Mythopoesis. Finally, the conversation responses/statements are counted in order to create the data summaries tables, which is then developed into a bar graph.

Table 8

Legitimation Data Summaries

Social Actors	Authority (1st)
Uzoh	49
Omos	23
Ngozi	16
Maria	10
Mimi	6
Kelly	3
Philip	2
Stella	1
Ofilia	1

Each number assigned to the social actors (characters) in the film is based on the number of times the social actors use language to show authority or take an authoritative stance against a family member or the in-laws.

Table 9

Legitimation Data Summaries

Social Actors	Moral Evaluation (2nd)
Uzoh	63
Omos	39
Maria	18
Ngozi	45
Kelly	2
Stella	2
Philip	1
Ofilia	1
Mimi	0

Each number assigned to the social actors (characters) in the film is based on the number of times the social actors use language to make a moral judgement against family members or the in-laws.

Table 10

Legitimation Data Summaries

Social Actors	Rationalization (3rd)
Uzoh	63
Ngozi	47
Omos	45
Maria	23
Ofilia	3
Philip	2
Kelly	2
Stella	1
Mimi	1

Each number assigned to the social actors (characters) in the film is based on the number of times the social actors use language to rationalize their thought process or personal agendas against each other.

Table 11

Legitimation Data Summaries

Social Actors	Mythopoesis (4th)
Uzoh	6
Omos	0
Maria	0
Ngozi	0
Stella	0
Philip	0
Mimi	0
Kelly	0
Ofilia	0

Each number assigned to the social actors (characters) in the film is based on the number of times the social actors use language in a narrative, story, or proverbial form to defend or argue their case.

Table 8, 9, 10, 11 are the culmination of the data compiled to create the bar graph in *Figure 6*. The bar graph indicates the comparisons of the four legitimation categories (e.g., Authority, Moral Evaluation, Rationalization, and Mythopoesis) selected in this study to assess legitimation in the film. Each category of legitimation is ranked from first to fourth. Authority is the first, moral evaluation is the second, rationalization is the third, and mythopoesis is the fourth category in the bar graph. Within these four categories, a review of the data from the data analysis in chapter four produced five primary themes: religion, parental rights, identification, threats, and education. An evaluation of the social actors will demonstrate how the biases against Nigerian Pidgin English speakers constitute serious social discrimination. Furthermore, *Figure 6* will evaluate the use of Standard English and of Nigerian Pidgin English by each

character to explain each character's social status in the context of the selected theoretical framework.

Results for Bar Graph

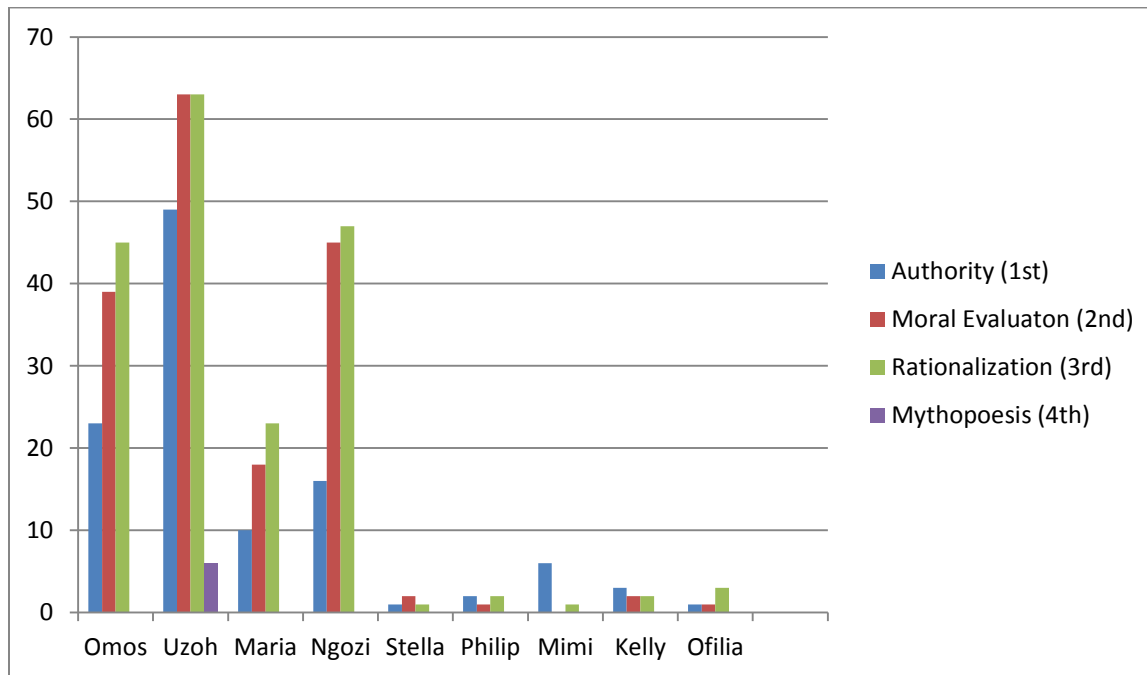


Figure 6. The bar graph shows the comparisons of the four legitimization categories selected in this study to evaluate legitimization in the film.

Evaluation of the Use of Standard English and Nigerian Pidgin English

This section details how Standard English and Nigerian Pidgin English are used by each character (social actor) within the film. Each conversation is marked with a number so that it could be located more easily during the coding process and during the conversation analysis.

The complete analysis of the conversation is available in the Appendix with numerical identifiers such as 166 & 170, P.1, where the complete texts of the 18 scenes are included in the Appendix and where (P.1) represents part one of the film and (P.2) represents part two of the film. There are five thematic themes (e.g., religion, parental rights, identification, threats, and education) that

emerged during the data analysis to explain the contentious language wars between the two parental families.

Evaluation of the Use of Standard English (Omos)

Omos uses Standard English as his mode of communication, which would make one believe that his results would be higher on the bar graph. However, based on the results, such presumptuous thinking is proven wrong. Omos' inability to fully institute his authority, especially in comparison to Uzoh, shows that his Standard English education does not make him win the linguistic battles as might be expected. However, throughout the film, he is able to continually reinforce stereotypical bias that perpetuates a certain mode of ideology that is constantly reiterated and reinforced in the film. For example, Omos constantly refers to one of the themes (identification) to identify Uzoh and his family as "barbarians or barbaric family" in chapter four, examples 166 & 170, P.1, under moral evaluation. It is this descriptive reminder that perpetuates the biases against NPE speakers in Nigerian society as uncivilized.

Evaluation of the Use of Nigerian Pidgin English (Uzoh)

In the bar graph, it is evident that Uzoh is not the quiet docile Nigerian English speaker that is often associated with NPE speakers. Based on the results of the bar graph, on a daily basis, it is evident that Uzoh makes references to moral evaluation and rationalization to defend and question Omos' and Maria's authority. Prior to viewing the film, I assumed that Uzoh would be docile and shy in speaking against those who use Standard English; however, this is not the case. Throughout the conversation analysis, Uzoh always seems to impose his authority by questioning Omos' identity, religious faith, and by making constant threats to inflict bodily harm.

For example, selected conversations in chapter four (See Ex. 1, P. 2) in reference to authorization include statements like this: “If you if you if you move you die, stop” shows his aggressive behavior throughout the film. This is just one example of the threat that Uzoh uses to intimidate Omos. His additional attacks on Omos consist of him discrediting Omos citizenship through comments like these: “I not know the government” and “You won make I reveal your secret?” These two comments suggest that Uzoh wants to portray Omos as a Nigerian fraud that lacks moral integrity. He is able to do this successfully because he uses Nigerian Pidgin English relentlessly to make sure that his points are made when responding to insults from Omos’ family. There are other countless examples of Uzoh exerting his authority through moral evaluation and mythopoesis (cautionary tales) as a way to plead his case against the discrimination he faces in the film. Uzoh’s tactical use of religion and proverbs makes him look more like a victim because of the abuse his family is subjected to due to their lack of education and social status. Consequently, his ability to use Nigerian Pidgin English without backing down from challenges proves that he has linguistic power over the users of Standard English speakers. Although this is evident throughout the film, Uzoh is still portrayed as uneducated, uncivilized, by the constant reminder of Omos’ negative comments about his family. These are the sentiments that are reiterated to viewers who use Nigerian Pidgin English even though the language may seem more lively and proverbial.

Evaluation of the Use of Standard English (Maria)

Compared to Ngozi, Maria uses moral evaluation and rationalization to mistreat and harass Uzoh and Ngozi. She often plays on Uzoh’s and Ngozi’s educational qualifications as a moral ground to describe their social status in society. She believes that because she is a trained nurse and her husband is a retired school teacher, their socio-economic status differentiates them

from Uzoh and Ngozi. It is this type of ideology that permeates the film. Adding to this, and in reference to moral evaluation, she never fails to comment on Uzoh's and Ngozi's lowly behavior and eating habits, "Why are you licking your fingers?" (See Ex. 20, P. 2). Furthermore, aside from the moral evaluation and calling Uzoh and Ngozi derogatory names, she agrees with Omos that her family will suffer lowered self-esteem by associating with Uzoh and Maria as in-laws. By insinuating ideas like these, she reminds viewers that those who speak Nigerian Pidgin English will only destroy a family that enjoys a higher socio-economic status. This further creates a mental picture for viewers to consider NPE speakers as a negative and an undesirable addition to a family.

Evaluation of the Use of Nigerian Pidgin English (Ngozi)

As seen in the bar graph, Ngozi's influence suggests that she uses authority, moral evaluation, and rationalization to argue and enforce her case against Maria and Omos. Ngozi is similar to Uzoh because she also uses punitive threats, parental demands, and religious claims to dispute her case. Her ability to boldly threaten Maria gives her agency because of her ability to code switch from Standard English to Nigerian Pidgin English, during her heated arguments with Maria as a way to combat the Standard English variety used as a linguistic weapon against her nonstandard language choice. She also uses her other daughter Mimi as a tool to win her arguments with Maria when she feels that she is losing her case. In this case, Mimi who is able to speak perfect Standard English, as demonstrated by example (Ex. 56, P. 2) under authorization, "I shall be forced to employ under handed methods to defend her if you do not immediately desist," shows how subliminally her character becomes a life saver for her family who are disenfranchised in using a language that separates them from the educated. In this instance, Ngozi shows viewers that another way to win a battle with Standard English speakers is to claim kinship with those who can speak it. This implies that if a Nigerian English Pidgin

speaker truly wants to win an argument, it is best to use someone who speaks Standard English to defend their case.

Evaluation of the Use of Standard English (Stella)

Stella's input in the family's interactions is minimal. She does not have much influence on the behavior of her own family except for her decision to marry Philip. Her authoritative control is usually usurped by Uzoh's threat to disown her as a daughter. In this sense, she is always subjugated to parental discipline and threatened not only by Uzoh but also by Ngozi. Throughout the film, she is the "secret" weapon that is used as the pawn that proliferates their socio-economic status to that of Omos and Maria. The only difference is that Stella's higher status only applies to Stella and not necessarily to her family because of their lower educational backgrounds. There is this constant reminder throughout the film that Stella's profession as a young lawyer "barrister" as mentioned in examples (Ex. 47, P. 1 and Ex. 12, P. 1) "How many lawyer wey you know wey be barrister" and "Even self our own graduate na e graduate barrister" showcase how Uzoh and Ngozi use this fact to gain access to a socio-economic status that they are not privileged to access based on their own merits. It is their daughter's merits as a lawyer and marital connections into a higher social economic status that allow them access to a privileged socio-economic status.

Evaluation of the Use of Standard English (Philip)

Based on the evaluation of the bar graph, Philip's input in the family's interaction is also minimal due to the fact that he is rarely present during his family's interactions. However, during the family's introduction ceremony, he asserts his authority by defending his right to marry Stella. For example (See Ex. 21, P.1), in relation to authority as an indication of power, Philip states, "I've told you I'm not getting married to her family background. I am getting married to her." In this example, there is this undertone that Philip is aware that Stella's family

has a different socio-economic status in society. However, he also disseminates a negative bias against Nigerian Pidgin English speakers when he says, “her parents may not be educated ok” to defend his reasoning for marriage. It is these subliminal phrase that inevitably paints a broader picture for viewers that Nigerian Pidgin English speakers tend to be uneducated, which is one of the dominate themes throughout the film.

Evaluation of the Use of Standard English (Mimi)

Mimi’s authoritative stance is based on her father’s image as the role model of the family. She often asserts her authority by making use of her ability to speak Nigerian Pidgin English and her willingness to fight against Omos and Maria. Due to her ability to use Nigerian Pidgin English, she receives accolades from Uzoh and Ngozi (See Ex. 196, P.1, under moral evaluation) “I trust my pi:kin I know wetin you fit ↑do” (translated as: I trust my child. I know what you can do.). In this example, Ngozi reassures Mimi throughout the film that she is a trustworthy person because of language abilities. Hence, Ngozi and Uzoh unconsciously reiterate biases against those who know how to use Nigerian Pidgin English and Standard English. However, even though Uzoh and Ngozi who can use Nigerian Pidgin English to stand up to Omos’ and Maria’s harassments, they still feel the stigma of being users of NPE despite their belief that their daughter’s linguistic talents will make them seem more “civilized.”

Evaluation of the Use of Standard English (Kelly)

Kelly’s role in the film is minimal. He does not have any authority. Instead, he uses Uzoh as a parental role model and as a source of his own authority. Kelly is constantly bullied by Uzoh and Ngozi not to add to the family’s arguments with Omos and Maria. Oftentimes, because he is not considered as educated as his sisters, Stella and Mimi, he is constantly asked to stay numb (See Ex. 200, P.1, under moral evaluation), “to keep mouth like you dey deaf and

dumb.” Uzoh is unaware of his own biases when he uses his son’s lower educational qualifications against him, similar to what Omos’ family uses against him. Although Kelly does not make use of Nigerian Pidgin English, he is categorized as being educationally inept because of his lack of scholastic achievements similar to those of his sisters who can speak Standard English fluently. Unfortunately, Uzoh is also perpetuating the same negative stereotypes imposed on those who do not speak Standard English.

Evaluation of the Use of Nigerian Pidgin English (Ofilia)

Ofilia, a rather weak character in the film, is designated as the “bodyguard” whose job is to drive Uzoh’s family out from the house. He is portrayed as a dangerous guy by Omos but not dangerous enough for him to be used to expel Uzoh’s family from the house. Linguistically, he is grouped under the same category as Uzoh and his family because he uses Nigerian Pidgin English. Based on the bar graph, his authority and moral evaluation are limited because he does not have enough influence on the family. Although he is an NPE user, Maria treats him kindly and welcomes him on numerous occasions, “Ahhh. Ofili you’re welcome” (See Ex. 67.P1, under moral evaluation). She has no issue with Ofilia’s use of NPE. In this situation, NPE works for Maria and Omos because it benefits them to have someone who will not question their authority and at the same time who is considered to be on a lower socio-economic status. The portrayal of Ofilia in the film indicates that criminals who speak NPE tend to be depicted as the bad guys. These powerful depictions in the film reinforce certain negative biases against speakers of NPE users and represent them as lower class citizens or even as criminals.

Evaluation of the Study's Research Questions

Based on the results from this study, I am able to answer this study's research questions to determine how the characters are portrayed throughout the film. Research Question One states:

2. How are the different characters in the film *Wise In-Laws* using Nigerian Pidgin English?

1.1 What Speech Acts are they performing?

1.2 Where and how are they performing the different speech acts?

Firstly, in the film *Wise In-Laws*, the characters using Nigerian Pidgin English are portrayed according to the five themes that developed out of the conversations analysis. These five themes are religion, parental rights, identification, threats, and education. Compared to those who speak Standard English, Nigerian Pidgin English speakers in the film are depicted as uneducated, uncivilized, and socially inferior. Standard English is regarded as prestigious which is then associated with being educated and civilized compared to being a "barbarian," a derogatory label used by Omos to describe Uzoh's family. This further supports the claim that those who use Nigerian Pidgin English are placed and viewed on a lower socio-economic level in Nigerian society. In the film, a character's worth is directly related to his/her education.

Secondly, characters like Uzoh and Ngozi use a single language variety, Nigerian Pidgin English, to communicate with each other because that is their only mode of communication. However, Uzoh's children Stella, Kelly, and Mimi are unlike their parents in that they can also use Standard English. Even though they are able to code-switch and make use of Standard English, as illustrated throughout the film, consequentially, due to their lower socio-economic status, they are also viewed as uneducated and considered lower class. Uzoh and Ngozi use Nigerian Pidgin English throughout the film in their dealings with their family and also during

their interactions with Omos and Maria. It is this inability to code-switch during their interactions with Maria and Omos that gives them the negative labeling “barbaric” and “uncivilized.” Numerous scenes throughout the film depict Uzoh’s family in multiple settings where their mode of communication consists of using Nigerian Pidgin English to communicate in all social contexts. In essence, Nigerian Pidgin English speakers in this film are pigeonholed as uneducated monodialectal speakers while the Standard English speakers Omos and Maria also use Nigerian Pidgin English at the end of the film to apologize to their children for their behavior. This social disparity where Standard English speakers have the privilege to make use of Nigerian Pidgin English when deemed necessary also indicates a social imbalance and a benefit to those who choose to use Nigerian Pidgin English when they feel it serves their cause to do so. However, those who are speakers of Nigerian Pidgin English are not afforded the same linguistic privilege because they cannot code switch easily as their Standard English speakers. Inevitably, even when they code-switch from Nonstandard to Standard English, the lower socio-economic status primary users of Nigerian Pidgin English do not enjoy the status uplift of code-switching because of their perceived negative stereotypes. By evaluating how the characters are portrayed in the film, one can then understand the sociolinguistic contexts that affect those who use Nigerian Pidgin English.

Research Question Two states:

2. What preferences, if any, exist towards the use of Nigerian Pidgin English depending on sociolinguistic context?
 - 2.1 What preferences, if any, exist towards the use of Nigerian Pidgin English depending on social role and identity?

Throughout the film, there are examples of conversations where one's educational background is used as a means to justify one's character or worth. Omos often refers to himself as a retired teacher and to his wife as a retired nurse as a way to distinguish them from Uzoh and Ngozi who did not finish primary school. There is a powerful under tone in the film that implies that those who speak Nigerian Pidgin English are undesirable where those who speak Standard English are preferred. This implication is also associated with the established belief that Standard English is the language of success, education, and to some extent of wealth. Interestingly, those who speak Standard English can make use of Nigerian Pidgin English because they have access to code-switching (Myers-Scotton 1997), i.e., if deemed necessary, they can switch between Standard English and Nigerian Pidgin English.

For example, Uzoh and Maria code-switch to Nigerian Pidgin English in order to apologize for their bad behavior to Stella and Philp. Uzoh, surprised by Maria's and Omos' use of Nigerian Pidgin English, questions their language hypocrisy. Maria and Omos had no justifiable reason for their sudden language switch other than telling Omos to mind his business. This suggests that those in higher socio-economic positions can dictate to those who are inferior when and how they choose to use Nigerian Pidgin English. One can then stipulate that Nigerian Pidgin English has covert prestige only when it suits the speaker at an opportune time compared to those who do not have the luxury of learning how to code-switch. Hence, identity plays an important role in those who are privileged to judge and use the language. The upper class or those privileged in Nigerian society have the power to determine their language choices while the lower class speakers of Nigerian Pidgin English are limited to the use of only one nonstandard variety. Thus, its popularity and ability to allow various ethnic groups to conduct business and interact socially have enabled NPE to bridge the social gaps. Despite this, NPE has

also become a language that divides Nigerians on the socio-economic level. Indefinitely, language use in Nigeria has and may continue to be a divider that separates one group from another. Nigerian Pidgin English was developed to bridge that contentious gap in the past. Thus, its popularity and ability to allow various ethnic groups to conduct business and interact socially have enabled NPE to bridge the various social stratum within Nigerian culture. Despite this, NPE has also become a language that divides Nigerians on the socio-economic level. Nevertheless, by examining the sociolinguistic contexts, research question three can be answered in order to determine how the film reflects and validates language use in Nigerian society.

Research Question Three states:

3. How does the film *Wise In-Laws* reflect language use in Nigerian society?

3.1 What trends towards register preferences, if any, does it validate?

3.5 What trends, if any, towards the use of NPE does it validate?

It is no question that on any given day, if one listens carefully, it is possible to hear the many colorful words of Nigerian Pidgin English furiously intertwined into everyday common words. One cannot deny the insatiable need for a Nigerian to at least utter one or two words in Pidgin whether he or she is consciously aware of its powers. There is an old political adage that says, 'If you can't lick 'em, jine 'em'. In other words, if you can't beat them, join them. The significance of this statement shows that the fluidity of language is neither static nor stationary. Language, in its many metaphorical forms does not belong to one generation but evolves as each generation passes through a metamorphosis of language evolution. It is this evolution that has made us transitional human beings. Humans are people constantly in motion, constantly transforming figuratively, physically, and linguistically.

