Gerardo MAZZAFERRO
University of Turin (Italy)
gerardo.mazzaferro@unito.it

"Translanguaging: resources, repertoires and practices within contexts of (im)mobility and superdiversity"

University of Turin

Turin (Italy)

28th April 2022

▪ Sociolinguistics of globalization (Blommaert, 2010): Mobility and Superdiversity

▫ ***Mobility:*** It has now become common to observe the complexity of 21st century social realities through the angle of the 'mobilities' perspective concerning spatial and temporal movement of people, material and immaterial goods, cultural, linguistic and semiotic resources across both real and virtual symbolic global spaces (Sheller & Hurry, 2006; Hurry, 2007; Salazar, 2011).

- ***Superdiversity***: "[A]n ideological orientation to difference [focusing on] the complex processes of diversification in everyday contexts, rather than providing a description of the state of diversity at a given point in time" (Blackledge & Creese, 2018).

- **HANDOUT** **Excerpt 1** Haggling at a Jewellery stall in Porta Palazzo Market (My corpus)

- **Polylanguaging / Polylingualism** deals with a feature-based view or the use of features of different language origins in a conversation, including those the speaker finds meaningful, regardless of whether they are of any known language origin or not (Jørgensen et al. 2011; Jørgensen, 2008).

- **HANDOUT Excerpt 2** Semi-structured interview with PhilG2 (My corpus)

- **Transidiomatic practices** are the results of the co-presence of multilingual talk (exercised by de/reterritorialized speakers) and electronic media, in contexts heavily structured by social indexicalities and semiotic codes [and linguistic ideologies] (Jacquemet, 2005: 261).

- **HANDOUT Excerpt 3** Filipino family members interacting with relatives in the Philippines via Skype (My corpus)

- **Translanguaging**

- Translanguaging is a means to understand how bilingual and multilingual individuals strategically mobilize and make use of linguistic and semiotic resources and modalities to construct meaning and carry out the different tasks of their everyday life (García, 2009, García and Li Wei, 2014; Li Wei, 2011, 2018; Mazzaferro, 2018).

- **Translanguaging as an everyday practice**

Translanguaging corresponds to complexes of situated, processual and interactional communicative practices. The latter are sensitive to how linguistic and semiotic material, including named languages, are creatively and critically processed by speakers to construct and organize their everyday life, by acquiring knowledge about the context and the participants involved in the interaction (Mazzaferro, 2018).

Translanguaging and the reconceptualization of language

Translanguaging reconceptualizes *language as a multilingual, multisemiotic, multisensory, and multimodal resource for sense- and meaning-making* [...]. Translanguaging is not limited to verbal interactions, but encompasses other *modalities* "[h]uman communication has always been multimodal; people use *textual, aural, linguistic, spatial, and visual resources*, or *modes*, to construct and interpret messages(Li Wei, 2018 [emphasis mine]).

- **Language as a practice**

- "[L]anguage [is] a *practice* [and] an *activity* rather than *a structure*, as something *we do* rather than *a system* we draw on, as a material part of social and cultural life rather than *an abstract entity*' (Pennycook, 2010: 9-10 [Italics mine]).

- Translanguaging does **NOT** deny the existance of languages!

The study

Porta Palazzo market (https://scopriportapalazzo.com/galleria-foto/)

The Shop

مجزرة البيضاء
MACELLERIA CASAPLANCA
مجزرة اسلامية
الجودة في الحلال

Chay Malaki
Spécial
KEYTEA

CECI
FAGIOLI BORLOTTI

Episode 1 Actors: Shop assistant (B2), Customer (C1)

Turn	Actor	Verbal action	Translation	Other forms of action	Figure
1	C1	salam ʕalaikom	good morning	C1 smiles to the shop assistant.	
2	B2	ʕalaikom salam	good morning		
3	C1	xoya ʕatini aṭai	my brother give me some tea	C1 shakes her head.	
4	B2	ah?	ah?		
5	C1	aṭai aṭai	tea tea	C1 points at her mouth with her left thumb and then points at the door that leads to the stockroom with the same hand.	1.1., 1.2
6	B2	ačai?	tea?		
7	C1	tè	tea	C1 looks down.	

