

Analysis of The Speech Events in an M-Net African Drama Series- Tinsel

Grace Nana Aba Dawson-Ahmoah¹

Abstract

The theoretical basis of language study offers a methodological heuristic for investigating communication. This, therefore, informed by this assumption, analyses the occurrence of sample speech events in season one, episode one of "Tinsel", an M-Net African drama series. Studies of Discourse Analysis which includes Dell Hymes's Ethnography of Communication theory have proved that the speaking grid could be considered as the most appropriate model to analyse discourse as a series of speech events and speech acts within a cultural context. The findings suggest that the most recurring event which was a friendly relationship was identified to be sharing in a colleague's success story (celebrations), friends assisting one another and friends advising each other. This study suggests that language is a channel through which people voice their sentiments, displeasure, reservations, thoughts and feelings.

Keywords: Speech event, Hymes's SPEAKING grid, Tinsel drama series, Ethnography of speaking.

1. Introduction

Keyton (2011) defines communication as the process of transmitting information and common understanding from one person to another. Speech, on the other hand, is generally known as a form of communication in spoken language, made by a speaker to an audience for a given purpose. Although people from different social groups inter-relate differently, the participants in each group are expected to adopt a specific 'way of speaking'. And as such these participants must take into consideration the linguistic items, conversation strategies as well as the language which constitute the ordinary life of the people in that particular group (Cots, 1992). The most appropriate framework to be employed in the pursuance of analysing the language adopted by participants in a specific group is an ethnographical study of speech. Ethnography of Communication was developed by Dell Hymes, a sociolinguist who was particularly interested in a framework that explores the "distinctive configuration of verbal routines, conventions, and genres that structures communication within any given social group (Smart, 2012). "A primary aim of Ethnography of Communication is to guide the collection and analysis of descriptive data about the way in which social meaning is conveyed" (Saville-Troike, 2003). Ethnography of Communication is concerned with how speakers communicate appropriately within their respective speech communities. In respect to this assertion, Hymes proposes three units of analysis: *speech situation*, *speech events*, and *speech acts*. He argues that the speech event which includes greetings, making statements, enquiry, and promises is the basic unit for descriptive purposes owing to the fact that, it is after the ethnographer has identified the different speech events that occur in a specific community that he/she can analyse the language of a specific community (Cots, 1992). Hymes, ethnographical study of speech adopts a valuable model that makes the identification and labelling of components of linguistic interactions less stressful. The following components of I interactions are considered in the SPEAKING model: **Setting, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms and Genre** (Hymes, 1974).

¹ Takoradi Technical University, Faculty of Applied Arts and Technology, Centre for Languages and Liberal Studies, dgracenanaaba@yahoo.com, +233-243056285

Although few studies in this direction have touched on Hymes's framework as represented in TV series in the American society, there is little concentration on Africa media discourse as a whole or African TV series in particular. Therefore, in this paper, Hymes's framework will be used to analyse speech events that occur in an M-Net African drama series, "*Tinsel*". The aim of this paper is to do an ethnographical study of discourse in the first episode of the first season on "*Tinsel*" as well as, investigate directly the use of language in contexts of situations and discern recurring communicative habits. The first episode has, therefore, serves as a representation of speech among particular groups in the Nigerian community.

1.1 Research Questions

1. What speech events are observed in the first episode of "Tinsel"?
2. How is the SPEAKING grid identified in each speech event in "Tinsel"?
3. What recurring communicative habits are in the first episode of "Tinsel"?

2. Review of Literature

Ethnography is defined as the field of study which is concerned with the description and analysis of culture (Cots, 1992). Until the 1960s little attention was given to the use of language and speech in different societies (Saville-Troike, 2003). Ethnography of communication is a method of discourse analysis in linguistics, which draws on the anthropological field of ethnography (Schiffrin, 1994). Currently, discourse and conversation analyses have also been integrated into Ethnography of Communication (Leeds- Hurwitz, 2005). Even though these theories focus on the use of language in the society, Ethnography of Communication focuses primarily on speaking as a social and cultural system in a specific context of different speech communities (Philipsen & Coutu, 2005). The duty of the Ethnographer is to seek answers to the questions: (i) why do particular events occur in a speech community? (ii) Why do the participants in a speech community have specific characteristics? (Cameron, 2001). Ethnography of Communication which later became known as Ethnography of Speaking was Dell Hymes's novel approach for investigating how language is used by particular groups of people in specific communities. Hymes objective was to propose a new approach to understanding a language in use, an approach that deviated from structural linguistics and other abstract models of linguistic competence (Hymes, 1989).