Perhaps Nigerian Pidgin English challenges more than the grammatical rules of Standard English. Perhaps it states that the grammatical rules cannot convey the true sentiments that Nigerian Pidgin English permits one to use so freely. It is easy to make a statement in Standard English, but it is better to express it in Nigerian Pidgin English if one really wishes to convey the true essence of that statement. There is a nostalgic sentiment that many feel that “it just sounds better in Pidgin.” This in totality is why the incorporation of Nigerian Pidgin English in Nigerian films adds a certain flare that awakens Standard English words and makes them come alive with such ferocity. In film, these vibrant motifs can be celebrated and enjoyed by many viewers while perpetuating negative biases against those who speak Nigerian Pidgin English. Although these biases are portrayed as comical, it is possible they transmit stereotypes that paint an unrealistic reality for Nigerian Pidgin English as people who embody the five themes that I concluded from my data. These five themes obtained from the data include: religion, parental rights, identification, threats, and education and through these five themes one can see how the characters are depicted. Based on the data collected certain stereotypes are embedded in these themes to characterize those who speak Nigerian Pidgin English and Standard English. Thus, these negative characterizations of Nigerian Pidgin English suggest that the preferred language is Standard English, validating that Nigerian Pidgin English is linguistically not favored by the upper class in society.

Implications for Research on Other Nonstandard and Varieties of English

Thematically, to the unfamiliar Western eyes, a Nollywood film may not seem comparable to a Hollywood film, but in its own right, it is just as worthy of studying for its linguistic, cinematic, and sociopolitical merits. Nigerian viewers understand the underlying connotations implied in *Wise In-Laws*. They may also understand why these scenes are scripted

in that thematic format. Captivatingly, the same can be stated for the language varieties used to reflect their multilingual lives in contemporary Nigerian society. The new reality that is portrayed in this multilingual society dictates that language not only affects how stories are told, but also how they are disseminated and perpetuated through more than one mode of communication.

English is just another language to create a community of people whose home languages differ throughout many regions. Nigerians base their local identity on the language they speak as part of their tribal background. They build their national identity on their use of NPE, which does not belong to any one group but rather to the whole Nigerian population. With this in mind, educators, school administrators and policy makers may want to find ways to foster a more welcoming society where a language like Nigerian Pidgin English can function simultaneously with Standard English. Instead of society disavowing Nigerian Pidgin English, Nigerian society can embrace this linguistic difference. Nigerian society should consider Nigerian Pidgin English as a language that has legitimacy. Perchance, its users will be able to enjoy linguistic freedom in a country that promotes diversity and democracy. In order to understand the sociolinguistic contexts that shape how films influence society, Haynes & Okome (2000) give an evaluative view of the affects of film on Nigerian psyche. They state that Nigerian films do a “remarkable job of conveying the country’s immensity and diversity” which also leads to describing the way language is disseminated (Haynes & Okome, 2000, p. 87-88).

Distinctly, this study can influence others to continue the study of nonstandard languages and varieties of English. As previously discussed, pidgins were considered “vehicular languages” meaning they were a combination of at least two languages or systems of languages, mostly a second language for the users to communicate with speakers who did not share the

same language (Jourdan, 1991). With this definition, it is essential to state that non-standard varieties of English or in this case, Pidgin English varieties do play an instrumental role in the development of a society's language repertoire especially in Africa and particular in the case of Nigeria with Nigerian Pidgin English. Due to the progressive growth of nonstandard varieties in societies, pockets of communities developed in order to facilitate the transformation of pidgin languages into creole languages. Creole is the effect of pidgins becoming the first language due to the pidgin being creolized and then ultimately transforming into a mother tongue for its speakers rather than a simplified means of communication (Jourdan, 1991). This is also demonstrated in other pidgin based languages such as Hawaiian Pidgin English, Black English, Chinese Pidgin English, Liberian Pidgin English (Kreyol), Ghanaian Pidgin English, and other West African Pidgin Englishes. Based on this evaluation of non-standard varieties, it is clear that Nigerian Pidgin English has the ability to be more than a "vehicular language."

Geographically, there are numerous villages and towns in Nigeria that have adopted Nigerian Pidgin English as their first language although they may have a tribal language. It is common to find the children versed in Nigerian Pidgin English compared to their tribal languages. As Jourdan (1995) reiterates, "pidgin speakers had a native language to fall back on; creole speakers had only creole to rely on" (p. 191).

Methodological Implications

In retrospect, using the three methodological approaches (Conversation Analysis, Critical Discourse Analysis, & Speech Acts Theory) to conduct this research, an afterthought occurred to me pertaining to the producer's perspective on the use of Nigerian Pidgin English in films. Although this research does not include the producer's input on the use of Nigerian Pidgin English, it is important to speculate that producers also harbor their own personal beliefs and

experiences with using Nigerian Pidgin English in their films. It is also crucial to examine why producers may believe that the incorporation of Nigerian Pidgin English adds a certain social attraction to the making of films. One aspect of this research that is interesting but not answered is the positional stance of the producer with the use of NPE. The producer depicts NPE users as robust and combative communicators. This may suggest that the producer wants to characterize NPE speakers as strong-willed individuals who fight for their beliefs even though their language of choice is inferior to that of Standard English. This may also be an attempt to portray NPE speakers in a positive light, while also highlighting some of the societal biases NPE speakers encounter in Nigerian communities. In this matter, it seems possible that the producer is sympathizing with NPE users by giving the speakers linguistic freedom to defend their arguments. Future studies would be needed to understand the producers' social standpoint on the use of NPE films. Then, it may be possible to gain insight into the sociolinguistics effects of NPE on producers and on how it frames their societal views not only on the people who use NPE, but also on their choice of cinematic direction.

After examining the producer's perspective on the use of Nigerian Pidgin English, an evaluation of my own personal experience is warranted. My experience in using the three methodological processes made it easier to do the data evaluation. The most rigorous part of the process involved the transcription of the film using conversation analysis. This process involved hours of listening and notation of symbols for the film *Wise In-Laws*. It is during this process that themes and ideologies developed. I found that conversation analysis is a tool that is time consuming, however; it allows the researcher to make inferences in order to interpret language on a broader scale. The other two methodologies, critical discourse analysis and speech acts theory facilitated in the development of categorizing the conversation practices that I

encountered. Originally, it was hard to codify the sections into groups because I wanted to make sure that the categories represented my findings from the data, but through time, once I located the categories from Leeuwen's social practice approach and Searle's speech acts theory, I found the triangulation of both methods beneficial. Overall, the process was daunting and required substantial amounts of listening, transcribing, categorizing, and reviewing of the film through the *Transana* program.

Future Research Direction

Due to the nature of this project, further research would have to be conducted to get a body of data that is richer, broader, or just different. More films would likely be needed to determine how other characters are portrayed in order to authenticate and endorse a sociolinguistic study of this magnitude. There were many possible routes to undertake; however, due to the extensive data collection from the single film used, this research can only give a peripheral description of what could possibly turn into a thought-provoking research on language wars in Nigerian society. Moreover, additional research may have to be conducted in order to allow other methodologies to be utilized in the coding and examination of conversations in other films, thus adding to the body of knowledge in the use of conversation analysis as an evaluative methodology in research. I also think that an in-depth analysis on Nollywood would be a great way to understand why directors decide to make certain films with Nigerian Pidgin English and others with Standard English in order to portray a certain storyline. Another aspect of study may include the transformation of Nigerian Pidgin English into a creole language to determine the future of its use in Nigerian society through the various modes of communication. There are many possibilities for a future study for this research, and these suggestions can be a bridge to

foster a community of researchers who are interested in creating and adding to the body of knowledge in the study of Nigerian Pidgin English in films.

Conclusion of the Study

In summary, individuals are always judged by their words and those words tend to define them. If the point of communication is to be able to communicate effectively, then according to many critics, Nigerian Pidgin English does not adhere to this rule. Speakers of Nigerian Pidgin English will encounter many challenges if they use “broken English” as their only mode of communication. Society has dictated that Nigerian Pidgin English is not part of the English system. Many also believe that it degrades the English standards. It is not important to ask if Nigerian English Pidgin should be used within Nigerian communities, but rather, are Nigerians willing to accept that all languages add to the cultural development of that country. In reality, as much as it is acceptable to advocate for freedom of religion, freedom of speech, and freedom of rights, it is not always possible to practice linguistic freedom. According to Todd (1997) the harsh reality is that “the information economy is more color blind and speech conscious in selection than has been suspected, and no affirmative action program can compensate for sloppy ineffective speech” (p. 2). Nigerian Pidgin English speakers often encounter a reality that reminds them that their speech is “ineffective” and often times these stereotypes are compounded within films that plays on those preconceived realities.

In relations to understanding the linguistic aspects of Nigerian Pidgin English it is also important to state that film is an art form that has the ability to transcend societal views. Bordwell and Thompson (2004) suggest that “because artworks are human artifacts and because the artist lives in history and society, he or she cannot avoid relating the work, in some way, to other works and to aspects of the world in general: a tradition, a dominant style, a popular

form...” (p. 52). It is in these forms that stereotypes continue to be showcased as part of the reality within that society whether or not that reality favors one group against another linguistically. In closing, this research study was created to bring an emphasis to the use of Nigerian Pidgin English in a Nigerian “Nollywood” film. It was my goal to conduct a study that would allow other researchers interested in Nigerian Pidgin English to evaluate its use in other modes of communication besides literature. I believe that this research study is a catalyst for others to investigate additional languages that impact the lives of Nigerian people.

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APPENDICES

Appendix A - Social Interactions between Families Using Conversation Analysis

PRESENTATION OF THE FAMILIES

OMOS: <My in-law,> very good, ↑I want you to be happy. In fact↑, I know you are very very happy today because your daughter is going to get married to our son,(0.3) ↑Look we are a family of well↑ educated people, for instance this is my cousin, he just came back from New York City this morning. You see↑ birds of the same feather flock together, so↑ ordinarily we would have preferred our son,↑ to get married from a family of a corresponding social status, () leave me, ↓Let me say the truth (0.1) about you know what it is these days with the children of these days they always want to have their way↓(hh). You know (hh). So we ALLOWED him↑, >↓so let no one make mistake of it↑<,(0.3) Look in fact, your daughter should consider herself very lucky to have found a well brought:: up, high::ly intelli::gent, commendab::ly load::ed knowledge, outstanding::ly endowed with versatility in all ramifi::cation,(0.3)a very hand::some young man↑ like e ↓Philip for your husband,↓ <↓and so,() I think we are we're very lucky↓((clapping))and> you are more more you are very very ↑in fact you are luckier to have our son as your son in-law.((clapping))

NGOZI: () ↑Yeye Yeye dey smell.(0.3) ↓Em my husband.

UZO: °Umm?°

NGOZI: <Answer dem back.> (0.4) I said ↑talk talk to dem back.↓ (0.7)↑Answer them now.

UZO: °↓For English?°

NGOZI: ↓Any how you wan talk am talk am.↑ Ah ah(hh)↑, ↑see the kind thing wey dey go tell us ↑FOR OUR OWN HOUSE,(0.2) eh↑? ↓Abeg talk to them joo.((hissing noising with mouth))

UZO: ↓Professor(0.3) now wen dey go you dey speak English?↓

PROFESSOR: <As a matter of fact, I am not here for this charade.↓ lets get over this thing and let me get out of this place, I'm suppose to be delivering a lecture in the next one hour.>

UZO: <(hh)↓Ok, no problem↓.>↑See wetin go happen? = No wait for one hour that deliver go go now.↓(0.3) °↓You, if not Ngozi wetin concern me and you.↓ °Disgrace na you be for the family. I go come for your matter.° () MY PEOPLE DEY TALK SAY SAY OLD MAN DEY PASS DON'T BE SILLY::↑ (0.2)

NGOZI: [°yes°

UZO: [↑If not I know wetin I dey tell some people here↑ dis afternoon,↑(0.4) ↓because na only person wey no get sense na him go dey open his mouth dey vomit rubbish,↑ (0.2)↑Anybody wey see my daugh::ter no say na tear robber,

Comment [BS1]: Story Preface & Sound Stretch: Omos displays his intention to tell the story by stating "my in-law very good" as a way to introduce his family to the other family.

Comment [BS2]: Response Tokens-Invite Continuation: Ngozi invites her husband to respond to the conversation with a token starter such "em" to indicate it's his turn to speak.

Comment [BS3]: Response Tokens-Signal Incipient Speakership: Uzo's response of "umm" shows that he is slightly ready to respond.

Comment [BS4]: Response Tokens-Invites Continuation: Ngozi urges Uzo to respond to Omos' insult by her persistent statement "answer them back" which she repeats.

Comment [BS5]: Response Token-Offer Assessments: Uzo assess the situation and is confused about which language to address the family.

Comment [BS6]: Response Token-Invite Continuation: Ngozi once again encourages Uzo to respond to Omos' comment through the use of tokens such as "ah, eh".

Comment [BS7]: Pre-Pre (preliminaries): Before answering the comments made by Omos, Uzo enquires how the professor is going to respond.

Comment [BS8]: Disjunctive Marker: The use of "as a matter of fact" shifts the conversation away from the topic and focuses on the professor's lack of time.

Comment [BS9]: Moral Or Lesson Sequence: Uzo uses a traditional moral lesson to address Omos' family insults for the marriage proposal.

>↑nothing don ↑comot for inside,< <↑person wey read book read book read book so tey university call am,>↓say from today you be lawyer,↑ GOVERNMENT LO::OK AM LO::OK AM GIVE HER BARRISTER↑

NGOZI: >↑Tell dem<

UZO: ↑How many lawyer wey you know wey be barrister? ↑TELL ME↑ (.04)↓You see, ↑some people go just open their mouth dey vomit rubbish. ↑AHH↑ ↓If no be Stella, wey say he no he no go hear word.↓ ↓Wetin concern me and dis kind people?

NGOZI: ↑I wonda?

UZO: How ()

NGOZI: ↑I wonda?

UZO: ↑I know who I born↓ No problem.(0.4)↑NO PROB:LEM↑(0.4)
>↑See no be no be Thursday dey go know how weekend dey be? (0.2) See wetin people bring to mar::ry barrister<
(0.2)↑Ordinary lawyer dis even marry am? No to talk of
Barrister (0.4), Who see truth make e dey ta::lk am, make e dey ta::lk am, if not, hell fire na e some people here dey die

UZO: (0.4)↓Clap clap CLAP↑ ((UZO hits son with hat to clap))

NGOZI: ↑Well talk my husband, ↑well talk, well talk, well talk!

UZO: [Nonsense]

NGOZI: ((speaks another language Translated as "what an insult"))(PHILIP'S PARENTS WALK OUT OF THE HOUSE))

OMOS: ↑Imagine, can you imagine? Imagine the insult, the insol::ence we have to end::ure you know in front of that()

PHILIP: ↑Enough Daddy Enough.(0.2)>Enough of this unnecessary battle, what's this about?=I've told you I'm not getting married to her family background, I am getting married to her.↑<

MARIA: ↓Philip (0.2) with that kind of attitude (0.2) you will be making a lot of↑ mistake↓.

PHILIP: ↓Mommy listen her parents may not be educated ok↓

MARIA: ↑EHHH↑ ↑did you say may not be?↑ Those people are not just edu::cated one bit↑

PHILIP: >↑Mommy I am not getting married to her parents = I am

Comment [BS10]: Overlap & Sound Stretch: Ngozi comments as Uzo is starting his sentence which addresses Omos' previous comments about his daughter.

Comment [BS11]: Rush Through and Multi-Party Telling: Ngozi rushes through her speech at the same time engaging in complementary telling by supporting Uzo's previous comment.

Comment [BS12]: Multi-Party Telling through Verifying details: Uzo asks Omos' family to evaluate the process needed to be a lawyer to suggest it's not an easy profession to obtain.

Comment [BS13]: Multi-Party Telling through engaging in complementary telling: Ngozi supports Uzo with her own question addressed to the family.

Comment [BS14]: Multi-Party Telling through verifying details: Uzo asks a question once again to the family.

Comment [BS15]: Multi-Party Telling through engaging in complementary telling: Ngozi supports Uzo with her own question addressed to the family.

Comment [BS16]: Multi-Party Telling through Rendering Own Part & Sound Stretch: Uzo addresses Omos family by stating that he know what type of daughter he has and he will not sit and let others disrespect her.

Comment [BS17]: Nonverbal Starts: Uzo hits his son to clap to show that his speech delivery deserves praise similar to when Omos' family clapped for Omos during his speech.

Comment [BS18]: Transitional Overlap: Uzo finishes up his comments as Ngozi is congratulating him on his speech delivery.

Comment [BS19]: Nonverbal Starts: Omos' family leave the family gathering without saying anything which indicates their disapproval with the family gathering.

Comment [O20]: Stepwise Topic Shift Through Pivot & New Focus/Topic (Assessment) & Sound Stretch: Omos assesses the whole situation and can't believe the amount of insults his family had to endure.

Comment [BS21]: Stepwise Topic Shift Through Pivot & New Focus/Topic (Commentary): Philip has had enough of the family battling back and forth and comments that he is marrying Stella and not her background.

Comment [BS22]: Stepwise Topic Shift Through Pivot & New Focus/Topic (Assessment): Maria believes that Philip is making a mistake and ...

Comment [BS23]: Stepwise Topic Shift Through Pivot & New Focus/Topic (Acknowledgment): Ph ...

Comment [BS24]: Stepwise Topic Shift Through Pivot & New Focus/Topic (Acknowledgment): ...

getting married to her = So if you respect my views you would support me↑<

UNCLE: <↓Young man (0.2) from what I saw inside there, I would
advise you listen to your parents

MARIA: ↑Tha::nk You

UNCLE: Ok.↓

MARIA: ↑Tha::nk You!

PHILIP: ↑You too?((Philip walks away))

OMOS: °Ah Philip! Wait O°

UZO: ((SWEEPS THE GROUND WHERE THEY WERE STANDING IN FRONT OF HIS
GATE))

END OF EPISODE

UZO CONFRONTS STELLA BEFORE THE WEDDING

UZO: >↑Comot ↑there<(0.4)

UZO: >↑You don ask her whether she sti::ll won de
wedding?<(0.4)

STELLA: °Papa what is all this na?°

UZO: ↑Sorry my ↑dear, ↓don't mind dis foolish boy. Dey tie dem.↓

UZO: °↓Uh Stella.°

STELLA: °↓Papa.°

UZO: <↓I know say for your mind now(0.4) wetin hold you and dis wedding
na say wetin people dey talk.(0.4) I know say wetin dey disturb you for mind
now na sa::y maybe it don too la::te for you to say you no dey do
again.(0.2) ↓My dear na ↓li::e.> >↑You no do again be say
you no do again = < >NOTH::ING go ↑happen ↑Nothing de spoil.

STELLA: ↓Papa ↑please can we just get ready and go to church the
guests are wait::ing. ↑>Come Come Come.<

Comment [BS25]: Rush Through: Philip rushes through his speech without taking a breather or missing a point.

Comment [B26]: Stepwise Topic Shift Through Pivot & New Focus/Topic (Assessment): Uncle makes his own assessment and discourages the marriage between Philip and Stella.

Comment [B27]: Appreciation Sequence & Sound Stretch: Before closing the conversation, Maria gives thanks for the uncle's comment against the marriage.

Comment [BS28]: Appreciation Sequence & Sound Stretch: Before closing the conversation, Maria gives thanks for the uncle's comment against the marriage.

Comment [BS29]: Preclosing sequence: Philip initiates the closing of the conversation by stating "you too" and walks away.

Comment [BS30]: Topic Termination: When Philip walks away from the group; the conversation ends.

Comment [BS31]: Nonverbal Starter: All though there is no possible recipient to speak Uzo action of sweeping away the dust demonstrates his negative sentiments towards the Omos' family.

Comment [O32]: Setting Talk: Uzo asks the hair dress to move away from doing Stella's hair.

Comment [O33]: Pre-Pre (Preliminaries) and Rush-Through & Sound Stretch: Uzo asks Ngozi quickly if she has talked to Stella before he addresses her personally.

Comment [O34]: Transition-Relevance Place (TRP): Stella selects herself as the next speaker although Uzo questioned Ngozi which should have indicated her as the next speaker instead.

Comment [O35]: Pre-Expansion: Uzo tries to change the topic prior to discussing her marriage and focuses rather on the hairdresser.

Comment [O36]: Pre-Expansion: Uzo has not fully addressed the question that he wants to ask Stella and calls her name softly. She answers him softly preparing to hear what he has to say.

