THE DRAMA OF *SENKATANA*

BY S.M. MOFOKENG —

A SPEECH ACT EXPLORATION

by

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DECLARATION

I declare that **THE DRAMA OF *SENKATANA* BY S.M. MOFOKENG — A SPEECH ACT EXPLORATION** is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

....

ACKNOWLEDGEMENTS

Flip and Liza, for proofreading the thesis — unselfishness is truly a virtue!

Last, but not least, to the Lion of Judah, who somehow remains the protagonist of my and every other human being's life story — for unending strength and sometimes a 'supernatural' power of endurance, allowing me to work alone in the midnight hours when the rest of the human race seemed to be either in bed or watching a movie.

SUMMARY

The drama of *Senkatana* by S.M. Mofokeng is analysed by applying principles provided by speech act theory, using as basis the explication of the theory by Bach and Harnish (1979). The socio-cultural context in the play has as its starting point the realm of myth and legend. From here all categories of relationships within the protagonist/antagonist encounter unfold, as do opposing sets of contextual beliefs characters rely on; these are primarily responsible for the growing conflict in the drama. Enhancing the mythical character of the play is the absorbing role played by the *diboni*, acting as seers, as prophets and as additional 'authorial voice'. Their and those of other characters' speech acts reflect this and more; they operate in a substantiated sign-system which provides a framework for evaluating each semiotic act from locutionary, illocutionary and perlocutionary dimensions of meaning.

Chapter 1 comprises a historical survey of studies on speech act theory, and includes a brief summary of the position of the theory in the field of semiotics. The micro speech act analysis of the play is facilitated by the division of the text into smaller action units (summarised in Addendum 1).

Chapter 2, containing the greater part of the exposition, commences the narration of the folktale and offers a clear rendering of the epic rise of the hero. **Chapter 3** portrays the rise and progress of the antagonists challenging the hero, coupled with intensifying anxiety among the protagonists. **Chapter 4** provides a vivid overview of how the values

of the hero triumph over those of the antagonist despite the physical slaying of the hero.

Chapter 5 offers a graphic outline of how the macro speech act is accomplished in the play. It is shown how an investigation of the speech act profiles of characters, coupled with the evaluation of illocutionary tactics and illocutionary/perlocutionary dynamics, communicates significant information pertaining to characterisation. A graph illustrating the rise and fall of micro speech acts within the larger macro speech act is provided in Addendum 2. Suggestions are made regarding future research in literary texts.

KEY TERMS:

Speech acts; Didascalies; Signs; Constative; Directive; Commissive; Acknowledgement; Action unit; Illocutionary act; Perlocutionary act.

CHAPTER 1

INTRODUCTION

Linguistic communication is not exclusively a matter of conveying information, that is, of making statements. (Kent Bach & Robert Harnish 1979: xiv)

Speech act theory integrates concepts of linguistic and extralinguistic interaction as it integrates concepts of meaning and use; discourse is regarded not as "a set of signs with a fixed meaning but rather as a dynamic system of communicational 'instructors' with a variable meaning-potential which is defined by specifying co-texts and contexts". (Schmidt in Lanser, 1981: 75).

1.   AIM OF STUDY

This study proposes to apply speech act theory as the basis for analysing *Senkatana* by Sophonia Machabe Mofokeng, a dramatic version of the legend of *Moshanyana wa Senkatana* (Guma 1967: 7-27), from the folklore of the Basotho.

Basically a linguistic theory, speech act theory, when applied to literary texts, purports to be able to describe, from a microanalytical plane, the macro semantic structure of the text. The investigation incorporates a semantic-pragmatic study of the discourse in the dramatic text, the term semantic-pragmatic also referring to the field of semiotics, the study of signs.

1.1   TERMINOLOGY

The speech act description by Kent Bach and Robert Harnish (1979) will be used in the analysis. In my view, their work is the best available general account of the correlation between linguistic communication and speech acts. Terminology used with regard to semiotics is mainly taken from Elam (1980), Alter (1990) and Savona (1980, 1982, 1991).

1.2   PAST RESEARCH ON THE SPEECH ACT THEORY

1.2.1   A survey of speech act literature

The origin of speech act theory can be traced as far back as the early sixties to the scholarly endeavours of the Oxford philosopher, J.L. Austin. Delivered as one of the William James lectures, Austin describes in *How to do things with words* (1962) the main tenet of the theory as being based upon the presupposition that **a speaker performs acts when he or she speaks**. The speaker has the aim of attaining specific results in the 're-action' from the hearer, for, as Austin (1962: 12) states: "To say something is to do something". Although the basis of the theory of speech acts is ascribed to Austin, his publication probably was a culmination of thoughts and meditations on the concept of meaning and speech by a succession of not only philosophers, but other scholars as well.

Almost a full decade prior to Austin, Ludwig Wittgenstein in 1953 published his famous, and at that time controversial, notion that the meaning of a word is revealed in its use:

> Using language, he said, is like playing games whose rules are learned and made manifest by actually playing the game. One acquires one's command of a language, not by first learning a single set of prescriptive rules which govern its use on all occasions, but by engaging in a variety of different language-games, each of which is restricted to a specific kind of social context and is determined by particular social conventions. (Quoted by Lyons, 1983: 727)

According to Lyons (1977: 726) the term 'speech act' was probably translated from the German word 'Sprechackt', coined by the German linguist Bühler, as far back as 1934.

After Austin's now famous publication *How to do things with words* the theory was developed and described in detail by other scholars in philosophy. Scholars like Strawson (1964); Grice (1967); Searle (1969, 1976); Benjamin (1976); Davison, Wachtel, Spielman, etc. (1971) are widely consulted.

Although originally from a philosophical sphere, the speech act theory expanded out to other fields of study, and became widely applied in linguistics in general, in semantics, in syntax, in pragmatics, and even in sociolinguistics. In 1967 Anton Reichling, in his well-quoted *Het Woord*, elaborated on language as action, using expressions like: "het woord as handelingsmiddel", "het woord als gebruiksteken" (cf. Van Coller and Van Jaarsveld, 1984: 12). A decade later, Kempson (1977: 42) comments on the speech act theory as being

... one of the strongest influences on linguistics currently working in Semantics.

Lyons during the same year (1977: 725) sums up why the speech act theory has such an 'attractive' influence on linguistics:

> One of the most attractive features of the theory of speech-acts ... is that it gives explicit recognition to the social or interpersonal dimension of language-behaviour and provides a general framework, as we shall see, for the discussion of the syntactic and semantic distinctions that linguists have traditionally described in terms of mood and modality.

Nearly another decade later, in 1983 (p. x), Leech evaluates the influence of the speech act theory on pragmatics:

> Up to now, the strongest influences on those developing a pragmatic paradigm have been the formulation of a view of meaning in terms of illocutionary force by Austin and Searle ... These have also been the strongest influences on the ideas I present here.

Schiffer (1972), Harris (1978) and Fromkin and Rodman (1986) have also applied speech act theory on semantics. Among other linguists applying the theory to linguistics are Sadock (1974) and Fraser (1973, 1974).

Bach and Harnish in 1979 published their comprehensive version of the application of speech act theory on linguistics proper. With this publication they provided a holistic viewpoint, incorporating not only grammar (linguistics), but also meaning (semantics),

context (pragmatics) and social aspects (sociolinguistics) of language with speech act theory. Their approach is primarily philosophical and linguistic, intersecting with cognitive and social psychology by exploring psychological and social factors that contribute to successful linguistic communication.

More recent research in linguistics (from the late 1980s to middle 1990s) shows continued interest in speech act theory, while the focus seems to be on minute concepts of the theory. Preisler (1986) offers a classification of speech acts by means of Bales' (1970) system of I P A (Interaction Process Analysis) categories. Although using a lot of speech act theory principles, the classification is done according to relatively vague behavioural actions, and is not applicable to literary interpretations of the same depth as the classification of Bach and Harnish (1979) allows one to do. This type of classification may, of course, be used in addition to the classification of the latter for further explication, especially the sub-categories of 'dramatising' and 'showing of tension'. Using Searle's taxonomy as basis, Tsui (1991) concentrates on conversational strategies of speakers when using speech acts and proposes a preliminary taxonomy of discourse acts. Van Eemeren, Grootendorst, Jackson and Jacobs (1993) show how speech act theory (with Grice's concept of cooperativity as key feature) can be the solution to combining descriptive and normative or critical approaches to argumentative research. Their views are applicable to argumentation of any sort and could therefore most fruitfully be applied to any literary analysis as well.

The volume, *Foundations of speech act theory: philosophical and linguistic perspectives,* containing 23 contributions regarding the theory, was published in 1994,

and explores applications of the theory to semantics, pragmatics as well as grammatical structure in general. I will refer here to a few of the more pertinent contributions in this volume. Tsohatzidis (1994: 1) views speech act theory as still being an indispensable component of the study of meaning. Harrah (1994: 21) refers to speech acts as not only a domain where analytical tools deriving from recent pragmatic theory might be fruitfully applied, but also a domain providing excellent opportunities for the sharpening of many of these analytical tools. Harnish (1994: 407-495) points out how studies in stylistic variation may benefit from using speech act principles of language usage. Alston (1994: 29-49) equates the characterisation of propositional content with the characterisation of the notion of an illocutionary act, while Homsby (1994: 187-207) elucidates the idea that certain relations between speakers and their linguistic communities is at the heart of the notion of an illocutionary act. Davis (1994: 208-219) points to the importance of linguistic and extra-linguistic environments in which speakers find themselves when uttering their illocutionary acts.

Scholars who have applied the theory to other spheres of linguistics include Evans (1982) on discourse semantics; Eco (1979) and Hervey (1982) on semiotics; Ballmer and Brennenst…ii (1981) on speech act theory as applied to lexicography and Gumperz (1977), Dore (1977), Goffman (1976 and 1980), Reiss (1985), Verschueren (1985) and Schiffrin (1987) on ethnomethodology and sociolinguistics. In the late 1980s and early 1990s the study of speech act theory seems to have received renewed attention from scholars in all academic spheres of the humanities. Du Bois (1995) focuses on the contribution of phenomenology (singling out Crosby and Reinach's work) towards the study of speech acts, and reveals a few significant flaws in Searle's theory of speech

acts, with specific reference to his formulation of what 'promising' entails.

Regarding the study of philosophy (with reference to public affairs), Jacobson (1995) uses speech act theory's focus on performability as a method of analysing the intrinsic value of free speech with specific reference to pornography. He goes on to show how speech act terminology assists in the formulation of principles of law. According to Jacobson, freedom of speech is roughly equal to the freedom of locutionary acts, but freedom of speech does not guarantee freedom from perlocutionary frustration or the inability to make our words have the effects we wish them to have. Halion (1992) returns to the question of the difference between the 'normal' use of language and the use of language in literary texts. By using Austin's speech act theory, Halion tries to prove that the distinction between parasited and parasite uses of language does, in fact, exist. He bases his hypothesis on the fact that "whether one accepts an utterance as meaningful depends upon one's ability to put it into some context" (1992: 166) as well as one's own experience and capacity for imagination.

Application of the theory to the study of professional writing has been attempted by Campbell (1990), who finds that the theory provides an appropriate foundation for a 'new rhetoric' in the composition of writing. Campbell demonstrates that the theory supports the use of an explanation to the maintaining of goodwill when composing negative messages and also provides a useful classification of such explanations, based on Austin's felicity conditions.

For the analysis of literary texts, speech act theory has in the past proved a very

practical tool, as scholars like Ohmann (1971, 1972 and 1973), Campbell (1975), Fowler (1977), Pratt (1977), Margolis (1979), Elam (1980), Fanto (1980), Fish (1980), Lanser (1981), Olson (1982), Van Zyl (1982), Cloete, Botha and Van Coller and Van Rensburg (1984), Serpieri (1984), Hutchison (1984), Prins (1987) and Harris (1988) illustrate. In the literary work the speech situation is slightly different from normal conversation. The author acts as the speaker, he has 'the floor', so to speak (albeit through the narrator and/or the characters). The reader or audience fulfils the role of the hearer who interprets the author's illocutionary acts within the specific context(s) he has chosen. The intended perlocutionary act is fulfilled when the reader or audience reacts (in the form of handclapping or disapproval or, in the case of a reader-critic, through his criticism of the work of art).

Bal (1988) applies the principles of speech act theory to her analysis of the riddle and the vow, especially in the book of Judges in the Bible. She points out that it is the characters' speech acts which generate meaning in the book of Judges, not the narrator's discourse. Working with the poetry of Chaucer and Gower, Green (1989) identifies a direct resemblance between the medieval exemplum and speech acts, in the presentation of issues of commitment and prudential conduct. More recently, the typology of speech acts seems to be especially valuable to scholars analysing literary texts.

Nischik (1993) applies speech acts as a basis for analysis of character's speech tactics in Margaret Attwood's narrative texts. In her *Polarities*, a speech act analysis of character communication displays how subtle verbal actions between two characters

in their interaction with one another end in disaster, causing one of the characters to end up in a mental asylum. Concentrating on (a) the classification of speech acts by Schmachtenberg (1985); (b) the sequence of speech acts; and (c) indirect speech acts, Nischik, by statistical analysis of the characters' speech acts, is able to identify specific character traits and purposeful speech strategies of characters in order to become either more involved with other characters or the reverse. Sincerity in conversation, communicative and emotional deficiencies, lack of interest in each other, successful or unsuccessful communicative strategies, breaches of communicational conventions, and character attitudes towards each other, are a few phenomena Nischik singles out. An analysis of the speech act types used in the dialogue, of the way these, as well as speech acts on the mediating narrative level, are sequenced, of the contrastive use of direct and indirect speech acts in the figural dialogue, proves to be an analytical instrument which enables one to describe more precisely the tragic dynamics of the communication between the two protagonists of the story. Nischik concludes by declaring the theory a new analytic method offering new insights for the analysis of fiction.

Petrey (1990) concentrates on the performative function of speech acts in formulating a reason why the theory of speech acts is still playing such an influencing role on literary scholars. He sees the theory as a challenge to the foundational principles of other linguistic schools, saying that the theory shifts the attention from what language *is* to what language *does*, seeing a *social process* where other linguistic philosophies see a formal structure.

Haverkate (1994) uses speech act theory as well as Gricean maxims and politeness theory to conduct a pragmalinguistic analysis into the verbal behaviour of the protagonists of Cervantes' novel *Don Quixote de la Mancha*. With this study he sheds light on the roles and personality traits of the characters. The formal description of the communicative strategies is provided for in the framework of speech act theory, with particular attention to the typology of speech acts according to Searle (1976). Social interaction between characters is analysed according to their observance or flouting of the Gricean maxims with regard to positive and negative politeness, thus enabling the researcher to single out certain prototypical verbal interactions.

In a computer-assisted bibliography search for speech act theory and literature in 1988, 36 items were listed, while the subject librarian stated that the coverage was a preliminary one and should only be used as a guide for further research. In May 1997 this list was revised, providing 78 publications in this direction. This is a clear indication of the lasting popularity of the theory among literary scholars.

Researchers who analyse biblical texts, find speech act theory a useful tool. Botha (1991b: 295) refers to the theory as "a handy tool for biblical scholars who very often concentrate on smaller units of text for interpretations", and

> the fact that some of the concepts of speech act theory are readily compatible with other critical theories such as narrative and reception criticism, provides us with a very versatile approach which can only enhance our reading of texts in the sense that we are now able to achieve a very comprehensive reading of a text, where a number of aspects can be shown to co-exist, and co-influence the communication.

Scholars like Buss (1988), Du Plessis (1988) and Patte (1988) also need to be mentioned here.

It is perhaps because of the emphasis the theory places on the communicational aspects of language which prompts its popularity, including the *action* that underlies speech and the *interactional nature* of *human communication*. Additionally, it implies the *goals* set out by each participant (albeit social, personal, cultural goals, etc.) including the *rules* and/or *presumptions* involved in each communication situation. This situation is represented (in a very basic way) by the model of Roman Jakobson (1960: 353), which has proved extremely popular not only among speech act researchers, but also among literary scholars:

context

ADDRESSER   **MESSAGE**   **ADDRESSEE**

....

contact

code
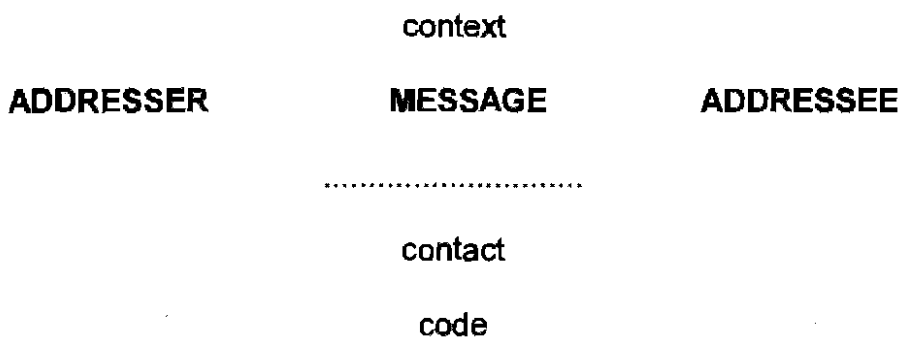
Jakobson's (1960: 353) explanation of this model is as follows:

> The ADDRESSER sends a MESSAGE to the ADDRESSEE. To be
> operative the message requires a CONTEXT referred to ("referent" in
> another, somewhat ambiguous, nomenclature), seizable by the
> addressee, and either verbal or capable of being verbalised; a CODE

fully, or at least partially, common to the addresser and addressee ... ; and, finally, a CONTACT, a physical channel and psychological connection between the addresser and the addressee, enabling both of them to enter and stay in communication.

Quite a number of variations of Jakobson's model of verbal communication have since seen the light.

Speech act theory is especially at home in a pragmatic environment where the approach is primarily functional, interpersonal and textual, and linguistic principles are fundamentally substantiated in terms of conversational goals (Leech, 1983: 5).

1.2.2 Exploring the term: speech act

Initially the term 'speech act' does not appear to have been favoured by Austin who rarely uses the term, and when he does, he is rather vague about its meaning. To him, the term 'speech-act' (Austin's spelling) refers to the 'act of speech' (1962: 20):

> ... the more we consider a statement not as a sentence (or proposition) but as an act of speech ... the more we are studying the whole thing as an act.

Later on he refers to the 'speech-act' as the *total situation of utterance* (1962: 52):

> We must consider the total situation in which the utterance is issued —

the total speech-act — if we are to see the parallel between statements and performative utterances, and how each can go wrong.