According to Hymes, speech could be easily understood based on a theoretical study of language which accounts for both "the means of speech available to speakers, and the speech economy these speakers participate in (Johnstone & Marcellino, 2010). Hymes supports his bipartite conception of speech by arguing that the meaning of a speech is dependent on the context the speech occurs. In line with this argument, Farah comments that the Ethnography of Communication is concerned with the question of what a person knows about appropriate patterns of language use in his or her community and how he or she learns about it (Farah, 1998).

Farah's contribution leads to an important concept central to the approach- "communicative competence." Communicative competence refers to the innate knowledge every competent member of a specific speech community possesses that makes it possible for that individual to use linguistic forms correctly in order to accomplish particular goals in the speech community (Hymes, 1974). Similarly, Grumperz (1972) posits that "communicative competence describes a speaker's ability to select grammatically correct expressions available to the speaker, in addition, the speaker must have knowledge of forms which appropriately reflect the social norms governing the behaviour in specific encounters." In his work, Hymes proposed the communicative concept in order to call attention to certain facts which were missing in Chomsky's definition of linguistic competence. Hymes argues that a competent speaker and social member must know not only whether something is formally possible (as the grammarian does) but also whether it is also feasible, appropriate and, performed (Cot, 1992).

As a matter of fact, Hymes viewpoint on the definition of communicative competence seeks to ascertain what participants in speech events need to know in order to demonstrate that they are competent members of a particular speech community. According to Hymes, a speech community was not just a group of people who speak the same language, but a group of people who share the rules and norms for using and interpreting at least one language variety in a particular context (Hymes, 1974). Hymes further developed three units to be analysed when investigating the communicative competence of a speaker: the *speech situation*, the *speech event*, and the *speech act*. The speech situation is defined by Hymes as the non-verbal or social-contextual situations within which communication occurs. Such situations include: 'ceremonies, fights, meals, and hunts' (Hymes 1974, p.56).

Secondly, the speech event is the basic unit for descriptive purposes and refers to "activities or aspects of activities that are directly governed by rules or norms for the use of speech" (Hymes 1974, p.56; Cot, 1992). Research in this direction hold that speech event is a basic unit of everyday communication which can be bound by change of scene, or by the exits or entrances of characters such as a trial, Ph.D. defence, wedding vows, and a classroom lesson (Coulthard, 198, p.42; Cot, 1992; Leeds-Hurwitz, 2005, p. 342; Duranti, 1985). The third unit of analysis is the speech act. It performs single interactional functions such as request, command, greetings and questions (Cot, 1992). Generally, we can conclude that speech acts denote the actions performed as we speak. What is more, Hymes developed the SPEAKING grid under which he grouped the sixteen components within eight divisions. The motive behind this grid was to facilitate the description of relevant factors of any particular speech event. Each component of the speech event begins with one of the letters of the word "SPEAKING." Hymes notes that the features in his SPEAKING grid represent subject features of competence. The definition of the acronym would be presented here according to Hymes presentation²:

'S' stands for *Setting and Scene*: Setting refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech takes place. The setting includes the time and the place of utterance. The church might be a setting for a wedding ceremony. The Scene, on the other hand, is the "psychological setting" or "cultural definition" of a scene, including characteristics such as range of formality and sense of play or seriousness (Hymes 55-56). With regards to the setting, participants have the liberty to scenes by the exiting and entering of participants, or by the shift in topic, or change of focus.

'P' stands for *Participants*: It involves the interaction between speaker-listener, addressor-addressee or sender-receiver. There are situations that will require only two participants thus an addressor and an addressee whose roles could change at any time. An example is during a telephone conversation.

'E' stands for *Ends*: It refers to conventionally recognised and expected outcomes of an exchange as well as to the personal goals that participants seek to accomplish on particular occasions. A business man during a conference may advertise his product to the audience in order to incite the audience to patronise his products, which as a result would increase his profits.