Comment [O37]: Insert-Expansion & Sound Stretch: Uzo discusses the wedding and tells Stella that she does not have to worry about what people are saying.

Comment [O38]: Insert Expansion & Sound Stretch: Stella does not address his concerns but rather asks Uzo to get ready for the church service.

UZOH: ↓Oh ok. My mouth dey smell? ↑Uhh? > (0.4)↑I no know wetin I dey talk? ↑No answer me ↑na = >↑My head no correct ↑abi?<

Comment [O39]: Minimal Post-Expansion: Uzoh is not satisfied with the response that Stella gave him and tries to play the blame game on her.

STELLA: ↑Papa I didn't say all this ↑O.(0.2)↑How can you be asking me to back out of a wedding that's just a few hours ↑ahead?

Comment [O40]: Minimal Post-Expansion: Stella tries to defuse Uzoh's anger because he was not satisfied with her answer.

UZOH: |SHUT::UP your mouth there(0.3) SHUT::UP ↑Who dey pass now wey here your voice go think say na today I dey tell you t:::o stop dis rubbish ↓wedding? (0.2) ↑Na today?(0.2)↑He never ↑tey? (0.2) >↑If to say you be daughter wey dey hear wetin your Papa your Papa talk it never tey you go tell dat boy you never wan see am ↑again?<↑Eh::? ↑Ngozi(0.2) talk to your ↑pik::in

Comment [O41]: Sequence-Closing Third & Sound Stretch: Uzoh is not content about the conversation because its not receiving the outcome he wanted. He choose to shut down the conversation by passing it to Ngozi stating "talk to your pikin" meaning talk to your child.

NGOZI: ↓Eh:: my pik::in,(0.2) wetin your papa dey talk no be

lie.(0.5) ↑Come you know who you be se::lf(0.2) ↑You know wetin you be(0.2) Law::yer and barr::ister (0.3)↑Come dey work for embassy on top ↑again (0.3) My daughter it no ea::sy = You not know wetin you ↑be

Comment [O42]: Response Token-Off Assessment & Sound Stretch: Ngozi offers her assessment of the situation and supports Uzoh in his analysis.

STELLA: ↑Mama mama (0.2) Philip is an Architect for Christ sake. (0.2)

Comment [O43]: Response Token-Off Assessment: Stella reminds Ngozi that Philip has a very good job comparable to her position.

UZOH: °↓Dey hear am.°(0.3) ↑Na today I don see you no get sense. (0.4) ↑Dey dey talk about barrister you dey call Arch:i:tect.

Comment [O44]: Trouble Source & Sound Stretch: Uzoh is having trouble pronouncing the word "architect" and he does not realize his pronunciation mistake.

NGOZI: ↑I wonda.

Comment [O45]: Topicalizer: Ngozi use of "I wonda" prompts Uzoh to continue his rant against his daughter Stella.

UZOH: ↑Who be Arch:i:tect where barrister ↑dey?

STELLA: ↑Papa I don't like the way you're perceiving Philip

Comment [B46]: Repair Segment & Sound Stretch: Uzoh should have corrected himself at this point but he chooses not to make the proper pronunciation for architect and continues the conversation with Stella without any self repair of the mispronounced word.

↑O::.(0.3) I've told you that I love him just as much as he lov::es ↑me

Comment [B47]: Repair Outcome & Sound Stretch: Stella does not correct Uzoh in his mispronunciation and continues to speak as if the incident did not happen.

UZOH: ↓See am face,(0.2)↓love. ↑Wetin you know about ↑love? ↑If not be all dis certificate wey government pack give you >you think say dat boy come here say he wan marry ↑you?<

Comment [B48]: Response Token- Offer Assessment & Rush-Through: UzoH questions Stella about her understanding of love and reminds her that if it wasn't for her education, Philip may not have chosen to marry her. The statement is rushed at the end of his sentence.

NGOZI: ↑Dey mind dem? ↓See my daughter (0.2) advice no be cost. ↑You dey hear me so:: ↑Advice no be co::st. ↑Eh:: na wa O::(0.2) ↑So all dis community effort wey all of us ↑do, join hand join head money everything send go uni:ver:sity = ↑You come become lawyer, ↑COME become barrister na dat small boy go come sit ↓dow::n come dey enjoy dey enjoy my daughter eh::: money 0.2)↓No problem. Na so now. As you don talk sa::y na na dat boy go mar::ry, my daughter make you shine your ↑ey::e. I don talk my own finish. Advice no be ↑cost.

Comment [B49]: Response Token- Offer Assessment & Sound Stretch: UzoH offers her opinion on the marriage matter with the repetition of the words "advice no be cost" after each advice she presents to Stella.

UZOH: <↓No problem.(0.2) If you say now wetin you wan do(hh)? Carry go (0.2) but at least make you get one thing from dis house wey you dey carry go your husband house. ↑You dey hear me ↑so:: You see as your mama dey control me for dis house,(0.2) hold dat one.

Comment [B50]: Stepwise Topic Shift through invoking semantic relationships & Sound Stretch: UzoH agrees to the marriage and then moves to a new subject by suggesting that Stella should control her husband the way her mom controls him in the house by stating "You see as your dey control me for dis hold dat one".

NGOZI: ↑Ehhhh?

UZOH: <If your husband talk one, talk ↑ten

NGOZI: ↑UzoH, ↑UzoH >wet::in dat one come mean ↑na? ↑Eh::? Wet::in dat one come ↑mean?<

Comment [O51]: Response Token-Invite Continuation: Ngozi signals UzoH to explain what he means by "ehhh" which indicates that Ngozi is confused about his statement.

UZOH: ↑I lie for your head no you be dey married ↑me? I get mouth for dis ↑house?

Comment [B52]: Stepwise Topic Shift through pivot& new focus/topic & Sound Stretch: UzoH uses a figurative expression to address the advice he is giving to Stella.

NGOZI: ↑I know want O, I know wa::nt ↑Eh? ↑WHICH kind of insult you come dey insult ↑me? ↑FO::F FO::R my daughter wedding ↑day, ↑UZOH if you want trou::ble na >I ready na na na. I go dig am with ↑you< >YOU know who I be ↑na.<WHICH kind rubbish be dat ↑one?

Comment [B53]: Address Term: Ngozi calls UzoH by name to get his undivided attention which aligns him to be next speaker by choice.

UZOH: °↓You dey see wetin I dey talk? (0.2) ↓Hold dat one.((looks at Stella))°

Comment [B54]: Current-Selects-Next: UzoH is forced to be the next speaker by Ngozi addressing him by name.

NGOZI: >↑Wet::in dat one COME COME how concern with dey talk ↑now. I go just dig am with you ↑now. ↑NOW NOW NOW, no go waste time. You know wetin I feel ↑do ↑Rubb::ish<

Comment [B55]: Current-Selects-Next & Sound Stretch: UzoH's previous comment allows only Ngozi to be the next speaker to answer him based on the question he is asking.

UZOH: °↓You dey see am so? Once your husband talk one talk ten. Dey warn am any how you like.°

Comment [B56]: Current-Selects-Next: UzoH chooses Stella as the next in turn to speak by the pronoun "you" and turning and speaking to her directly.

Comment [B57]: Next-Speaker Self-Selection & Sound Stretch: Instead of Stella commenting, Ngozi selects herself as the next speaker.

Comment [B58]: Current-Selects-Next: Once again, UzoH is selected to be the next recipient for a response.

NGOZI: >↑I beg make we go dis wedding people don dey ↓wait<

UZO: °You no need any other example. Na example you see so.°

Comment [B59]: Rush-Through: Ngozi signals an end to the conversation by suggesting they leave for the party.

Comment [B60]: Topic Termination: The last two utterances close the topic by Uzoh stating “na example you see so” which indicates no further discussion is needed.

END OF EPISODE

ARRIVAL OF UZO'S FAMILY TO THE HOUSE PRE DIALOGUE

OMOS: >↑Hey Hey Hey< () ↑Where do you think you are ↑going?(0.4)

NGOZI: ()

UZO: >You say wetin?<(0.2) You dey cra::ze!(0.2)↑Dis place

Resemble your papa house:?

Comment [O61]: Topic Initiation & Sound Stretch: Omos starts the conversation by asking Uzoh's family where they are going.

MARIA: ↑You people do not have a place ↑here

NGOZI: Eh:: ↑Come stop us,(0.2) COME stop us na::

OMOS: °Hey.° ↑You can't go any where ↑he::re

UZO: °See°, ↑if you no commot for road na BLOW na go take commot you. ↑OYA

NGOZI: ↑My husband come I don see road. ((speaks Igbo :My children come))

UZO: °↓God bless you.° ↓A eh, a eh.

UZO: <↑Go go go, na your sista ↑house. ↑Na your sista house

select da best room ↑I say.

Comment [O62]: Setting Talk & Sound Stretch: Uzoh without answering the question inquires whether Omos' owns the house which is a challenge of ownership.

Comment [O63]: Setting Talk & Sound Stretch: Maria and Omos refer to the house as a personal token of theirs and Ngozi refuses to accept the challenge.

Comment [O64]: Setting Talk: Uzoh threatens to cause bodily injury if Omos does not move from blocking the pathway.

Comment [O65]: Setting Talk: Ngozi makes a path to enter the house.

Comment [O66]: Compliment Response-Referent Shift: Uzoh makes a speech to chastise Omos for blocking the pathway to the house. Uzoh praises his wife for finding a pathway into the house.

Comment [O67]: Setting Talk: Uzoh once again makes reference to the house belonging to his daughter.

UZO: ↑Enter ↓Na dey craze. ↑So na my plan? ↑Eh? (0.3) ↑You see your ↑life?

((woooohhhhhh noise with mouth))

Comment [O68]: Topic Termination: Uzoh ends the topic by making noise with his mouth and asking Omos to reevaluate his life.

DIALOGUE WITH OMOS

UZO: ↑EH::↑Omos,(0.2) you are very wick::ed, ↑in-law (0.2) ↑you are very very wick::ed.(0.3) ↑Na so na na ↑be::? (0.4) EH::? ↓So you na dodge enter my daughter house:: (0.2) begin enjoy everything wey dey ↑there(0.4)

Comment [O69]: Itemized News Inquiry & Sound Stretch: Uzoh addresses Omos selfishness by telling him that he failed to invite them to the house because he wanted to be the only one to enjoy the house.

NGOZI: See dis kind fi::ne ↑house((speaking from inside of the house))

Comment [070]: Setting Talk & Sound Stretch: Ngozi makes references to how beautiful the house is while Uzoh is outside chastising Omos and Maria for being wicked.

UZO: ↑Upon say na al::most near::ly by ↑force (0.2) >↓na I say allow dat stupid son marry am.< (0.2)↑Ah:: Na so dis life dey? (0.2) CHA E::

Comment [071]: Solicitous Inquire & Sound Stretch: Uzoh inquires why he let Philip marry his daughter.

NGOZI: () ↑Eh:: (0.2) °↓Cha.°↓Dis house fine O::((speaking from inside of the house))

Comment [072]: Setting Talk & Sound Stretch: Ngozi makes references to how beautiful the house is while Uzoh is outside chastising Omos and Maria for being wicked.

UZO: ↓You people are wick::ed. <↑You are wick:::ed> (0.13)

↑SELECT THE BEST ↑ROOM.(0.4) ((UZOH looks Omos up and down))↑Na our house.

Comment [073]: Topic Termination & Sound Stretch: Uzoh ends the topic by yelling to his family inside the house to select the best rooms for them.

END OF EPISODE

HOUSE FIGHT LIVING ROOM

OMOS: ↑Ah?↓In-law (0.4) ↑what is the meaning of ↑this? (0.3)

°Ok.° ↑What can we say is responsible for this intrusion and OUT RIGHT evasion into our ↑pri:vacy?

Comment [074]: Topic Pursuit Through Itemized News Inquiry & Sound Stretch: Omos is trying to understand why the Uzoh's family is sitting in the living room invading their privacy.

UZO: <↓Eh eh:: in-law,(0.4) dis mat::ter never need big big gram::mar because na simple matter,(0.2) You hear me so::>↑Me and my fami::ly come to follow our daughter en::joy for our beautiful ↑house

Comment [075]: Topic Pursuit Through Return Topic Initial Elicitor & Sound Stretch: Uzoh reminds Omos he should speak in a language that gets straight to the point.

MARIA: You're talking rubb::ish ↑This is my son's ↑house and we are not going to allow any intru:der in the name of: of:in-laws NO

Comment [B76]: Topic Pursuit Through Reclaimer & Sound Stretch: Maria returns the focus back to herself and the property of the family.

NGOZI: ↑Eh: eh: No insult my hus::band,(0.2)↑if you open dat your mou::th and insult my husband fem, I go show you shegay.

Comment [B77]: Topic Pursuit Through Reclaimer: Ngozi turns the topic back to herself and tells Maria not to insult her husband or there might be ramifications.

UZO: ↓Thank You.

Comment [078]: Compliment Response-Preference for Agreement: Uzoh is in support of Ngozi standing up for him and shows his appreciation by saying "thank you".

NGOZI: ↑Greedy people.

Comment [079]: Complaints-Complainer: Ngozi dissatisfied with Omos' family use of her daughter's matrimonial house labels them "greedy people".

MARIA: <I am not an uncouth bully like some of us, (0.2) and I am not going to degenerate or -

Comment [B80]: Topic Pursuit Through Reclaimer: Maria returns the focus back to herself to defend her character.

UZO: ↑You say ↓eh::, dat generator side talk am again, you say wetin? Li::er LI::JA, ↑you ↑lie. ↑You dey hear me so::? YOU DEY LIE because dat generator you go put am

on.(0.1)No di gene::rator na YOUR ↑own? ↑Oh na your pla::n (0.2)>your plan be say make you use heat and mosquito kill us for here?<↑You lie. If dis light go pe::ray dat generator you go put am, >↑na you get ↑am?< (0.2) ↑YOU MUST PUT ↑IT, >na da petrol wey dey inside na be your own na be da generator be your own?< (0.2) >↑No na your own na da petrol be your own or na be na be generator?< ((MIMI laughs at UZOH for not understanding the meaning of the word degenerate))

NGOZI: >↑My hus:band na daughter house we dey<

UZOH: ↑Go learn how to put on generator,(0.2) ↑If dis light ↑GO put ↑gen, ↑na we get da ↑house, (0.5) ↑Enjoy da generator ↓no problem ()happen.((Maria and Omos walk away without saying a word))

END OF EPISODE

HOUSE FIGHT OVER EXERCISING

NGOZI: ()↓In-law,((speaking in Igbo language))↑why you come off e:: music wey we do our PE now?

MARIA: um:: ↓I did not know you were exercising. I thought there wa- there was some kind of war going on because of the noise the music was making.

UZOH: O Noise ((UZOH makes fun of her)) ↑You no hear the bump wey we dey throw?(0.2) ↑War,(0.8) no wonder they be like dis,(0.2) so you just wake up no training (0.2) just go like dat like fowl wake up enter enter enter road.

OMOS: ()°↓I can see how much exercises: you have been ↓doing.°

UZOH: ↓Where you dey ↓look?(0.5)↑Eh::?(0.4)

NGOZI: ↓Eh:: no be na jealous na make we do da:: PE. ↓It dey good for morning. ↓It dey good well well.

MARIA: ↑Where do you think you are Ngozi,(0.2) market ↑place? ↑If you want to do all that you can go somewhere else.(0.2)↑Definitely not in my son's house.

Comment [B81]: Topic Pursuit & Sound Stretch: Through News Announcement & Trouble Source: Uzoh confuses the word “degenerate” with generator because of his lack of understanding of the meaning of the word.

Comment [O82]: Rush Through & Setting Talk & Sound Stretch: Ngozi speaks really fast to remind Uzoh who's house they are in once again.

Comment [B83]: Topic Termination & Repair Outcome: The topic is terminated by Omos and by Maria walking away. The trouble source for the word degenerate is still misunderstood for generator and Uzoh asks Ngozi to learn how to turn on the generator.

Comment [O84]: Solicit & Sound Stretch: Ngozi inquires why the music was turned off on expectedly.

Comment [O85]: Response To Complaint-Not At Fault & Sound Stretch: Maria pretends not to notice Ngozi and Uzoh exercising and shifts the blame else where.

Comment [O86]: Complainer & Sound Stretch: Uzoh ridicules Maria's response and questions their physical abilities to exercise.

Comment [O87]: Response To Complaint & Sound Stretch-Alternative Characterization Of The Offense: Omos takes the ridicule away from his wife and sarcastically insults Uzoh on his body.

Comment [O88]: Complainer & Sound Stretch: Uzoh finds fault in Omos' statement against his body. Uzoh feels insulted by his comment and wants Omos to clarify his statement.

Comment [O89]: Complainer & Sound Stretch: Ngozi dismisses Omos' comments rejecting his insult but choosing to ask Maria and him to join them in the exercise routine.

Comment [O90]: Response To Complaint: Alternative Characterization Of The Offense: Maria does not take accept Ngozi's request for them to exercise together but insults her again.

NGOZI: ↑Eh:: ↑siquini?

UZOH: ↑Who be your son?

NGOZI: ↑This place be market place↑, ↑NA my pi::kin house be dis, I dey my daughter
↑house, ↑dey hear me so::? I DEY MY DAUGHTER ↑HOUSE ((makes a hissing noise with
mouth))

UZOH: °↓Eh I beg Ngozi.° ↓I want use God to beg you. ↑Make not
come be like say we de qua:rrel in front of our enemy.(0.2)↑Wetin mean: by
↑dat? (0.2) >So na expect na son to come↑here?

NGOZI: ()(language undecipherable))

UZOH: ↑Ehh?

NGOZI: ()(language undecipherable))

UZOH: If you na call dat daughter yo no fit put our? >NA

ONLY YOU BORN ↑AM?<

NGOZI: ↑Ok °↓my husband you know what I mean no vex. No vex.°

UZOH: ()(speaking very fast))

NGOZI: ↑Na our daughter house be ↑dis

UZOH: ↑TELL AM

NGOZI: >↑Two just come here come dey reck us any how. ↑Ehh? = Person
wey come daughter house wey come dey pikin

house-< ((switches to Igbo language, "Respect yourself"))

MARIA: ↑What did you just say

NGOZI: ↑I say na our daughter house na we dey so:.

UZOH: <Ou::r daughter, ou::r daughter ↑house> ((UZOH DRAWS

Comment [091]: Topicalizer & Sound Stretch:
Ngozi speaks in another language to Omos which is also a way for her to indicate that Uzoh should continue as the next speaker.

Comment [092]: Complainer: Uzoh ridicules Maria by questioning who her son is to indicate that he does not own the house.

Comment [093]: Complainer & Sound Stretch:
Ngozi challenges Maria's comment about the living room being a market place and contends that it is basically stating it could be anything it wants to because the house belongs to her daughter.

Comment [094]: Complainer & Sound Stretch:
Uzoh disputes Ngozi's defense and he is not completely satisfied on how she answered Maria.

Comment [095]: Language not decipherable

Comment [096]: Complainer: Ngozi becomes the complaine and the roles are turned at this moment because Uzoh feels that she should have used "our" verse "my" to describe their daughter's house.

Comment [097]: Response To Complaint: Alternative Characterization Of The Offense: Ngozi states that Uzoh should know what she meant and not be so mad in which she apologizes softly.

Comment [098]: Language not decipherable

Comment [099]: Response to Complaint: Ngozi corrects her "my" mistake and uses the possessive pronoun to describe their daughter's house.

Comment [0100]: Response to Complaint:
Uzoh yells his agreement out loud to support Ngozi's claim to the house that their daughter supposedly owns.

Comment [0101]: Complainer: Ngozi after correcting her mistake and moves from being the complaine to becoming the complainer. She brings the topic back to how Omos and Maria are the trouble makers.

Comment [0102]: Itemized News Inquiry:
Maria questions Ngozi about her statement in which she changes her mode of communication to her native language, leaving Maria confused.

Comment [0103]: Complainer & Sound Stretch: Ngozi reiterates again to Maria that the house does not belong to their son but rather her daughter but this time she uses the possessive pronoun "our".

A HOUSE WITH HIS HANDS IN THE AIR))↑You no know who ↑again?

Comment [O104]: Complainer & Sound Stretch: Uzoh supports his wife Ngozi and also uses the possessive pronoun “our” and uses repetition of the word to demonstrate who owns the house.

NGOZI: >↑So you know () Na our pikin house be dis = ↑You dey hear am so::?<

Comment [O105]: Complainer & Sound Stretch: Ngozi speaking quickly reminds Maria that this is once again not her son’s house and dismisses her claim.

MARIA: ↓So: that is why you came here to disturb the peace in this ↓house?