And on page 148:

The total speech-act in the total speech-situation is the *only actual* phenomenon which, in the last resort, we are engaged in elucidating.

Quite a few scholars have criticised the applicability of the term. Lyons (1977: 726) refers to it as "an unfortunate and potentially misleading term". According to him, it refers to the more abstract idea of 'act of speech'. Furthermore, he infers that the term may also be applied to other non-linguistic communicative acts that would satisfy Austin's definition of speech acts, like summoning a person by means of a manual gesture. Eco (1979: 154) prefers to use the term 'communicational acts: expressions performing an action', while Hervey (1982: 93) chooses to talk about 'semiotic acts'. However, the term 'speech act' has been used by so many scholars in the various spheres of linguistics already, that it has become one with the theory itself and will be used as such in this thesis as well.

1.2.3 Linguistic domain: the utterance

In the study of speech acts, the *utterance* is the unit of study or the domain of enquiry. Austin (1962: 109) links the term 'utterance' to the 'speech-act', which includes 'locutionary', 'illocutionary' and 'perlocutionary' acts:

It seemed expedient, therefore, to go back to fundamentals and consider how many senses there may be in which to say something is to do something, or in saying something we do something, or even *by* saying something we do something.

We first distinguished a group of things we do in saying something, which we summed up by saying we perform a *locutionary act*, which is roughly equivalent to uttering a certain sentence with a certain sense and reference, which again is roughly equivalent to 'meaning' in the traditional sense. Secondly, we said that we also perform *illocutionary acts* such as informing, ordering, warning, undertaking, etc., i.e. utterances which have a certain (conventional) force. Thirdly, we may also perform *perlocutionary acts:* what we bring about or achieve *by* saying something, such as convincing, persuading, deterring, and even, say, surprising or misleading. Here we have three, if not more, different senses or dimensions of the 'use of a sentence' or of 'the use of language'.

Lyons (1983: 387) defines utterance as "a pre-theoretically determinable unit of language behaviour". Leech (1983: 14) looks at the term from a pragmatic or contextual stance, and defines it as "a form of act or activity: a speech act" and "a verbal act or performance which takes place in a particular situation in time".

What is important to note here is the fact that an utterance is *context-bound* or *situation-bound*, as is further emphasised by Evans (1982: 20):

An utterance is a sound or sequence of sounds (words) produced in a discourse situation, designed by the speaker to be given an interpretation (by one or more addressees), that produces a (non-trivial) change in the discourse situation.

Bach and Harnish (1979: 3) talk about 'utterance acts' and they represent it schematically in the following way:

Utterance act: *S* utters *e* from *L* to *H* in *C*.

S = speaker; *e* = an expression (typically a sentence); *L* = language; *H* = hearer; and *C* = context of utterance.

They further explicate the term as follows:

Utterance acts for us are what Austin calls *phatic acts*, which necessarily involve the performance of what he called *phonetic acts*, a notion unnecessary for our purposes. Utterance acts involve producing certain sounds belonging to (and as belonging to) a certain language, and are reported by direct quotation.

1.2.4 The relationship: constative vs performative

Austin (1962: 1) initially bases the reason for his distinction between the 'constative' and the 'performative' type of speech acts on the 'grave mistake' made by previous language philosophers of assuming

that the business of a "statement" can only be to "describe" some state of affairs, or to "state" some fact, which it must do either truly or falsely.

He then uses the distinction of 'performative' to prove that 'statements' can be used to

'perform' certain actions (1962: 60). This type of utterance "serves the special purpose of *making explicit* (which is not the same as stating or describing) what precise action it is that is being performed" by the issuing of the utterance. Austin further links the performance of this type of act to the use of the "first person singular present indicative active" and simultaneously the inclusion of the word 'hereby' in its structure, e.g. **Jwalo, ke o bona molato!** (I hereby find you guilty!)

The 'constative' type of speech act, on the other hand, is a *descriptive* statement, report or 'constate', which can be either true or false. The distinction between the two types, as Austin states (1962: 47), is "a distinction between doing and saying".

Austin, however, eventually realises that 'constatives' are also kinds of 'doing something' with language, and he goes on to establish his well-known threefold distinction of the locutionary, illocutionary and perlocutionary acts, as replacement for the constative-performative distinction. The locutionary, illocutionary and perlocutionary acts are discussed in par. 1.2.5.1.

1.2.5 The speech situation

When an utterance is used, it usually is used as occurring in a specific situation or context. In speech act theory, this is exactly where the study of meaning originates: meaning in relation to a speech situation or context. *Utterance* and *context* are only two aspects of the whole speech situation. In order to ensure communication success, this

situation should always consist of (based on Leech, 1983: 13):

1. An utterance (See par. 1.2.3)

2. The speech act: Austin's triadic structure

3. Addresser and addressee

4. The goal(s) of an utterance

5. Mutual cooperation

6. The context of the utterance

These elements of the speech situation will be assessed in the following paragraphs.

1.2.5.1 The speech act: Austin's triadic structure

The communication situation finds its roots in Austin's triadic exposition of the different aspects of a speech act:

the **locutionary act**;

the **illocutionary act**; and

the **perlocutionary act**.

Let us attend to each of these briefly.

(1)   **The locutionary act** involves, according to Austin (1962: 94 and further): "the

performance of an act *of* saying something":

(a)   a phonetic act, i.e. the act of uttering various types of noises;

(b)   a phatic act, i.e. the uttering of noises of a certain type belonging to and as belonging to a certain vocabulary and conforming to a certain grammar; and

(c)   a rhetic act, i.e. the performance of an act of using these "vocables" with a certain more-or-less definite sense and reference — roughly equivalent to "meaning" in the traditional sense. That is to say, using the phatic act to add meaning to an utterance.

In other words, the locutionary act concerns the *production of the utterance itself*. This act adheres to the 'so-and-so' part of Bach and Harnish's speech act schema (1979: 3), where

Locutionary Act: **S** says to **H** in **C** that 'so-and-so'.

(2)   **The illocutionary act**, which occurs simultaneously with the locutionary act — but which adds what the *speaker meant with his utterance* to the so-called 'rhetic act'. This is the performance of an act *in saying something* (Austin, 1962: 99) The illocutionary act defines the 'such-and-such' part of Bach and Harnish's *speech act schema* (1979: 3):

Illocutionary Act: S does 'such-and-such' in C.

In the illocutionary act lies the *crux of differentiation between utterances:* that is, the 'illocutionary force' or the 'illocutionary intent' behind the utterance, e.g. 'promising', 'asking', 'telling', etc. "as bearing on the special circumstances of the occasion of the issuing of the utterance" (Austin, 1962: 115). The term 'illocutionary force' refers to the specific meaning an illocutionary act has in a specific context. Bach and Harnish (1979: 6) state that the hearer

> relies on, and is intended to rely on, MCBs (mutual contextual beliefs) to determine from the meaning of the sentence uttered what the speaker is saying, and from that the force and content of the speaker's illocutionary act.

They further link the 'force' of the illocutionary act to its being 'literal', in other words, in the exact identification of the act itself, the hearer relies primarily on what is said. This indicates that the hearer can best identify what is being said if the speaker means what he says and nothing else. Therefore, the hearer relies on the *presumption of literalness* (PL) (Bach & Harnish, 1979: 12).

A further point to note is the fact that the speaker should ensure the 'uptake' (Austin, 1962: 116-117) or correct interpretation of the illocutionary force of her or his illocutionary act(s). The successful performance of the illocutionary act depends on the achievement of a certain effect on the hearer. This implies that a speaker would have to add more illocutionary acts to the first utterance until

she or he has made sure that the hearer has understood what is said. Austin (1962: 116) uses the example of the illocutionary act of 'warning':

I cannot be said to have warned an audience unless it hears what
I say and takes what I say in a certain sense.

Illocutionary intents are fulfilled if the hearer recognises the intent or attitude expressed by the speaker; therefore types of illocutionary intents correspond with types of expressed attitudes. 'Types of expressed attitudes' are, according to Bach and Harnish (1979: 40) then, the crux of the illocutionary act. The illocutionary act has received more attention than its other counterparts, owing to the fact that it forms the more important part of the speech act 'trinity', so to speak. Quite a large number of taxonomies have been propounded for classifying illocutionary acts (Austin, 1962; Vendler, 1972; Ohmann, 1972; Schiffer, 1972; Fraser, 1974; Campbell, 1975; Searle, 1976; McCawley, 1977; Hancher, 1979; Bach & Harnish, 1979; and Leech, 1983).

Of these, the classifications by Austin, Searle, Hancher and that of Bach and Harnish are the taxonomies that have influenced past researchers the most. For a synopsis of these taxonomies, see par. (4) below.

Bach and Harnish also distinguish between 'communicative' and 'conventional' illocutionary acts. Communicative illocutionary acts refer to the (communicative) intention of the speaker, while the inference by the hearer and conventional illocutionary acts refer to convention, e.g. 'christening', 'nominating', 'acquitting',

etc.

(3)   **The perlocutionary act** suggests the possible effect an utterance may have on the addressee's beliefs, attitudes and eventual behaviour:

> Saying something will often or even normally produce certain consequential effects upon the feelings, thoughts or actions of the audience, or of the speaker or of other persons, and it may be done with the design, intention or purpose of producing them. (Austin, 1962: 101)
>
> That is, "....what we bring about or achieve *by* saying something" (Austin, 1962: 109).

This act forms the 'affects in a certain way' part of Bach and Harnish's speech act schema (1979: 3):

> *Perlocutionary Act*: **S** affects **H** in a certain way.

The distinction between *intended* and *actual* perlocutionary acts also deserves attention here. Austin (1962: 106) refers to *intended* perlocutionary acts as

(a)   when the speaker intends to produce an effect, it may nevertheless not occur; and

(b)   when he does not intend to produce it, it may nevertheless occur.

Van Coller and Van Jaarsveld (1984: ii) refer to these two instances of perlocutionary effect as 'intended' ('bedoelde') and 'actual' ('werklike') perlocutions. The terms *intended* and *actual* perlocutionary effects will be used in this thesis.

Leech (1983: 200-201) interprets the relationship between the locutionary, illocutionary and perlocutionary acts as "comprising a hierarchy of instrumentality, one act forming a link in a chain of events which constitute another act, further up the hierarchy":

Perlocutionary

1 --> 8

Illocutionary

2 --> 7

Locutionary

3 -------------------------------> 6

Phonetic

4 _____> 5
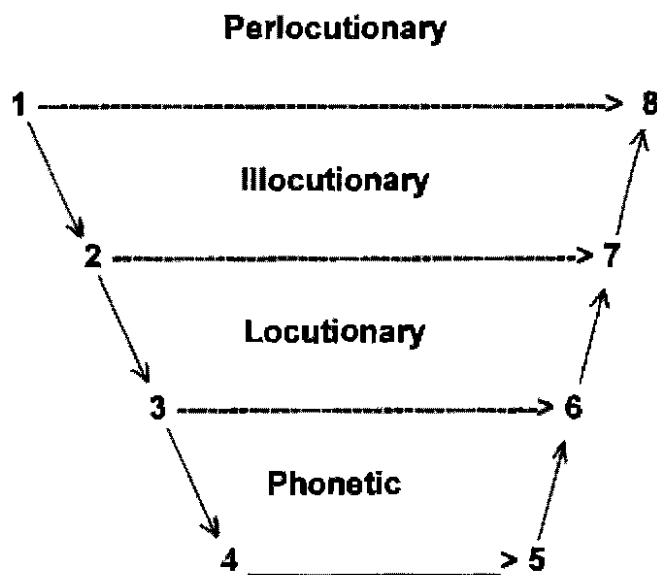
1 = initial state   **8 = final state**

The term 'act', however, can properly be applied only to the sequence of events enacted in order to reach the goal from the initial state; *i.e.* the perlocutionary act is represented by the sequence 1-2-3-4-5-6-7-8, the illocutionary act by the

sequence 2-3-4-5-6-7, and the locutionary act by the sequence 3-4-5-6.

A close relationship exists between the locutionary, illocutionary and perlocutionary acts. The following description of Bach and Harnish (1979: 3) illustrates the unity of speech in which these three acts form the crux of the speech act:

> In uttering *e*, S says something to H; in saying something to H, S does something; and by doing something, S affects H. Moreover, the success of the perlocutionary act depends on H's identifying one of the acts.

Bach and Harnish (1979: 4) further recognise a deficiency in Austin's argument: the need for further distinction between the illocutionary and perlocutionary acts, as both these acts are able to produce some effect on the hearer. Austin (1962: 110) himself notices this potentially problematic area:

> It is the distinction between illocutions and perlocutions which seems likeliest to give trouble, and it is upon this that we shall now embark ...

Lyons (1983: 731-733) links this problem of distinguishing between the two acts to the distinction between the *illocutionary force* and the *perlocutionary effect*. As representations of the same 'utterance-type' may be used to perform a variety of illocutionary acts, this distinction is very important:

> By the illocutionary force of an utterance is to be understood its status as a promise, a threat, a request, a statement, an exhortation, etc. By its perlocutionary effect is meant its effect upon the beliefs, attitudes or

behaviour of the addressee and, in certain cases, its consequential effects upon some state-of-affairs within the control of the addressee.

For example, if somebody says to someone else **Kwala monyako!** (Close the door!) meaning that the illocutionary force of his utterance should be taken as a request or a command (assuming that there is a door which can be closed in the immediate surroundings), she or he may succeed in getting the hearer to close the door. The presupposition exists here that it must be the speaker's intention (intended perlocutionary act) to bring about this particular action (see intended and actual perlocutionary effects above).

Strawson (1964: 459), Bach and Hamish (1979: xi) and Lyons (1983: 733) throw the ball into the hearer's court and link the effectiveness of the speaker's intention to the prerequisite that the intention be recognised by the hearer. The speaker's intention with her or his utterance therefore includes the intention that the hearer identifies with the specific act the speaker has the intention to be performed, and for communication to succeed, it is required that that intention be fulfilled:

> In our view a communicative intention has the peculiar feature that its fulfilment consists in its recognition. The speaker intends the hearer to recognize the point of his utterance not just through (1) content and (2) context but also because (3) the point is intended to be recognized ... (cf. Bach & Harnish, 1979: xi)

Leech (1983: 174) connects the illocutionary force of utterances to pragmatics, stressing that it should be analysed in 'rhetorical' (i.e. the effective use of language in everyday

conversation, 1983: 15) and noncategorical terms. He also links illocutionary force to the context in which it occurs, stating that "because of its indeterminacy and scalar variability, it is more subtle than can be easily accommodated by our everyday vocabulary of speech-act verbs" (1983: 175). Leech also distinguishes three pragmatic scales applicable to the speech situation according to which each illocutionary act may be tested, relating to his Politeness Principle. This will receive further attention in par. 1.2.5.5.

(4)   **The classification of illocutionary acts**

Austin initiated the classification of illocutionary acts in the latter part of *How to do things with words* (1962: 148-164). He distinguished the following classes:

(a)   <u>Verdictives</u>: this class is typified by the giving of a verdict, as the name implies, by a jury, arbitrator, or umpire. But they need not be final; they may be, for example, an estimate, reckoning, or appraisal.

(b)   <u>Exercitives</u>: this class includes the exercising of powers, rights or influence. Examples are appointing, voting, ordering, urging, advising, warning, etc.

(c)   <u>Commissives</u>: this class is typified by promising or otherwise undertaking; they *commit* you to doing something, but include also declarations or announcements of intention, which are not promises, and also rather

vague things which we may call espousals, as for example, siding with. They have obvious connections with verdictives and exercitives.

(d)   Behabitives: this group is a miscellaneous group, and have to do with attitudes and *social behaviour*. Examples are apologising, congratulating, commending, condoling, cursing, and challenging.

(e)   Expositives: this class is difficult to define. They make plain how our utterances fit into the course of an argument or conversation, how we are using words, or, in general, are expository. Examples are 'I reply', 'I argue', 'I concede', 'I illustrate', 'I assume', 'I postulate'.

Austin's choice of somewhat obscure and relatively opaque terminology, and the fact that his classification is not done according to specific preset principles, could be the two main reasons for his and other scholars' need for improvement. Different classifications were offered by Vendler (1972), Ohmann (1972), Fraser (1974), Campbell (1975), Searle (1975, 1976 and 1977), McCawley (1977), Hancher (1979) and Bach and Harnish (1979).

A decade after Austin, Vendler was the first to attempt "some fresh classification altogether" (Austin, 1962: 152). However, Vendler relies heavily on Austin, slightly changing but not necessarily improving on his classification. During the same year, Ohmann offered a classification of illocutionary acts applicable to the analysis of different literary styles. He distinguishes, amongst others, a sub-class

of 'conditionals', in which an 'influencer' and a 'commissive' (a 'directive' and a 'commissive', using Searle's terminology) is combined. Hancher (1979) later adopts Ohmann's term of 'commissive directive' into his own classification. Although Ohmann's attempt is an innovative look at illocutionary acts in literature, it shows a good measure of overlapping of categories when compared to Searle's taxonomy.

Two years after Ohmann, Fraser publishes his attempt at a classification, including a total of nine categories of illocutionary acts. It was, however, the classification of Searle in 1976 which proved to be a more consistent classification and also the most quoted and applied classification. Searle improves on Austin's taxonomy by developing his classification from three illocutionary principles. They are:

- illocutionary point or purpose of the act;
- direction of fit; and
- expressed sincerity conditions.

He distinguishes between (1976: 10-16):

(a)   Representatives: they commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition.

(b)   Directives: are attempts (of varying degrees) by the speaker to get the

hearer to do something.

(c)   <u>Commissives</u>: are those illocutionary acts whose point is to commit the speaker (again in varying degrees) to some future course of action.

(d)   <u>Expressives</u>: express (whether sincerely or not) a psychological state in the speaker with regard to a certain state of affairs.

(e)   <u>Declarations</u>: the successful performance of this type of act brings about a correspondence between the propositional content and reality. The effect declaratives have on the world is immediate.

(f)   <u>Representative declarations</u>: although classified as a sub-class of declarations, they act distinctly independently. A representative declaration comprises a claim of truth but it at the same time has the force of a declaration.

Searle (1976: 9) directs the following criticism against Austin's taxonomy:

> In sum, there are (at least) six related difficulties with Austin's terminology; in ascending order of importance: there is a persistent confusion between verbs and acts, not all the verbs are illocutionary verbs, there is too much overlap of the categories, too much heterogeneity within the categories, many of the verbs listed in the categories do not satisfy the definition given for the category and, most important, there is no consistent principle of

classification.