'A' stands for *Act sequence*: It refers to the actual form and content of what is said, thus, the precise words used, how they are used, and the relationship of what is said to the actual topic at hand. The Business man's speech during the conference might begin with an invitation by the host, which would be followed by the delivering of the speech, and possibly some reactions from the audience which may finally conclude with applause.

'K' stands for *Key*: It refers to cues that establish the "tone, manner, or spirit of the speech act": light-hearted, serious, precise, pedantic, mocking, sarcastic, pompous etc. (Hymes, p. 57). Non-verbal linguistic features may also be used as key to mark certain behaviours, gestures, and postures. The professional manner in which the business man advertises his products would automatically draw the attention of the audience to his product. '

'I' stands for *Instrumentalities*: It refers to the choice of a channel such as: oral, written, or telegraphic. In other words it refers to the actual form of speech employed, such as the language, dialect, code, or register that is chosen in the speech event. The businessman speech would be formal since it is a formal gathering of high class business men, yet he may intersperse jokes to reduce tension or to keep his presentation alive.

'N' stands for *Norms of interaction*: It refers to a prescriptive statement of behaviour, of how people should act in accordance with the shared values (loudness, silence, gaze, etc) in a particular speech community. The duty of the researcher in this regard is to investigate why some social rules govern the events and actions of participants in a speech community. 'G' for *Genre*: It refers to clearly demarcated types of utterance; such as poems, proverbs, riddles, sermons, prayers, lectures, and editorials. The selection of a genre is dependent on the occasion. A trial in the courtroom would not recognize a genre of proverbs, whereas during family gatherings proverbs could be a dominant feature during story telling time.

² see Dell Hymes. Foundations of Sociolinguistics: An Ethnographic Approach. Pp.54-60

3. Method

3.1 Instrumentation and Data Corpus

The data for analysis in this study is the natural conversations in the first episode of *'Tinsel'* one of M-Net's African drama series. The first episode would serve as a representative sample of the whole series. The analysis will identify recurring communicative habits and the results would be considered as the specific way of speaking among particular people in Nigerian. *'Tinsel'* is a Nigerian soap opera that began airing in August, 2008 till date. On 23rd May, 2013, the show's one thousandth (1000) episode was aired. It has been called the most successful television drama on Nigerian television in recent times. *Tinsel* is produced by Darien Amos under his banner Tenn-Speed TV Pictures for M-Net/Africa Magic.

3.2 Data Analysis

⁴
Tinsel's plot revolves around two rival film companies: Reel Studios, founded by Fred Ade- Williams, and Odyssey Pictures, headed by Brenda Nana Mensah. The researcher has identified a number of speech events in the drama series, followed by its transcript.

Speech event # 1: Celebration

In this speech event, Philip interacts with the guests who have joined him and his father to celebrate the completion of a film produced by Reel Studios.

Setting and Scene: the setting of this speech event is Reel Studios, a movie production company in Nigeria.

Participants: Philip, a journalist and guests.

Ends: Philip is happy about the achievement of the company. He believes due to the new production his father would promote him.

Act sequence: First Philip calls the attention of the guest to achievements of their company. A journalist asks when the movie is going public. Philip assures the journalist that the movie is going to be in the public domain soon.

Key: The tone is celebratory

Instrument: The channel is oral and the register is informal.

Norms of interaction: In this speech event, the host informs the guest about the purpose of the gathering.

Genre: friendly chat.

- {0:49} **Philip:** just five minutes
 - {0:51} **Philip:** that's how long it takes to make the
 - {0:52} **Philip:** film is any good like defining the
 - {0:55} **Philip:** calibre of fine way it's all in the
 - {0:57} **Philip:** taste test
 - {1:02} **Journalist:** we tasted the wine when do we get a
 - {1:05} **Journalist:** taste of this new film
 - {1:07} **Philip:** well not this evening I'm a freak so why
 - {1:09} **Guest:** are the secrecy one man keeping on the
 - {1:11} **Philip:** wraps for now until the grand premiere
 - {1:12} **Philip:** which are of course the local better to
 - {1:14} **Philip:** you must excuse me I must be able to
 - {1:18} **Guest:** select but truly Congress in the nation
 - {1:21} **Guest:** this is nothing compared to future
 - {1:23} **Guest:** projects was to do it hasn't stopped
 - {1:24} **Guest:** I'm sure your father to the right now I
 - {1:48} **Philip:** planning is huge in traffic
 - {1:50} **Philip:** excuse me
 - {1:52} **Philip:** so
-