Comment [O106]: Response To Complaint & Sound Stretch: Maria does not try to appease the situation but rather instigates it by stating Uzoh’s family came to disturb the peace of the house.

UZOH: ↑See peace, ↑you get peace?

Comment [O107]: Complainer: Uzoh ridicules Maria’s defense and ask her a rhetorical question basically stating she is incapable of being peaceful.

NGOZI: >↑See eh, ↑if you want peace I dey give you

OMOS: [It’s ok, it’s alright.]

Comment [O108]: Recognitional Overlap: Omos recognizes where Ngozi is going with her statement and he wants to stop her from continuing her argument.

NGOZI: ↑IF YOU WANT [peace from dis house () WHICH KIND THING BE DIS NOW?<

OMOS: [↓It’s alright ↑enough enough woman ↑enough enough enough ↑WOMAN ENOUGH, AH AH]

Comment [O109]: Progressional Overlap: There’s a disfluency in Ngozi’s utterance in which Omos overlaps with her statement to once again stop her from continuing her point.

UZOH: ↓Wait e Omos I beg,(0.4).>↑small thing wey no know wetin happen now dey go ↑begin say I no get respect for my in-law,(0.2) Why you dey shout enough who you dey ↑face?<

Comment [O110]: Complainer: Uzoh accuses Omos of shouting at his wife and does not like how Omos is behaving towards his wife.

OMOS: °↓I mean I just° -

Comment [O111]: Response To Complaint: Omos tries to softly console Uzoh to indicate he did not mean to be harsh but he is cut off from finishing his sentence by Uzoh.

UZOH: ()(UZOH makes fun of OMOS)) ↑WHO YOU FACE DEY SHOUT ENOUGH? ↑You dey warn my ↑wife? (0.3) ↑If you TRY AM if () ↓no want any warning hear dis woman ((UZOH makes a punching symbol))

Comment [O112]: Complainer: Uzoh rejects Omos’ small plea for peace because of the way he was shouting at Ngozi. Uzoh tries to intimidate him by pretending to punch him.

OMOS: °↓See it’s ok eh:: Mr. Uzoh. You see there’s no point fighting each other. You know we are in-laws now and then we are suppose to be one family.°

Comment [O113]: Response to Complainer & Sound Stretch: Omos speaking softly tries to mediate the situation by stating that they are family and should not fight

UZOH: ↑You know dat one?

Comment [O114]: Complainer: Uzoh disputes the point made by Omos and does not explicitly reject it.

OMOS: °↓There's no point fighting each other eh. Your wife is my wife my is your:: I can talk to any of them.(0.5) Any problem with that?

Comment [O115]: Response to Complaint & Sound Stretch: Omos tries to find a conciliatory response that will appease Uzoh so that the quarrelling would stop.

UZOH: ↑Omos(0.2) hhhh ↓You see how God dey catch you. >↑So now wey you got for mind be dat?< No:: won::der. Every time how is your wife, how is your wife, >na wetin got for mind,<(0.4) adulte::ry? ↑Eh if you try anything wey here, wetin I go do ↑you? >So na wetin you got for mind?< ((UZOH claps hands)) ↑Eh:: see wetin Stella go enter. >↑So Na so dey go do in your ↑family?< (0.5) °↓You you you, just comot your mind me I no get anything with you, your not my wife.°↑No::thing come ↑no::thing come()get any day wey we dey do: combine service, I no go TRY AM::

Comment [O116]: Complainer & Sound Stretch: Uzoh rejects Omos' conciliatory offer and accuses him of trying to sleep with his wife.

OMOS: °↓Ok I will° -

Comment [O117]: Response To Complaint: Omos speaking softly, agrees with Uzoh and offers to stay away from his wife.

UZOH: ↑Sinners

Comment [O118]: Complainer: Uzoh rejects Omos conciliatory offer and instead calls him a sinner.

OMOS: °↓Ok I think I have to leave you ↓now.°

Comment [O119]: Response To Complain: Omos seeing that he is loosing the battle with Uzoh, softly states that he is going to leave thus making him seem unable to win the argument.

UZOH: ↑NO STAY

Comment [O120]: Complainer: Uzoh rejects Omos' offer to leave and instead insist on him staying to finish the argument.

OMOS: °↓When you get back to your right senses I will come back and we can discuss man to man. My dear (0.2) let's go back to our room.° ((MARIA steals the remote control to the sound system and UZOH and NGOZI continue to berate OMOS and MARIA as they walk away))

Comment [O121]: Response To Complaint: Omos is no longer interested in conciliatory offers and accuses Uzoh of loosing his senses. He decides to stop the argument and leave with his wife.

END OF EPISODE

WATER PUMP FIGHT

UZOH: ↑If: you if: you if: you move you ↑die, ↑Stop there,(0.6)Yes just dey measure and dey climb and dey go like dat. ↑Eh::?

Comment [B122]: Topic Pursuit-Itemized News Inquiry & Sound Stretch: Uzoh finds Omos turning on the tap water for his own personal use and confronts him about hiding water.

OMOS: ↓I don't understand what you are talking about.

Comment [B123]: Topic Pursuit-Itemized News Inquiry: Omos does not acknowledge the command made by Uzoh but rather chooses to pretend not to know what is being asked of him for clarification.

UZOH: ↓You don't know,(0.3) ↑Wetin dey hide in ↑there?

UZOH: ↓Look in law na so you wicked?

Comment [B124]: Topic Pursuit-News Announcement: Although Omos did not answer, Uzoh knows exactly what is happening thus the reference to wickedness.

KELLY: >Papa the tap is running O::<

UZO: ↑I don catch am, I don catch am

UZO: ↑Water ↑pu:mp <↑na him lock da tap since yesterday we dey suffer>

OMOS: ↑Look this is an infringement of my fund:a:mental hu:man
↑right

UZO: ↑You dey cr::aze,(0.4) You: you: never get animal right
na na: human right you want get,(0.2) You don die ↑today

NGOZI: HEY::, ↑PAPA STEL::LA water don come

UZO: ↑I don catch am. <See am see am.> Na him lock am, Na him
lock da tap wey we dey ↓suffer.

NGOZI: HEY, IN::LAW::, PAPA PHILIP

UZO: >↑In law na so you wicked<

NGOZI: ↑SO NA YOU DEY CAUSE dis trouble for dis ↑house?

UZO: ↑You don die for here today

OMOS: ((screeching out loud))

NGOZI: °In law you wicked.°

OMOS: ↑AH:: AH:: ↑I::: will call the police O::

NGOZI: ((CLAPS HANDS))EH::: ↑EH

END OF EPISODE

DINING ROOM TABLE FIGHT WITH MARIA

MARIA: ↑WHY ARE YOU EATING THERE? ↑WHY ARE YOU NOT EATING AT
THE DINING TALBE? ↓Oh:: goodness gracious couldn't you
have used cutleries::?(0.3) WHY ARE YOU LICKING YOUR
FINGERS? Oh. hh(0.8)

UZO: ↓You dey find your finger?(0.4) Eh:? Your own finger
lost?(0.2)↓Are these your own? (0.7) ↑Teacher,(0.3) na
you go teach me how to eat for my daughter ↑house?

Comment [B125]: Topic Pursuit-News Announcement & Sound Stretch: Kelly cuts into the conversation to indicate the water problem has been solved with the signaling of the "O".

Comment [f126]: Topic Pursuit-Reclaimer: Uzoh announces the culprit for the water issue within the house.

Comment [f127]: Topic Pursuit-News Announcement & Sound Stretch: Uzoh describes in detail the full problem with the lack of water in the house.

Comment [B128]: Stepwise Topic Shift Through Pivot & New Focus/ Topic-Assessment & Sound Stretch: Omos changes the topic to his human rights rather than deal with answering the question of switching of the water pump.

Comment [f129]: Pre-pre (preliminaries) & Sound Stretch: Uzoh announces to kill Omos but does not produce the action. (threatens Omos for the second time)

Comment [f130]: Topic Initiation-News Announcement & Stretch Sound: Ngozi yells out to inform Uzoh of the good news with the water situation.

Comment [f131]: Topic Pursuit-News Announcement: Uzoh responds to Ngozi's announcement by informing her that he knows what happened. His repetition of "na him" indica...

Comment [f132]: Address Term & Sound Stretch: Ngozi first calls Omos using the general term "in law" and then switches to using Omos' ...

Comment [B133]: Repeated word from Omos & Ngozi to indicate the evilness of Omos's actions

Comment [O134]: Topic Pursuit-News Announcement: Ngozi inquires again about the water pump incident asked previously from Uzoh.

Comment [O135]: Pre-pre (preliminaries): Uzoh announces to kill Omos but does not produce the action. (Threatens Omos for the third time)

Comment [O136]: Non-Lexical Perturbation: Omos screeches out loud to show his mental agitation with dealing with Uzoh and his family.

Comment [B137]: Repeated word from Omos & Ngozi to indicate the evilness of Omos's actions

Comment [B138]: Preclosing Signal & Sound Stretch: to indicate the end of the conversation with lexical word "Ah"

Comment [O139]: Non-Lexical Perturbation & Sound Stretch: Ngozi response of "eh" shows her ...

Comment [f140]: Topic Pursuit-Itemized News Inquiry: Maria is trying to initiate a conversation that is not response friendly.

Comment [B141]: Response Token-Offer Assessment & Sound Stretch: offering an ...

NGOZI: ↑I wonda oh::

UZOH: ↑I can eat any where any how and any ↑time, ↑Hey all of you (0.3) don't listen to anybody, ↑Eat the way you like any how.()na your sister house eat any how. ↓Na you get da house?

MARIA: DEAR, dear ((family breaks into laughter))

NGOZI: ↑(Cutllas)? ((Speaking Igbo language, "What has it to do with this? You are just speaking grammar"))

NGOZI: My husband no worry yourself (0.2)um:,(0.3) ↑Don't talk and say:: na run dey run commot leave dis house for us, ↑Before tomorrow go finish (hh) dey go vamoose, ↓Eh ↑my children make you ↑na chop jare: na your sister house be dis:((Speaks Igbo last sentence no translation))

MARIA: ↓Dear dear you need to go to the living room now to see the kind of the kind of eyesore that attacked my eyes moments ago

OMOS: ↓What are you talking ↓about?

MARIA: ↑I'm talking about that family of animals our son married from.(0.3) ↑Even though they saw a very large dining table, they preferred to eat on the couches,(0.3) ↑stealing all the ↑chairs

OMOS: ↑What do you expect from them? ↓What do you expect from such a family? ↑Look EXPECT MORE EXPECT MORE as long: as we stay with them, expect more,(0.3)

MARIA: ↓Dear,(0.2) I don't like that sound of de::feat in your voice.

OMOS: My de::ar(0.2)↑we left our house for this place thinking that the en::tire place will be for ↑us, We had plans to enjoy ourselves to the fullest now this. ↓So how do you want me to feel?

MARIA: ↓My husband (0.4) there is something going on in this place (0.2) that you do not ↓understand.

OMOS: ↓And what is that my wife? (0.4)

MARIA: ↑There is this battle to determine which of the family

Comment [B142]: Response Token-Inviting Continuation & Sound Stretch: Ngozi supports her husband's statement which encourages him to continue.

Comment [B143]: Response Token-Indicate Unnecessary Persistence of Prior Talk: The constant use of the word "any" indicates that Ngozi's comments were rejected and the family has free will to eat as they please within the house.

Comment [f144]: Address Term: Although Maria does not call Omos' name she uses the noun dear to stand in placement of his name and repeats it twice to indicate the urgency to speak to him.

Comment [B145]: Self-Initiated Self-Repair-Third-Position Repair: The trouble source here is "Cutllas" verses "cutleries". Ngozi does not understand that Maria is referring to eating utensils rather than a machete.

Comment [B146]: Topic Initiation-Setting Talk & Sound Stretch: Ngozi reminds the family where they are again by stating that the house belongs to them because it's their daughter's house, hence they should eat in any preference.

Comment [O147]: Ngozi speaks in her Igbo language.

Comment [B148]: Topic Initiation-Setting Talk: Ngozi initiates a conversation with Omos to inform him of what happened in the dining room.

Comment [B149]: Topic Initiation-Itemized News Inquiry: Omos asks for an elaboration by asking a question.

Comment [B150]: Topic Initiation-News Announcement: Maria preps Omos for the story that she is about to discuss and Omos seems responsive to listen to her story.

Comment [B151]: Topic Initiation-Itemized News Inquiry & Sound Stretch: Omos uses repetition of words "expect" to indicate that there is a problem with the Uzoh family.

Comment [f152]: Address Term & Sound Stretch: Instead of calling his name once again, Maria refers to Omos as "dear" and stretches the word "defeat" to indicate that she is not happy with his conclusion of the problem she has brought to him.

Comment [B153]: Topic Initiation-Setting Talk & Sound Stretch: Omos makes reference to their environment and situation.

Comment [B154]: Through Pivot & New Focus/Topic-Assessment: by focusing on the subject of the house rather than the eating styles which is connected to the sharing of the house.

Comment [B155]: Solicit: Omos inquires that Maria expand on her statement by asking a question.

is more (),(0.3) You know we ↑kept the fact that we don't like each other just because of our our respective children, But now that our children are not around there's no point pretending.(0.4) ↑If you leave now (0.3) they will have won.

OMOS: ↓I don't care. ↑ALL I want is ↑I want to leave this place,↑I WANT TO GO HO::ME

Maria: °↓Well°↓Sorry to disappoint you my dear husband (0.3) I care. ↑And for your information I will not let you disgrace our family,(0.2)↑You are going to stay in this place::, ↑You are going to stay in this house with me until either they leave or our son Philip comes back and throws them out, I hope that is clear enough.

END OF EPISODE

UZOH AND OMOS FIGHT ON PORCH

UZOH: ↓Look(0.5) ↑no look na shebi you don see new ↑film? (0.3)Look me ↑well well until you ti::re

OMOS: ↓Eh:: Mr. Uzoh ↑please come. You see,(0.2) I think it's time for us to call a spade a ↑spade

UZOH: >I dey say you know book for da whole Nigeria, so wetin you dey call spade?<↑Horse?

OMOS: ↑Ehh Mr. Uzoh I decided to call you out because e::(0.2) I don't want us to fight.

UZOH: ↓Thank God.

OMOS: ↓See listen to me,(0.2) Look I wish to make a proposal.(0.4)

UZOH: ↑Proposal?

OMOS: ↓Yes.

Comment [BS156]: Topic Initiation-Itemized News Inquiry: Maria brings up the point that both families are arguing to inform Omos that the issue affects both of them. Maria sets the stage to include him in the storyline.

Comment [BS157]: Rejection finalizer & Sound Stretch: Omos rejects the idea of staying in the house with the family.

Comment [BS158]: Type-Specific Practice Disagreement Through Reluctance Markers & Sound Stretch: Maria disagrees with Omos' answer which is used through a reluctance marker such as "Well"

Comment [O159]: Pre-Expansion: Before the conversation starts Uzoh inquires why Omos is staring at him.

Comment [O160]: Pre-Expansion& Sound Stretch: Omos invites Uzoh to come closer so that he can start discussing why they are meeting.

Comment [O161]: Insert Expansion: Uzoh asks Omos to clarify the definition of a spade and Uzoh compares it to a horse since he is not clear of the definition.

Comment [O162]: Insert-Expansion & Sound Stretch: Omos clarifies why he called Uzoh onto the porch.

Comment [O163]: The Non-Minimal Post-Expansion: Uzoh expresses is gratitude towards Omos who is trying to make a peace offer between them.

Comment [O164]: Insert-Expansion: Omos defines what his intentions for calling Uzoh onto the porch.

Comment [O165]: Topic Pursuit-Itemized New Item: Uzoh questions Omos' new topic matter.

Comment [f166]: Topicalizer: Omos' "yes" prepares Uzoh to hear what is coming next.

UZOH: ↓Dat one na food abi na wetin?(0.4)↑See e:: Omos I use
 God beg you,(0.2)↓If you no say get wetin you want tell
me tell me may I go enter go rest, I no get time for
 ↓rubbish.

Comment [O167]: Insert-Expansion & Sound Stretch: Uzoh is unclear about his definition of “proposal” and wants to end the conversation with Omos.

OMOS: ↓Ok no problem. You see(0.3) I want you:: and your
family to leave this mansion that we are ↓living Ok
because I want to avoid any:: crisis

Comment [O168]: Post-Expansion & Setting Talk & Sound Stretch: Omos explains why he called Uzoh out onto the porch which is to tell him to vacate the house.

UZOH: ↓You dey cra::ze

Comment [O169]: Non-Minimal Post-Expansion & Sound Stretch: Uzoh’s response does not end the conversation but rather prompts Omos to continue with his points.

OMOS: ↑I will not te:ll my son about this your
little little pranks when he comes back from Spain, you
 ↑hear

Comment [O170]: Non-Minimal Post-Expansion: Omos offers to not tell his son about all the chaos if Uzoh decides to leave the house.

UZOH: ↓Wait,(0.2) >you get another person wey you dey talk to
 or na me you dey talk to like small pikin?<

Comment [O171]: Topic Pursuit-Itemized News Inquiry: Uzoh is not satisfied with Omos response and wants to pursue why Omos is talking to him in a rude manner.

OMOS: ↓°How many people are here with you?°

Comment [f172]: Topic Pursuit-Itemized News Inquiry: Omos opens his response with a question prompting Uzoh to answer him.

UZOH: ↑Na ME you dey talk to like small ↑pikin?

Comment [f173]: Topic Pursuit-Recycling of No-News Report: Uzoh asks the same question again to indicate his sense of disgust on how Omos is responding to him.

OMOS: ↑Of course I said I am talk::ing to ↑you

Comment [f174]: Topic Pursuit-News Announcement & Sound Stretch: Omos responds to Uzoh’s question sarcastically with the “you” rising in intonation at the end of his sentence.

UZOH: °↓Omos I no blame you.°(0.4) ↑I NO BLAME YOU, ↑Na Stella
I blame wey ↑talk say if she no marry your son, she go
 ↑die, ↓If not wey me and you wey:: wey:: we want ↓meet?

Comment [f175]: Topic Pursuit-News Announcement & Sound Stretch: Uzoh gives background information on who he blames for this whole situation and points to his daughter.

OMOS: See (0.2) that is what ↑baffles ↑me too: hh ↑I wonder
what my son, ↑that my son very intellectual, very very

very intelligent, very hand::some, I wonder what he he
sees in ↓your that your ugly:: (nat::ive) bar:baric
daughter of ↑yours.

Comment [f176]: Topic Pursuit-News Announcement & Sound Stretch Omos also gives personal information about his son and at the same time insults Uzoh's daughter.

UZOH: ↑Hey hey, ↑HEY:: SHUT UP MAKE I ↑SWEAR(0.2)↑If you
insult my pikin, ↑Omos IF YOU INSULT MY DAUGHTER. Eh::
hhh

Comment [f177]: Topic Pursuit-Reclaimer & Sound Stretch: Uzoh brings the focus back to himself and warns Omos not to insult his daughter by shouting at him.

OMOS: ↑What will you ↑do? What WILL you ↑do?

Comment [f178]: Topic Pursuit-Itemized News Inquiry: Omos questions Uzoh in a sturdy voice to indicate that Uzoh's shouting does not intimidate him.

UZOH: ↑Try am

Comment [f179]: News Receipt: Uzoh response is a threat for Omos to back away from insulting his daughter any further.

OMOS: Your daughter is a ni::com

Comment [O180]: Adjacency Pair-First Pair-Part & Sound Stretch: Omos insults Uzoh's daughter by calling her a derogatory name.

UZOH: Your son is a nicom:::poop

Comment [O181]: Adjacency Pair-Second Pair-Part & Sound Stretch: Uzoh responds to Omos by returning the same type of insult onto Omos.

OMOS: Your:: daughter is is an idiot

Comment [O182]: Adjacency Pair-First Pair-Part & Sound Stretch: Omos insults Uzoh's daughter by calling her a derogatory name again.

UZOH: Your son is a idiot

Comment [O183]: Adjacency Pair-Second Pair-Part: Uzoh responds to Omos by returning the same type of insult onto Omos again.

OMOS: Your daughter is an ↑imbe::cile

Comment [O184]: Adjacency Pair-First Pair-Part & Sound Stretch: Omos insults Uzoh's daughter by calling her another derogatory name.

UZOH: Your son is(0.2) a imbe::cile

Comment [O185]: Adjacency Pair-Second Pair-Part & Sound Stretch: Uzoh responds to Omos by returning the same type of insult onto Omos once again.

OMOS: Your daughter is a MEDUSA

Comment [O186]: Adjacency Pair-First Pair-Part: Omos insults Uzoh's daughter by calling her a derogatory name.