Fig. 1.1

Fig. 1.2

Episode 2 Actors: Shop owner (B1), Customer (C4)

1	**C4**	**quello small**	**the one small**	**C4 turns his head towards the piece of meat he is referring to, supposedly with the lips still closed in a kiss, then he points at the meat with his right hand.**	**2.1, 2.2**
2	B1	va bene tutto totale	ok all total		
3	C4	grazie	thank you	C4 smiles, holds his thumbs up and then closes his fists moving them in the air.	2.3

Fig. 2.1.

Fig. 2.2.

Fig. 2.3.

Episode 4 Actors: Shop owner (B1), Customer (C4)

Turn	Actor	Verbal action	Translation	Other forms of action	
1	C4	capo	boss		
2	B1	ehi bello	hey man		
3	C4	capo ciao	hi boss	C4 greets B1, who smiles back.	
4	B1	Capo	boss		
5	C4	è lui il capo	he's the boss		
6	B1	il capo sei tu perché hai trovato l'Italia ti danno soldi	the boss is you because you found Italy they give you money	C4 laughs and points at B1. B1 does the gesture that stays for "money" in many cultures: he rubs gently his thumb over the tip of the index and middle fingers of his right hand.	
7	C4	Aaah	aaah		
8	B1	senza niente alla grande (unintelligibile) guarda dal mattino che sudavo fino alla sera vero o no? oh vero o no? vero o no? eh?	without anything great (unintelligible) look I used to work hard from morning till night true or not? oh true or not? true or not? eh?	B1 smiles C4 turns around and look at C6, commenting and explaining what B1 is saying.	3.1
9	C4	aaah ah ah			

Fig. 3.1.

The study

Temporary Reception Centres (Italy)

- Translanguaging is NOT simply and NECESSARILY free, fluid and automatically transformative of space and time, repertoires of resources as well as subjectivities and identities (De Fina & Mazzaferro, 2021b).

- **HANDOUT** **Excerpt 3** Conversation at dinnertime between migrants in a CAS centre (Genoa, Italy)

- Translanguaging as a ‘heterglossia of survival’ (Busch, 2016): a ‘potential’ transformative practice though which migrants can (re)negotiate power relations and hierarchical positions by developing specific forms of human agency and identity enactments. The latter challenge both dominant monolingual policies and practices as well as resist the common vulgate of migrants as passive and non-agentive subjects (De Fina & Mazzaferro 2021: 126).

- Translanguaging and/or code-mixing, code-switching?

- **Excerpt 4 Intrasential code-switching**
  (**Bold**=Tagalog, *Italic*=English, Roman=Italian)

  Hindi paka ako mag-*a**apply* **para mag-*ri***riposo **ako**".
  Not yet I pref. V-RDP so pref. CV-RDP I
  [I will not apply yet so that I can rest] (Mazzaferro, 2018)

- Translanguaging and linguistic theory

- What bilinguals do possess are “unitary collections of features, and the practices of bilinguals are acts of feature selection, not of grammar switch” (Otheguy, García & Reid, 2015: 281).

- (Not)Conclusions

- Translanguaging: new, old or what?

- Translanguaging is not conceived as an object or a linguistic structural phenomenon to describe and analyze but a practice and a process—a practice that involves dynamic and functionally integrated use of different languages and language varieties and semiotic materials (Li Wei, 2018).

Grazie! Thank you!

Translanguaging: resources, repertoires and practices within contexts of (im)mobility and superdiversity"

Gerardo Mazzaferro
gerardo.mazzaferro@unito.it

Excerpt 1 Haggling at a Jewelry stall in Porta Palazzo (My corpus)

(**English**=bold; Italian=Roman, {Hindi})

V1 (seller= Bangladeshi man); V2 (seller=Bangladeshi man); A1 (buyer=Nigerian woman); A3 (buyer=Jamaican woman); A4 (buyer=Italian man).