Speech event #2: Celebration

Here Fred Ade-Williams appoints Reginald Oko as the new Production Manager of Reel Studios

Setting and Scene: the setting of this speech is in the lobby of Reel Studios. It is in the evening. The scene is the same as the scene in the first speech event.

Participants: Fred Ade-Williams, Philip, Reginald, Emeka, guests, and film critics

Ends: Fred Ade-Williams is satisfied with the energy Reginald has incorporated in the production of their movie, hence decides to appoint Reginald as the new Production Manager.

Act sequence: Mr Ade-Williams recounts his experience in the film industry. Due to a bigger project, he is about to embark, he decides to appoint a Production Manager to oversee the issues that relate to budget and the smooth running of events during filming. The audience applauds.

Key: the tone is celebratory

Instrument: the channel is oral and the register is totally informal

Norms of interaction: in this speech event, a member of staff needs to be promoted when that member proves to be someone who can prioritize work.

Genre: friendly chat.

{0:01} **Fred:** 25 years ago I established road studios
 {0:05} **Fred:** with a vision of showing the ultimate in
 {0:11} **Fred:** Africa entertainment using only the best
 {0:14} **Fred:** talents and professionals
 {0:18} **Fred:** as nothing gladdens my heart more than
 {0:21} **Fred:** when people come together to create a
 {0:24} **Fred:** work that is truly marvellous inspiring
 {0:28} **Fred:** and profitable too seriously
 {0:36} **Fred:** the reason for this gathering is to pay
 {0:40} **Fred:** homage to such ideals and officially
 {0:43} **Fred:** announced the completion of our latest
 {0:46} **Fred:** film “Last Call” which will be released
 {0:49} **Fred:** exactly 14 days from now
 {0:59} **Fred:** we will normally have given you
 {1:03} **Fred:** exclusive screening but have decided to
 {1:07} **Fred:** wait until the ground premier to which
 {1:11} **Fred:** you are all invited
 {1:15} **Fred:** therefore road studios will begin
 {1:22} **Fred:** pre-production on a second bigger
 {1:26} **Fred:** project the size of which can only be
 {1:29} **Fred:** effectively handled by the creation of a
 {1:33} **Fred:** production department
 {1:34} **Fred:** it is a great responsibility which can
 {1:38} **Fred:** only be entrusted to one who has proven
 {1:41} **Fred:** himself over time I therefore appoint
 {1:48} **Fred:** Reginald Oko
 {1:48} **Guests:** Oooooo
 {1:48} **Fred:** the new Production Manager

Speech event #3: Celebration

Here Ziggy, the owner of Ziggy’s Bar and one of the guests complement Mr. Ade-Williams for the latter’s achievements in the film industry.

Setting and Scene: The setting of this scene is at a reception hall of Reel Studios. The conversant are friends of the host, who have come to commemorate their friend's success story.

Participants: Ziggy meets an old time friend at the party. Soji, a bar attendant, serves them with wine.

Ends: Ziggy engages the guest in a warm conversation about Mr. Ade- Williams and wishes to know what is happening at the gathering. Ziggy shows how much he is connected to Mr. Ade-Williams, by telling the guest that all the men attending to the guests are from Ziggy's Bar.

Act sequence: Ziggy attends the gathering late and therefore asks his friend to narrate what happened in his (Ziggy's) absence. Ziggy is proud to introduce the man serving the wine as one of his staff, Ziggy, therefore, steals that opportunity to invite the guest to Ziggy's Bar.

Key: The manner of talk between Ziggy and the guest is colloquial

Instrument: The channel of speech is , oral.

Norms of interaction: In this scene, the way Ziggy and the guest greeted each other shows that it has been a while since they met. In this speech event, friends should be nice to another, as well as, celebrate each other's success. As good friends of the host Ziggy and the guest showed genuine happiness towards their friend's achievement.