UZOH: >Your son is a MEDUSALA<

Comment [O187]: Adjacency Pair-Second Pair-Part: Uzoh responds to Omos by returning the same type of insult onto Omos. This name calling goes back and Uzoh has the last say in the adjacency pair sequence.

OMOS: You see now,(0.2) you are not creative = You are just
repeating what I am saying. YOU ARE A BIG FOOL::

Comment [O188]: Projectability & Sound Stretch: Omos is able to predict how the conversation is going to continue so he insults Uzoh by calling him a fool because Uzoh is only repeating what he is doing.

UZOH: ↓No no no Wait you pass like dis or some of you remain
for inside house?

OMOS: ↓What: What: What: do you ↓mean?

UZOH: ↑No, ↑I wan know whether (0.2) you get another thing wey
dey give you-

OMOS: ↑SHUT UP MY FRIEND, YOU'RE A BIG ↑FOOL:: ((OMOS and
UZOH pretend to start boxing with both fits up in the
air and the families run out to separate the two of them
because of the loud commotion on the porch.))

END OF EPISODE

INTERACTION BETWEEN WOMEN

FIGHT SCENE WITH MARIA AND NGOZI

MARIA: ↓Ngozi ↑Ngo::zi

NGOZI: ((Speaking Igbo language, "What is it?"))

MARIA: ↑What: what: do you stand to achieve by terrorizing me?

NGOZI: ↑Dear I no just get your time, I come dis kitchen make
I cook fo::od,() ↑You dey hear me so::, ↑I COME here
to prepare chop, ↑NO BOTHER ME O::, no bother me::

MARIA: ↓It's so clear that this is a case of jealousy

NGOZI: ((Speaking Igbo language, Chineke (My God)))

NGOZI: ↑JEALOUS?

NGOZI: ((speaking Igbo language, Me? Jealous of you? My eyes
have seen wonder.))

NGOZI: ↑How I dey jealous ↑you? (0.2) ↑I dey cra::ze? Eh?::

Comment [O189]: Response Tokens-Signal Incipient Speakership: Uzoh annoyed by Omos defends himself by reiterating his previous comment on Omos' physique to insult him on his skinniness. The double "no, no, no" indicates that Omos has spoken unnecessarily by insulting Uzoh and calling him a "big fool".

Comment [O190]: Response Tokens-Signal Incipient Speakership & Sound Stretch: Omos feels that Uzoh has spoken out of bounds so he repeats the word "what" to show how unnecessary it is for Uzoh to speak in that manner to him.

Comment [O191]: Topic Pursuit-Itemized News Inquiry & Sound Stretch: Uzoh tries to inquire what is giving Omos gumption to speak to him the way he is speaking but is abruptly cut off by Omos.

Comment [O192]: Topic Termination & Sound Stretch: Omos ends the conversation by yelling at Uzoh to shut up, and they both pretend to start boxing without actually making any physical contact with each other.

Comment [B193]: Address Term & Sound Stretch: Maria confronts Ngozi to know what she is doing in the kitchen by calling her name.

Comment [f194]: Ngozi changes her language to her Igbo language when she is mad at Maria.

Comment [B195]: Response Tokens & Sound Stretch: repeated words indicate unnecessary persistence of prior speaker (Ngozi).

Comment [O196]: Monitor Space & Sound Stretch: Ngozi creates an atmosphere where she decides to reject the topic matter introduced by Maria.

Comment [B197]: Topic Pursuit-News Announcement: Although Ngozi does not want to continue the conversation by stating "No bother me" Maria decides she wants to continue the conversation by stating that Ngozi is jealous.

Comment [O198]: Ngozi changes her language to her Igbo language when she is mad at Maria.

Comment [f199]: Topic Pursuit-Recycling of No-News Report: Ngozi repeat of the word indicates she wants to pursue the topic of being called jealous.

Comment [f200]: Ngozi changes her language to her Igbo language when she is mad at Maria to address Maria's claim that she is jealous.

Comment [BS201]: Response Token: Offer-Assessment-Disagreement & Sound Stretch: Ngozi does not agree with the assessment made by Maria by questioning her comment.

MARIA: ↓Ngozi, don't behave as you don't know what I am talking about.(0.2) **I know that you wish you were as educated as I am.**

Comment [BS202]: Response Token: Offer-Assessment-Disagreement: Maria disagrees with Ngozi's response and offers her a reason why Ngozi should be jealous.

NGOZI: ↑Educat::ed. >↑So wetin you take your educated come do?<(0.4) ↑YOU BETTER PASS:::(0.3) ME? YOU BET::TER PASS::ME::?(0.3) **NGOZI:** ↑You dey stay for two bedroom house::, **MOI** I dey stay for two bedroom house, You get one grad::uate me self I get one graduate,>So say my own graduate bet::ter pass your own< because my own graduate government give her barrister, So how you take better pass ↑me? ((Speaks Igbo language last))

Comment [BS203]: Assisted Story Preface-Reminiscent Solicit & Recognition & Sound Stretch: Ngozi reminds Maria of the similarities that they share in terms of their social background in order to prove to Maria that both are on similar social grounds even though Ngozi may not have the same educational background similar to Maria.

MARIA: ↑Ngozi can't you see::? (0.3) ↑Can't you see I'm a better and cleaner ↓woman? Can't you see that even this house does not want ↑you,(0.4) Common common dining and feeding etiquette you don't have, Your mode of dress::ing is just SO-

Comment [BS204]: Assisted Story Preface-Story Provocation & Sound Stretch: Maria insults Ngozi by stating that they are both on two different social class.

NGOZI: ((Speaking Igbo "Shut your mouth, So you called me etekwete? You have the ((got))to call me etekwete?))

Comment [f205]: Ngozi changes her language to her Igbo language when she is mad at Maria and responds to Maria's insult that calls her socially unrefined.

NGOZI: ↑IF YOU DON'T MIND YOURSELF NOW eh::, ↑I will use this knife eh I go use am design ↑you, >I will make am com::mot dat your top with dey call me blow big big grammar< ((Speaking Igbo, "You are speaking grammar for me?"))

Comment [B206]: Assisted Story Preface-Story Provocation & Sound Stretch: Ngozi responds to Maria's taunting with physical threat to combat the language used against her.

NGOZI: ↑FOOLISH WOMAN

Comment [B207]: Assisted Story Preface-Story Provocation & Sound Stretch: Ngozi calls Maria a "foolish woman" insulting her further.

MARIA: ↑I got you there Ngozi, I got you::,(0.3) Well accept the fact that I am a better woman.

Comment [BS208]: Address Term & Sound Stretch: Maria addresses Ngozi by name after calling her previously a "foolish woman" to show her level of power.

NGOZI: ((Speaking Igbo language, "Common shut your mouth and get out of this place. Just look at you, Etekwete."))

NGOZI: So you: sta::nd there dey look this woman dey curse your ↑mama? >Dey big dey blow big big grammar () you dey there dey look am, ↑Eh? You no fit see am da way she dey insult me?<

Comment [BS209]: Disjunctive Marker & Sound Stretch: Ngozi abruptly changes the topic by asking Mimi if she is going to allow Ngozi to insult her.

MIMI: ↑Mad:am be very careful the way you insult my mother because I shall be forced to employ under handed methods to defend her if you do not immediately desist

Comment [BS210]: Multi-party Telling-Render Own Part & Sound Stretch: Mimi becomes involved in the argument by supporting Ngozi and defending her through proper English.

NGOZI: ((Speaking Igbo language, "Do you hear [that? I hope you hear that?])

MARIA: [↑Really]

MARIA: ↓Is that all you've got?

NGOZI: ()sabi speak grammar ((speaking Igbo language, "You are speaking grammar for me?))

MARIA: ↓Well::(0.2) I just called somebody who speaks your language.(0.3) Very soon when that person comes you all will run away here.

NGOZI: ((Speaking Igbo language, "Common get out of here. You are just speaking grammar.))

MARIA: ↓One more thing, whatever garbage you are preparing make sure I don't meet you in this kitchen by the time I come back.

NGOZI: ((Speaking Igbo language, "Get out of here."))
((MIMI and NGOZI start dancing and make a kicking movement as to sweep MARIA out of the kitchen as MARIA walks away))

END OF EPISODE

MARIA'S & OFILIA'S CONVERSATION

MARIA: °↓Ahhhh. Ofili you're welcome.° ↓Eh::.

OFILIA: ↑As soon as I just hear your message so I just entered road immediately.

MARIA: ↓I am so happy to see you.

OFILIA: ↓I am happy too aunty.

MARIA: °You're welcome. Please come. Please come inside.°

OFILIA: ↑AUNTY I wan see dat person wey dey disturb you for here. I wan kill am:: I >WAN TALK TO DA< ()I wan fin::ish ↑am

MARIA: °↓Ofili you need to be settle.°

OFILIA: ↑Aunty I wan see dat person, I wan see am::

Comment [f211]: Ngozi changes her language to her Igbo language asking Maria a question as a way to combat her standard language.

Comment [BS212]: Newsmark and Topicalizer: Maria is waiting for Mimi to elaborate on her verbal threat.

Comment [BS213]: Transitional Overlap: Ngozi starts speaking in her language and Maria cuts in at the end of her sentence.

Comment [BS214]: Return Topic-Initial Elicitor: Maria prepares to bring up a new topic within the conversation which prompts Ngozi to reject the closing and continue the conversation.

Comment [BS215]: Form-Focused Context: Ngozi draws attention to Maria's language usage rather than her insults towards her education.

Comment [BS216]: Preclosing Signal & Sound Stretch: Maria uses a Back Reference Sequence to prepare to end the conversation with the word "Well" and also makes reference to their prior discussion on language.

Comment [f217]: Ngozi changes her language to her Igbo language to comment on Maria use of standard English.

Comment [BS218]: Mentionable: Maria makes a last request before closing the conversation with the words "one more thing".

Comment [f219]: Ngozi changes her language to her Igbo language when she is not able to respond in the same standard English similar to Maria.

Comment [O220]: Non-Lexical Perturbation: The dancing shows Ngozi irritation is elevated by the kicking motion she does to kick Maria out.

Comment [f221]: Story Preface & Sound Stretch: Maria sets up the mood to speak to Ofilia about the problems in the house.

Comment [BS222]: Prospective Indexical: Ofilia makes reference to why he is visiting Maria.

Comment [BS223]: Adjacency Pair-First Pair Part : Maria greets Ofilia positively and he returns the greeting in the same manner.

Comment [BS224]: Pre-Expansion: Maria invites Ofilia to come closer before the conversation is started.

Comment [BS225]: Insert-Expansion & Sound Stretch: Ofilia expands on why he is visiting Maria.

Comment [BS226]: Post-Expansion: Before responding to Ofilia's wishes for her to describe the family that is bothering her, Maria tells him to settle down.

Comment [BS227]: Non-Minimal Post-Expansion & Sound Stretch: Ofilia does not let the conversation die and insists on knowing who is causing the problems in the house.

MARIA: °↓It's ok you will see the person. **Let's go inside ok.**°

OFILIA: ↓Ah::

MARIA: ↓Just come.

END OF EPISODE

FINAL SCENE IN THE BEDROOM WITH FAMILY

OMOS: °↓Philip my son,(0.4) Stella my daughter (0.4) **we thank God that those animals did not kill you.**°

NGOZI: °↓I thank you. I thank you.°

OMOS: °↓And we have come here to say that we are ashamed of our childish behavior. We come to say sorry. We are really sorry.°

UZOH: ↓Shame. ↓Better shame dey catch me:: better ↑WHO I BE WHO I BE be wey go offend barrister? ↑Who I be? In fact make we kneel down()don't worry my dear.

OMOS: °We are sorry.°

NGOZI: ↓Eh, ↑we no know da kind devil EWAYSU wey enter all of us Come make us I beg we no go make problem again ina hear

MARIA: ↓Yes
O::

NGOZI: ()I beg we don become ONE big family. No go happen again.

MARIA: °Yes O::°

MARIA: ↓We've realized our stupidity and then we promise you as of today we are going to live together as in laws. Please forgive us.

UZOH: ↓Ah. ↓You should see **MAKE WE CRY-**

PHILIP: ↑NO NO NO, No need for that at all, >My wife and I have understood everything you have said,< Darling is there anything you want to say?

Comment [BS228]: Minimal Post-Expansion Sequence-closing third: Maria wants to terminate the conversation by taking Ofilia into the house and reminds him that he will see the person.

Comment [BS229]: Preclosing Signal & Sound Stretch: Ofilia shows that he is in agreement with Maria by not requesting additional information but instead uttering a "ah" which leaves room for further talk if necessarily.

Comment [BS230]: Pre-closing Signal: Nothing is added to the conversation after this comment by both Maria and Ofilia. The conversation ends at this point.

Comment [B231]: Multi-Party Telling-Through Engaging in Complementary Telling: Omos praises God for the safety of the couple.

Comment [B232]: Multi-Party Telling-Through Engaging in Complementary Telling: Ngozi shows her appreciation by giving thanks to match Omos points mentioned previously.

Comment [B233]: Multi-Party Telling-Through Rendering of His Own Part & Sound Stretch: Omos admits his childish behavior and asks for forgiveness from Stella & Philip.

Comment [B234]: Multi-Party Telling-Through Rendering of His Own Part & Sound Stretch: Uzoh admits his childish behavior and asks for forgiveness from Stella & Philip.

Comment [B235]: Multi-Party Telling-Through Rendering of the Family's Own Part: Omos apologizes for causing trouble for both Philip and Stella.

Comment [B236]: Recognitional Overlap & Sound Stretch: Ngozi understands where Maria is heading with her statement and answers before she finishes her sentence.

Comment [B237]: Multi-Party Telling-Through Rendering of Her Own Part: in the family problem by apologizing for the whole family's behavior.

Comment [O238]: Topicalizer & Sound Stretch: Maria answers to Ngozi's statement indicates she wants to continue talking.

Comment [B239]: Multi-Party Telling-Through Rendering of the Family's Own Part: Maria apologizes for the whole family misbehaving.

Comment [O240]: Multi-Party Telling-Through Rendering of the Family's Own Part: Uzoh offers to cry for his misbehaving and also offers for the family to cry with him.

Comment [B241]: Response Token-Indicate Unnecessary Persistence of Prior Talk: The usage of "no" indicates that Uzoh's request to cry is not warranted.

STELLA: ↓I'm happy we've gotten to this point. **I want you guys to know that my husband and I love you all so much.** We want us to live together, We want our family to grow together in peace.

Comment [B242]: Complementary Telling: Stella shows her appreciation by thanking the family for working together and Omos compliments it by finishing her praise for her.

OMOS: °↓Thank you.° Thank you my daughter. Thank you:: my son Philip. My daughter in fact, God will bless you well well::, He will give you everything you ask **[for.**

Comment [B243]: Recognitional Overlap & Sound Stretch: Ngozi states Amen at the end of Omos' utterance because she knows that's the proper response to give for what he has stated.

NGOZI: **[Amen O::**

Comment [B244]: Compliment Response-Referent Shift-Returning Praise: Omos pays a compliment to Stella.

UZOH: **[As a matter of fact God go give you everything you ask for.**

Comment [B245]: Compliment Response-Referent Shift-Returning Praise & Sound Stretch: Ngozi answers for Stella by stating "amen" in response to Omos' compliments.

NGOZI: ↑Amen O:: **[Amen**

Comment [B246]: Recognitional Overlap & Compliment: Omos pays a compliment to Stella once more.

OMOS: **[God dey give you more**

NGOZI: ↑Amen::

Comment [B247]: Compliment Response-Referent Shift-Reassigning Target of Praise & Sound Stretch: Ngozi answers for Stella by stating "amen" in response to Omos' compliments.

UZOH: °Wetin dat° ().(0.8) ↑Wey dey worry you:?(0.2) >If you wan pray for my daughter pray better prayer, **Na Pidgin English you dey speak like say you dey chop garlic.<** (0.4) God will bless you well well well well.(0.3)

Comment [B248]: Type-Specific Sequencing-Disagreement Through Reluctance Markers & Sound Stretch: Through the use of the reluctance marker "well" UzoH does not agree with the way that Omos is speaking Pidgin English and berates him for his manner of speaking his language.

MARIA: ↓Eh, **wetin happen if he speak Pid:gin English.** ↑I beg leave matter where matter is and speak better things.

Comment [B249]: Type-Specific Sequencing-Disagreement Through the Use of Questions & Sound Stretch: Maria questions UzoH why he cannot use Pidgin English and advises him to leave the issue alone.

UZOH: hh ↑**You too?** hhhh ((claps hands))

Comment [B250]: Multi-Party Telling-Through Verifying for Details: & Sound Stretch: UzoH is shocked by Maria's comment because Maria uses Pidgin English to respond to him.

MARIA: ↓**Yes O::**

Comment [B251]: Multi-Party Telling-through Rendering Her Own Part: Maria admits to speaking Pidgin English.

UZOH: **YOU SEE NA LIFE,(0.3) >↑You see how as God tell you do now?<**

Comment [O252]: Topic Pursuit-Itemized News Inquiry: UzoH inquiries into finding out why Maria is suddenly able to speak Pidgin.

OMOS: ↓**UzoH.**

Comment [B253]: Current-Selects-Next-Address Term: Omos explicitly address UzoH by his name as to infer that he is causing trouble.

UZOH: ↓Wait. >↑**All those Pidgin I dey speak since you see how you dey deceive us?<**

Comment [B254]: Multi-Party Telling-Through Verifying for Details & Rush Through: UzoH asks ...

OMOS: ↓**Shut up** my friend,(0.2) ↓**Shut up. UzoH, UzoH** you have ↑started again. You don come ↑again

Comment [B255]: Address Term: Omos addresses UzoH by name to indicate his annoyance with him.

UZOH: ↓**Wait na me be shut up?**

Comment [B256]: Multi-Party Telling-Through Verifying for Details: UzoH asks Omos to verify th...

OMOS: ↑**Yes na::**

Comment [B257]: Multi-Party Telling-through Verifying for Details & Sound Stretch: Omos confirms that he is asking UzoH to shut up.

UZOH: ↓No no no. >Because I said we should do peace na me be shut up?<

OMOS: ↓Shut up my friend.

UZOH: ↑YOU dey you dey mad?

OMOS: You dey ↑craze?

UZOH: >↑You no know who to talk ↑to?<

OMOS: ↓Look because I I:: have been doing gentleman-
(FAMILY YELLING AT THE SAME TIME))

UZOH: [TALK TO YOUR HUSBAND

NGOZI: ↓↓Make we stop all dis thing.

UZOH: ↓My dear I beg see make I warn am, It dey be like say I
dey small pikin for him, No vex () You say wetin?
>↓No no no you say ↑wetin?<

OMOS: (Say)↑because I dey blow grammar look I don throw away
grammar now, I dey face you man to man. All dis
gentleman wey I dey do it don finish ↑YA?

UZOH: ↑You remain for another place or abi na na all of you be
dis? Don't disgrace yourself. ↑YOU WON MAKE I REVEAL
YOUR SECRET?

OMOS: ↑Which which secret? [WHICH secret? Which secret?

UZOH: [You won make I reveal your secret?

UZOH: °↓You think I no know where you are from?°

OMOS: °↓Wetin wetin?°

UZOH: [°You think I no know where you are from?°

OMOS: [°Wetin wetin?°

UZOH: >↑I not know the government wey dey give you paper.<

OMOS: ↑SHUT UP SHUT UP:: ↓shut up.

UZOH: ↑I no go dey here: another person dey come from another
country COME DEY WOR::RY ME FROM MY-

Comment [B258]: Response Token-Indicate Unnecessary Persistence of Prior Talk: The usage of “no” indicates that Omos’ request is unwarranted.

Comment [B259]: Multi-Party Telling-Through Verifying for Details: Omos engages in verifying that he indeed wants Uzoh to shut up.

Comment [B260]: Embedded Repetition: of Words “you dey” to show emphasis on calling Omos crazy.

Comment [B261]: Multi-Party Telling-Through Verifying for Details & Rush Through: Omos enquires from Uzoh if he is crazy.

Comment [B262]: Multi-Party Telling-Through Verifying for Details: Uzoh enquires from Omos whether he knows who he is as a person.

Comment [B263]: Initiating Action That Limits Potential Eligible Respondents & Sound Stretch: Omos comments basically sets the tone for Uzoh to be the next recipient to speak although the family is yelling all at once.

Comment [B264]: Transitional Overlap: As While Uzoh is finishing his statement, Ngozi interferes at the same time that Uzoh is speaking.

Comment [B265]: Multi-Party Telling-Through Rendering His Own Part: Uzoh informs his wife that he should warn Omos against treating him like a baby.