Campbell's classification is an attempt in merging Ohmann's and Searle's taxonomies, while McCawley uses Vendler's analysis with minor alterations for his own classification. Hancher a few years later (1979) revised Searle's taxonomy according to cooperation between interlocutors, offering a valuable classification of his own. He takes Searle's classification as "an elegant system... much tighter and more consistent than Austin's" and "more economical than the different classifications posed by Vendler, Ohmann and Fraser".

Hancher proposes the sub-class of 'conditionals' of Ohmann to be included in Searle's classification as 'commissive directives', in order to 'make it truly comprehensive'. He then includes Ohmann's 'conditionals' into his own taxonomy. He also includes acts like 'inviting' into this category, saying that an amalgamation of illocutionary forces is at stake, as "an invitation is not only a directive, but also a commissive". It commits the speaker to a certain course of behaviour himself. 'Offering' is of the same double type, as "to offer something to someone is both to try to direct that person's behaviour, and also to commit oneself to a corresponding course of behaviour". These acts he calls "hybrid speech acts that combine directive with commissive illocutionary force".

What makes this type of commissive directive different from the ordinary directive is the fact that the response sought by the speaker is itself an illocutionary act, and can give rise to a 'cooperative' illocutionary act. An 'offer', for example, seeks to be accepted and it is at the same time a declaration (cf. Ohmann, 1972: 127).

'Giving' is therefore also a cooperative illocutionary act, involving a commissive directive 'offer', matched by a declarative 'acceptance'.

'Bartering', 'selling' and 'contracting', fall into the same category, as here too, more than one agent is required. Furthermore, 'nondirective' 'appointing' and 'nominating' (both 'declaratives' according to Searle) are, when perfected (accompanied by acceptance) also cooperative illocutionary acts. It needs two agents to make an appointment or a lasting nomination.

Hancher further distinguishes between 'multiple' (two or more persons simultaneously uttering identical first person singular utterances), 'collective' (comprising one or more first person plural utterances), 'reciprocal' (e.g. an exchange of promises) and 'integrative cooperative' speech acts (acts that are parallel and of the same sort).

However, it is the British scholars Bach and Harnish whose classification of illocutionary acts is thus far viewed as the most comprehensive and practically applicable classification. It covers a great many types of illocutionary acts in detail, not only labelling them but specifying what distinguishes them as well. They state the following requirements for the construction of a classification of illocutionary acts:

• A scheme of classification should be principled.

- Its categories should not overlap and the entries in each category should satisfy the criteria for belonging to that category.

- Moreover, to be of theoretical interest, the scheme's bases of classification must be tied to some systematic account of illocutionary acts.

Their division of illocutionary acts into 'communicative' and 'conventional' acts is the first major deviation from previous classifications. They base this distinction on the fact that "whereas a communicative intention is fulfilled by means of recognition of that intention, a conventional intention is fulfilled by means of satisfying a convention" (1979: 108). They divide illocutionary acts into six general categories: **Constatives, Directives, Commissives, Acknowledgments, Effectives and Verdictives**. The first four categories form the *communicative* group of illocutionary acts and the last two the *conventional* group of illocutionary acts.

Individuation of acts takes place in terms of the expressed attitude of the speaker and are further differentiated by the *reasons for* or the *strengths of* the attitudes expressed. Constatives, for example, are differentiated into 15 separate categories of sub-acts, Directives into six sub-acts, Commissives into two and Acknowledgements into eight sub-acts. The illocutionary intents or expressed attitudes are all homogeneous with their speech act schema (see par. 1.2.5.5).

The SAS (speech act schema) represents the general form of illocutionary intention and inference, and the entries in the taxonomy provide the content, as is evident in the concluding step of the SAS: the identification of the illocutionary act being performed. Since such acts are identified by their intents (H's recognition of S's expressed attitudes), the distinguishing feature of each illocutionary act type specifies the very thing H must identify in the last step of the SAS (1979: 40).

Hancher's distinctions of 'cooperative' speech acts (1979) are accommodated by Bach and Hamish (1979: 43) in their 'responsive' sub-category which is defined as follows:

Responsives: (answer, reply, respond, retort)

In uttering *e*, *S* responds that *P* if *S* expresses:

i.   the belief that *P*, which *H* has enquired about, and

ii.   the intention that *H* believe that *P*.

'Cooperative' speech acts are further accommodated by Bach and Harnish's heading *Acknowledgements*, which they describe as (1979: 41):

> *acknowledgments* express feelings regarding the hearer or, in cases where the utterance is clearly perfunctory or formal, the speaker's intention that his utterance satisfy a social expectation or express certain feelings and his belief that it does.

To sum up: Austin's original taxonomy contained a rich diversity of act types but was not compiled in terms of clearly spelled-out principles. All subsequent taxonomies are attempts to improve on Austin. Searle is the first to tie his taxonomy to a general theory of illocutionary acts.

Against the background of the history of the various illocutionary act classifications, an exposition of the most important classifications in table form seems to be the most practical and valuable method of analysis from an evaluative point of view. In this way, progress made by the different classifications can be indicated and advantages and disadvantages of each taxonomy be deduced. The taxonomies that are compared, are those of Searle (which is used as basis of comparison), Austin, Hancher and Bach and Harnish. These specific taxonomies were chosen because they represent the most valuable contributions to the classification of illocutionary acts. A similar exposition is offered by Hancher (1979), which at the same time is used as basis, with amendments, for the present analysis in table form.

The following table (Fig. 01) is a summary of the above classifications of illocutionary acts:

FIGURE 01

AUSTIN	SEARLE	HANCHER	BACH & HARNISH	BACH & HARNISH
Verdictives Expositives	Representatives	Representatives (singular, multiple, collective)	COMMUNICATIVE ILLOC. ACTS **Constatives** .Assertives .Predicatives .Retrodictives .Descriptives .Ascriptives .Informatives .Confirmatives .Concessives .Retractives .Assentives .Dissentives .Disputatives .Responsives .Suggestives .Suppositives	CONVENTIONAL ILLOC. ACTS
		Cooperative speech acts		
Behabitives Exercitives	Directives	Directives (singular, multiple, collective)	**Directives** .Requestives .Questions .Require- ments .Prohibitives .Permissives .Advisories	
Commissives	Commissives	Commissives .singular, multiple, collective .cooperative	**Commis- sives** .Promises .Offers	

		Commissive directives (singular, multiple, collective)		
Behabitives	Expressives	Expressives (singular, multiple, collective) Cooperative speech acts	**Acknow-ledgements** .Apologise .Condole .Congratulate .Greet .Thank .Bid .Accept .Reject	
Verdictives	Representa-tive declarations			**Verdictives** .Judgements
Exercitives	Declarations	Declarations Ordinary .singular, multiple, collective .cooperative (integrative, reciprocal) Representa-tive .Singular .Integrative		**Effectives** .Condone

1.2.5.2   Speech participants: addresser and addressee

In the speech situation the addresser initiates the communication process, transmitting a signal or a message to an addressee, or receiver. A number of terms may be given to represent the addresser and the addressee:

Addresser	Addressee
Sender	Receiver
Speaker	Hearer
Writer	Reader

Lyons (in Leech, 1983: 13) makes a significant distinction between a *receiver* (a person who *receives and interprets* the message) and an *addressee* (a person who is the *intended* receiver of the message). A *receiver* may be any bystander (or eavesdropper, for that matter) who, (as an analyst of pragmatic meaning) as the proverbial 'fly on the wall', tries to make sense of the content of a discourse according to whatever contextual evidence is available. Goffman (1976: 260) refers to another type of addressee: "those who are ratified participants (in the case of more than two-person talk) but who are not specifically addressed by the speaker", i.e. participants who are addressed but not talked to.

Special attention should be paid to the role of the addressee in the speech situation. Communication can only be successful when the addressee *infers* the message (or illocutionary act) of the addresser correctly (cf. Bach & Harnish, 1979: xi). Correct interpretation of the speaker's illocutionary act is closely related to all aspects of the speech situation upon which, if all aspects are available or present, the hearer heavily relies.

Goffman (1976: 272-280) refers to the hearer's or addressee's reaction to the illocutionary act of the speaker as a 'response', which may include a variety of actions,

not all verbal, of course. The verbal 'reply' of the addressee is "a move characterised by its being seen as an answering of some kind to a preceding matter that has been raised".

1.2.5.3 Focusing on the speaker: the goal(s) of an utterance

Quite a number of terms have been used to describe the goal of an utterance. What a speaker *means* by an utterance and what his *motive* behind an utterance is, or what a speaker's *intention* with an utterance is: these all relate to the speaker's goal in respect of his utterance. Basically, two types of goals are distinguished: *conversational* and/or *social* goals. Leech (1983: 30) points out that ultimately no hearer can be quite certain of what a speaker means by an utterance:

> The observable conditions, the utterance and the context, are determinants of what s means by the utterance U; it is the task of h to diagnose the most likely interpretation.

Functionally (pragmatically) the goal of the speaker involves a 'problem-solving strategy', that of planning her or his verbal endeavour. Leech (1983: 36-37) represents this process in the following way:

G

--->

I ——————————————————> 2

a
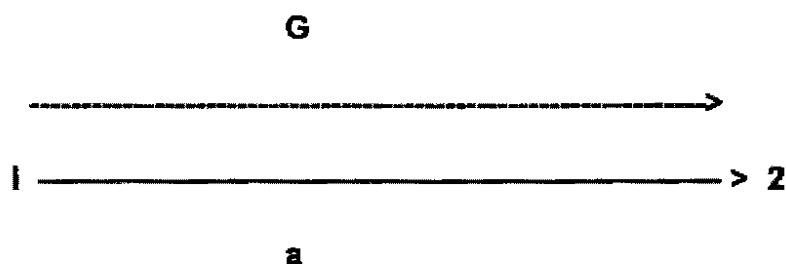
I = initial state (individual feels cold)

2 = final state (individual feels warm)

G = goal of attaining state 2 (getting warm)

a = action (switching heater on or asking the hearer to do it)

The solid arrow represents an action taken by some individual in order to fulfil the goal.

The broken arrow represents the goal (possessed by the individual at state I) of attaining the final state.

This strategy of problem-solving on the speaker's part is viewed as a form of 'means-ends analysis'. The hearer on her or his part, has an interpretative problem to solve, e.g. "Given that s has said U, what is the most likely reason for s's saying U?" (Leech, 1983: 36).

1.2.5.4 Speaker vs Hearer: mutual cooperation

Ultimately, any goal a speaker may have with an utterance relates to his or her will to cooperate in the speech situation. Mutual cooperation ensures communication success. Grice (1975: 43), in his search for logical and general conversational principles applicable to language (used anywhere and by anyone), arrived at some minimum requirements that have to be present during the use of language. Usually, the conventional meaning of words used by a speaker will determine for a hearer what is implicated by an utterance. This, Grice (1975: 44) calls 'conventional implicature'.

Characterising conversation as 'talk exchanges', which "do not normally consist of a succession of disconnected remarks" or 'cooperative efforts', Grice pinpoints the crux of each conversation as the "common purpose or set of purposes, or at least a mutually accepted direction" recognised by all participants. Participants will mutually be able to exclude some possible conversational moves as conversationally unsuitable. Grice (1975: 45) terms the very minimum general requirement which participants will be expected to observe, the 'cooperative principle', and defines it in the following way:

> Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.

In accordance with this cooperative principle (abbreviated as CP), Grice (1975: 45-46) distinguishes four categories, each displaying its own specific maxims and sub-maxims and each yielding results relating to the CP:

The Cooperative Principle (abbreviated to CP)

QUANTITY: Give the right amount of information.

1. Make your contribution as informative as is required.

2. Do not make your contribution more informative than is required.

QUALITY: Try to make your contribution one that is true.

1. Do not say what you believe to be false.

2. Do not say that for which you lack adequate evidence.

RELATION: Be relevant.

MANNER: Be perspicuous.

1.   Avoid obscurity of expression.

2.   Avoid ambiguity.

3.   Be brief (avoid unnecessary prolixity).

4.   Be orderly.

(As adapted by Leech, 1983: 8)

Grice distinguishes all sorts of other maxims (aesthetic, social or moral in character), such as 'Be polite', that participants also normally observe in conversations. The whole structure of the CP and the related maxims exists under the presumption that should any of its members not be adhered to, the conversation cannot proceed. Maxims may be violated, opted out from, or flouted, in which case certain 'conversational implicatures' come into play. In this case, a speaker would in a nonconventional way, by deliberately ignoring one or more of Grice's maxims, implicate some additional meanings to words. In other words, the hearer will infer that it is the goal of the speaker to imply some other meaning than that present in his utterance. It must also be the goal of the speaker to offer an implicature that is capable of being worked out by the hearer. In this way implicatures like irony, metaphor, meiosis, hyperbole etc. are achieved.

To be in a position of working out that conversational implicature is present, the hearer will rely on the following information (Grice, 1975: 50):

(1)   the conventional meaning of the words used, together with the identity of

any references that may be involved;

(2)   the CP and its maxims;

(3)   the context, linguistic or otherwise, of the utterance;

(4)   other items of background knowledge; and

(5)   the fact (or supposed fact) that all relevant items falling under the previous

headings are available to both participants and both participants know or

assume this to be the case.

Leech (1983: 44) equates a 'Politeness Principle' (PP) with Grice's Cooperative

Principle, describing them as two parallel interactional and regulative principles which

ensure that, once conversation is under way, it will not follow a fruitless or disruptive

path. But Leech (1983: 10) also sees these two principles as depending upon the socio-

pragmatic aspects of language use:

> for it is clear that the Cooperative Principle and the Politeness Principle
> operate variably in different social situations, among different social
> classes, etc.

These two principles function specifically in what Leech calls the sphere of

'interpersonal rhetoric' (textual rhetorics being the other field of language use),

representing the situation in the following structure:

Maxim of Quantity___(sub-maxims)
Maxim of Quality___....
....
Maxim of Relation___....
....
Cooperative Principle___ Maxim of Manner___....
....

Interpersonal Rhetoric   Maxim of Tact   ....
                            Maxim of Generosity   ....
          Politeness Principle___ Maxim of Approbation   ....

                            Maxim of Modesty ....
                            ....
Irony Principle___   ....
....
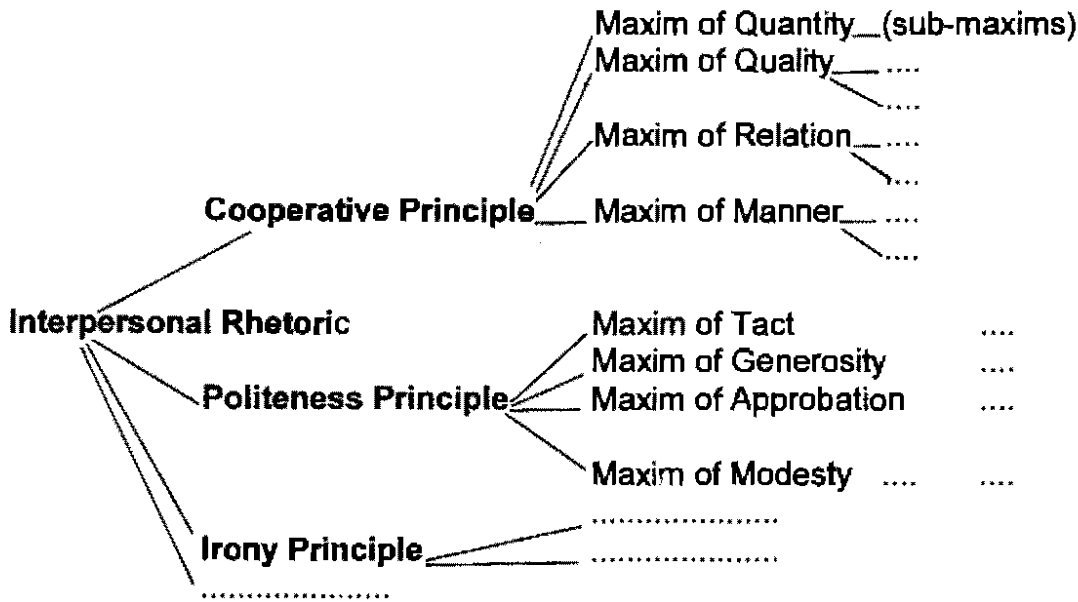
Interpersonal rhetorical principles socially constrain communicative behaviour in many ways, but it is the illocutionary goals and social goals, or equivalently, the illocutionary force of an utterance and its rhetorical force (that is, the way in which the speaker keeps to the rules of rhetorical principles; or how far she or he is polite, tactful, truthful, ironic, etc.), which make up the 'pragmatic force' of an utterance. The term 'force' refers to the pragmatically and semantically determined meaning.

Xun (1993), in a study of Grice's maxims, analyses passages from works by six different novelists and three poets, and confirms a link between the exploitation of Grice's maxims and the process of defamiliarisation in literary works. He further demonstrates how, by the flouting of these maxims, writers are assisted in creating the vision of their literary work, while achieving a certain uniqueness or a novel way of expressing themselves. Xun proceeds with a useful investigation and discussion of scholars who studied and adapted Grice's maxims during the past century. Scholars like Kempson (1975), Gazdar (1979), Leech (1983) need to be mentioned here. Xun also examines

Pratt (1979), Leech and Short (1981) and Watts's (1981) applications of Grice's maxims to the study of literary works.

1.2.5.5   Focusing on the background: the context of an utterance

The term 'context' refers to all relevant aspects of the physical and social environment pertaining to an utterance. The importance of the context to the addressee for inferential purposes is stressed by Leech (1983: 13):

> I shall consider context to be any background knowledge assumed to be shared by s and h and which contributes to h's interpretation of what s means by a given utterance.

The semanticist Firth (1953, 1957) bases his whole theory of meaning on the notion of context. According to Firth (Lyons, 1983: 607):

> Every utterance occurs in a culturally determined context-of-situation; and the meaning of the utterance is the totality of its contribution to the maintenance of the patterns of life in the society in which the speaker lives and to the affirmation of the speaker's role and personality within the society. In so far as any feature of an utterance-signal can be said to contribute an identifiable part of the total meaning of the utterance, it can be said to be meaningful.

Austin (1962: 100) makes the statement

> that the occasion of an utterance matters seriously, and that the words

used are to some extent "explained" by the "context" in which they are designed to be ...