Genre: Friendly chat.

{0:00} just join the party?
 {0:01} **Ziggy:** yeah I can't stay
 {0:03} **Ziggy:** long I have to set up my brother like that
 {0:05} **Ziggy:** with all my staff working here
 {0:06} **Ziggy:** thanks Soji
 0:08 complaints are you
 {0:13} **Ziggy:** yes not that I mind, anything for Fred
 {0:17} **Ziggy:** so what did I miss
 {0:17} Fred just rounded off
 0:20 his speech there is a new department head and
 0:24many more million dollar projects with
 0:27world movies
 {0:27} **Ziggy:** oh! Oh! Oh!
 0:31yes I gotta go
 {0:36} **Ziggy:** you're always welcome at Ziggy's Bar

Speech event #4: Celebration

Here the staff and guest exchange pleasantries and congratulate Mr. Ade-Williams

Setting and Scene: The setting is in the lobby of Reel Studios. The guests interact with one another, attention is mostly given to Fred Ade- Williams.

Participants: Titi, Dan Ade- Williams, Emeka, Fred Ade-Williams, Ziggy, and some guest.

Ends: While Dan congratulates Fred for his success at Reel Studios, Emeka shows gratitude to Fred for her husband's new appointment.

Act Sequence: Dan Ade-Williams approaches and congratulates his big brother, Fred Ade- Williams. Titi shows up, so Fred exchanges pleasantries with her too. Finally, Emeka approaches Fred to show appreciation for appointing her husband as the new Production Manager.

Key: The tone is that of gratitude and admiration.

Instruments: The channel is oral and the register is casual.

Norms of interaction: In this situation grateful persons show appreciation for a favour done for them.

Genre: An appreciative chat.

{0:47} **Dan:** congratulations big brother
 {0:50} **Dan:** I'm very proud of you
 {0:52} **Fred:** thank you very much
 {0:53} **Fred:** hello Titty
 {0:57} **Titty:** Hello
 {0:58} **Amaka:** Fred

{0:58} **Fred:** you are welcome
 {1:01} **Fred:** your husband thanked me enough
 {1:05} **Fred:** go and enjoy what is left part
 {1:08} **Amaka:** thank you we won't disappoint you

Speech event #5: Argumentation

Philip is angry he is not appointed as the Production Manager.

Setting and Scene: Philip is at the gathering at Reel Studios, and he is arguing with his father for humiliating him.

Participants: Philip is confronting his father, the others are present at the gathering, but they do not get to participate because they cannot hear the argument between Philip and Fred.

Ends: Philip openly shows to his father, that the former is disappointed. Fred tries to calm him down to avoid any scandal.

Act Sequence: Fred moves closer to Philip since Philip seems to have distanced himself from the other guests. Philip takes this opportunity to unleash his anger on his father.

Key: The tone is aggrieved.

Instrument: The channel is oral and the register is intimate.

Norms of interaction: In this scene, it is normal for a son to be disappointed when his father sidelines him for another

Genre: A hostile chat.

{1:20} **Fred:** Philip, I have been looking for you
 {1:21} **Philip:** why? To humiliate me, in front of everyone
 {1:27} **Fred:** we'll talk about that later
 {1:28} **Philip:** yes sir
 {1:30} **Philip:** excuse me
 {1:35} **Ziggy:** Mr. Ade-Williams

Speech event #6: Celebration

Here Philip decides to propose a toast to cover up for his anger but ends up demonstrating to all gathered that he is not happy about his father's decision.

Setting and Scene: The setting is still at Reels Studios

Participants: Philip, Dan Ade-Williams, Titi, Reginald

Ends: Philip gets drunk and proposes a toast out of anger

Act sequence: Philip hits his glass to call the attention of the guest about his intention to propose a toast. Dan decides to stop him because the former think Philip has had too much wine and may cause a scene, but Titi stops Dan. Again, Reginald decides to stop Philip; but Philip shuts Reginald up and Fred gives Philip the green light to continue with his proposal of toast.

Key: The tone is sarcastic.

Instrument: The channel is oral and the register informal.