Comment [B266]: Multi-Party Telling-Through Rendering His Own Part: Omos informs Uzoh that he is not afraid to challenge him, thus showing his ability to fight him.

Comment [B267]: Multi-Party Telling-Through Verifying for Details: Uzoh enquires if Omos’ is still hiding the rest of his body somewhere else as a way to belittle him.

Comment [B268]: Transitional Overlap: As Omos is finishing his statement, Uzoh jumps in at the same time to answer him.

Comment [B269]: Multi-Party Telling-Through Verifying for Details: Uzoh insinuates that Omos is not a true Nigerian.

Comment [B270]: Multi-Party Telling-Through Verifying for Details: Omos seeks an answer to h...

Comment [B271]: Recycled Turn Beginning: Uzoh asks recycles his previous question to Omos.

Comment [B272]: Recycled Turn Beginning: Omos recycles his previous question to Uzoh to get an answer that Uzoh did not provide previously.

Comment [B273]: Multi-Party Telling-Through Rendering His Own Part: Uzoh suggest that Omo...

Comment [B274]: Indicate Unnecessary Persistence of Prior Speaker & Sound Stretch: Omos yells for Uzoh to shut up indicating that Uz...

Comment [B275]: Multi-Party Telling-through Rendering His Own Part & Sound Stretch: Uzoh argues that he will not allow a stranger from ...

OMOS: ↑Who be from another [↑country?

MARIA: [Ah ah::

OMOS: YOU DEY CRAZE O::

UZOH: ↓I na dey lie. °I'm from Nigeria.°

UZOH: ()((Language unclear))

OMOS: ↓You nko you you you where you come from?

UZOH: ↓Ask anybody. ↓Everybody know my village. You mention your village.(0.2)((claps hands)) SOMALIA::

OMOS: ↑You wey you come from ()

UZOH: My dear:: I know wetin I dey talk make I warn am::,(0.3)
>↑Make I if I no warn am like this na so in front HE DEY
CHE:AT YOU FROM YOUR ↑HOUSE.<

OMOS: ↓See yourself now you dey- in front dis pikin

UZOH: ↑MAKE I warn AM::

NGOZI: ↓We one big family.

OMOS: °You dey discuss yourself in front of dis pikin here.°

UZOH: >↑You dey tell am::<

UZOH: ↑Son in law sorry my dear.(0.2) He dey come to misbehave.

OMOS: ↓Sorry my dear ().

UZOH: >↑If I no dey do am like dis he feel he dey [come here begin

OMOS: [I beg shut up.

UZOH: disturb my daughter.

OMOS: ↑I beg SHUT UP.A

OMOS: [This your-

Comment [B276]: Transitional Overlap Sound Stretch: Maria jumps in at the end of Omos' statement.

Comment [B277]: Multi-Party Telling-Through Verifying for Details & Sound Stretch: Omos insults Uzoh by not necessarily asking if he is crazy but rather telling him that he is crazy with the emphasis of "O".

Comment [B278]: Multi-Party Telling-Through Rendering His Own Part: Uzoh divulges information about his country of Origin.

Comment [O279]: Language unclear

Comment [B280]: Multi-Party Telling-Through Verifying For Details: Omos asks Uzoh where his original birth took place to indicate that he is truly not a Nigerian.

Comment [B281]: Multi-Party Telling-Through Rendering His Own Part: Uzoh divulges information about himself and where he is from to prove that Omos is an imposter living in Nigeria.

Comment [B282]: Multi-Party Telling-Through Verifying for Details: Omos tries again insinuate that Uzoh is not Nigerian which is an insult.

Comment [B283]: Multi-Party Telling-Through Rendering His Own Part & Sound Stretch: Uzoh informs his wife that he needs to warn Omos about his behavior so that he will not be able to cheat his daughter in any form.

Comment [B284]: Multi-Party Telling-Through Rendering His Own Part: Omos calls Uzoh immature but cuts off his sentence to bring to light that Uzoh is embarrassing himself in front of his daughter.

Comment [O285]: Multi-Party Telling-Through Rendering His Own Part & Sound Stretch: Uzoh continues to yell at Omos about his false accusations about his place of birth.

Comment [B286]: Multi-Party Telling-Through Rendering His Own Part: Ngozi tries to bring the family together by suggesting that they are one big family.

Comment [B287]: Multi-Party Telling-Through Verifying For Details: Omos tries to insult Uzoh b...

Comment [B288]: Multi-Party Telling-Through Rendering His Own Part: Uzoh apologies for Omos' behavior in front of Stella and Philip.

Comment [B289]: Multi-Party Telling-Through Engaging in Complementary Telling: Omos apologies for his behavior.

Comment [B290]: Recognitional Overlap: Omos realizes where Uzoh is heading and he jumps in to shut him down before he continues his sentence.

Comment [B291]: Increment: Omos adds additional information after completing his TCU(Turn Constructional Unit)

Comment [O292]: Transitional Overlap & Increment: Omos adds additional information.

UZOH: [We not suppose to be quarreling.

OMOS: ↑Big belly na °wetin.° If I touch am it go de↑flate well well now you see.

OMOS: ↑I beg give me-

UZOH: >↑You feel shake because I get your power?

OMOS: ↑Just:: shake hand make we forget dis thing.

OMOS & UZOH: ()

NGOZI: ↑We are in laws now.

UZOH: >↓It dey settle. It dey settle. It dey settle.<

NGOZI: ↑It done settle. ↓We one family now.((Ngozi hugs Omos))

NGOZI: ↓We one big family now. We one big family.

UZOH: ↑HEY HEY HEY HEY::

NGOZI: ↓We one big family now.

OMOS: We no be one big family ↓again?

UZOH: ↓Oh you want be family you want enter inside my ↓wife?

OMOS: ↑Ahh we no be family ↑again?

UZOH: ()((language unclear))

((Omos & Ngozi hug))

UZOH: ↓Ngozi it dey sweet you?(0.4) ↓It sweet you:? It dey sweet you?

NGOZI: ((speaking in Igbo language, "What have I done?"))

UZOH: ↓Na your plan (0.3) you deceive me peace(0.2) before dey go lie. (0.2) You follow dis your family plan.

NGOZI: ↑It done do now::
((END OF SCENE UZOH BEGINS TO FIGHT NGOZI AND OMOS.
MARIA CLAPS HER HANDS IN DISBELIEF AND LAUGHS WHILE

Comment [B293]: Multi-Party Telling-Through Rendering Own Part: Omos makes fun of Uzoh jokingly before he answers his truce statement.

Comment [B294]: Multi-Party Telling-Through Engaging in Complementary Telling: Omos asks for a handshake and is cut off by Uzoh.

Comment [B295]: Multi-Party Telling-Through Engaging in Complementary Telling: Uzoh responds to the handshake offer which complements the previous utterance by Omos.

Comment [B296]: Multi-Party Telling-Through Engaging in Complementary Telling & Sound Stretch: Omos continues with the handshaking offer.

Comment [O297]: Multi-Party Telling-Through Engaging in Complementary Telling: Ngozi continues the story by confirming that their issues are settled.

Comment [B298]: Rush-Through: Uzoh rushes through his comment as to say that everything is ok now through repetition.

Comment [O299]: Multi-Party Telling-Through Engaging in Complementary Telling: Ngozi is in agreement with Uzoh's previous comment and shows support by repeating what was said.

Comment [B300]: Response Token-Indicate Unnecessary Persistence of Prior Talk & Sound Stretch: Uzoh uses repetition of words to catch Omos' & Ngozi's attention.

Comment [B301]: Recycled Turn Beginning: Ngozi Restates her comment which she made earlier in the conversation with Omos and Uzoh.

Comment [B302]: Multi-Party Telling-Through Verifying for Details: Omos asks a question to see why the family situation has changed around.

Comment [B303]: Multi-Party Telling-Through Verifying for Details: Uzoh enquires if Omos wants to sleep with his wife.

Comment [B304]: Recycled Turn Beginning: Omos refers back to the question that was previously asked by Ngozi.

Comment [O305]: Language unclear

Comment [B306]: Nonverbal Start: Omos and Ngozi embrace before speaking to show that they are one big family.

Comment [B307]: Multi-Party Telling-Through Verifying for Details & Sound Stretch: Repetition of words to show disdain for the hug.

Comment [B308]: Mentionable: Uzoh brings up a last topic before ending the conversation insisting that Omos' peace offering was all staged.

Comment [B309]: Preclosing Signal: Ngozi tries to end the conversation but Uzoh insists on yelling and fighting at the end of the scene.

STELLA AND PHILIP JUST WATCH IN AMUSEMENT.))

END OF EPISODE

Comment [O310]: Non-Lexical Perturbation:
Maria is amused by the chaos.

NON-CONFRONTATIONAL ENCOUNTERS

UZOH & OMOS MAKE AGREEMENT TO REMOVE BODYGUARD

UZOH: °↓Come now:: You see make I tell you. You see all dis
Everyday I no go agree my own I no agree your own no
dey help us. I don ti::::re. That is why I call you
come here. Make me you and me talk man to man. I no wan
involve these women because if they come here dey
quarrel.(0.2) You understand?°

**Comment [B311]: Story Preface Sequence-
Offer or Request to Tell & Sound Stretch:** UzoH
prepares Omos to hear his story with a story preface
aligning Omos to be a recipient of the story by
stating "Come now. Make I tell you".

OMOS: °↓Ok°

**Comment [B312]: Response Token-
Acknowledgement of Prior Talk & Sound Stretch:**
Omos acknowledges that UzoH wants to talk to him
and he signals is response for listening by stating
"Ok".

UZOH: ↓These e:: these animals wey we bring who suppose be
enemies who suppose fight themselves all of a sudden
don become friends.(0.3) >If we never know we don have
problem O::,(0.3) My mind dey tell me say these
people dey get plan,(0.3) They wan kill us collect dis
house from us.(0.3) °How° people wey suppose to
fi::::ght dem ↑self,(0.3) Dey come go plan against
us.(0.4)I beg, why I come is say make you and me put
head together think of how to com::mot dem from dis
compound,↑Make dey ↑go, Wen dey don go eh you and me
dey settle our problem

**Comment [B313]: Assisted Story Preface-
Reminiscent Solicit & Recognition & Sound Stretch:**
UzoH reminds Omos of why they are fighting and
how the body guards they have hired have turned
against them. UzoH then asks Omos for a solution to
the problem.

Comment [f314]: Disjunctive Topic Shift: Omos
does not address the points made by UzoH but
rather insist on talking about himself by stating
"First place I don't have a problem with anybody".

OMOS: <↓First place I don't have a problem with anybody.>

**Comment [B315]: Type-Specific Sequencing
Practice-Agreement through upgrade:** UzoH agrees
with Omos' statement.

UZOH: ↑Thank God

**Comment [B316]: Insert-Expansion & Sound
Stretch:** Omos continues with his story to clarify his
point.

OMOS: ↓What I don't like is (cheating). I hate intrus:ion and
undue evasion into my private privacy. [↓I don't like
it. I don't like it.

**Comment [B317]: Transitional Overlap &
Response Token-Indicate Unnecessary Persistence
of Prior Speaker & Sound Stretch:** The repeated
word "where" indicates that Omos has persisted
unnecessarily.

UZOH: [whe:re whe:re
Your private?)

**Comment [B318]: Type-Specific Sequence
Practice-Disagreement Through Questioning:** UzoH
is not in agreement with his statement and asks
Omos about his privacy claim.

UZOH: ↓Where your private? ↑So if dis house na your private
so where my own?(0.2)↑Eh? ()>before you talk
something serious-<

**Comment [B319]: Type-Specific Sequence
Practice Through Mitigation of Disagreement:**
Omos asserts that UzoH has started another battle
of disagreement.

OMOS: ↓You have started again.

UZOH: ↑Then TALK man to ↑man

**Comment [O320]: Type-Specific Sequence
Practice Through Mitigation of Disagreement:** UzoH
requires through "qualification" since both of them
are man, they should act like men and talk to each
other in that manner.

OMOS: °↓Man that is what I want to say. Exactly that. I I

Understand that we have to work together now, to send our enemies away.°

UZOH: AWAY↑

OMOS: °↓But what do you have in mind?°

UZOH: ↓Which kind person be this? (0.2)>↑I got something for mind why I don call ↑you?

OMOS: ↑So your mind is blank? (0.12)

UZOH: ↑Abi we go call ↑police?

OMOS: ↓Police? No ↓no. ↓No I don't like this idea of calling police getting police involved with all no ↓no.

UZOH: ↑Why you no dey pay ↑tax?

OMOS: °Ah ah° What are (we) saying. What are you ↓saying. °Ah Ah.° I am a responsible citizen of this country.

UZOH: ↑Why couldn't we get police na::?

OMOS: ↑You see Ofili:: is a dangerous guy(0.2) from all of reports that I had (0.2) he's a harden criminal.

UZOH: ↑Ofili?

OMOS: °Yes°↓so if we send him away like that through police it can lead to a reprisal attacks and I don't like ↑it, I don't want it.

UZOH: Ofilia na:: dangerous criminal (0.2) >yet you get am go make am come kill me?<

OMOS: °↓Why did you-°

UZOH: ↑See you see all of dis return to send pray::er wey I dey pray na I don use O::, ↑So you see somebody wey be criminal you bring dem make come kill ↑me ↑abi? (0.3)

OMOS: ↓Ok why did you bring e Sha Sha:lanko ↓abi?

UZOH: ↑If you NO call Ofilia I dey call Shalanko? >↑No be you call one I call one?< (0.4)↑Eh?

Comment [B321]: Back-reference Sequence: Omos reminds Uzoh of his initial topic which was to find a way to get rid of the bodyguards that they hired.

Comment [B322]: Type-Specific Sequencing-Agreement Through The Use Of The Same Word: Uzoh agrees with Omos' point by repeating the exact word "away".

Comment [B323]: Solicit: Omos asks Uzoh how they should progress with the matter.

Comment [B324]: Topic Pursuit-Reclaimer: Uzoh is surprised that Omos has no ideas and is not enthusiastic about responding to him.

Comment [B325]: Solicit: Omos whats Uzoh to come up with a solution.

Comment [B326]: Newsmark: Uzoh asks for an elaboration on how to solve the problem and suggests calling the police.

Comment [B327]: Response Token-Indicate Unnecessary Persistence of Prior Speaker: The repeated word "no" indicates that Uzoh has persisted unnecessarily.

Comment [B328]: Disjunctive Marker: Uzoh introduces an unexpected topic by asking Omos why he doesn't pay taxes.

Comment [B329]: Response Token-Indicate Unnecessary Persistence of Prior Speaker: The repeated word "ah" indicates that Uzoh has persisted unnecessarily.

Comment [B330]: Back-Reference Sequence & Story Prompt & Sound Stretch: Uzoh reverts back to his prior question about calling the police.

Comment [B331]: Insert-Expansion & Sound Stretch: Omos clarifies the information for Uzoh to understand the ramifications that will happen if they go to the police.

Comment [B332]: Address Term: Uzoh refers to the name mentioned by Omos to make sure he understands the statement or problem correctly.

Comment [B333]: Insert-Expansion: Added information to clarify why they should not call the police.

Comment [B334]: Pre-Expansion: & Sound Stretch: Uzoh does not offer a solution but insist on knowing why Omos brought Ofilia to the house.

Comment [B335]: Pre-Expansion: Omos does not answer the question directly but tries to turn...

Comment [B336]: Disjunctive Topic Shift & Sound Stretch: Uzoh changes the topic abruptly and starts talking about prayer retaliation against Omos.

Comment [B337]: Back-Reference Sequence & Sound Stretch: Omos returns the conversation to the topic which is the issue with Ofilia.

Comment [B338]: Solicit: Uzoh tries to get Omos to give him information on why he called Ofilia to the house.

OMOS: ^o↓So what do we do?^o

UZOH: ↓See the best thing dat police na better na better pass
O::,Make police catch two of dem go. ↑Yes, we will find
one offense put for their head.(0.2) Make dem commot
when dey commot we dey here settle our quarrel. I know
once my daughter come we [dey tell

OMOS: [I think
it's a good idea.

UZOH: ↓Her we leave her house for her.

OMOS: ↓I think it's a good idea.

OMOS: ↑Uzoh Uzoh:: Uzoh.

UZOH: ↑We not suppose to be quarreling

OMOS: (hh)That's true that's true. ↑You see ah you see for
the fi::rst time for the fi::rst time in your rachid
poverty stricken life you have said something-

UZOH: ((UZOH releases his hand from Omos handshake)) ()
>↑You say wetin?<

OMOS: ↓I'm just telling you the fact.

UZOH: ↑I call you make we do peace you dey do ()

UZOH: ↑Wetin dey talk? ↑See make I just tell you, You never
See me today I never see you. Dis meeting no hold, If
you enter just find bleach drink bleach everything
commot from your mind, Me and you no talk. We are back
to as we dey before. You be enemy I be enemy. ↑SHALANKO

OMOS: ^o↓Na lets go to police station lets go to police
station.^o

END OF EPISODE

DINING ROOM DISCUSSION AFTER STELLA FALLS ILL

UZOH: >Dis one wey your pikin dey talk say doctor talk say>
eh: eh: she dey ok ↑I no won hear am:: O, ↑I no won hear
am:: until I use dis my two eyes see am, See say she dey
al:right, You yourself you no dey safe O:, Make I just

Comment [B339]: Topic Pursuit- Return Topic Initial Elicitor: Omos is insisting on developing a solution to the problem.

Comment [B340]: Response Token- Offer Assessment & Sound Stretch: Uzoh suggest a solution to the problem by offering his opinion on how they should solve the problem.

Comment [B341]: Recognitional Overlap: Omos recognizes where Uzoh is going with his statement before he finishes by stating "I think it's a good idea".

Comment [f342]: Response Token- Offer Assessment: Uzoh's assessment of the whole situation is to leave the house for the children.

Comment [f343]: Response Token- Offer Assessment & Sound Stretch: Omos agrees with Uzoh in leaving the house because of the situation with the two body guards.

Comment [B344]: Current-Selects-Next- Address Term & Sound Stretch: Omos explicitly addresses Uzoh by his name as to infer that they are working together.

Comment [B345]: Type-Specific Sequencing Practice-Agreement Through Upgrade & Sound Stretch: Uzoh and Omos agree that they should not be arguing with each other by giving each other the same level of recognition.

Comment [B346]: Type-Specific Sequencing Practice-Disagreement Through Questioning: Uzoh asks Omos to clarify what he meant by his statement because in which he shows his disapproval by removing his hand from Omos' hand.

Comment [B347]: Response-Token- Offer Assessment of Agreement: Omos clarifies his point by stating that he is just speaking the facts about Uzoh's social background.

Comment [B348]: Response-Token- Offer Assessment of Disagreement: Uzoh is not in agreement with Omos' assessment of him and offers to break up their friendship.

Comment [B349]: Self-Initiated Self-Repair- Third-Position Repair: Omos does not want to be enemies with Uzoh at this point and finally agrees to go to the police station to repair and find a solution to the problem.

tell you now.

Comment [B350]: -Topic Initiation-Itemized News Inquiry & Sound Stretch: Uzoh initiates a topic that deals with how Omos' son is treating his daughter.

OMOS: ↓Eh In fact I am ashamed of what is happening now ↓eh.
↑I wonder how I allowed myself to be to be doing all of this ↑despicable acts, As a matter of fact, ↑in fact in the presence of our children,(0.4) It is is dis:graceful. ↑In fact we as parents are supposed to be in position to correct them when they are making these these kind of stupid mistakes ↓eh ah.((makes a hissing noise))

Comment [B351]: Topic Initiation-News Announcement: Omos refocuses the topic to include other people.

UZOH: ↓If you hear or you see anybody wey dey call woman and you no run(0.3)um you don ↑die,(0.3) ↑WOMAN,(0.3) FEAR AM,(0.3) ↑FEAR all dis wey dey call women. ↑I dey on my own O:., >Na so my wife come, Eh if you no pack go dat house now eh na be say eh in law family na better pass us, Na be say our in law family dey don't know us, Eh na be say eh in law family< I say fine:.. ↑I know say na my daughter get da house but (0.3) he don marry he don marry, Making your husband dey >no na say our in law now do come fit say na better person.<↑We dey do ↑competition?

Comment [B352]: Itemized News Inquiry-Sollicitous-Inquires into Recipient Troubles & Sound Stretch: Omos blames the problem of the world on women and the problem occurring in the house on women.

OMOS: °We don't even-°

UZOH: Dis ↑woman leave dis thing she no gree. Now carry myself come here, ↓You see am?

Comment [f353]: Topic Initiation-Itemized News Inquire: Omos begins to ask a question about the competition between Uzoh and him and Uzoh abruptly cuts him off.