[1] V1: No quanto pagare (.) quello pagare tu.
[2] A1: Io te ne lasciare uno.
[3] V1: **I buy that one by one (.) if you one, with one I said a price (.) If you like can buy, no like no price**.
[4] A1: **No no (.) I said one.**
[5] V1: **No I'm not takin' one no** (.) una o comprare o aggiustare.
[6] A3: Amico fammi vedere amico.
[7] V2: Sì (.) sì.
[8] A3: **Next please**.
[9] V2: Collana.
[10] A3: Collana,
[11] V1: Cambia colore.
[12] V2: Bianca.
[13] A3: Come questo (.) dammi quello.
[after a few turns]
[22] V1: {Oh meere jan} capisci indiano?
[23] A1: <u>Ma figurati se capisco indiano</u> (.) io come faccio a capire indiano non capisco manco l'italiano a momenti capiamo qua.
[24] V1: {Oh meere jan} vuol dire tu vita mio.
[25] A1: Cosa?
[26] V1: {Oh meere jan} vuol dire tu vita mia vita tua mia.
[27] A1: La vedo lunga a capire.
[28] V1: ((laugh))
[29] A1: Uno parla il palermitano [addressed to A4] uno parla in un'altra lingua vediamo se ci capiamo.

Excerpt 2 Semi-structured interview with PhilG2 (My corpus)

(Italian=Roman; German=Italics; Spanish=Underlined; Bold=Tagalog)

[1] PhilG2_2: Io sono andata a scuola ho studiato ***assistenzarzt*** (.) o*nce a week*, **minsan isang linggo**, *Wednesday* **pumupunta ako sa** *school, from 9 o'clock to 4 o'clock in the afternoon, with no…with two intervals in which I only eat my sandwich*.
[2] R: Ah, ah per quanto tempo hai studiato lì?
[3] PhilG2_2: Sei anni per forza, sei anni, perché la prima contratta era due anni e poi io sono stata zero e poi un'altra repetición (.) zero.
[4] R: Come zero? No (.)
[5] PhilG2_2: Perché era veramente difficile studiare tedesco, non è (.) non è che una lingua veramente facile. Mai, io…mia prima parola era ***ankunft.***
[6] R: E' cosa vuol dire? Buongiorno?
[7] PhilG1_2: No, era *arrival. It was in the airport that was the first word that came to my mind*. ***Ankunft***! Oh mamma mia […]

Excerpt 3 Filipino family members Interacting with relatives in the Philippines via Skype (My corpus)

R: Rosalie (mother), JFC (Rosalie's son), C: Costalyn (Rosalie's sister)

(Bold=Visaya, Underlined=Italian)

Turn	Actor	Speech	Embodied action
1	**C [addressed to JFC]**	**nangajo duwaan, nanay uman ihatag ko ini duwaan?** [she asked me if you want to give it to her, would you like to give it to your grandmother?] devi regalare a **kuya**.* vuoi regalare questo? <you must give it to Kuya, would you like to give it to her?>	**JFC** is playing with his superman toy **C** tears it from his hands and shows it to Kuya (JFC's grandmother)
2	**JFC**	no <no>	**JFC** gets it back from C's hands
3	**C** [addressed to JFC's grandmother]	**Kuya, oh imo rakan kuno ini** [Kuya, this is for you] **kuha-a oh dawata** [Kuya, take it] **he hehe tagbawi buraho dili manhatag** [he asked me to give it back to	**JFC** hides his toy **C** tries to tear it from his hands

		him, he is greedy] **unoy imo gusto na duwaan hahahah** [which toy would you like?]	
4	**R**	**storyaha sila nanay John** [John talk to your grandmother]	**JFC** is playing with his toy
5	**C**	**kantahe anay sila nanay nan kuan dali na, dali na** [sing a song for your grandmother, go on, please]	**JFC** keeps playing with his toy