Norms of interaction: Proposal of toast is a normal event during family gatherings and parties.

Genre: Derisive interaction.

{0:01} **Philip:** may I have your attention please
 {0:05} **Philip:** a toast I'd like to propose a toast
 {0:10} **Titty:** where are you going?
 {0:11} **Dan:** to stop my nephew's had too
 {0:13} **Dan:** much to drink. I should do something
 {0:16} **Titty:** don't be silly he is not a small boy, besides his
 {0:18} **Titty:** father's there, what's your business there?
 {0:21} **Philip:** I'll like us to propose a toast to a great man

{0:24} **Philip:** maybe after the greatest man I know
 {0:25} **Reginald:** Philip please,
 {0:28} **Philip:** so can't I toast? You want to take
 {0:31} **Philip:** my father from me too? Shut your trap and sit
 {0:34} **Philip:** down Reginald
 {0:40} **Fred:** ok son continue your toast
 {0:43} **Fred:** we all ears
 {0:47} **Philip:** I'd like us all to propose a toast to a
 {0:51} **Philip:** great man
 {0:52} **Philip:** the greatest man I know who challenges
 {0:56} **Philip:** me and inspires me to reach for the
 {0:59} **Philip:** stars to my father Fred Ade-Williams
 {1:06} **Philip:** cheers
 {1:11} **Philip:** and the real studios and over two
 {1:15} **Philip:** decade's dedication to the art of
 {1:17} **Philip:** filmmaking and now to some of our film
 {1:23} **Philip:** achievement and
 {1:25} **Philip:** one word
 {1:36} **Guest:** so glad we came.

Speech event #7: Dinner Date

Brenda Nana Mensah invites Philip for dinner.

Setting and Scene: The setting is in Brenda's house and the scene is a dinner date.

Participants: Philip, Brenda, Kwame and Telema.

Ends: Philip honours the invitation because he wants a contract from Brenda, as means of revenging his father's actions.

Acts sequence: Philip knocks at the door, and he is surprised to see Telema, the beauty queen, at Brenda's house. Telema nearly refused to allow Philip in because she was not expecting him, fortunately, Brenda asks Philip in.

Key: The tone is a serious one, but, interspersed with a friendly tone.

Instrument: The channel is oral and the register is casual.

Norms of interaction: In this scene, you are only allowed into a house upon invitation.

Genre: Friendly chat.

{0:00} **Philip:** it's true the world really is a small
 {0:09} **Philip:** place
 {0:09} **Telema:** what, are you doing here.
 {0:10} **Philip:** I had to think
 {0:12} **Philip:** that I saw the body pride car outside
 {0:13} **Philip:** and it still didn't didn't click
 {0:16} **Telema:** what, are you doing here
 {0:19} **Telema:** Philip I've told you that I'm not
 {0:22} **Telema:** interested in anything beyond
 {0:24} **Telema:** professional relationship
 {0:26} **Telema:** please leave we're expecting a guest, and
 {0:29} **Telema:** he should be here any moment now
 {0:32} **Brenda:** Philip, please come right in and make yourself
 {0:36} **Brenda:** comfortable
 {0:37} **Brenda:** good evening Miss Mensah
 {0:42} **Brenda:** Philip, my brother Kwame, Kwame Philip. I suppose
 {0:45} **Brenda:** you've met Telima yes I am fortunate to
 {0:47} **Brenda:** have a beauty queen residing with me. Telly
 {0:50} **Brenda:** Philip from Reel Studios the man we've been waiting for

Speech event #8: Argumentation

Chuks argues with Soji because Soji intends to take Bimpe to his house.

Setting and Scene: The setting is at Ziggy's Bar and the scene is people having fun.

Participants: Soji, Chucks and Bimpe

Ends: Soji believes Bimpe can help him win big contracts, therefore, obliges to take her to his house to see his photo gallery. Bimpe uses that opportunity to know Soji's house.

Act sequence: Bimpe tells Soji she wants to see his photo gallery, but on condition that she goes to his house. Soji out of ignorance accepts to take her. Chucks, on the other hand, gets offended and believes Bimpe is up to something negative.

Key: The tone is incensed.