OMOS: Look we don't even need any competition now. ↑But point of correction for your information.(0.3) ↑This house is not your daughter's house,(0.2) It's my son's ↑house,(0.3) But but like I said no competition. No need for competition. You ↑see our children have married and they have joined the two families together. WE as parents it is our responsibility to make sure that the relationship works:: for the benefit of the two families, ↑That's it.

Comment [B354]: Itemized News Inquiry-Sollicitous-Inquires into Recipient Troubles: Uzoh blames his wife for the problems because she dragged him to come live in the house.

UZOH: ↓Just imagine, see da time.(0.6) Dey don go sleep. ↑We me and you still dey, dey wait. People wey cause da trouble dey don come leave us::(0.4)

Comment [B355]: Stepwise Topic Shift Invoking Semantic Relationships between items & Sound Stretch: Omos invokes semantic relationships by slowly using the woman's comment as a comparison to the family competition. He states no competition is needed.

OMOS: ↓We allowed ourselves to be to be used. We allowed Ourselves to to:: we did not resist the temptation that is it.

Comment [B356]: Stepwise Topic Shift & Sound Stretch: Uzoh uses pivot & new focus/topic through the use of assessment of the whole situation to draw a conclusion.

Comment [B357]: Response-Token Through Acknowledgment of Prior Talk & Sound Stretch: Omos refers back to what has been said and reflects on how it has affected the family.

UZOH: ↑See::: No other temptation dey dis world na women be temptation, Other bible dey talk eh Satan di Satan has come to dis world to kill and to destroy.(0.3) Na women dey talk O::, No other Satan dey anywhere na women be Satan.

OMOS: ↓Anyway eh lets just forget all those things lets just think about the way forward. The step ahead to solve the problem.

UZOH: ↑No problem we don settle.

OMOS: ↑We don settle? That's it my friend.

UZOH: ↓But dis settlement never done::(0.2)

OMOS: ↓AH ah?

UZOH: ↓It no don reach ground until I see my pikin and see am say it dey normal it dey alright,(0.2) ↑If I SEE my daughter tomorrow morning and he get as nose bend or get her asun eyes close,(0.3)eh:: dis style your son wey hair be like(0.2)rat wey fall from hot oil (0.2) teeth na I take bite am: ((does a biting motion with mouth))

OMOS: ↓Uzoh:: ((Omos hits Uzoh's hat)), what is your problem?(0.3) ↓You always like to brandish your your power as if to say you are the most powerful man in the world.(0.2)↑What can you do?

UZOH: >↓No vex dat side I no hear am again repeat that thing you just say.<

OMOS: ↓Just forget it.

UZOH: °no no no-°

OMOS: ↑For::get it ↓forget it forget it. ↓We are discussing serious issue. ↓Forget it.

UZOH: [Omos I wan know-

OMOS: [°Forget it.°

OMOS: °Lets go. Lets go and do°

UZOH: ↑GO dey pray:: O: go dey pray:: make dat() you go

Comment [B358]: Back-Reference Sequence Sound Stretch: Uzoh refers back to women being the issue again.

Comment [B359]: Disjunctive Topic Shift & Sound Stretch: Although Omos is still discussing the same issue he wants Uzoh to shift to another topic which Omos does through the signal word "Anyway".

Comment [B360]: Type-Specific Sequence Practices Agreement Through Downgrade: Uzoh agrees to work things out with Omos.

Comment [B361]: Type-Specific Sequence Practices Agreement Through the Use of the Same Word: Omos agrees to settle the family problem by using the same word choice to describe the situation.

Comment [B362]: Type-Specific Sequence Practices Disagreement Through Reluctance Markers & Sound Stretch: Uzoh disagrees with Omos by using reluctant marker word "but" to indicate disagreement.

Comment [B363]: Same-Turn Repair through repetition: Omos believes the issue discussed at hand has been settled and tries to make sense of Uzoh's statement.

Comment [B364]: Type-Specific Sequence Practices Disagreement Through Mitigation & Sound Stretch: through mitigation of disagreement using qualifications in which Uzoh describes the different characteristics that are negative about Omos' son.

Comment [B365]: Pre-Topical Sequence & Sound Stretch: Omos tries to understand Uzoh's identity by asking him why he likes to act like he is the most powerful man in the world.

Comment [B366]: Repair-Trouble-Source: Uzoh pretends not to understand Omos' statement and ask him for clarification because Omos is actually praising him.

Comment [B367]: News Receipt: Omos does not want to elaborate on his point and tries to shut the conversation down by saying "just forget it".

Comment [B368]: Response Token-Indicate Unnecessary Persistence of Prior Talk: Although the repeated "no" would indicate unnecessary talk from the other interlocutor, however this "no" is to indicate that he wants Omos to repeat what he had said before.

Comment [B369]: Response Token-Indicate Unnecessary Persistence of Prior Talk & Sound Stretch: The usage of "forget" indicates that Uzo{...

Comment [B370]: Recognitionial Overlap: Omos does not let Uzoh finish the conversation because he is already sure of what he wants to ask.

Comment [B371]: Preclosing Signal: Omos signals the end of the conversation to Omos by stating "lets go".

know, >So dey tell you I no fit beat anybody so you dey
count your self gentleman I no fit beat?<

END OF EPISODE

Comment [B372]: Mentionable & Sound Stretch: Uzoh raises a last topic for Omos to do which is for him to go and pray and this also signals the end of the conversation.

INDIVIDUAL FAMILY INTERACTION

UZOH'S COURTYARD DISCUSSION WITH STELLA & FAMILY

UZOH: ↓Move from my house.↓ ↑Nah him person you won come come
dey show ↑WHO YOU BE? ↑Who you b::e? you dey cra::ze↑

Comment [B373]: Complainer & Sound Stretch: Uzoh is complaining that his daughter is not following his wish to not participate in the wedding.

NGOZI: °↓No be small thing. No be small thing eh.↓°

Comment [B374]: Complainer: Ngozi is also the complainer in this situation.

UZOH: ummm (hh)

Comment [B375]: Response Tokens-Signal Incipient Speakership: Uzoh's response of "umm" shows that he is ready to respond if needed because his "ummm" is followed by laughter.

NGOZI: >↑People who (won) come marry↑ our own pikin<

Comment [B376]: Complainer: Ngozi is also the complainer with Uzoh in this situation.

MINI: ↓Papa I love the way you dealt with them.↓

Comment [B377]: Preference: Mini states the preferred response to stay in agreement with Uzoh who is against the marriage.

UZOH: ()((language unclear))

Comment [O378]: Language not decipherable

UZOH: >Wen I dey talk you na no feel clap?<

UZOH: °↓I know I know get=person no get pikin better pass o.↓°

>↑You no see the other ↑family?(0.2)<>I na see dey

talk< (0.3) ↑As soon as ↑their papa talk finish like

this all of them begin clap,↑ ↑Begin clap.↑(0.2) ↑As I

speak ri::ch↑ from here none of you na no so na clap for

me.↓

Comment [B379]: Preference & Sound Stretch: Dispreferred response from Omos who does not accept Mini's response because he feels the family should have supported him better.

Mini: ↑Papa I really mean it↑ ↑You really brought them down
from their high horse.↓

Comment [B380]: Preference: Mini rephrases her comment so that Omos will accept it as a preferred response rather than a negative response by stating "I really mean it."

UZOH: °↓Umm (0.4) Ngozi.°

Comment [B381]: Address Term: Uzoh address Ngozi by name to signal her turn to speak.

NGOZI: °↓Umm?°

Comment [B382]: Response Tokens-Signal Incipient Speakership: Ngozi's response signals her to be the next speaker.

UZOH: ↑They bring horse?

Comment [O383]: Repair-Trouble-Source: Uzoh does not understand the meaning of bringing someone of his/her high horse and take it as a literal term for actually bringing a horse.

NGOZI: °(hh)Ah ah.° [↑Horse? I no see any horse o↑

KELLY: [°↓No.°

Comment [B384]: Recognitional Overlap: Kelly understands where Ngozi is going with her statement and responds before she finishes her conversation.

KELLY: ↓That's not what she meant papa.↓(0.2) ↓She meant that
you really dealt with them.↓

Comment [B385]: Other-Initiated Other-Repair-Exposed Correction: Kelly stops the conversation from continuing by correcting Uzoh's misunderstanding of previous statement about the usage of the word "horse."

NGOZI: ↑O::K O::K↑

Comment [O386]: Topicalizer & Sound Stretch: Ngozi understand the situation which encourages the next speaker to say more about the situation.

UZOH: ↓Na him na him b::e you really bring horse.↓ ↑See (0.1)I
think you see those people wey dey say they be our in
law.↓ See how don dey craze. ↓Na grammar do dem like
that.↓ ↑MAKE you mi::nd wetin you dey speak before you
become those like those people↑↑You hear me so↑?

Comment [O387]: Self-Initiated Self-Repair-Third-Turn Repair & Sound Stretch: Uzoh realizing his mistake, attempts to fix his misunderstanding of the word by suggesting that Omos' family have gone crazy because of their use of language choice.

NGOZI: ↑O↑ This kind peo::ple(0.2)↑Ehh::hh↑ ↑So na so we go
take do dey in law↑ >↑Which kind people dey think dey be
↑se::lf?< ↑Come here come dey po::se dey carry ↑nose dey
speak big big grammar=↑Their pikin na graduate↑= ↑Our
own pikin self na graduate↑ ↑Even self our own graduate
na e graduate barrister ↑Which one come big ↑pass?

Comment [O388]: Stepwise Topic Shift-Pivot & New Focus/Topic & Sound Stretch: Ngozi first acknowledges the language issue previously discussed and then shifts to a new topic by bringing up the careers of both Philip and Stella by claiming that Stella is actually better than Philip through a rhetorical question.

UZOH: <↑Fat::her Lord(0.3)(hh)↑Ohh Ohh.(0.2) **Fat::her Lord I**
thank ↑You.> >If not be you where where I dey keep face
↑today?<

Comment [O389]: Disjunctive Marker & Rush Through & Sound Stretch: Uzoh abruptly changes the topic and starts to pray.

NGOZI: °↓I wonda.°

Comment [0390]: Topicalizer: Ngozi use of “I wonda” prompts Uzoh to continue his prayer.

UZOH: ↑God I thank you as you he::lp (0.1) me train my pikin
for university to become lawyer↑

Comment [0391]: Disjunctive Marker & Sound Stretch: Uzoh abruptly changes the topic and starts to pray.

NGOZI: ↓Chineke

Comment [0392]: Address Term: Ngozi makes reference to the name of God in her Igbo language.

UZOH: ↑You tell me say that will never do = You help me add
barrister general.

Comment [0393]: Disjunctive Marker: Uzoh abruptly changes the topic and starts

NGOZI: [↑Barr::ister Ezi barri::|ster. Eh↑

UZOH: [°Ah God I thank you.°

Comment [0394]: Recognitional Overlap & Sound Stretch: Uzoh understands what Ngozi is going to say and jumps in in the middle of her statement.

UZOH: [↑Glory ↑be to your ↑na::me(0.2) ↑Where I for dey
↑today?

NGOZI: [°Lord thank you, Thank you Jesus.↓

Comment [0395]: Recognitional Overlap & Sound Stretch: Ngozi understands what Uzoh is going to say and jumps in in the middle of her statement by giving thanks which would be the proper response to his statement.

UZOH: >↑You no say to say<dis pikin no b::e (0.1) e no go
school or na ordinary lawyer without e ↓barrister?
↑Wetin those people for do us for [here ↑today?

Comment [0396]: Rush-Through & Sound Stretch: Uzoh rushes his first remarks and then speaks in a steady tone.

NGOZI: [↑My husband wet::in

you dey ↑talk? ↑Na wet::in you dey see come ↑na? = >↑If

no be barrister before won come say dey won marry

↑am?<↑Eh? ↓You think say dey get ↑sense? ↑Can you

↑imag::ine? ↑Umm. MY PIKIN you dey shine your eye ↑O::

↑DIS kind family wey you dey enter ↑so(0.2)you g::o you

g::o te::ar eye. I'm telling ↑you

Comment [0397]: Transitional Overlap: Ngozi asks Uzoh what he is speaking about close to his completion of his statement.

STELLA: °↓Papa, this battle for superiority is totally
uncalled ↓for.°

Comment [0398]: Disjunctive Topic Shift & Sound Stretch: Ngozi moves into a new topic which is directed at Stella through the use of her starting utterance “umm”.

Comment [0399]: Topic Pursuit-News Announcement: Stella decides to confront her family about the marriage although the topic is not one that is supported by Uzoh and Ngozi. She speaks in a soft voice as not to add agitate her parents.

UZOH: ↓Wetin dis one dey ↑talk? ↑Why you no come here come see
the way dey day turn your Papa and your Mama to foot
↑mat? ↑Why you no come see ↑am? ↑Na me dey talk about
superiority.↓ >↑Why you no come see ↑am?<

Comment [O400]: Response Token-Offer Assessment: Uzoh offers an assessment of the fight with Omos' family and asks Stella why she was missing from the meeting.

STELLA: <↓Umm Papa. All I'm saying is let's just ignore his
parents. Concentrate on Philip. ↑He's a nice man and he
will make a beautiful son ↓in law.>

Comment [O401]: Response Token-Invite Continuation: The token word "umm" suggest that stella would like to continue her conversation.

NGOZI: ↑My pikin na ↑lie (0.3) ((speaking Igbo language))↑We no
go leave ↑dem.(0.2) ↑If to say you dey he::re, ehh.(0.1)
↑Hear wet::in Philip Papa take e mouth dey talk, You no
dey talk all this while = Which kind peo::ple dey think
dey be ↑self? 0.2) ↑Which kind family be ↑dat? (0.1)
↑Ehh? ↑People wey won come marry my own pikin = ↑dey
dey come here come dey pose(0.2) ↑They speak **GRAMMAR**
↑Ehh ↑They speak ↑**GRAMMAR** (0.3) Com-↑Eh ↑Jeho::vah = My
pi::kin, you go tear your eye ↑O::↑ Dis your eye you go
shi::ne am well well for dat ki::nd house wey you won
↑enter = >↑Make dis barrister no be ordinary barrister
↑O::<↑See if dey want ea::sy we go dey ea::sy, ↑If dey
want ho::t, ↑ehh >na pepper na we go blow enter their
[eye.<

Comment [O402]: Response Token- Offer Assessment & Sound Stretch: Ngozi offers her assessment of how Omos' family treated the family and she also discusses how they used grammar to show off. She cautions her daughter against such family.

UZOH: [°Ngozi.°
NGOZI: [They never see anything.
UZOH: [°Ngozi.°

Comment [O403]: Recognitional Overlap: Uzoh interferes while Ngozi is talking at the mid-point of her conversation. He speaks softly but she ignores the call of address to her name.

NGOZI: >↑You think say we da kind of people wey people fi::t
push, fi::t **MASH** any ↑ho::w?<↑Ehh?

Comment [O404]: Rush-Through & Sound Stretch: Ngozi speeds up her statements.

UZOH: ↓So you dey blame ↑dem? (0.3) ↑Ngozi you dey blame ↑dem?

(0.3) ↑I no bla::me ↑dem, ↑I dey ↑craze? ↑See who I

blame, YE::S! ↓Cha. ↑To say you bring better husband come
here to marry, I dey go face dis rubbish?

**Comment [O405]: Response Token- Offer
Assessment & Sound Stretch:** Uzoh criticizes Ngozi for blaming Omos' family for all of the trouble and rather puts the blame on Stella for not bringing a better husband to present to the family.

MINI: Ahh Papa

**Comment [O406]: Response Token-Invite
Continuation & Sound Stretch :** Mini invites herself into the conversation by the token word "ah" to suggest that Uzoh is too harsh on Stella.

UZOH: () => ↑Dey train you you no go hear some::thing. One day
now you carry criminal come here say you wan ↑marry<

**Comment [O407]: Response Token- Offer
Assessment & Sound Stretch:** Uzoh lashes out at Mini and suggest that she is acting like an untrained child who probably would bring a criminal as a husband.

STELLA: <°Mama, Papa. Let us just ignore their parents for now
and ensure we have a successful wedding. If not, you
force me to elope with ↓him O.°>

**Comment [O408]: Response Token- Offer
Assessment:** Stella speaking softly threatens her family with the idea of eloping with Philip.

NGOZI: [↑Eh. FORCEY ↑ki::nee?

UZOH: [°Ok, no problem°

**Comment [O409]: Transitional Overlap &
Sound Stretch:** Uzoh starts his conversation towards the end of Ngozi's question.

NGOZI: E::H, ↑Ok, ↑O you no won do wedding ↑again? ↑You won
follow am go Eu::rope() ↑Follow am go Eu::rope,(0.2)
↑My pi::kin (0.1) advice no be ↑cost, ↑If to say eh –
>make your barrister no be ordinary barrister. You go
open - You go shine your eye (0.3) SHINE EYE well well
(0.2) >↑You won follow am go ↑Europe?< <Eh na you go
finish na you dey come back na go meet us here
(0.3)↑Person dey tell you something dey talk say you na –
ehh make you no do wed::ding again, ↓You won go Europe.

**Comment [O410]: Response Token- Offer
Assessment & Sound Stretch:** Ngozi responds to Stella's threat with a stern warning and tells her if she wants to elope she should go ahead and just do it.

UZOH: ↑I know follow for da Papa where any pikin dey
threaten ↑Na me first born ↑you?(0.4)↑Se::e no need self
= I don't even dey () because I no see hope for here.
↓The same power I dey born you before I dey born another
↓person.

**Comment [O411]: Response Token- Offer
Assessment Sound Stretch:** Uzoh follows in the same response as that of Ngozi and warns Stella that she can be replaced.

NGOZI: °↓She no understand.°

Comment [O412]: Response Token- Offer Assessment: Ngozi concludes that Stella does not understand the whole ramification of marrying Philip.

UZOH: ↑Dat Eu::rope no wait ↑O::.(0.2) ↑Dis night follow am
dey go id::iot.

Comment [O413]: Response Token- Offer Assessment & Sound Stretch: Uzoh continues with his debasing and tells Stella she is welcomed to go get married tonight sarcastically.

NGOZI: °↓See my pikin. no be say we don't like Philip.° ↑Na na
↑na his PARENTS. ↑If you see da big big grammar ↑eh wey
his Papa come dey speak here.(0.2)↑Ehhh. ↑Oh those
↓people. °↓No problem. You go see how one thing be dis()-
°

Comment [O414]: Topic Termination: Ngozi softens her approach and once again blames the way they were treated on Omos' language usage towards them. She closes the conversation by stating "no problem" to indicate the end of the conversation.

END OF EPISODE

AFTER WEDDING CEREMONY

UZOH: °↓Na lie.° ↑It no ↑fit happen (0.2) [↑For ↑where? ↑You
say wetin? ↑For::get it. ↑It no fit happen

MIMI: [↑Papa take it easy
o::

Comment [B415]: Launching The Story using Preface Sequence-Initial Characterization of the Story & Transitional Overlap & Sound Stretch: Mimi jumps in at the end of Uzoh's statement. Uzoh's embedded repetition starts the beginning of the story to be told.

UZOH: ↑I no dey take anything ea::sy

Comment [O416]: Multi-Party Through Rendering Own Part & Sound Stretch: Uzoh is upset about the wedding ceremony and refuses to calm down.

NGOZI: ↑My husband(0.2) ↑I say I hear am with my two ear:s
(0.2)Eh Stella hus::band mama dey tell tell (him) friend
say immediately dey go honeymoon say dey go enter da:t
↑house:: ↑Say dey go enter all of dem with da husband =
Dey go there dey chop, dey enjoy ↑al::l da swe::at wey we
sweat send our pikin go university

Comment [B417]: Multi-Party Through Rendering Own Part & Sound Stretch: Ngozi starts the beginning of the story by stating "I say I hear am with my two ears" which sets up the storyline to be delivered.

UZOH: ↑Ehhh

Comment [O418]: Topicalizer: Uzoh's "ehhh" comment prompts Ngozi to continue her story.

NGOZI: ↑ONLY dey one go there = go there enjoy da >swe:et swe:et

thing< dey don dey dat house = ↑You don see dat kind

thing ↑before?

Comment [B419]: Multi-Party Through Rendering Own Part: Uzoh's "ehhh" signals for Ngozi to continue her story.

UZOH: ↓(hh)Ehhh. ↓You you know say I don dey suspect dis our in

law since(0.3) ↓Can you ↑imagine? ↑People wey call dem

self my in law as I dance rea::ch for my daughter wedding

= ↑NO dey no feel sp::ray one sp::ray one nai::ra.(0.2)

↑AH:: (0.2) >↑You sure so we never get 419 for in laws

↑O::?<

Comment [B420]: Multi-Party Through Engaging in Complementary Telling & Sound Stretch: Uzoh adds to the story that Ngozi has started by stating "you know say I don dey suspect dis our in law since" in which he then proceeds to add to the story.