Austin (1962: 13) refers to six 'appropriate circumstances' in which an utterance has to occur in order for it to be communicatively successful or 'happy'. He discusses deviations from these circumstances in detail, referring to 'the doctrine of infelicities'. Searle (1971: 47 and further) develops this idea further into establishing four categories of appropriate conditions, which will differ from class to class of illocutionary acts. In general these conditions could be formulated in the following way:

1.   **Propositional-content conditions**: Normal input and output conditions obtain. 'Output' conditions refer to conditions for intelligible speaking and 'input' conditions refer to conditions for understanding.

2.   **Preparatory conditions**: which include that the speaker must have some basis for supposing the stated proposition is true (in the case of *Constatives*); or (in the case of a *Directive, requirement (ordering)*) that she or he has an advantage (a certain measure of authority, so to speak) over the hearer.

3.   **Sincerity conditions**: which include that a speaker should sincerely want the act done (in the case of a *Directive, requirement (ordering)*); or believe that what she or he says is true (in the case of *Constatives*); or the speaker has to believe it is possible for her or him to do the act (in the case of *Commissives, promises*). Searle (1983: 9) also refers to the 'Intentional state' as constituting the sincerity

condition.

4.   **Essential conditions**: which specify that the person performing the act should be committed to certain beliefs and intentions in accordance with the context in which the act is performed. With regard to *Constatives*, the utterance should be an attempt to inform the hearer and convince him of the truth. In the case of *Commissives*, *promising*, it is the undertaking of an obligation to perform a certain act. In the case of a *Directive*, *requirement (ordering)*, the utterance is an attempt to get the hearer to do it.

Hudson (1975: 4) includes the hearer in these 'correct circumstances', singling out three types of knowledge the hearer has to have at her or his disposal or command:

- She or he has to have knowledge about the limitations on a sentence's use;
- She or he has to have knowledge about the limitations on conversations, i.e. knowledge about social interactions; and
- She or he has to have knowledge of the context of the conversation, with special reference to the speaker and of the foregoing discourse.

The speaker, on her or his part, has to decide what is wanted from the hearer and then see to it that it does, in fact, happen.

According to Pratt (1977: 81), these conditions

represent rules which users of the language assume to be in force in their
verbal dealings with each other; they form part of the knowledge which
speakers of a language share and on which they rely in order to use the
language correctly and effectively, both in producing and understanding
utterances.

Bach and Hamish's concept of 'success conditions' is in line with Austin's and Searle's

conditions, although they are of the opinion that the conditions specified by Austin are

more appropriately applied to what they call the 'highly developed explicit performatives',

associated with conventional, ritual, and ceremonial acts. They further state that

Austin's concept of the conditions has no obvious extension to the so-called

'communicative' illocutionary acts. They sum up (1979: 55):

> For the sake of clarity we will call conditions that are singly necessary and
> jointly sufficient for the performance of an act its *success conditions*; we
> will call those conditions that are not success conditions but are required
> for nondefectiveness *felicity conditions*.

Bach and Hamish (1979: 5) prefer to focus on *mutual contextual beliefs*, which should

be shared by both speaker and hearer in order for the hearer to correctly interpret what

the speaker has said. These kinds of contextually based information are called 'beliefs'

rather than 'knowledge', as they need not be true in order to figure in the speaker's

intention and the hearer's inference. They are called 'contextual', as they are both

relevant to and activated by the context of the utterance (or by the utterance itself).

Thirdly, they have to be 'mutual', because the speaker and the hearer not only both

have them, they believe they both have them and believe the other to believe they both

have them. The contextual beliefs featuring in the speaker's intentions and the hearer's

inferences must be mutual if communication is to take place. Searle (1980: 231) argues in line with Bach and Harnish (1979) that:

contextual dependency (of the meaning of sentences) is ineliminable.

An utterance like **Ke o rata jwalo ka aubuti wa ka** (I love you like my brother) might, depending on the context, have the force of an assurance, an admission, an answer (to a question), a promise, or just a simple assertion. Whichever way it is to be taken, the speaker must intend the hearer to take it on the basis of certain MCBs (mutual contextual beliefs). Briefly, the hearer relies on and is expected to rely on mutual contextual beliefs to determine from the meaning of the sentence uttered what the speaker is saying, and from that the force and content of the speaker's illocutionary act.

Accordingly, Bach and Hamish (1979: 6) provide the following illustration (or *speech act schema*) of the hearer's inference pattern:

Basis

L1. S is uttering e.   hearing S utter e

L2. S means such-and-such by e.   L1, MCBs

L3. S is saying that so-and-so.   L2, MCBs

L4. S is doing such-and-such.   L3, MCBs

This is the complete version of the Speech Act Schema (SAS) for *communicative*

speech acts, and as such, it represents the speech situation as a whole, including the locutionary and the illocutionary acts, and possibly the perlocutionary act as well, if the hearer has inferred correctly.

For *conventional* speech acts, being acts referring to convention or *count-as* rules, another schema than the SAS counts as explanation (Bach & Harnish, 1979: 109):

> by virtue of mutual belief (*MB*) in a community or group (*G*) an act of a certain sort (*A*) counts as doing such and such (*D*) in a certain sort of recurrent situation or context (*C*):
>
> *Convention*: H (in *C*) is a convention for *D*-ing in *G* if and only if:
> i.   it is *MB*-ed in *G* that whenever a member of *G* does *A* in *C*, he is *D*-ing, and
> ii.   *A* in *C* counts as *D*-ing only because it is *MB*-ed in *G* to count as such.

In *Senkatana*, the socio-cultural context existing in the play has as starting point the mythical realm of the legend, from which the story comes, but it is primarily based upon the relationship between Senkatana as saviour and king and his subjects. The context in *Senkatana* further divides into two parallel categories of relationships: that of the protagonist, Senkatana, and the people in his immediate surroundings; and that of the antagonist, Bulane, and the people in his immediate surroundings. Each of these categories of relationships have their own specific context or set of conditions that occasion the occurrence of speech acts and, at the same time, determine the form of those speech acts (cf. Smith 1971: 265). Conflict arising from the dramatic text thus springs from the different sets of MCBs characters rely on — the protagonist's

(Senkatana's) set of MCBs is different from that of the antagonist (Bulane).

It is the contention of this thesis that the speech acts operate as a significant and substantiated sign-system in the dramatic text. To be able to identify and analyse speech acts as a sign-system, an overview of the field of semiotics will be useful.

1.3   SEMIOTICS AND THE POSITION OF SPEECH ACTS WITHIN IT

Semiotics, or the science of signs, was initiated at the beginning of this century almost contemporarily by the Swiss linguist de Saussure and the American philosopher Peirce. The term 'semiotics' treats that particular branch of enquiry that focuses on how meaning is created and communicated through systems of encodable and decodable signs (Aston & Savona, 1991: 3). Elam (1980: 1) sees the field as

> the science dedicated to the study of the production of meaning in society.
> As such it is equally concerned with processes of *signification* and with
> those of *communication*, i.e. the means whereby meanings are both
> generated and exchanged. Its objects are thus at once the different sign-
> systems and codes at work in society and the actual messages and texts
> produced thereby.

According to Elam (1980: 1), the development of semiotics has registered "a radical and widespread impact" on all fields included in the term 'humanities':

> There scarcely remains a discipline which has not been opened during the

past fifteen years to approaches adopted or adapted from linguistics and the general theory of signs.

Applied to whichever field of interest, the common global concern of semiotics is the "better understanding of our own meaning-bearing behaviour" (Elam 1980: 1). Like semiotics, speech act theory finds its field of enquiry in the generation and exchanging of meaning, through verbal acts, leading to a better understanding of what we do with words.

The well-known distinction between the terms 'langue' (language, i.e. as system) and 'parole' (speech, as concrete utterance) originates from de Saussure. With this distinction arises the viewing of language as a sign-system which contains the linguistic sign as a binary entity: as *signifier* ('sound-image') and *signified* ('concept'). Thus, de Saussure provided semiotics with the following 'working' definition: the sign is a "two-faced entity linking a material *vehicle* or *signifier* with a mental *concept* or *signified*" (Elam 1980: 6).

The following terms (discussed below) form the basis of the semiotic paradigm or enterprise (Alter 1990: 22-29). Initial and preparatory application of these terms is made to the dramatic text and to the speech acts occurring in it.

1.3.1 The semiotic sign

The sign is something that stands for, or refers to, something else that it is not. When

a text is read as literature, words refer to places, people, actions, emotions that are located in the space of a story. The words of a verbal text are signs that refer to states of affairs that are *not* these words, i.e. an 'absent' story. Signs are always intentional, referring to a fictional story. The illocutionary acts uttered by the characters appearing in *Senkatana*, therefore, are signs which refer to the imaginary places, events, people, emotions, etc. occurring in the legend of Senkatana.

1.3.2 Signs associate signifiers and signifieds

In order to be perceived, a sign must have a distinct material form, called the *signifier*. That distinct signifier (a material vehicle) is conventionally associated by a specific *code*, with a certain meaning provided in its coded definition, i.e. with a class of states of affairs, the *signified* (a mental concept). The dramatic text of *Senkatana* is the material form or signifier of the speech acts or signs.

1.3.3 Signs refer to referents to be concretised

The *specific* state of affairs to which the sign refers, is called the referent. Alter (1990: 26-32) defines the relationship between the sign and its referent as follows:

- Being always intentional, signs occur in an existential context, as they refer to specific states of affairs for some specific reasons.

- Because theatre favours actors as its signs, it focuses mainly on concrete people: their actions, feelings, problems, which, of course, emerge in their speech act communication with each other.

- Whether the sender's referent is real or imaginary, experienced by senses or conceived mentally, does not matter much: when communicated with signs, it always undergoes a mental reduction to only a few of its properties. The receiver, then, must supply these general definitions of the referent with enough additional properties to concretise them firmly in a specific spatial and temporal context.

In *Senkatana*, the referent is the mythological boy-hero figure of the legend, *Moshanyana wa Senkatana* (Guma 1967: 194-201). Referents are concretised by the specific place, time and source of their production. Concretisation, then, is a psychological process, relying on each receiver's individual imagination, association of ideas, and background. The dramatic text of *Senkatana* is the concrete version of the referent.

1.3.4 Different semiotic signs (Peirce's trichotomy of signs, cf. Hervey, 1982: 30-34)

The American scholar Peirce distinguishes between iconic, indexical and symbolic signs. Modern theorists of drama, such as Alter (1990: 28), are not in favour of a too rigid division of signs — theatrical signs are complex and overlap a great deal.

1.   The icon (looks like its referent)

A sign is an iconical sign when its material form (its signifier) corresponds with the material form of the referent. The degree of resemblance will determine its degree of iconicity. Actors on stage (signifiers) are iconical signs of the fictitious characters. *Illocutionary acts performed by characters in the dramatic text are also therefore iconical signs, referring to the illocutionary acts that the author imagines the 'real' persons about whom he writes could have uttered.*

2.   The index

A sign which points to or is connected to its object, e.g. smoke is an index of fire. Indexical signs may frequently occur in semiotic exchanges in the story space, but they have little relevance as stage signs. *In the dramatic text, it often happens that speech acts occurring in the didascalies, in the sub-text, function as indexical signs.*

3.   The symbol (does not look like its referent)

When the signifier has no perceptible resemblance with the referent, the sign is a symbol or symbolic sign. Words are symbols of their meanings for the actors on stage, but in their semiotic function on stage, they operate as icons.

Hervey (1982: 93-110) prefers to call speech acts 'semiotic acts', seeing them as

representing a particular 'marriage' of pragmatics and semiotics: speech acts are signals which have particular messages associated to them by convention. To utter speech acts implies engaging in a behaviour where mutual dependence exists between the speaker and the appropriate conventions governing her or his use of language. According to Hervey (1982: 108), it is this rule-governed characteristic of the speech act theory which ensures the final link between it and semiotics.

From a semiotic point of view, the most valuable contribution of Austin's theory lies in the fact that instead of being in the limited position of treating semiotic acts in only one dimension — that of meaning vs sense or reference, truth vs falsity, a framework is offered in which each semiotic act can be evaluated from three dimensions: the locutionary, the illocutionary and the perlocutionary acts. The real semiotic innovation, Hervey (1982: 104) proposes, which enables one to distinguish between the *import* of the utterance of a conventional sign, and the *purport* of the utterer's intentions in uttering that conventional sign, is the dimension of illocution. While the locutionary dimension is associated with meaning, and the perlocutionary dimension with achieving particular effects, the illocutionary dimension concentrates on the force a particular semiotic act is intended to have on the particular occasion of its utterance.

Hervey (1982: 103) offers a "triangular view of the semiotic events with 'locution', 'illocution' and 'perlocution' as three separable aspects that coincide in any given semiotic act":

locutionary aspect

semiotic act

illocutionary aspect

perlocutionary aspect
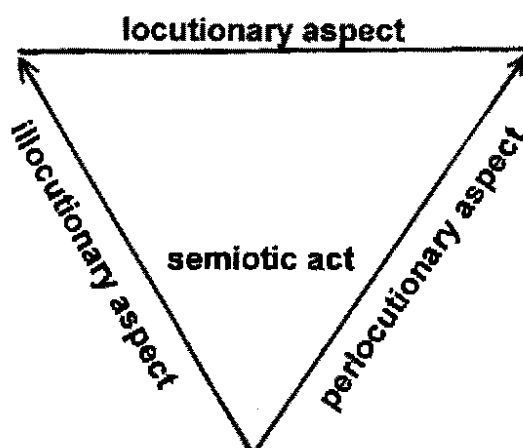
Developing the semiotic import of the speech act theory further, is the possibility of reducing the unlimited range of illocutionary forces into categories or types. (See par. 1.2.5.1. above for studies on the categories and sub-categories of illocutionary acts). By means of this categorising of illocutionary force types, the speech act theory offers a method of limiting the reader's misconceptions of the author's intentions to the minimum — as the intentions of the characters and the intentions of the author become known by analysing the illocutionary forces behind each utterance.

Applying all this information to the drama as genre involves a whole new spectrum of study. Into a genre the study of which has been dominated by structuralism for a long time, semiotics introduces an exciting and innovative method of looking at dramatic texts. Elam (1980) and Alter (1990) are two scholars who have attempted 'grammars of drama semiosis'. The main purpose of drama remains 'imitation' (to use Aristotle's term) of the communication situation. This 'imitation' of communicating, and actually of life itself, offers an explanation of what happens during the semiosis of theatre. First of

all, theatre, when imitating actions of people, has the general intention of conveying some information about humanity, which is conceptualised by 'poets' and 'performers', that is, the **producers of signs** (Alter, 1990: 33). This information is assumed to be intentional by the spectators, the **receivers of signs**, who expect to understand it and react appropriately. To this extent, theatre performance constitutes an act of communication, based on the shared knowledge of semiotic codes. Its referential function is fulfilled when the audience experiences the pleasure derived from the process of learning as well as from watching imitation. The process of imitation, presupposing a model, something imitated (cf. the referential function of signs), does so by means of iconic signs. Alter (1990: 33) sums it up

> In semiotic terms, Aristotle's main components of action, people and events are thus imitated on the stage by the means of iconic signs: actors who stand for characters that they are not but with whom they share most of their features.

This process of imitation is also termed **ostension** or **ostentation**, that is, the art of displaying or showing. Semiotisation, says Elam (1980: 29):

> involves the *showing* of objects and events to the audience, rather than describing, explaining or defining them. This ostensive aspect of the stage 'show', distinguishes it, for example, from narrative, where persons, objects and events are necessarily described and recounted.

But it also encapsulates the basic literary 'conversation', because the author has the same goal with his play as the novelist has with his work: communication with the

reader. Thus, communication takes place on two separate, yet integrated planes:

between the characters in the play and between author and reader (or audience).

1.3.5 Context in drama: Elam

Elam (1980: 137-148) in his 'grammar' of drama and theatre semiotics, distinguishes

three types of communicational contexts occurring in drama. First, the **macro-context**

of the dramatic world at large. Secondly, the **situation** in which a given exchange takes

place, i.e. the set of persons and objects present, their physical circumstances, the

supposed time and place of their encounter, etc. Thirdly, the communicative context

proper or the **context-of-utterance** occurs, which may be represented as speaker,

listener, time of utterance **now**, location of utterance **here** and the utterance itself. This

context-of-utterance is dynamic, since it undergoes continual change, representing the

'course of events' in the drama. It is on this course of events that the dramatic discourse

focuses, this dynamic pragmatic context in which it is produced.

Within the time and location of discourse in the drama, what allows the dialogue to

create an interpersonal dialectic, is the **deixis**. Deixis consists of references by the

speakers to themselves as speakers, to their interlocutors as listener-addressees and

to the spatio-temporal coordinates (the here-and-now) of the utterance itself. Referring

in this way is done by means of deictic elements such as personal pronouns, such as

nna (I) and **wena** (you), demonstrative pronouns, like **enwa** (this one) and **eo** (that

one), and spatial and temporal adverbs, like **mona** (here), **moo** (there) and **jwale** (now).

Deixis, Elam (1980: 140) states, allows the dramatic context to be referred to as an 'actual' and dynamic world already in progress.

Drama consists first and foremost precisely in this: an *I* addressing a *you*, *here* and *now*. Thus, a communicative situation is set up, in which appropriate contextual elements or objects of discourse are provided. Continuity and pragmatic coherence are achieved by means of, amongst others, co-reference and anaphora of these objects of discourse in the drama. The difference between deixis and anaphora lies in the fact that deixis ostends the object directly and introduces it as dramatic referent, while anaphora picks up the referent of the antecedent word or expression.

1.3.6 The semiotic enterprise

Semiotic enquiry into drama focuses on *how* meaning is created and communicated through systems of encodable signs. This enterprise involves both the development of new ways of interrogating the text and the generation of a methodology or 'language' with which to tackle the complexity of the theatrical sign-system (Aston & Savona, 1991: 3). Scholars recognising the implications of this paradigm for drama studies are, among others: Veltrusky (1940), Segre (1973), Barthes (1975), Honzl (1976), Elam (1980), Zich (in Elam 1980), Savona (1980, 1982), Alter (1981, 1990) and Aston and Savona (1991). Honzl (1976: 74) proposes that everything in the theatrical frame is a sign, that "dramatic performance is a set of signs". Veltrusky (1940: 84) affirms the prime signifying function of every performance element when he says: "All that is on the stage

is a sign". Alter (1990: 161) describes the dramatic text as

> a set of verbal signs produced by an author in order to communicate to
> the reader the vision of a fictional or historical world.

Bogatyrev (1976: 35-6) recognises the fact that objects placed on stage acquire greater

significance than in the everyday world, that

> on the stage things that play the part of theatrical signs can in the course
> of the play acquire special features, qualities, and attributes that they do
> not have in real life.