Instrument: The channel is oral and the register is informal.

Norms of interaction: In this scene, women have cunning ways of luring men into bed.

Genre: Unfriendly chat.

- {4: 48} **Gerald:** I wish I was off duty like your friend, so I could toast that babe
 {4: 49} **Chucks:** Me, my feet are aching from all these waiting, I need to get away from here
 {4: 50} **Soji:** Bimpe says she knows some gallery people that might be interested in my pictures
 {4:51} **Chuks:** So the two of you are off to the flat
 {4:52} **Soji:** yeah she wants to look at my stuff
 {4:56} **Chuks:** and you believe that your stuff is the
 {5:01} **Chuks:** pictures
 {5:03} **Chuks:** what's wrong with you Soji?
 {5:04} **Chuks:** are you dump?
 {5:14} **Soji:** why do you think she is lying?
 {5:20} **Chuks:** think she is looking to play love with you
 {5:22} **Soji:** why do you need to believe that everyone
 {5:24} **Soji:** wants to sleep with everyone
 {5:27} **Chuks:** because she just knew all the trick in the book
 {5:29} **Chuks:** get him to secluded place and then
 {5:31} **Chuks:** seduce him
 {5:34} **Soji:** Chuks, Bimpe just wants to see my pictures
 {5:35} **Chuks:** Soji if it is face you are looking at Telema has got it
 {5:36} **Chuks:** if it is figure, Telema has it
 {5:40} **Chuks:** class Telema, cash Telema
 {5:45} **Soji:** stop trying to be funny
 {5:46} **Soji:** I'll be back in five minutes

Speech event #9: Request

Ziggy asks Fred for a loan.

Setting and Scene: The setting is at Fred's house and the scene is a conversation between two friends.

Participants: Ziggy and Fred.

Ends: Ziggy wants a loan to offset his debt to Masters. Fred wants Ziggy to take care of Philip and Monica.

Act sequence: Ziggy has dinner with Fred. Fred wants to know why Ziggy called the meeting. Ziggy informs Fred that he owes a dangerous man called Masters. This man named Masters did Ziggy a favour some time back and Ziggy has to return the favour.

Key: The tone is sober

Instrument: The channel is oral.

Norms of interaction: If you are indebted to somebody, it is appropriate to pay back.

Genre: Friendly chat.

- {0:19} **Ziggy:** I just need a loan you can use my bar as collateral

{0:29} **Fred:** get serious I'm not going to take
 {0:32} **Fred:** your bar
 {0:34} **Ziggy:** so you're not gonna give you the money
 {0:38} **Fred:** I want to help you but you're going to have to tell me what's going on
 {0:39} **Fred:** Ziggy
 {0:43} **Ziggy:** but I'm buying out the favour that's all you need to know
 {0:45} **Fred:** so when would I get to know more when the police
 {0:48} **Fred:** gets involved when things get messy
 {0:50} **Ziggy:** I'm trying to get this money to secure that
 {0:52} **Ziggy:** things will not get messy
 {0:54} **Fred:** so I'll never find out what kind of favour costs 10
 {0:57} **Fred:** million
 {1:00} **Ziggy:** you know my friend I will not keep you in the dark except I had no
 {1:01} **Ziggy:** choice
 {1:02} **Fred:** this man is he this dangerous?
 {1:03} **Ziggy:** Hmm
 {1:08} **Fred:** but I don't want your bar I'll give you the money.
 {1:11} **Ziggy:** I can't do that Fred at least let me use the bar
 {1:14} **Ziggy:** as collateral
 {1:14} **Ziggy:** it's my problem
 {1:17} **Fred:** since you told me it's now our problem
 {1:19} **Fred:** all I want from you is a promise
 {1:22} **Ziggy:** anything
 {1:24} **Fred:** I want you to look after Philip and
 {1:27} **Fred:** Monica when she returns
 {1:29} **Ziggy:** what are you talking about?
 {1:31} **Fred:** my doctor diagnosed me with a hematoma bleeding in
 {1:34} **Fred:** the skull
 {1:35} **Fred:** it's potentially fatal, but I'm better
 {1:39} **Ziggy:** how long have you known about this?
 {1:43} **Fred:** some weeks now apparently the blood vessels in my
 {1:47} **Fred:** head and not what there were 20 years ago
 {1:50} **Ziggy:** well Fred this is not funny
 {1:52} **Ziggy:** does Philip know?
 {1:54} **Fred:** yeah
 {1:55} **Ziggy:** what about Monica?
 {1:57} **Fred:** I don't even know where she is now do I have your word you
 {2:02} **Fred:** look after my children
 {2:04} **Ziggy:** of course
 {2:08} **Fred:** thank you-you're a good friend
 {2:09} **Ziggy:** so are you, Fred, so are you.