---

Episode 1

[Actors: Shop assistant (B2), Customer (C1)]

Turn	Actor	Verbal action	Translation	Other forms of action	Figure
1	C1	salam ʕalaikom	good morning	C1 smiles to B2.	
2	B2	ʕalaikom salam	good morning		
3	C1	xoya ʕatini aṭai	my brother give me some tea	C1 shakes her head.	
4	B2	ah?	ah?		
5	C1	aṭai aṭai	tea tea	C1 points at her mouth with her left thumb and then points at the door that leads to the stockroom with the same hand.	1.1, 1.2
6	B2	ačai?	tea?		
7	C1	tè	tea	C1 looks down.	

Fig. 1.1

Fig. 1.2

Episode 2

[Actors: B1 shop owner, C4 customer]

Turn	Actor	Verbal action	Translation	Other forms of action	Figure
1	C4	quello small	the one small	C4 turns his head towards the piece of meat he wishes to purchase, holding his hands up in front of his face, making a fist, and pointing at them with his lips closed in a kiss, then he points at the meat with his right hand.	2.1, 2.2
2	B1	va bene tutto totale	ok all total		
3	C4	grazie	thank you	C4 smiles, holds his thumbs up and then closes his fists moving them in the air.	2.3

Fig. 2.1

Fig. 2.2.

Fig. 2.3

Episode 3

[Actors: B1 shop owner, C4 customer, C6 cutomer]

Turn	Actor	Verbal action	Translation	Other forms of action	
1	C4	capo	boss		
2	B1	ehi bello	hey man		
3	C4	capo ciao	hi boss	C4 greets B1, who smiles back.	
4	B1	capo	boss		
5	C4	è lui il capo	he's the boss		
6	B1	il capo sei tu perché hai trovato l'Italia ti danno soldi	the boss is you because you found Italy they give you money	C4 laughs and points to B1. B1 does the gesture that stays for "money" in many cultures: he rubs gently his thumb over the tip of the index and middle fingers of his right hand.	
7	C4	aaah	aaah		
8	B1	senza niente alla grande (unintelligibile) guarda dal mattino che sudavo fino alla sera vero o no? oh vero o no? vero o no? eh?	without anything great (unintelligible) look I used to work hard from morning till night true or not? oh true or not? true or not? eh?	B1 laughs.C4 turns around and look at C6, commenting or explaining what B1 is saying.	3.1

Fig. 3.1

Excerpt 4 Conversation at dinnertime between migrants in a CAS centre (Genoa) (De Fina & Mazzaferro, 2021: 174).

(**Bold**=Italian, *Italic*=English, Roman=French)

1 **Kingsley:** *do you like dinner?*
2 **Edu:** oui c'est beau. [yes, it's good]
3 **Jaldar:** [addresing Kingsley] *go to* Genova *tomorrow?*
4 **Kinsley:** *yes*.
5 **Tamsir:_ no io studio**.[no, I study]
6 **Edu:** combien vous prenez? [how much do they give you?] *how much?*
7 **Kingsley:** *everytime a days / when I leave the house / 1.50 euros for each person*
8 **Edu:** *only 1.50?*
9 **Kingsley:** yeah / this is no good.
10 **Deepesh:** chi li dà? lui**?** [who does give it (money) to you? him?]
11 **Tamsir:** *no good / no good*.
12 **Kingsley:** *we fight them / If they call the police / we fight them*.
13 **Tamsir:** no problem / oui mom ami / [*yes, my friend*]
14 **Kingsley: si** / friend.

Excerpt 5 (PhilG1_B, my corpus)

(**Bold**=Tagalog, *Italic*=English, Roman=Italian)

"**Hindi paka ako mag-*a****apply* **para mag-*ri***riposo **ako**".

Not yet I pref. V-RDP so pref. CV-RDP I

[I will not apply yet so that I can rest]