The semiotic approach to literature works with many signifying systems of signs in a

text. Signs are studied solely in order to discover their potential communicative function,

and, as such, the literary text may thus be viewed as a dynamic object of art which

unfolds and reveals its meanings gradually as the reader identifies, decodes and

interprets the different signs and sign-systems (cf. Van der Merwe 1992: 7).

1.3.7 Dramatic text = double text

The nature of drama as sign-system displays an internal duality which has to be

considered when its signs are decoded. It functions on two levels, as a *dramatic text*

when read, on the one hand, and as a *performance text* in the theatre on the other. Alter

(1981: 113-114) sees both these levels as steps within the communication process as

a whole where a story is presented by means of various signs. He sees this

dichotomous nature as two 'categories of signs' — verbal signs and stage signs:

> As a text, it presents a network of verbal signs which usually appear in the
> form of plays made of written words, and involve primarily linguistic, but
> also literary and cultural codes. As a performance, it offers a network of
> many types of signs, which, in addition to words, include body language,
> costumes, sets, lights, colours, props, intonations, etc., each type
> belonging to a discrete semiotic system with a discrete code but all of
> them conveniently summarised here as stage signs, involving common
> theatrical and cultural codes.

Drama also boasts of its own individual type of semiotic process, occurring in theatre

only: the moment when the verbal text becomes a physical performance, the verbal

signs of the text become verbal signs on the stage, (retaining their linguistic code) and

change from 'graphic' to 'sounded' signifiers (Alter 1981: 115).

A certain 'tension' is thus created between the text and the performance, for although

the text remains the same, each new performance differs from all previous

performances. Alter (1981: 115) calls it the 'phoenix-like quality' of theatre:

> the constant process of re-creation through transformation which revives
> old texts in new performances.

Herein lies the crux of each dramatic text: it is for the performance of the text that a

playwright writes. Mouton (1988: 18) refers to the performance orientation of the text.

1.3.8 Speech acts as sign-system in the analysis of Mofokeng's *Senkatana*

As a complex sign-system, speech acts are considered in this thesis to be of major significance for dramatic text analysis, not only for their role as iconical signs referring to the fictive story of *Senkatana*, but also, as will be shown, as converted into a form of identifiable and describable action in the interpretation of the drama. This function of speech acts in drama is supported by Pfister (1988: 6), where he states:

> Since dramatic dialogue is spoken action, each individual dramatic utterance does not just consist in its propositional expressive content alone, but also in the way it is itself the execution of an act — whether in the form of a promise, a threat or an act of persuasion, etc. Therefore, the performative aspect described by speech act theory is always present in dramatic dialogue.

In this thesis the main focus will be on the role speech acts play in the structuring of the dramatic action line. It will be shown that the dramatic action is supported, step-by-step, and driven towards its ultimate goal by a careful and artistically orchestrated network of locutionary, illocutionary and perlocutionary acts in the main text.

1.3.9 Didascalies in *Senkatana*

Dramatic discourse in a drama divides into two levels: the level of dramatic dialogue (or 'Haupttext') and the level of the sub-text ('Nebentext') or the **didascalies**. The terms 'haupttext' and 'nebentext' were formulated by Ingarden (in Aston and Savona, 1991: 51). Didascalies are defined by Savona (1982: 26) as including:

everything which comes to us directly from the playwright, everything which is neither dialogue nor soliloquy; their status is that of both extradiegetic voice, since they are a first-degree instance of discourse, and heterodiegetic voice, since they are of a character not within the fiction or fable.

Van der Merwe (1992: 32 and further) distinguishes further between didascalies **associated with the dramatist** and didascalies **associated with the fictional world of drama**. This distinction will also be applied during the analysis of *Senkatana* in this thesis. Additional differentiation is made by Coetser (1996: 11) between direct and indirect didascalies, with further distinction being drawn for direct didascalies. Coetser (1996: 4) couples the need for his distinctions to the fact that the drama text has become more reader and audience orientated and that the notation of didascalies has increased with time. The analysis of *Senkatana* for the present study concentrates on the speech acts in the dramatic text and it is thus felt that the latter distinction of didascalies seems not pertinent. The speech acts occurring in the didascalies in the sub-text, will be evaluated in terms of how they describe, prescribe, support and in general influence the verbal utterances in the play.

1.4   METHODOLOGY

Speech act analysis of dramatic discourse entails a dichotomous investigation:

- **Micro text analysis**
- **Macro text analysis**

1.4.1 Micro text analysis

The taxonomy of illocutionary acts proposed by Bach and Harnish (1979: 41-55) serves as a basis for the identification of each illocutionary act in the text. This denotes that each act, (or each utterance) by each speaker (character and narrator alike) be classified according to the taxonomy. Although seemingly an immense task at initial consideration, this procedure is unavoidable, the reason being, as Ohmann (1973: 83) states:

> In a play, the action rides on a train of illocutions ... , and, movements of the characters and changes in their relations to one another within the social world of the play appear most clearly in their illocutionary acts.

As emphasised by Robert Scholes (1978: 232):

> Any utterance or human gesture can be made literary by its being deliberately incorporated into another utterance. Any trivial or vulgar bit of speech or gesture may function in a literary way in a story or play for instance, or even in a Joycean "epiphany", just as a piece of driftwood or trash may be incorporated in a work of sculpture, or any found object be turned into visual art by an act of selection and display.

Bach and Harnish's definition (1979: 39) of illocutionary acts is affiliated to various dimensions of expressed attitudes by the speaker; perhaps that is the reason why their taxonomy provides the analyst with such a rich diversity of act types. At the same time, it provides an accurate and precise rendering of a speaker's attitude towards the speech

situation.

Differentiation of act types ensues from a specification of the reasons for, or a circumstance of the degree of the intention of the speaker. In this way, when a speaker uses a CONSTATIVE type of illocutionary act, the researcher has a choice of 15 diverse sub-types. Further differentiation within the sub-type of ASSERTIVES may result in any one of 14 sub-ordinate types, e.g. 'affirm', 'allege', 'assert', 'aver', 'avow', 'claim', 'declare', 'deny', etc. (Bach & Harnish, 1979: 42).

As a precursor to analysis, the counting of illocutionary acts needs to be done. This statistical part of act analysis is important if we are to be able to specify exactly and precisely the relationship of illocutionary act types towards bigger semantic structures like the nature of dialogue, characterisation, action line, theme, etc. It was decided, first of all, to use the Redline Font appearance of WordPerfect to foreground all illocutionary act notations in the translation of the text. Compare the following:

Moboni:

Maobane, kajeno le hosasa! Ngwahola, monongwaha le isao!

Ke rona ba ithetsang ka ho arola nako dikotwana.

(*Moboni:*

CONSTATIVE, informative (announcing, listing) Yesterday, today and tomorrow!

CONSTATIVE, informative (announcing, listing) Last year, this year and next year!

CONSTATIVE, informative (revealing) It is us (the human race) who fool ourselves into dividing time into bits and pieces.)

Main act types were consistently typed in capital letters, e.g. CONSTATIVE, sub-types were typed in lower case, e.g. assertive, while subordinate act types were typed in brackets, e.g. (stating). This method of 'redlining' the main act types, sub-types and subordinate speech act types makes it easier to notice the acts. When the statistical analysis of the speech acts of each scene had to be done, a suggestion by Mrs Jantje Liebenberg from UNISA's computer services to use the SEARCH option of WordPerfect was followed up. By simply pressing F2 the SEARCH option appeared, the word, e.g. Assertive, is typed in, ENTER (or ALT S) is pressed, and the computer automatically goes to the first occurrence of ASSERTIVE in the text. By continually pressing ENTER, the computer then jumps from ASSERTIVE to ASSERTIVE, enabling the exact counting of each illocutionary act. This is done for each speaker in each functional scene (see par. 1.4.3 below), character for character.

In this way, it is possible for a researcher to know at once how many main act types, sub-act types and subordinate act types are used by every speaker in every scene and act, provided they were identified correctly, of course. In this way the analysis of micro structures is advanced considerably. The abovementioned technique furthermore has to provide for a 5-10% fault factor which should not have any influence on the interpretation of the drama itself. The micro analysis is thereafter evaluated with regard to the sign-systems operative in *Senkatana*: verbal signs as well as non-verbal signs.

1.4.2 Macro text analysis

The analysis of the macro text involves the extension of micro structures to the macro semantic structures or text hierarchy of the drama. Scene for scene and act for act, the function of each micro structure in the bigger hierarchy is analysed. Here, answers will be given with regard to the action line, the theme, the nature of dialogue, characterisation and the essence of drama. The way in which acts are grouped together will invariably shed light on the progression of the dramatic action line. Units of language usage is singled out to show how they function in the dramatic structure of the text. Furthermore, the 'weight' of each act-type will be assessed in terms of the above-mentioned aspects of drama.

1.4.3 Unit of analysis: Levitt's functional scenes

Senkatana is divided by Mofokeng into five acts, with three scenes each. Because these divisions are too large for analysing the micro level of individual speech acts, the principle of the *functional scenes* as proposed by Levitt (1977) has been employed as it offers a smaller but more manageable unit of analysis. Levitt bases his scenes on the principle that a new, functional scene is conceived each time a character makes an entrance or an exit. According to Levitt (1977: 19), the scene is the basic unit of play construction. By determining the relation of one scene to another, one is in a position to assess the mutual relation of the constituent parts of the action of the whole play. Any change in the set of interlocutors may not only have a profound influence on the

dialogue (Veltrusky, 1977: 81), but may also mark key junctures in a play (Taplin, 1985: 31).

Seen in their larger context, entrances and exits draw attention to the relationships on either side of them, revealing 'special junctures' which contain the 'alignment' and 're-alignment' of the interests of characters. An entry of a character presents the first impact of personality, dress, and so on; the manner and destination of an exit conjure up the future and consequences of the scene we have just witnessed. All these potentialities depend on the context which is built up by means of preparation, anticipation and prediction. Taplin (1985: 35) focuses on the emblematic entrance and exit where these movements are symbolic of important dramatic occurrences.

Pfister (1988: 236-237) has the same in mind when he refers to:

> the smallest unit of segmentation — in German usually called *Auftritt*, and in French *scène* ... as that unit whose beginning and end are marked by partial changes in the configurations.

By 'configurations' Pfister (1988: 171) means: "the section of the dramatis personae that is present on stage at any particular point in the course of the play". Pfister (1988: 171-172) further distinguishes two parameters to characterise each configuration: its *size* (i.e. the number of participating characters) and its *duration*. With regard to the latter, the length of the duration of a configuration can either create the impression of time elapsing slowly, or, in contrast, the effect of raising the tempo (when configuration duration is short). Pfister (1988: 172) continues in the same vein when he states that it

is also in the series of configurations in which it participates that the identity of a dramatic figure takes shape and evolves, while contrasts and correspondences that develop between one particular figure and the others become quite evident when meaningfully juxtaposed on stage. Pfister's term *configuration* will be applied in this thesis.

Of explained entrances and exits, when characters supply information with regard to their future whereabouts, Pfister (1988: 237) also states that

> these represent an important source of information on the hidden action
> that is supposedly taking place off-stage, keeping the receiver (reader or
> audience) thus sufficiently informed about the activities of the departing
> or arriving figure.

Dividing the text of *Senkatana* into these smaller, more 'workable' units of analysis (i.e. Levitt's functional scenes or Pfister's *scénes*) 49 'scenes' were identified. Owing to the fact that 'functional scene' is a relatively long term to use when working with the high number of functional scenes occurring in *Senkatana*, and furthermore, owing to the fact that the term 'scene' can refer to a number of types of segmentation of the dramatic text (vide 'functional scene', the French *scéne*, 'scene' as stage direction in the secondary text (Pfister, 1988: 15), 'scenic', etc.), it was decided to look for another, more practical term. The shorter, yet descriptive term *action unit*, was decided upon: *action* referring to dramatic action and *unit* referring to the 'smallest unit of segmentation' of dramatic action (Pfister, 1988: 234). The term *action unit* is an obviously better choice, owing to its direct relation to the language *action* involved in speech *acts*. Each *action unit*, then,

consists of:

1. an introduction in which character configurations in the unit are described and a summary of dramatic occurrences taking place in the unit is given;

2. a section which lists the number of speech acts used by each character appearing in the action unit, according to main illocutionary act types, sub-illocutionary act types, as well as subordinate illocutionary act types; followed by

3. a bigger, descriptive section which analyses the relation between the different illocutionary acts uttered by the characters appearing in the action unit — illocutionary vs perlocutionary dynamics, character traits emerging from illocutionary tactics analysed, cohesion between preceding and forthcoming action units, signs occurring, etc., and a brief summary which describes what has been achieved and what the action unit has added to the progression of dramatic tension.

1.5   CONCLUSION

From the previous discussion the widespread influence of speech act theory on various other fields of academic research can be clearly seen. While research on discourse in literary works have benefited a great deal from studies on speech act theory, most theorists of dramatic discourse have not yet sufficiently realised how much the social

codedness of theatre can tap into the theory of illocutionary acts. Within the different social contexts where characters find themselves in the dramatic work, are also found the social strategies of ordinary, everyday discourse in which utterances are prompted by the specific conditions in which they occur.

Within the realm of literary semiotics, the play may be seen as a system of encodable and decodable signs which create meaning through definitive co-texts and contexts. As such, semiotics supplies a speech act analysis with the possibility of viewing the dramatic text as multiple speech act signifier.

1.5.1 Further layout of thesis

Chapter 2   involves the analysis of speech acts or signs clustering around **the rise of a hero** in *Senkatana*.

Chapter 3   analyses signs clustering around **the challenge of the hero** in *Senkatana*.

Chapter 4   comprises an analysis of signs ascertaining **the slaying of the hero** in *Senkatana*.

Chapter 5   contains a conclusion of the thesis.

CHAPTER 2

THE RISE OF A HERO:

"PHOLO YA LETLAKA, KABELWAMANONG" (prophesying)

2.1   INTRODUCTION

In this chapter, mainly speech acts denoting exposition are discussed. The exposition
in *Senkatana* stretches from **tse eteletseng pele** and what goes before (the 'preliminary
pages'), i.e. everything that precedes the formal start of the play, to the whole of Act 1
and including the prologue to Act 2. Although the 'preliminary pages' consist only of
didascalies in contrast to the main body of text, which is the actual aim of analysis,
certain important signs of exposition do occur here. Action units 1-6 are included in the
exposition, which, together with the 'preliminary pages', make up this chapter.

2.2   PRELIMINARY PAGES

The 'preliminary pages' of the play consist wholly of didascalies and this will be the first
point of focus. Botha (1984: 15) includes under the term 'voorwerk' or 'author's text '
('outeursteks'), everything that precedes the formal start of the play, i.e. everything
preceding Act 1. Everything occurring here functions as **signs of introduction**,
providing necessary information pertinent to the main body of the dramatic text. But it

clearly also serves as a podium for the playwright in establishing appropriateness conditions for the conversation the playwright is going to have with his readers.

2.2.1 Didascalies associated with the dramatist

These didascalies consist of an acknowledgment (in which Mofokeng thanks his parents) and a preface (in which Mofokeng supplies background to the play and introductory remarks he sees necessary).

2.2.1.1 The acknowledgement (dedication)

Mofokeng dedicates this play to his parents. The dedication can be classified as a communicative illocutionary speech act, included under the act of ACKNOWLEDGEMENT, a social type of speech act, in which he thanks his mother and father for everything they have done for him. Bach and Hamish's (1977: 51) definition of this type of speech act reads:

> **Acknowledgements** express feelings regarding the hearer, or, in cases where the utterance is clearly perfunctory or formal, the speaker's intention that his utterance satisfy a social expectation to express certain feelings and his belief that it does.

This clearly complies with Mofokeng's aim with his utterance: it is an act of courtesy born out of gratitude. It also meets the **felicity conditions of preparation and**

sincerity. All of the 'preliminary pages' to the play are part of the preparatory conditions, as the reader is prepared for the dramatic action to follow. But this specific act of speech reveals **sincerity** and **humility**:

Ka bukana ena ke leboha
MME le NTATE
hodima tsohle tseo ba nketseditseng tsona (p. iv)

(With this little book I thank
my MOTHER and FATHER
for everything they have done for me)

The word **bukana** (little book) and the capital letters of **MME** and **NTATE** bear witness of his acknowledgement.

2.1.1.2   The Preface (TSE ETELETSENG PELE)

Still part of the **preparatory** conversational (felicity) **conditions**, the aim of Mofokeng's preface is not only to prepare the reader or audience for the forthcoming dramatic action, but also to present his reasons for writing the play. The bulk of Mofokeng's speech acts are CONSTATIVES (13). For Bach and Harnish (1979: 44) this type of speech act

> express(es) the speaker's belief and his intention or desire that the hearer
> have or form a like belief.

The perlocutionary intention normally accompanying CONSTATIVES is that the hearer believe(s), or continue(s) to believe, the proposition (P) in question, perhaps by way of believing that the speaker believes it.

Mofokeng's initial illocution is a CONSTATIVE, descriptive *(identifying)*, by which he identifies the story of his play:

Ke ena tshomo ya rona. (p. v)
(Here is our legend.)

At the same time, it signifies it as 'tellable'. With this CONSTATIVE, he places his story in its proper context, within its pragmatic boundaries. Mofokeng seeks to establish a 'peer relationship' (Pratt, 1977: 109) with his readers. By placing his forthcoming 'story' in context, he establishes the actual spatio-temporal context of his play and, at the same time, focuses on the macro context of the drama.

In fact, all the information disclosed in the Preface, is part of what Pratt (1977: 100 and further) calls the 'request for the floor', as found in the conventions of public speaking. Pratt likens the author versus reader relation to normal spoken discourse which consists of an organisation of 'turns', the difference, of course, being that the reader or audience willingly submits its own turns to the author's. A somewhat 'undesirable obligation' is placed on the reader, as the author is

asking permission to take a turn in the conversation whose length his audience will not be able to control by the normal turn-shifting techniques.

In ratifying a speaker's request to tell a story, we (the hearers) agree to allow him an enormous advantage in the competition for turns. We waive our right to preempt the floor until the story teller himself offers to give it up (with his narrative coda).