5. Discussion and Conclusions

This study sampled spoken discourse of a specific African community. The study reveals that some speech events were recurrent. In the above sample, the most recurring event in a friendly relationship was found to be sharing in a colleague's success story (celebration), friends helping each other, and friends advising each other. Language learners have to pay attention to the recurring speech event so as to know the appropriate language to employ for such contexts and situations. The need for language learners to familiarize with these speech events is to enable them communicative competently. What is more, this study could be used as a guide to teach culture in relation to the language used in a specific speech community. The present study underpins the assertion that, a language in relation to the cultural and social practices influences communication (Saville-Troike, 2003; Cot, 1992). Again, Ethnography of Communication reveals that people's sentiments, reservations, thoughts and feelings are manifested through language.

Most of the events in the data showed that members of a society who are on good terms with one another usually share in one another's success story, show appreciation for a favour done them, and help another in times of need. It is evident from the above that, Hymes's ethnography of communication provides both a theoretical basis and a methodological heuristic for exploring how language is embedded and enacted in discourse (Johnstone & Marcellino, 2010). Finally, it is evident from the analysis that, the speaking factors that influenced the various speech events were generated from Dell Hymes's (1974) SPEAKING grid. Ethnographers of communication explore the physical setting, the participants, their goals; the media and modes of communication; the norms that guide interpretation.

Bibliography

- Cameron, D. (2001). *Working with Spoken Discourse*. London: SAGE Publications.
- Cots, J. (1992). Norms of Interaction and Interpretation: An Ethnographic Approach to Discourse in a Catalan University Context. *Syntagma*, 61-67.
- Coulthard, M. (1985). *An Introduction to Discourse Analysis*. Harrow: Longman.
- Duranti, A. (1985). Social Dimensions of Discourse. (T. Van Dijk, Ed.) *Handbook of Discourse Analysis*, 193-230.
- Farah, I. (1998). The Ethnography of Communication. (N. Hornberger, & P. Corson, Eds.) *Encyclopedia of Language and Education*, 125-7.
- Grumpey, J. (1972). *Sociolinguistics and Communication in Small Groups*. Harmondsworth: Penguin.
- Hymes, D. H. (1989). 'Ways of Speaking. (R. Bauman, & J. Sherzer, Eds.) *Explorations in the Ethnography of Speaking* (2nd edn), 433-51.
- Hymes, D. S. (1974). *Foundations in Sociolinguistics: An Ethnographic Approach*. Philadelphia: University of Pennsylvania Press.
- Johnstone, B., & Marcellino, W. (2010). Dell Hymes and the Ethnography of Communication. *The Sage Handbook of Sociolinguistics*, 1-17.
- Keyton, J. (2011). *Communication and Organisational Culture: A key to understanding work experience*. Thousand Oaks, CA: Sage.
- Leeds- Hurwitz, W. (2005). Ethnography. (U. Ammon, & N. Dittmar, Eds.) *Handbook of Language and Social Interaction*, 1, 1196-1205.
- Philipsen, G., & Coutu, L. (2005). The Ethnography of Speaking. (K. Fitch, & R. Sanders, Eds.) *Handbook of Language and Social Interaction*, 355-381.
- Saville- Troike, M. (2003). *The Ethnography of Communication: An Introduction*. Oxford: Blackwell Publishing.
- Schiffrin, D. (1994). *Approaches to Discourse: The Ethnography of Communication*. Blackwell Publishing.
- Smart, G. (2012). *The Routledge Handbook of Discourse Analysis*. (J. P. Gee, & M. Handford, Eds.) London and New York: Routledge Taylor & Francis Group.