NGOZI: >Dat one concern you now = My own be sa::y tomorrow too

we no go pass tomorrow I dey en::ter dat ↑house (0.2) I

GO go sit do::wn for dat ↑house follow dem enjoy all da

SWEET SWEET THING:: wey my daughter ↑suf::fer<

Comment [B421]: Multi-Party Through Rendering Own Part & Sound Stretch: Ngozi suggests that the family travel to the house so she can enjoy it for herself speaking quickly.

UZOH: ↓Ngozi we dey go there but not be tomo::row. °You know°

- ↑if we go meet e:::: Stella and her husband for house

tomo::row wetin you dey explain to ↓dem?

Comment [B422]: Multi-Party Through Verifying Details & Sound Stretch: Uzoh verifies for Ngozi that they should travel on a different day rather than the day Ngozi is proposing.

NGOZI: >Me - I dey no fi::t drive ↑me= ↑For my own pik::in

house? = ↑Me I dey go there dat one no concern ↑me=

↑After all na dey say tomorrow dey wan go there = Me I

dey go ↓tomorrow>

Comment [B423]: Multi-Party Through Rendering Own Part & Sound Stretch: Ngozi quickly states that she will not be taken from her own house meaning her daughter's house by the other family.

UZOH: >↑You NO GO let dem we::d before you begin go disturb dem

from their ↑house?<

Comment [O424]: Rush Through & Multi-Party Through Verifying for Details & Sound Stretch: Uzoh quickly rushes through his comment to determine if Ngozi is really interested in disturbing the newly wed couple.

NGOZI: >No be say I dey go there tomorrow, I dey go there

tomorrow.<

Comment [B425]: Multi-Party Through Repair Trouble: Ngozi states that she is not going to the house and then states she is going to the house.

UZOH: ↓See (0.2) anybody who wan fol::low una mama go there

tomorrow make you raise up your ↑hand.(0.6) I go count
 you ↑double? (0.4) ↑Eh::? (0.5) Who wan wait maybe four
 days five days we::y Stella and da husband don co::mot
 den we pack enter collect occupy da ↑house? ↑Raise up
 your hand

Comment [B426]: Multi-Party Through Monitoring For Errors & Sound Stretch: Uzoh does not correct her but decides to take her last statement as what Ngozi intended to state.

NGOZI: All of - we dey go there = Any how me I dey set::tle dat
 house, ↑Which kind thing be ↑dis?

Comment [B427]: Multi-Party Through Engaging in Complementary Telling & Sound Stretch: Ngozi agrees with the family in going on a different day.

UZO: ↑Choose da one in one ↑day

Comment [O428]: Multi-Party Through Engaging in Complementary Telling: Uzoh asks for Ngozi to choose her date thus supporting her need to go to her daughter's matrimonial house.

NGOZI: >↑Any how you, ()say all of us we dey go ↑there <

Comment [f429]: Multi-Party Through Engaging in Complementary Telling: Ngozi agrees to go to Stella's house.

UZO: ↑We dey go but not tomorrow °good.°

Comment [f430]: Multi-Party Through Engaging in Complementary Telling: Uzoh decides to go visit his daughter's house with Ngozi.

NGOZI: ↓We dey go there.

Comment [O431]: Multi-Party Through Engaging in Complementary Telling: Ngozi agrees with Uzoh to visit their daughter's matrimonial home.

NGOZI: [↑Which kind people -

UZO: [I no go fi::t wait

Comment [B432]: Progressional Overlap & Sound Stretch: Ngozi starts her statement and then abruptly is cut off by Uzoh starting is point at the same time.

NGOZI: ↑Eh?

Comment [f433]: Topicalizer: Ngozi's "eh" prompts Uzoh to continue his statements.

UZO: ↑One person go comot() ↓You see those people ↑These
 people::::

Comment [B434]: Multi-Party Through Rendering Own Part & Sound Stretch: Uzoh decides that someone must leave the house.

NGOZI: <Which kind family my pikin ah mar::ry ↑enter? ↑Ehh? ↑See
 na see> >People we go there daughter wedding see da thing
 wey I carry dey come back.<↑I ↑sav na omo::ju NA gri::da=
Tear: eye na take get ↑dis one. ↑If not I could just
 ↓grab everything.

Comment [B435]: Multi-Party Through Engaging in Complementary Telling & Sound Stretch: Ngozi supports his point and adds her own points about the wedding events.

UZO: ((Shhhhhh)) ()°You wan make our neighbor hear you go

theif.°

Comment [B436]: Multi-Party Through Monitoring for Errors: Uzoh sees Ngozi's statement as problematic and does not want the neighbors to think that they are thieves.

NGOZI: ()↑No be our daughter ↑wedding? () ↑I beg no tell me
dat I beg

Comment [B437]: Multi-Party Through Verifying for Details: Ngozi asks Uzoh a rhetorical question on who really owns the wedding that they attended. She then sarcastically dismisses the ideology that the wedding belonged to Omos' family rather than Uzoh's family.

UZOH: >↓Wey you do go? (0.2) No put e:: dis thing from my from
my-<

Comment [B438]: Multi-Party Through Rendering Own Part & Sound Stretch: Uzoh asks Ngozi not to trouble him with the wedding problems and he is abruptly cut off by Ngozi.

NGOZI: °Eh:na so they just dey dey grab grab gr::ab
every::thing. ↑Eh:↓Na dis kind family na my daughter
come marry enter ↓eh?(0.2)Ok now we go see.°(0.8)

Comment [B439]: Multi-Party Through Rendering Own Part & Sound Stretch: Ngozi is not satisfied with the results of the wedding and threatens to do something unspecified.

UZOH: °Jeje na (0.2) comot your teeth joo, make your eye
clear.°

Comment [B440]: Topic Termination: Uzoh ends the topic by asking Ngozi to be more focused.

END OF EPISODE

OMOS'S FAMILY DISCUSSION WITH MARIA

OMOS: ↑Nonsense, Arr::ant ↑nonsense, ↑How can th:ey how can
they think that e we are going to cohab::it wi:th them in
this same ↑abode ↑Nonsense, ↑Nonsense

Comment [O441]: Topic Initiation- Itemized News Inquiry & Sound Stretch: Omos starts a new topic with Maria about his distaste with living with Uzoh's family.

MARIA: ↑They just came from no ↓where ↑just to reek our fun and
the splendid vacation we have planned for ourselves in
this house e::.

Comment [B442]: Topic Initiation-Itemized News Inquiry-Inquiry Into Recipient-Related Activity & Sound Stretch: Maria comments on how their vacation is being destroyed.

OMOS: Ah::. >↑Look look< I am just tolerating them, I am just
tolerating those barbarians because our son Philip has
stubborn::ly and dogged::ly insist::ed on getting
marital::ly entangled with their half base daughter =
↑Otherwise nothing would have connected with those

backward and primitive (mal)family. What.

Comment [O443]: Topicalizer & Sound Stretch: The “ah” upgrades the news report further and makes Omos continue his conversation.

MARIA: ↓Dear.(0.2)

Comment [O444]: Address Term: Maria calls Omos a term of endearment instead of using his name which may come across as cold compared to a loving terminology as “dear”.

OMOS: ↓Yes.

Comment [O445]: Topicalizer upgrades the newsworthy report into a actually topic which Maria continues as the next speaker.

MARIA: I knew from the very first day I saw Philip elected to marry that girl against my council that we would continually suffer lower:ed self-esteem by reason of our association with those people. ↑I knew it

Comment [O446]: Topic Initiation-News Announcement & Sound Stretch: Maria gives her account on the situation between Philip and Stella.

OMOS: ↑You see. It is usually the case of un::holy alliance.

Comment [O447]: Topic Initiation-Itemized News Inquiry & Sound Stretch: Omos targets the problem to an “unholy alliance” meaning that mixing with Uzoh’s family is detrimental to their social status.

MARIA: ↑Yes Now

Comment [O448]: Topicalizer: “Yes now” prompts Omos to continue his statement.

OMOS: ↑Look at us ↑now ↑Look ↑Me I am a retir::ed train::ed school teacher and you:: are a retir::ed train::ed nurse, ↑Highly qualified but our stu::pid son Philip has compelled us to associate with those barbarians. ↑Imagine

Comment [O449]: Topic Initiation-News Announcement & Sound Stretch: Omos inquiries into a recipient-related activity and compares their social status with that of Uzoh’s family.

MARIA: ↓We spent our heart earnings. ↓Dear ↑we sacrificed our leisure just to to raise our son to become the successful man that he is ↑today(0.4) ↓Why can't these people understand that and the ↑favor we are trying to do for them by allowing our son marry their daughter and leave us alone to have some ↑peace ah a::

Comment [O450]: Topic Initiation-Itemized News Inquiry-Sollicitous & Sound Stretch- Inquires Into Recipient Troubles: Maria evaluates why Uzoh’s family needs to stay in the house with them.

OMOS: ↑You know what Maria?

Comment [O451]: Topic Initiation-Itemized News Inquiry: Omos asks a question to continue discussing the issue about living with Uzoh’s family.

MARIA: ↓What?

Comment [O452]: Topicalizer: Maria encourages Omos to continue with his point.

OMOS: ↑There's no way we can co:hab:it with those barbari:n in
this in this abode. ↑No way ↑No way:: No way:: °↓No way.°

Comment [O453]: Topic Initiation-Setting Talk & Sound Stretch: Omos is against living in the same space with Uzoh's family and insults them at the same time.

MARIA: °↓Well° that means we have to leave the place for them()

Comment [O454]: Topic Initiation-Setting Talk: Maria softly insinuates that they will have to leave the house.

OMOS: ↑Eh: >Ah ah<↓Maria. ↑How can you be thinking that I will
be thinking of leaving ↑this abode. ↑This might::y
beautiful mansion with all the good::ies inside it,
↑Good::ies that have been bought with my son's money for
all those for those ↑barbarians? ↑No way °No no no::°

Comment [O455]: Topic Initiation-Setting Talk & Sound Stretch: Omos is against leaving the house because of all of its amenities which will be enjoyed by Uzoh's family.

MARIA: ↓So what do you have in mind?

Comment [O456]: Topic Initiation-Itemized News Inquiry-Sollicitous-Inquires into Recipient Troubles: Maria asks what needs to be done in order to fix the problem.

OMOS: ↑Dialogue

Comment [O457]: Topic Initiation-News Announcement: Omos gives an answer which he feels will solve the problem with getting rid of Uzoh's family.

MARIA: ↑Ehhh?

Comment [O458]: Topicalizer: Maria's response indicates that Omos needs to elaborate on his point.

OMOS: ↑Dialogue and negotiation. I shall peaceful::ly negotiate
with Mr. Uzoh (0.2) and ↑I expect that tey ↑he shall
respect himself and VACATE this ↑ABODE together with his
his ↑barbaric family members.

Comment [O459]: Topic Initiation-News Announcement: Omos gives an account on what he expects Uzoh's family to do which is to vacate the premises because he intends to engage them in dialogue.

MARIA: ((chuckles))↓When they moved in with enough things to
last them ↑forever?

Comment [O460]: Nonverbal Start- Sound Stretch: followed by Maria chuckling to indicate that Uzoh's family does not intend to leave the house.

OMOS: °Forget that one.°

Comment [O461]: Topic Initiation-Itemized News Inquire: Omos quietly asks Maria to forget about the things that Uzoh's family brought and tells her to concentrate on his plan to get them out. His soft manner of speaking is to reassure her that his plan will work.

MARIA: ↑Ok dear let me see how that your plan will work.
↑Because as for me, ↑dear I am just tir::ed and ↑fed up

Comment [O462]: Pre-Closing Signal & Sound Stretch: Maria begins to suggest that the topic is coming to an end by the word "ok" to signal

OMOS: °↓In fact let me go and change I'm coming.°

Comment [O463]: Topic Termination: Omos ends the topic by deciding to go change.

END OF EPISODE

UZOH'S FAMILY MEETING

UZOH: °↓Wetin make me call dis first family meeting? Yes
because we dey get >meeting meeting meeting< as we come
here so. ↑Wetin make me call dis meeting be say I no want
make anybody fall my hand for dis house wey we come so.°
↑Na you hear me so?

Comment [f464]: Preface Sequence-Offer Or Request To Tell: Uzoh offers to tell the story to his family by asking them a rhetorical question on why he is calling the family meeting.

NGOZI: hh ↓Wetin dat one come mean? (0.4) ↓Wetin you mean by
dat?(0.4)

Comment [O465]: Solicit: Ngozi inquiries into what Uzoh is inferring and she is almost skeptical about the point he is making hence the double use of "wetin" to indicate to she is ready for him to continue his story.

UZOH: ↓You no say: my in law (0.4) and him wife been go:: small
school pass us.(0.2) ↓So I know no want make it be like
say-

Comment [O466]: Preface Sequence-Initial Characterization of the Story & Sound Stretch: Uzoh sets up the story to be told by giving the family a brief history about Omos' educational background.

KELLY: ↓But papa you told us that you and mama did not go beyond
primary °↓two.°

Comment [O467]: Response Token-Offer Assessment: Kelly questions the length of the amount of schooling that his parents had to indicate that Omos and his wife have been in school longer than his parents.

UZOH: ((Shhhh))↓Who asked you for history? (0.2) ↑Na him no
make you not know book like your ↑sister?

Comment [O468]: Preface Sequence-Initial Characterization of the Story: Uzoh insults Kelly by asking him who asked him for historical information. This is meant for him to keep quiet in dealing with future arguments with the Omos family.

KELLY: °↓Maybe.°

Comment [O469]: Response Token-Offer Assessment: Kelly quietly responds to Uzoh's insult about his intelligence which suggests that he somewhat agrees with Uzoh for not being as smart as his sister Stella by indicating a possibility for why he is accepting the insult.

UZOH: ↑you say ↑wetin?

Comment [O470]: Topic Pursuit-Itemized News Inquiry: Uzoh not necessarily interested in Kelly's answer, is shocked that Kelly responded to him. He confronts this by asking Kelly to repeat himself. This is more of a dare on Kelly to speak again.

KELLY: °↓No papa I did not say anything.°

UZOH: <As been e talk (0.4) °↓I no want any of you now to fall
my hand.° ↑In fact (0.4) make we no fall our hand by

Comment [O471]: Response Token-Offer Assessment: Kelly answers quietly, defeated by his father's probe, he changes his answer and states he did not say anything out of fear from his father's insult.

ourself. Better hear dat ↑one. ↑Because da way dem day
 dey go one begin show us levels.(0.2) One begin show us
 all dis wey wey wey go school dey behave. ↑Make we no
 fall our hand O::.(0.4) Anything you wey see chop for dis
 house(0.2) it sweet o:: it no sweet o:: keep face like
 say you like am↑,(0.3) ↑Dey hear ↑me? (0.2) All dis salad
 all dis things, as you dey eat am(0.2) keep face like say
 it dey sweet.>

Comment [O472]: Preface Sequence-Reference To Time & Sound Stretch: Uzoh makes reference to the educational background and also to the living arrangements in order to remind the family how to behave in the future.

NGOZI: Umm, ↑my husband (0.2) you dey talk like say you no know
 da kind wife wey you married keep for house, ↑Ehhh, ↑see
 (0.2)before I talk and say all of us dey come dis
 house:.(0.2) I don already may - prepare I rea:dy well
well, ↑I say I full GROUND nothing dey
 ↑happen,(0.3)↑Anyhow how wey dey wa:nt am I
 dey give am to dem, ↑Dat one wetin be her name Mar::ia,
 wey dey do like she know she to sabi pass her (0.2) self,
 If she want to moju:: I go give her emoju::, (0.4)
Nothing dey ↑happen

Comment [O473]: Responding To The Story-Show Appreciation Of The Point Of The Story & Sound Stretch: Ngozi is in total agreement with Uzoh and supports him in going against the Omos's family.

Comment [O474]: Response Token-Off Assessment: Uzoh is satisfied with Ngozi's comments and shows his approval by quietly stating "good".

UZO: °Good.°

Comment [O475]: Responding To The Story-Show Appreciation Of The Point Of The Story & Sound Stretch: Once again Ngozi reassures Uzoh that she is capable of handling any situation that may arise.

Ngozi: ↑I stro:ng I nothing nothing. Don't worry yourself

Comment [O476]: Responding To The Story-Show Appreciation Of The Point Of The Story: Uzoh realizes that Ngozi appreciates his story and he reinforces his sentiments by stating that he trusts her.

UZO: ↓I trust you.

NGOZI: ↓Ehhh. ↓I know what I wey fit do

Comment [O477]: Responding To The Story-Display Understanding Of The Completion: Ngozi reassures Uzoh that she is fully aware of what must be done for them to win the battle with Omos' family.

UZO: ↓I know say:: if na to pretend to be wetin a person no be
 (0.2) you na be champion for dat side.

Comment [O478]: Responding To The Story-Demonstrating The Story's Potential To Generate Subsequent Talk& Sound Stretch: Uzoh's compliment to Mimi is done to incite her to join the fighting party and support every endeavor to frustrate Omos' family.

Ngozi: ((Hisses with mouth))

Comment [O479]: Non-Lexical Perturbation: Ngozi hisses to indicate that she is fully capable of the job at hand.

MIMI: ↓What about us Papa? ↓What should we ↓do?

Comment [O480]: Solicit: Mimi asks what they should do to help implement the plan that Uzoh has laid out.

UZO: ↓Eh:: when they bre:ak (0.2) find better cane. ↓Flog me
and your Mama. >↑So all dis thing wey I talk since: you
no dey hear am↑?< (0.6) ((hissing with mouth)) (0.6)

Comment [O481]: Response Token-Off Assessment & Sound Stretch: Uzoh sarcastically scolds Mimi for asking what she needs to do.

UZO: ↓If you see those people (0.2) all dis small small
grammar wey you dey hear so: use am to support
yourself.(0.2) Any where wey we dey qua:rrel any drama
wey feel dey throw put for da center dey throw am put.
↑You hear ↑me?

Comment [O482]: Preface Sequence-Reference To Source of The Story & Sound Stretch: Uzoh reference to how Mimi must talk when she encounters Omos and Maria.

MIMI: °↓Yes Papa.° ↓If that's all papa then you can very well
go to sleep because we won't disap:point ↓you.

Comment [O483]: Responding To The Story-Display Understanding of The Completion & Sound Stretch: Mimi answers softly at the beginning of her statement that she is in agreement with Uzoh's suggestion and promises not to disappoint him.

UZO: hh ↓I trust you. ↓I trust you my dear.

Comment [O484]: Response Token-Off Assessments: Uzoh tells Mimi that he knows she will do the right thing.

NGOZI: Umm, ↑I trust my pi:kin I know wetin you fit ↑do hh

Comment [O485]: Response Token-Off Assessments & Sound Stretch: Ngozi offers the same assessment similar to that of Uzoh.

UZO: >De quarrel never even start you done already \$dey\$
release dem.<

Comment [O486]: Response Token-Off Assessments: Uzoh praises and offers his sentiments towards Mimi in knowing how to speak towards Omos' family when the time is needed because she is the educated one in Standard English.

KELLY: ↓Eh but Papa me I can -

Comment [O487]: Request: Kelly attempts to make a request to join in the family's plans against the Omos family but is abruptly cut off by Uzoh.

UZO: >↑Hey hey<↓I no send you don't speak anything.(0.2) ↓I
better pass you. ↑You dey hear am [↑so::?

MARIA: [I think you don hear
am. ()

Comment [O488]: Response Token-Indicate Unnecessary Persistence of Prior Speaker & Transitional Overlap: Uzoh quickly rushes his point to clarify that Kelly should not join the family's plans and Ngozi jumps into the conversation to show that she agrees with Uzoh.

UZOH: Na you O:: na ya O go first support us, (0.2) **No speak**

anything O::. Once you say we dey quar:rel **keep mouth**

[like you dey deaf and dumb.]

NGOZI: [↓**Keep mouth**, nobody send you, You go now and go disgrace

our family. |

UZOH: ♪↓**Thank you.** ↓So na the end of the meeting be dat I beg.

I no want:: to repeat dis one again.°

END OF EPISODE

Comment [O489]: Response Token-Offer Assessment & Sound Stretch: Uzoh tells Kelly not to interfere with the matter at hand and he should pretend to be practically oblivious to the matter.

Comment [O490]: Recognitional Overlap: Ngozi reiterates what has been said before to ensure that Kelly does not participate in the plans.

Comment [O491]: Appreciation Sequence & Sound Stretch: Uzoh shows his appreciation to the family by saying thank you and indicates that he does not want to repeat the discussion again and ends the discussion.