Mofokeng seeks to convince his reader or audience that it will be worth her or his while to accept this 'imposition'. With the reader being in a 'voluntary' capacity, the playwright is indebted to her or him for consenting to listen and is obliged by convention to treat his readers as equals. Mofokeng extends the boundaries of his 'peers' beyond that of the Basotho with his next CONSTATIVE, assertive, *(alleging)*

Ha se ya rona Basotho feela (p. v)
(It doesn't belong to us Basotho only)

and with a further CONSTATIVE *confirms* that "it is found amongst a lot of nations grouped under this name of 'Bantu'":

... hobane e fumanwa ditjhabeng tse ngata tse akaretswang ka lebitso lena la 'Bantu'. E teng puong tsa sePedi, seTswana, seXhosa, seZulu, seTsonga, seSubiya, seLamba, seNkundu, seIramba, seNdongo, seChaga, seShambala, seBondei, seKongo, seDuala, seGanda, le tse ding tse ngata. Ke tshomo ya rona bohle. (p. v)

(CONSTATIVE, confirmative (substantiating) because it is found amongst a lot of nations grouped under this name of 'Bantu'. CONSTATIVE, informative (disclosing) It exists in the languages of sePedi, seTswana, seXhosa, seZulu, seTsonga, seSubiya, seLamba, seNkundu, seIramba, seNdongo, seChaga, seShambala, seBondei, seKongo, seDuala, seGanda, and a lot of others. CONSTATIVE, descriptive (identifying) It is

a legend that belongs to us all.)

The two additional CONSTATIVES serve to *inform* his reader further by naming his peers and to *describe* and *round off* his argument, but also as an open invitation towards his prospective readers, displaying his 'state of affairs'. The following three CONSTATIVES (two descriptives and one retrodictive) are part of his motivation for 'tellability':

Ke letlotlo leo baholoholo ba rona ba re sietsing lona. Ke letlotlo leo re lokelang ho le sebedisa. Ke lekile ho etsa jwalo mona. (p. v)

(CONSTATIVE, descriptive (evaluating) It is a treasure left to us by our ancestors. CONSTATIVE, descriptive (assessing) It is a treasure that we have to put into use. CONSTATIVE, retrodictive (reporting) I have tried to do just that here.)

Here, Mofokeng's CONSTATIVES echo Guma's words (1967: 1)

A people's past is its spiritual heritage, and as such, it should not only be nursed and nurtured but preserved and jealously guarded for all times. This is because of the stability that it provides, for without it, a nation is like a tree without roots, liable to be blown over by the gentlest of breezes. With it, it can withstand the strongest of hurricanes, because it is firmly rooted.

Mofokeng, as a Mosotho, knows that his people are proud of their cultural heritage. He therefore applies this presupposition when he produces the 'display-producing relevance' or 'tellability' of his play. Of this kind of CONSTATIVE (or ASSERTIVE/

REPRESENTATIVE, to use Searle's terms), Pratt says (1977: 136) it

characterises an important subclass of assertive or representative speech act that includes natural narrative, an enormous proportion of conversation, and many if not all literary works ... Assertions whose relevance is tellability must represent states of affairs that are held to be unusual, contrary to expectations, or otherwise problematic; informing assertions may do so, but they do not have to, and it is not their point to do so ... In making an assertion whose relevance is tellability, a speaker is not only reporting but also verbally displaying a state of affairs, inviting his addressee(s) to join him in contemplating it, evaluating it, and responding to it. His point is to produce in his hearers not only belief but also an imaginative and affective involvement in the state of affairs he is representing and an evaluative stance toward it. He intends them to share his wonder, amusement, terror, or admiration of the event. Ultimately, it would seem, what he is after is an interpretation of the problematic event, an assignment of meaning and value supported by the consensus of himself and his hearers.

The function of the five ACKNOWLEDGEMENTS in the preface corresponds to their definition by Bach and Harnish (1979: 51) (see page 72 of this thesis). It would seem that Mofokeng's choice of the aim of his ACKNOWLEDGEMENTS would be both the above. The play was published for the first time in 1952 (and saw two reprints after that), which were early days for Black authors to publish an important work like Senkatana. Although Mofokeng was able to boast of a masters and a doctoral degree, it was an achievement for a Black writer to publish through an academic institution (such as the University of the Witwatersrand) during that time. But in spite of all this, Mofokeng appears to have been a modest, humble person, as the ACKNOWLEDGEMENTS

(*thanking*) bear witness. The first one of these acts of gratitude is the one addressed to his parents, in the dedication.

In the last four ACKNOWLEDGEMENTS (*thanking*), the CONSTATIVES following the ACKNOWLEDGEMENTS are all *specifications* of the latter, occasioned by events between the author and his benefactors and removed from the current encounter between him and his audience. The following bear witness thereof:

Ke leboha ba nthusitseng mosebetsing ona. Prof. C M Doke ke mo leboha haholo hobane e le yena ya ileng a nkeletsa hore ke leke ho ngola kgale ka 1945. Mosebetsinyana ona ke o qadile ka yona nako eo. Ke thabile haholo ha e le mona bukana ena e hatiswa e le e nngwe ya tsa 'pokello' e leng matsohong a hae. (p. v)

(ACKNOWLEDGEMENT, thanking I thank those who helped me with this work. ACKNOWLEDGEMENT, thanking I wish to thank Prof C M Doke especially since it was he who advised me to try my hand at writing back in 1945. CONSTATIVE, retrodictive (reporting) This small task I started at precisely that time. CONSTATIVE, assertive (expressing) I am very glad about the fact that this book is published, CONSTATIVE, descriptive (classifyi: g/ranking) it is but one from the 'collection' which is in his hands.)

The remaining two ACKNOWLEDGEMENTS, *thanking*, point to three more persons Mofokeng wishes to thank, his two brothers and "the honourable Mr Z D Mangoaela". Both of these main acts are followed by a CONSTATIVE, retrodictive, *reporting* on the reasons why he includes these persons in the preface.

Mofokeng uses the preface overall to firstly indicate his act as 'abstract' or 'outside' narrator and secondly to inform his reader beforehand.

2.2.2 Didascalies associated with the fictional world of drama

2.2.2.1   The title and cover

On the cover page the first important signs appearing before the reader are the title, the name of the author, a graphically drawn map of Africa, which highlights the area where the Bantu languages are spoken and the words: **Bantu Treasury No. 12.** All four of these signs are CONSTATIVES, informatives, *disclosing* important information to the reader. These four signs are part of the **preparatory felicity conditions**, preparing the reader for following the progression of the play and initiating its macro structure which is to follow. These informatives have as intention "that the hearer **form** the belief that ..." (Bach & Hamish, 1979: 44). With the name of the play and the name of the author, a *statement* is made, one of preparation, a *declaration* of identification from the publishers, that the reader must prepare her or himself for *Senkatana*, the play. The Southern Sotho reader who is familiar with the legend of *Moshanyana wa Senkatana* or *Senkatana* (Guma, 1967: 9, 23-27, 194-201) will immediately identify this **tshomo** and will enter into the author vs reader relationship with an expectancy of recognising, if not the whole, then parts of the tale from their Southern Sotho heritage.

The map of Africa is a sign from the publishers, signifying the hand of professionals in

the publication. The publication is clearly in one of the Bantu languages spoken in Southern Africa and twelfth in the series of the *Bantu Treasury*, issued by the University of the Witwatersrand. This, as well as the title pages, may be compared to the master of ceremonies in public speaking procedures, who introduces the speaker (author) and presents his credentials to the audience. In this case, the publishers wish to let the reader know that the author is worth reading. In *Senkatana*, the introduction is impressive: the play is linked to a series which is edited by D T Cole, was first published in 1952, reprinted in the new orthography in 1962 and in the revised edition in 1972, twenty years after first seeing the light. Mofokeng's university degrees complete the picture: **S. MACHABE MOFOKENG, M.A., PH.D.**

The CONSTATIVES used in all of these introductory pages reflect the speaker's (author's and publisher's) desire that the audience take cognisance of the fact that this literary work has undergone a process of selection carried out by specialists with the express aim of discarding less worthy publications and promoting and publishing only the most successful ones. We therefore immediately know when we read the introductory pages: the name of the publisher (Witwatersrand University Press), the name of the collection the book is a part of, who selected it and who edited it. The reader's knowledge of these selection processes is one of the most important sets of presuppositions we bring to bear when we read a literary work. Readers allow data such as the above to condition their choice of what to read and their expectations of what they are about to read (Pratt 1977: 119).

2.2.2.2   The list of characters

Still part of the 'preliminary pages' and exposition is the list of characters. By this referential act of naming the characters the author creates his characters, referring to fictitious characters supposed to have existed with Senkatana in the story or legend, but he also **initiates** or **announces** the start of the dramatic plot. Its intention is to help the reader to identify and interrelate the different discourses, but it also displays the highly coded nature of the written text which follows strict regulations related to the history of the theatre as well as the circumstances surrounding the potential staging of the text (Savona, 1982: 28). Savona (1982: 26) views this list as an 'indexing process' and a 'structuring device', which allows the text to be divided into sequences, as the characters take their turns. This list also demarcates the socio-cultural context in which the speech acts of *Senkatana* will be performed, implying specific social statuses which give each character a certain authority to utter illocutionary acts in an appropriate way and also determining their duty or right as listeners, on the other hand, to receive such utterances. Mofokeng creates 21 characters in a list (see Addendum 3 for a photocopy of this list of the dramatis personae) which appears to have the function of informing the reader about the following:

■   It seems as if Mofokeng wanted to divide the dramatis personae into three separate groups. Senkatana, the obvious protagonist, and the characters who 'side' with him make up the **first group**. Bulane, the obvious antagonist, and the characters who sympathise with his cause are the **second group**. The **third group** signifies characters who have a relatively uninvolved existence. This

agrees with Savona's reference (1982: 26) to the 'structuring function' of the dramatis personae in the text, which coincides with their hierarchical division and arrangement in the list of characters.

Looking ahead, one can now reveal that the importance of Senkatana and Mmaditaolane's roles in the play are confirmed by the number of turns they speak or the number of speech acts they utter. Senkatana takes 101 turns, while Mmaditaolane takes 43. In contrast, Bulane takes 86 turns and Mmadiepetsane 41. Statistics like these can be used as an important tool for gauging the character's importance in the text.

The first group signifies the protagonist and his loyal subjects: **Senkatana** is listed as king **(morena)**, and his mother, **Mmaditaolane**, who is listed second. Then Senkatana's friends appear: **Maswabi, Masilo** and **Monyohe**. **Redi** and **Malefetsane** are just listed as men **(banna)**, while **Mmasetjhakatane** and **Tsholo** are listed as a woman and an old man, respectively.

The second group points to the antagonists: **Bulane**, his wife **Mmadiepetsane**, and Bulane's helpers, **Hlabakwane, Marailane** and **Mokebe**. The playwright should have moved Bulane's name further down the list, in order to put him without doubt in this second group — as it is, it looks as if he and Tsholo are both old men: a technical error, no doubt.

The third group consists of **Mohlouwa, Raseretsana, Lerata** and **Motsamai** —

all people appearing in Senkatana's court of justice; **Moboni and Seboni**, the two seers; and some men and women (**Banna le basadi**). The two seers, of course, signify the singular function of 'seeing' more than the rest of the cast, and interpreting to the reader. Although the **diboni** (the seers) are listed or ranked second last, their importance is hidden behind the role they play — they are not 'characters' in the true sense of the word; they announce, sometimes they narrate, sometimes they prophesy. Their role coincides closely with that of the chorus in classical Greek tragedy where it occupies a prominent and important position — although the chorus sings more than the seers speak — moving in a different world, a different register, distinct from the specific events in the plot (see Taplin, 1978: 13). It, furthermore, reminds us of the 'chanting' or singing of the migrant workers.

■ Information concerning family relations, between Senkatana and his mother, and Bulane and his wife.

■ Information regarding the positions of characters in the play, for example Senkatana's friends, Bulane's helpers, the accusers and the accused in Senkatana's court and the two seers.

The listing of the characters may be classified as one speech act, a CONSTATIVE, informative, *announcing* which develops into a CONSTATIVE, descriptive, *identifying or ranking*, as the various roles of the characters in the play are cleared. As Van der Merwe (1992: 37) states, this list of characters remains a handy tool at the disposal of

the reader who, unlike the audience, is able to page back to it each time a new character appears on the scene, obtaining the necessary details about that character.

The rest of the didascalies will be analysed as they occur in the main text in *Senkatana*. The actual speech act analysis of the play now follows. Segmentation of the play has been done according to *action units* or 'functional scenes'. See Chapter 1, par 1.4.3 and further for a discussion of these terms.

2.3   ACTION UNIT 1 (U¹) pp. 1-3, KAROLO YA PELE (ACT 1)

*The play starts with a prologue to the first act. The prologue occupies the whole of the first action unit and configuration exists exclusively of the **diboni** (apart from the narrator, in the sub-text). The initial part of the legend is narrated: kgodumodumo swallows every living thing, except for one woman, who gives birth to a boy, which grows into a man who, it is predicted, will undergo hardships and suffering. The **diboni** enter together and they leave together, thus fulfilling Levitt's requirement for a functional scene.*

<u>**The speech acts of the diboni**</u> for this action unit consist of the following:

NARRATOR:	CONSTATIVES:	informatives	(announcing) 1
			(narrating) 1
		descriptives	(identifying) 1
			(visualising) 1
	<u>TOTAL: 4</u>		

MOBONI:	CONSTATIVES:	informatives	(listing) 2
			(disclosing) 2
			(unveiling) 2
			(revealing) 4
			(uncovering) 1
			(reporting) 1
			(recounting) 1
		assertives	(alleging) 1
			(stating) 1
			(attesting) 1
		descriptive	(depicting) 1
	TOTAL: 17		

	DIRECTIVES:	questions	(rhetorical) (enquiring) 5
		requestives	(beckoning) 1
			(appealing) 1
	TOTAL: 7		

SEBONI:	CONSTATIVES:	predictives	(prophesying) 5
			(forecasting) 1
		informatives	(revealing) 2
			(announcing) 1
			(imparting) 1
			(reporting) 1
			(recounting) 4
			(visualising) 1
			(disclosing) 2
		suppositives	(envisaging) 1
			(conjecturing) 1
		descriptive	(identifying) 1
	TOTAL: 21		

	DIRECTIVES:	questions	(rhetorical) (enquiring) 1
			(investigating) 1
		requestive	(appealing) 1
		advisories	(recommending) 1
			(warning) 1
			(instructing) 1
			(enlightening) 1
	TOTAL: 7		

The **diboni** have their own expositor, the abstract author, whose three CONSTATIVES

(one informative and three descriptives) introduce them:

Ho hlaha diboni tse pedi. Ke banna ba tsofetseng, ba tsamayang ba
ikokotlela ka mare; le ha ba bua, ba bua ba itshetlehile ka mare.
(p. 1)

(NARRATOR: CONSTATIVE, informative (announcing) *Two seers*
appear. CONSTATIVE, descriptive (identifying) *They are old men,*
CONSTATIVE, descriptive (visualising) *they walk by leaning on walking*
sticks; CONSTATIVE, informative (narrating) *even when they talk, they*
talk while resting on the sticks.)

The **diboni** are introduced to the audience (or reader) in terms of their physical appearance and conduct. Although they appear to be physically old and weak, mentally these two characters are portrayed to be strong, having the authority of age and wisdom. The moment the narrator announces them, they enter into the speech event with an authority superior to the rest of the cast: an implicit social status through which Mofokeng allows them to make certain utterances in their own individual, yet appropriate way. The **diboni** are presented through their speech acts as possessing a metaphysical power which reaches far beyond that of the ordinary character. They philosophise about life, informing the reader or audience of phenomena that cannot be seen, while they render visions of the future of characters in the play. Their dramatic discourse can be identified as the 'aside to the audience' or the 'blind aside' (Elam 1980: 90), because only the audience (or reader) hears them. The reader or audience throughout experiences a strong sense of disconnection between the human plane and the plane on which the **diboni** function. The characters in the play never hear what the **diboni** say, neither do any of the characters see them — they make their exit before the

speech acts of the other characters begin. They address the audience directly as 'us' and 'we', placing themselves and the audience on the same plane, and yet on another plane as the characters, a 'metaphysical' plane, comparable to the role of the chorus in Greek tragedy:

> it is the place of the choral song to move into a different world, a different register, distinct from the specific events of the plot (Taplin, 1978: 13).

The **diboni** occupy a prominent and important place in the performance as a whole: they lend depth and ceremony to the play through, among others, the speech register they use. The register the **diboni** use, forms a striking contrast to the register used by the other characters. Their dramatic discourse has an elevated style, which reminds one of poetry, of speeches rather than of everyday conversation, and, of course, it sometimes reminds one of the praise poem. Thus, their dialogue is structured in such a way as to draw our attention to its content. Compare Taplin's description (1978: 13) of the discourse of the chorus in Greek tragedy:

> The lyrics are not tied down in place and time, in language, in the reasoned sequence of speech and thought, as the dialogue is: they swerve through a sequence of associative, often emotional links into a highly coloured world of more wide-ranging, universal and abstract trains of thought by deserting direct 'humdrum' relevance for the poetic connections of imagination and universality.

Conradie (1968: 6) remarks that poetry is a natural medium for use in tragedy. He further states that the suggestiveness of verse enables the playwright to portray life in

its complexity, and that it gives more depth to a play. The nature of the address of the **diboni** focuses our attention on the philosophical truths they impart. Their address does not require a response in the usual 'spoken' dialogue fashion, instead, it functions in self-contained statements which together constitute a unison of ideas. It is almost as if they are delivering one speech, they just take turns to 'voice' it.

When they enter, the **diboni** mark a key juncture, a signpost, signifying the start of Act 1, and the beginning of the play. They initiate the narration of the play on the personage level, but they also 'open' the literary conversation. Functioning as expositors or introducers, the **diboni** draw the first furrows for the action line, they are the initiators of this act and each following act of this drama. They set the scene for the play to commence, establishing a pensive, philosophical mood. They serve as an introductory device to every act, creating a pattern of unity or transition between acts. They also present to the audience the first sign of the link with the mystical world of the **ditshomo** (folk narratives), from where Senkatana originates — what the 'preliminary pages' have ignited, the **diboni** set off.

Apart from the speech register the **diboni** use, their authority corresponds closely with the names given to them. The word **diboni** derives from the verbal root -**bon**- (to see, to look, to behold, to perceive; to find; to realise...) and **Moboni** and **Seboni** are both defined as 'one who sees, seer' (Mabille and Dieterlen, 1961: 36). **Moboni** and **Seboni**, like **diboni**, are called in linguistic terms, 'deverbatives' or 'nouns derived from verbs'. Personal deverbatives usually occur in the **mo-/ba-** class of nouns, cf. **mo-bon-i** (i.e. **moboni**). When these deverbatives occur in the **se-/di-** class of nouns, however, they

acquire the additional meaning of 'expert' or 'specialist' in a specific field, cf. **sengodi** (writer, author) **seroki** (poet), **setsubi** (habitual smoker), cf. **seboni** (expert seer). Maake (1992: 32) calls them 'clairvoyants'. They could also be seen as 'diviners', 'forecasters', 'oracles' or 'prophets' (Swanepoel 1971: 35).

The action unit displays the following speech act structure:

NARRATOR: CONSTATIVE, informative *(announcing)*; CONSTATIVE, descriptive *(identifying)*; CONSTATIVE, descriptive *(visualising)*; CONSTATIVE, informative *(narrating)*.

MOBONI: CONSTATIVE, informative *(listing)*; CONSTATIVE, informative *(listing)*; CONSTATIVE, informative *(revealing)*; CONSTATIVE, assertive *(alleging)*; CONSTATIVE, descriptive *(depicting)*; CONSTATIVE, informative *(revealing)* x 2; DIRECTIVE, question *(enquiring)*.

SEBONI: CONSTATIVE, predictive *(prophesying)*; CONSTATIVE, predictive *(prophesying)*; CONSTATIVE, predictive *(prophesying)*; DIRECTIVE, question *(enquiring)*; CONSTATIVE, predictive *(prophesying)*; CONSTATIVE, predictive *(prophesying)*; CONSTATIVE, informative *(revealing)*.

MOBONI: DIRECTIVE, question *(rhet.)* *(enquiring)*; DIRECTIVE, question

(rhet.) (enquiring); DIRECTIVE, question *(rhet.) (enquiring);* CONSTATIVE, informative *(disclosing);* CONSTATIVE, informative *(revealing);* CONSTATIVE, informative *(uncovering);* CONSTATIVE, informative *(disclosing);* CONSTATIVE, informative *(unveiling);* CONSTATIVE, assertive *(stating).*

SEBONI: DIRECTIVE, requestive *(appealing);* DIRECTIVE, question *(rhet.) (investigating);* CONSTATIVE, informative *(revealing);* DIRECTIVE, advisory *(recommending);* DIRECTIVE, advisory *(instructing);* DIRECTIVE, advisory *(enlightening);* CONSTATIVE, suppositive *(envisaging);* CONSTATIVE, suppositive *(conjecturing);* CONSTATIVE, informative *(imparting).*

MOBONI: DIRECTIVE, requestive *(beckoning);* DIRECTIVE, requestive *(appealing);* CONSTATIVE, assertive *(attesting);* DIRECTIVE, question *(enquiring).*

(NARRATION OF THE FOLKTALE STARTS HERE)

SEBONI: CONSTATIVE, informative *(reporting);* CONSTATIVE, informative *(recounting);* CONSTATIVE, informative *(recounting);* CONSTATIVE, informative *(recounting);* CONSTATIVE, informative *(announcing).*

MOBONI: CONSTATIVE, informative (*reporting*).

SEBONI: CONSTATIVE, informative (*recounting*); CONSTATIVE, descriptive

(*identifying*); CONSTATIVE, predictive (*forecasting*).

MOBONI: CONSTATIVE, informative (*recounting*).

SEBONI: CONSTATIVE, informative (*visualising*); CONSTATIVE, informative

(*disclosing*); CONSTATIVE, informative (*disclosing*).

The majority of the speech acts of the **diboni** are **CONSTATIVES, informative**, 25 altogether. The definition Bach and Harnish (1979: 41) give for the class of CONSTATIVES, is:

> **Constatives** express the speaker's belief and his intention or desire that the hearer have or form a like belief...

The illocutionary force of this class is, without any doubt, the rendering of information from speaker to hearer.

The sub-class or category of **informatives** is defined by Bach and Harnish (1979: 42) as:

> *Informatives*: (advise, announce, apprise, disclose, inform, insist, notify, point out, report, reveal, tell, testify)

In uttering *e*, *S* informs *H* that *P* if *S* expresses:

i.   the belief that *P*, and

ii.   the intention that *H* form the belief that *P*.

The perlocutionary intention accompanying CONSTATIVES is that the hearer believes or continues to believe the proposition in question, perhaps by way of believing that the speaker believes it.

The most important function of the informatives of the **diboni** and of this action unit is that of *imparting basic expository information*. The **diboni** inform the audience of the most important facts essential for understanding the play. They introduce the most important characters and establish the beginnings of the action. Their speech acts lay the foundations for the dramatic action line upon which the rest of the cast will continue to build.

Their first twelve (12) informatives are pensive and philosophical, discussing the relativity of time and underlining their position as informers, as seers. Compare the first three of these informatives:

Moboni:

Maobane, kajeno le hosasa! Ngwahola, monongwaha le isao!

Ke rona ba ithetsang ka ho arola nako dikotwana (p. 1)

(*Moboni*:

CONSTATIVE, informative (listing) Yesterday, today and tomorrow!

CONSTATIVE, informative (listing) Last year, this year, next year!

CONSTATIVE, informative (revealing) It is us who fool ourselves by

dividing time into bits and pieces).

Their informatives are also suggestively *didactic*, e.g.

Seboni:

... Kgopotso tse jwalo di re hopotsa bobe boo re ka bo phemang,

Kapa bona botle boo re ka bo phetang hape. (p. 2)

(*Seboni:*

... ~~CONSTATIVE, informative (imparting)~~ Such reminders remind us of

evil that we can avoid,

Or the good that we may repeat.)

But the informatives also have another very important role to play. Together with other

CONSTATIVE speech acts like assertives, predictives and suppositives and

DIRECTIVE speech acts, like questions, requestives and advisories, Mofokeng uses

these informatives to prepare the audience for the relation of a significant part of the

folktale of *Moshanyana wa Senkatana.* In the lines preceding the narration of the

folktale, these CONSTATIVES and DIRECTIVES alike, work together in anticipation of

the more important facts of the folktale, which is to follow.

The first assertive the **diboni** use, serves to *confirm* or *substantiate* a preceding

informative, forming a supplementary act, or a filling-in, so to speak, of the diction:

Moboni:

Ke rona ba ithetsang ka ho arola nako dikotwana.

Nako ke noka e sheshang feela, e phatlaletseng,

E ke keng ya arolwa dikoto le dikotwana (p. 1)

(*Moboni*:

CONSTATIVE, informative (revealing) It is us who fool ourselves by dividing time into bits and pieces.

CONSTATIVE, assertive (alleging) Time is a river which just rumbles,

CONSTATIVE, descriptive (depicting) which is wide, which cannot be divided into bits and pieces.)

Assertives form part of the informative speech acts of the **diboni** that have the intention of *pondering* and of *contemplating.* Another informative follows, continuing to *meditate* on time, and then the first of the DIRECTIVES appear. DIRECTIVES are illocutionary acts that are reaction-orientated. Bach and Harnish (1979: 41) say the following:

> Directives express the speaker's attitude toward some prospective action by the hearer and his intention that his utterance, or the attitude it expresses, be taken as a reason for the hearer's action.

As such, they elicit a response from the addressee, thus propelling the dramatic action forward. When studying the speech act structure of this action unit (see pp. 89-91: the DIRECTIVES are underlined), one realises that at this stage, the DIRECTIVE speech acts *trigger off* the predictive speech acts of the **diboni.** The speech act structure shows clearly how the DIRECTIVES prepare the reader for the narration of the folktale. As the DIRECTIVES become more, they gather momentum and are at their highest frequency just before the folktale is narrated. Compare the following extract:

Moboni:
... Empa hosasa le isao re tla be re bua kang?
Seboni:

Hosasa, kajeno e tla be e le maobane, hosasa e le kajeno;

Isao, monongwaha e tla be e le ngwahola, isao e le monongwaha;

Kajeno le maobane e tla be e le ntho e le nngwe,

E tla be e le nako e fetileng, e sa kgutleng.

Kamoso? Kamoso hosasa e tla be e le maobane,

E tla be e le ntho e le nngwe le kajeno le maobane.

Hosasa, kajeno, maobane — tsena e tla ba ntho e le nngwe:

Nako e fetileng, metsi a phaletseng a sa kgutleng. (p. 1)

(*Moboni*:

... *DIRECTIVE, question (rhet.) (enquiring)* But tomorrow and next year what will we talk about?

Seboni:

CONSTATIVE, predictive (prophesying) Tomorrow, today will be like yesterday, tomorrow like today;

CONSTATIVE, predictive (prophesying) Next year, this year will be like last year, next year like this year;

CONSTATIVE, predictive (prophesying) Today and yesterday will be like one thing,

It will be like time gone by, which does not return.

DIRECTIVE, question (rhet.) (enquiring) Tomorrow? CONSTATIVE, predictive (prophesying) Tomorrow, tomorrow it will be like yesterday,

It will be the same thing as today and yesterday.

CONSTATIVE, predictive (prophesying) Tomorrow, today, yesterday — these will be one and the same thing: CONSTATIVE, informative (revealing) Time gone past, water gone by, and not returning.)

The DIRECTIVES, it seems, are **signs of forthcoming or accelerated action.** The seven *predictives* used by the **diboni** before the legend is narrated, are also pensive speech acts, *forecasting* what the relationship of time towards humankind will be in the

future. The concept of time being an entity that remains incomprehensible, untouchable by humanity, is continued by these predictives. The function of the predictives here is **exposition** and **preparation** of the audience for the **narration of the legend**. They furthermore serve to **strengthen the metaphysical position** the **diboni** occupy in the play, relating to their function as 'seers', for in the following lines the **diboni** will 'see' the legend enacted before their eyes, narrating to the audience as they 'see'.

Vague informatives thus develop into specific predictives, which *prophesy* about future time and which prepare the reader or audience for the legend narrative. The following informative also becomes more specific:

Nako e fetileng, metsi a phaletseng a sa kgutleng. (p. 2)
(CONSTATIVE, informative (revealing) Time gone past, water which flows does not come back.)

Then, three DIRECTIVES (questions, *enquiring*) change the direction of the dialogue, focusing on the **diboni** themselves, but with the first person plural, therefore also including the audience when they ask:

Moboni:
Rona? Rona ba kajeno? Rona re tla ba eng? (p. 2)
(*Moboni:*
DIRECTIVE, question (rhet.) (enquiring) We? DIRECTIVE, question (rhet.) (enquiring) We of today? DIRECTIVE, question (rhet.) (enquiring) What will we be?)

Once again, the statutory capacity of the **diboni** is underlined — they answer their own questions. The six informatives that follow now, reveal the answers of **Moboni** to his own questions, pinpointing the fact that humankind remains the same. The following assertive brings the audience nearer to the goal of this action unit: the narration of the legend, as human fallibility comes into focus:

> **...Ba ntse ba tshwana hobane botho bo ho bona bo bong.**
> **Diphoso tsa kajeno ke tsa hosasa, tsa maobane tsa kajeno.** (p. 2)
> (...CONSTATIVE, informative (unveiling) They are alike because humanity within them is the same.
> CONSTATIVE: assertive (stating) The mistakes of today are tomorrow's, of yesterday are of today.)

As before, this assertive acts as a filling-in for the preceding informative, but at the same time, it establishes a basis for the important speech acts which follow. When **Seboni** speaks again, he uses five DIRECTIVES and two CONSTATIVES, occurring in the following pattern: a requestive (*appealing*) (used for the first time), a (rhetorical) question (*investigating*), followed by three advisories (*recommending, instructing and enlightening*) and three CONSTATIVES (2 suppositives, *envisaging and conjecturing*, and an informative, *imparting*) which develop into another advisory (*warning*). The high number of advisories confirm the nature of the **diboni**: in their wisdom, the seers view the situation objectively from a different perspective than our own. They *recommend* to the audience to be on the alert, *instructing* them to heed what happens in the play:

> *Seboni*:
> **... Ha ho le jwalo a ha re ithuta tsa maobane**

Re ke se pheme tsa hosasa re eso di etse?

Jwalo ka ha nako e le nngwe, e le nako,

Ho a tshwaneleha hore re phahamise mahlo,

Re lelalle hodimo mabopong ao noka e seng e a fetile,

Re lekole, re shebe tse etsahetseng teng,

Mohlomong mona le mane re tla bona

Lejwe la kgopotso, la se etsahetseng kgalekgale,

Se ka nnang sa etsahala kajeno kapa hosasa.

Kgopotso tse jwalo di re hopotsa bobe boo re ka bo phemang,

Kapa bona botle boo re ka bo phetang hape. (p. 2)

(*Seboni:*

... DIRECTIVE, requestive (appealing) If it is so why do we not learn from yesterday?

DIRECTIVE, question (rhetorical) (investigating) Can we not avoid tomorrow's mistakes before we make them?

CONSTATIVE, informative (revealing) Just as time is one thing, it is a river,

DIRECTIVE, advisory (recommending) It is wise for us to open our eyes,

DIRECTIVE, advisory (instructing) We should look upwards to the banks where the river has passed already,

DIRECTIVE, advisory (enlightening) We must heed that which has happened there,

CONSTATIVE, suppositive (envisaging) Perhaps here and there we will see

A stone of remembrance, of that which happened a long time ago,

CONSTATIVE, suppositive (conjecturing) Which most likely may happen today or tomorrow.

CONSTATIVE, informative (imparting) > DIRECTIVE, advisory (warning) Such memories remind us of evil that we can avoid,

Or the good that we may repeat.)

The majority of these speech acts are DIRECTIVE illocutionary acts, acts that are **reaction-intended**. The audience is invited to join in; a situation is displayed and they are asked to react on this, to become involved, to take an evaluative stance. It is clearly the intention of the **diboni** not to have a passive audience — they expect their audience to react. The focus of the **diboni** now is on what happened in the past and they request human insight into mistakes made by others, to learn from them and not to repeat the same. The frequency of the DIRECTIVES occurring here foregrounds this speech turn, attracting our attention to its content and narrowing the 'lens' through which the **diboni** look, to focus on **tsa maobane** (that of yesterday). The requestives *appeal and beckon*, the rhetorical question focuses on wise advice, the advisories *recommend, warn, instruct and enlighten*, and the CONSTATIVES *conjecture and envisage* the first glimpse of the vision that will follow, revealing important information for the progression of the play. The frequency with which the DIRECTIVES are used here, also foregrounds the fact that the dramatic action is accelerating. The readers or audience, on their part, are on the alert, fulfilling what is expected of them.

With the focus now on the importance of past events, the scene is set for the legend to be narrated. The following three DIRECTIVES, (two requestives, *beckoning and appealing*, and one question, *enquiring*) and one CONSTATIVE (assertive, *attesting*) of **Moboni** expressly *requests* **Seboni** to narrate what he 'sees'. The only CONSTATIVE appearing here has the function of catching our attention, as it mentions the first and only emotion expressed thus far by the **diboni**:

> **...Ha eka o a tshaba tjee,** (p. 3)

(... CONSTATIVE, assertive (attesting) You seem apprehensive,)

It is followed by a DIRECTIVE (question), which *enquires*:

keng? (p. 3)

(DIRECTIVE, question (enquiring) what is it?)

and, at the same time, compels the hearer (**Seboni**) into answering, because of the high number of DIRECTIVES which precede it. At face value, it seems as if the majority of the DIRECTIVES of the **diboni** are of the 'non-binding' type, as distinguished by Terblanche (1987: 135): advisories (4) (see 'adviserings'); requestives (3) (see 'versoekuitinge') and questions (mostly rhetorical (rhet.)) (7) (see Bach & Harnish, 1979: 41).

Non-binding DIRECTIVES place no obligation upon the hearer to act — the choice is hers or his to act or not, whereas binding DIRECTIVES tend to be compulsory illocutionary acts, with certain consequences to be avoided if not complied to (commands, prohibitions, regulations, threats, etc.). To be able to present a binding DIRECTIVE to a hearer, a speaker has to have some authority to do so, but in the presentation of a non-binding DIRECTIVE, this is not needed. Terblanche distinguishes between a speaker's position of power ('magsposisie') and a speaker's position of authority ('gesagsposisie'). The high number of DIRECTIVES appearing at this point, and the position of authority the **diboni** occupy, make their DIRECTIVES more binding — they are actually spokesmen of the real author, embodying his major illocutionary act(s) — they thus become **signs of authorial commentary.**

The legend follows. Here the CONSTATIVES (seven informatives) are brief and precise: they *recount*, *report* and *announce*, but they also (one descriptive) *identify* and (one predictive) *forecast*:

Seboni:

Ke bona sebata sa setonanahadi

Ke seo se metsa batho kaofela,

Ke seo se metsa phoofolo tsohle,

Se metsa tsohle tse phelang!

Ho pholohile mosadi a le mong to!

Moboni:

Matsatsi a feta, dikgwedi le tsona.

Seboni:

Mosadi o belehile ngwana moshanyana.

Pholo ya letlaka, kabelwamanong.

Moboni:

Dikgwedi di a feta, dilemo le tsona.

Sebuni:

Moshemane o hodile, moshemane ke monna,

O hodile, thabo ya bongwana e fedile,

E fedile, ho fihlile bothata ba boholo. (p. 3)

(*Seboni*:

CONSTATIVE, informative (reporting) I see a monstrously big animal

CONSTATIVE, informative (recounting) X 3 There it is swallowing all the people,

There it is swallowing all the animals,

It swallows everything that lives!

CONSTATIVE, informative (announcing) Only one woman remained!

Moboni:

CONSTATIVE informative (reporting) Days go by, months also.

Seboni:

CONSTATIVE informative (recounting) The woman has given birth to a little boy,

CONSTATIVE descriptive (identifying) An ox for the vultures,

CONSTATIVE predictive (forecasting) a sacrifice (a prey for the vultures).

Moboni:

CONSTATIVE informative (recounting) Months go by, and years.

Seboni:

CONSTATIVE informative (visualising) The boy has grown, the boy is a man,

He has grown, CONSTATIVE informative (disclosing) the joy of childhood is past,

CONSTATIVE, informative (disclosing) It is past, hardships of maturity have appeared.)

The two CONSTATIVES (one descriptive and one predictive) of Seboni, *identify and forecast* Senkatana as: **Pholo ya letlaka, kabelwamanong,** and also his last three CONSTATIVES (informatives, *visualising and disclosing*), **thabo ya bongwana e fedile, ho fihlile bothata ba boholo,** are **signs of preparation.** The reader or audience is forewarned of potential conflict, even of tragedy, and is thus prepared for what is to happen in the action units to follow.

2.4   ACTION UNIT 2 (U²) pp. 4-6, LEBALA LA PELE (SCENE 1)

This unit represents the whole of Scene 1. Only Senkatana features in this unit: which

is meant for the reader or audience to get to know Senkatana as character better.

The illocutionary acts appearing in this action unit:

NARRATOR:	CONSTATIVES	descriptives	(visualising) 7
		informative	(narrating) 1
SENKATANA:	CONSTATIVES	descriptives	(picturing) 1
			(depicting) 5
			(visualising) 6
			(assessing) 1
			(identifying) 5
			(evaluating) 7
			(measuring) 1
			(estimating) 1
		assertives	(stating) 10
			(reporting) 1
			(declaring) 2
			(expressing) 1
			(clarifying) 2
			(proclaiming) 5
			(certifying) 2
			(alleging) 2
			(professing) 2
		retrodictives	(reporting) 2
		informative	(reporting) 1
	TOTAL: 57		
	DIRECTIVES	questions	(rhetorical) (enquiring) 6

This action unit consists of a soliloquy by Senkatana. Senkatana's entry into the

dramatic scene has already been prepared for in the 'preliminary pages' (in the title, the

Preface, the dramatis personae) and by the **diboni** (by preparation, anticipation and

prediction), where he was singled out as being the only man alive after kgodumodumo

has swallowed every living creature.

The action unit is introduced by the narrator's didascalies, consisting of four CONSTATIVES, which create the fictional space for Senkatana's entry as they *visualise* the objects on stage: the tree with branches under which Senkatana sleeps, the knobkerrie and blanket in front of him. The CONSTATIVES also signal the behaviour of Senkatana as they describe his relationship towards the world around him — he smiles as he looks into the distance. Initially he thus projects a sign of positive well-being towards his surroundings.

The placing of the soliloquy in the opening scene is conspicuous and effective: Mofokeng transfers a concentrated amount of information about the character to his reader or audience. The reader encounters a valuable, yet somewhat taxing experience with Senkatana. Taxing, because like the preceding sixty lines of the **diboni**, the soliloquy is in verse form. Valuable, because Senkatana 'bares his soul', displaying to the reader a transparent noble and honest personality; he is an innocent, guileless and unselfish person, but also conscience-ridden about the fate of his fellow human beings. These are all facts that will help the reader to form an opinion about the character of Senkatana.

The soliloquy may be divided into two definite parts according to the narrative content. The speech acts in the first part are structured around almost light and simple sensory perception of the surrounding nature, while they develop in the second part into complex, almost heavy inner, abstract emotions. An almost idyllic appreciation of nature

changes into a heavy depression over fellow humans who do not share this with him; he expresses his intense personal discontent with his present situation. We see in the course of the soliloquy a progressive unfolding of a passionate empathy with lost souls. The paradoxical nature of the address is reflected in Senkatana's illocutionary acts:

1. Images of *sight, light,* become images of *darkness.*

2. Actions of hearing a *song* (**pina**) become actions of hearing a *lament* (**sello**) and *weeping* (**dillo**).

3. Images of *beauty that does not end* become images of *unending darkness.*

4. Images of *freedom* become images of *bondage.*

In the initial part, the narrative content is also reflected in the illocutionary acts found here, for out of the 27 CONSTATIVES, 11 are assertives (*stating, reporting, proclaiming, expressing* and *certifying*), 14 are descriptives (*picturing, depicting, visualising, assessing, identifying, measuring,* etc.) and two are retrodictives (*reporting*). The assertives and descriptives stand in a special relationship here: Senkatana's assertives continually introduce a certain theme, while the descriptives are used to describe the detail found in the scene. The assertive illocutionary acts thus become **signs of introduction** here, while the descriptives become **signs of detail, of definition.**

Apart from the typographical similarity with the **diboni**'s preceding lines, Senkatana's CONSTATIVES here also reflect some of the philosophical thoughts of the **diboni,** by

which Mofokeng achieves cohesion as well as progression between U¹ and U² .

Senkatana's first assertive echoes the theme of *time*, as introduced by the **diboni**:

Senkatana:

Tsatsi le leng le le leng le fetang,

Motsotso o mong le o mong o fetang, ...(p. 4)

(*Senkatana*:

~~CONSTATIVE, assertive (stating)~~ Every day that passes,

Every minute that passes, ...)

Compared with:

Moboni:

Maobane, kajeno le hosasa! Ngwahola, mono-

ngwaha le isao! (p. 1)

(*Moboni*:

~~CONSTATIVE, informative (listing)~~ Yesterday, today and tomorrow!

~~CONSTATIVE, informative (listing)~~ Last year, this year and next year!)

Although Senkatana's assertive does not echo the identical words, the semantic relation of *hyponymy* exists between **maobane, kajeno, hosasa** and **tsatsi**, in which **tsatsi** is the superordinate lexeme and **maobane, kajeno** and **hosasa** are the subordinate lexemes. The frequency with which these subordinate lexemes (or other combinations of them) occur in the preceding 60 lines of the **diboni**, focuses the reader or audience's attention on them: they occur 15 times altogether. The plural form of **tsatsi**, i.e. **matsatsi**, also occurs twice (lines 22 and 54) in the address of the **diboni**, while the

verbal root -feta (to pass) used by Senkatana in the first two lines, occurs five times in the lines of the **diboni**.

The action of 'seeing' has received a considerable amount of attention in U^1. This theme is continued here in U^2, where the verbal root **-bon-** (to see) occurs 12 times and the nominal stem **mahlo** (eyes) occurs five times. In the first part of the action unit, lines 4-16, the eye as sense-organ is used three times. The first time Senkatana uses the image of sight also represents the first contrast in the soliloquy:

> **Ke robetse ke kgathetse, ke sa bone letho;**
> **Ke tsoha ke le morolo, ke bona; (p. 4)**

> (CONSTATIVE, retrodictive (reporting) I slept, feeling tired, seeing nothing;
> CONSTATIVE, retrodictive (reporting) I woke up, feeling refreshed, seeing well;)

These two speech acts catch the eye, as they are the only two retrodictives in the entire soliloquy. This also triggers off at least 13 other contrasts which increase to the end of the unit and build up to a climax.

The progression from the eye to the ear as sense-organ provides Mofokeng with the transition from the physical to the psychological faculties. The *depicting* descriptive CONSTATIVE:

> **Metsi a ntse a hwasa jwalo ka hoja a bitsa (p. 4)**
> (The water sounds as if it is calling).

continues into the *expressing* assertive CONSTATIVE:

A bitsa ditsebe hore di mamele pina (p. 4)

(It appeals to the ears to listen to the song),

which leads to the *identifying* descriptive CONSTATIVE:

Pina eo di e binang, kodi-a-malla (p. 5)

(The song that they sing, a lament).

The last-mentioned descriptive contains the first suggestion of melancholy, the first sign of a turning-point in the soliloquy. This progresses into two *identifying* descriptive CONSTATIVES which continue these pensive, sad thoughts:

Pina e se nang qalo le qetello! A botle bo hlollang! Botle bo sa feleng! (p. 5)

(A song that has no beginning and ending! Beauty so amazing! Beauty that has no end!)

The following two DIRECTIVES, being reaction-intended speech acts, put tne wheel of action into further motion as the rhetorical questions *enquiringly* reiterate:

A ke nna feela ya bitswang ke tseo ke di bonang,

Ya bitswang ke tseo ke di utlwang? (p. 5)

(Is it only I who am touched by what I see,

Called by what I hear?)

They act as **signs of acceleration**, triggering off the five assertives that follow, which in turn echo Senkatana's poignant realisation that the abundance of life was meant to be shared with others.

At this point the narrator's didascalies (a CONSTATIVE descriptive, *visualising*) is a confirmation of Senkatana's serious mood:

> *(O tiisa sefahleho)* (p. 5)
> (*He becomes serious*).

The four DIRECTIVES that follow, are all *enquiring* rhetorical questions, and are all **signs of accelerated action**. They lead the reader or audience into the second part of the soliloquy, which is structured around the progressive unfolding of Senkatana's discontent with his situation. The CONSTATIVES that follow these DIRECTIVES are assertives, descriptives and informatives that alternate. The action of seeing as found in the initial part of the soliloquy is repeated here. The noun **mahlo** (eyes) occurs twice, the verb **-bona** (to see) five times, but here the act of seeing is used paradoxically with the way Senkatana 'saw' initially. As Senkatana's visionary capacities increase when he wakes up, the people in the stomach of kgodumodumo experience a progressive dimness in their eyesight.

The action of hearing is also repeated here, as in the initial part, but with a difference: the **pina** (song) changes into a **sello** (cry). The narrator's CONSTATIVE informative (*narrating*) occurring at this stage,

(Ka lentswe le tebileng) (p. 5)

(With a deep voice),

supports the narrative content well. As Senkatana's emotions increase in intensity, his voice becomes deep and echoes the low ebb of depressive feelings he experiences at this stage. The CONSTATIVE assertive *(alleging)* appearing in line 44 introduces an equalisation of Senkatana with the creatures in kgodumodumo's stomach:

Mme lefifing leo ho sello sa dibopuwa tsa Mmopi (p. 5)

(And in that darkness there is the cry of the creatures of the Creator).

This equalisation is taken further by the CONSTATIVES of lines 48-53 as Senkatana compares his need with that of the other humans inside the big animal. The next CONSTATIVE assertive presents the most important human need, shared by all humans — the need for freedom.

The CONSTATIVES of lines 59-63 end the soliloquy with a number of paradoxical assertives which serve to underline Senkatana's predicament and at the same time suggest reaction on Senkatana's part in freeing his people who are in bondage:

...Ka ntle ho bona tokoloho ya rona ke lefeela

Ke sesosa sa maswabi le dillo;

Ha se tokoloho, ke tlamo e bohloko!

Ke lefifi le tebileng ka ho fetisisa,

Lefifi kganyeng! Maswabi nyakallong!

Dillo thabong, tlala naleng! (p. 6)

(... CONSTATIVE, assertive (declaring) Without them our freedom is nothing,

CONSTATIVE, descriptive (evaluating) It is the cause of grief and lamenting;

CONSTATIVE, assertive (declaring) It is no freedom, it is a painful bondage!

CONSTATIVE, descriptive (estimating) It is a deep darkness that surpasses all!

CONSTATIVE, assertive (proclaiming) x 4 Darkness in light! Grief amidst rejoicing!
Weeping in gladness, famine in abundance!)

These paradoxes culminate in the climax to the soliloquy as negative emotions take priority over the positive, reflecting the state of low despondency Senkatana has reached. But these paradoxes have an ironic effect on the reader or audience — they reflect on the suggestion of redemption which is strengthened by the occurrence of the word **tokoloho** (freedom) at least seven times, as well as by the six strong CONSTATIVES assertives (*proclaiming* and *declaring*) at the end of the unit (as quoted above). The perlocutionary intention clearly is to prepare the reader or audience for the next two action units when Senkatana will express his intention to kill kgodumodumo.

The action unit is concluded with four CONSTATIVES, descriptives, of the narrator in the subtext, *visualising* Senkatana's behaviour at this stage, and supporting Senkatana's verbal acts in a proper way:

(O emisa a shebile kapele ho yena, a phuthile matsoho kapele sefubeng sa hae, hloho a e koboteditse. A sa eme jwalo lesela le a wa) (p. 6)

(He remains standing while looking in front of him, his arms folded on his chest, his head bent down. As he stands like this the curtain goes down...)

2.5   ACTION UNIT 3 (U³) pp. 7-12, LEBALA LA BOBEDI (SCENE 2)

This action unit occurs as a whole as Scene 2. It is enacted in Mmaditaolane and Senkatana's home. In this action unit Mmaditaolane and Senkatana disagree about attacking kgodumodumo. Mmaditaolane tries to persuade Senkatana to look after himself, to be content with things as they are, while Senkatana tries to explain his longing for other people.

The speech acts occurring in this action unit consist of the following:

NARRATOR:	CONSTATIVES:	descriptives	(visualising) 12
SENKATANA:	CONSTATIVES:	assertives	(affirming) 1
			(denying) 4
			(declaring) 3
			(insisting) 1
			(validating) 1
			(admitting) 1
			(rationalising) 2
			(expounding) 1
		confirmatives	(substantiating) 1
		assentives	(acknowledging) 4
			(admitting) 1
		disputatives	(objecting) 1
			(protesting) 1
		suppositives	(considering) 5
			(conjecturing) 1
		dissentives	(rejecting) 1
			(disagreeing) 1
			(contradicting) 2
		predictive	(envisaging) 1
		suggestive	(considering) 1

		informative	(announcing) 1
TOTAL: 35			
	DIRECTIVES:	questions	(contesting) 1
			(exploring) 1
			(protesting) 3
			(confronting) 3
			(disputing) 1
			(objecting) 1
		requirement	(compelling) 1
TOTAL: 11			
	COMMISSIVE:	offer	(volunteering) 1
TOTAL: 47			

MMADITAOLANE:

	CONSTATIVES:	assertives	(admitting) 1
			(rationalising) 1
			(disapproving) 1
			(contesting) 1
			(professing) 1
			(expressing) 1
			(recognising) 1
			(certifying) 2
			(accusing) 1
		retrodictives	(rationalising) 1
			(explaining) 1
			(clarifying) 2
			(confessing) 3
			(admitting) 1
			(disclosing) 1
		dissentives	(contradicting) 2
		disputatives	(objecting) 1
			(accusing) 1
		assentive	(complying) 1
		suppositives	(envisaging) 1
			(visualising) 3
TOTAL: 28			
	DIRECTIVES:	advisories	(admonishing) 3
			(pleading) 1
			(urging) 1
			(suggesting) 1
			(instructing) 1
		questions	(enquiring) 1

	(contesting) 1
	(confronting) 1
	(challenging) 2
requestive	(pleading) 1

<u>TOTAL</u>: 13

ACKNOWLEDGEMENT: greeting (welcoming) 1

<u>TOTAL</u>: 42

Mmaditaolane also uses 7 endearing vocatives

All of the narrator's speech acts in the subtext are (*visualising*) descriptive CONSTATIVES. It is clear that he has to describe more of the milieu here: the scene has changed to the inside of Senkatana and Mmaditaolane's house.

With respect to speech turns, Senkatana voices two more utterances than Mmaditaolane. The speech acts of the two characters reveal a mother and son both trying to convince one another of their viewpoints. Senkatana attempts to *assert* himself more than his mother (a total of 14 assertives in contrast to Mmaditaolane's 10). He *denies* a few of her statements, but he also *affirms, insists, validates, rationalises, declares, admits and expounds* what he wants to convey. He also applies a large variety (9 types) of CONSTATIVES to substantiate what he wants to say, confirming his resolution to be successful. His attempts at directing her thoughts include a lot of questions — he *contests, confronts, explores, disputes, objects and protests* — 10 altogether. His one *compelling* requirement underlines his determination (Mmaditaolane uses no requirement at all) to prove his point. Out of respect, he *acknowledges* four times and *admits* once to her speaking the truth.

Mmaditaolane obviously loves and *acknowledges* her only child to a great extent as the

number of endearing vocatives (7) and the *welcoming* greeting (an ACKNOWLEDGEMENT) display. Mmaditaolane's variety of CONSTATIVES used, clearly indicates her desire to persuade Senkatana to leave kgodumodumo alone — she *admits, recognises, contests, disapproves, certifies, rationalises, professes, expresses and accuses* (assertives); she uses help from the past, as she *confesses, explains, clarifies, admits and discloses* (retrodictives), and she *visualises and envisages* what may happen in the future (suppositives). Her two disputatives (*objecting and accusing*) and two dissentives (*contradicting*), further indicate her decision to *convince* Senkatana that he should be satisfied with his present situation. She *complies* with only one assentive, when she agrees with her son.

With regard to the DIRECTIVES, Mmaditaolane and Senkatana are both **adamant about achieving response**, (Mmaditaolane utters 13 DIRECTIVES and Senkatana 11). Mmaditaolane prefers to advise (seven advisories — three *admonishings*, one *urging*, one *plea*, one *suggestion* and one *instruction*) more than request (one, where she *pleads*). She *queries* Senkatana's emotion of discontent and suggestions of rescuing the people quite a few times, as she *enquires, confronts, challenges* and *contests* his viewpoint with her questions.

In Senkatana's last three speech turns, the speech acts he uses acquire additional meaning. The CONSTATIVE suppositive (*considering*) develops into a suggestion of deliverance:

Senkatana:
...Empa mohlomong ha ke hloka kgotso, ke ngongoreha, ke le

mahlomoleng... mohlomong moya wa ka o ka ntshusumetsa hore ke ba etsetse ho hong... (p. 11)

(*Senkatana:*
But perhaps if I fall short of peace, and I am dissatisfied, while being sad,
... perhaps my spirit will incite me into doing something for them...)

This introduces the first development of the suggestions of deliverance given in U[1] —

it is the first sign in this unit of the resolving of his discontent. This is substantiated by

the COMMISSIVE, offer (*volunteering*) that follows:

Senkatana:
... ke tshwanetse ho leka ho ba pholosa tsietsing eo ba leng ho yona.
(p. 12)

(*Senkatana:*
... I have to try to save them from the trouble they are in.)

as well as the four CONSTATIVES assertives (he *declares* his resolution twice, *affirms*

once and *insists* once) with which he concludes his last speech turn.

The narrator's five closing didascalies (all CONSTATIVES, descriptives, *visualising*)

confirm Senkatana's firm stand on attacking kgodumodumo and Mmaditaolane's

realisation of his unyielding attitude:

(O a emisa. O shebile fatshe kapele ho yena. Mosadimoholo le yena
o shebile fatshe mme ha mora a qeta ho bua, o opa diatla feela sa
motho ya maketseng. Ba sa thotse jwalo lesela le a theoha.) (p. 12)

(He stands still. He is looking at the ground in front of him. The old woman is also looking at the ground and when her son has finished talking, she claps her hands like someone who is amazed. As they stand in silence, the curtain comes down.)

No agreement has been reached between Mmaditaolane and Senkatana in this unit. Both characters are adamant about their opinions: dramatic tension is rising.

2.6   ACTION UNIT 4 (U⁴) pp. 13-14, LEBALA LA BORARO (SCENE 3)

This action unit starts at the beginning of Scene 3 and ends when Senkatana enters, one page later. In this functional scene, Mmaditaolane assesses the situation, airing her views on Senkatana's decision in a soliloquy.

Speech acts occurring in this action unit:

NARRATOR:	CONSTATIVES:	informatives	(narrating) 13

MMADITAOLANE:

	CONSTATIVES:	assertives	(stating) 1
			(resolving) 1
			(deliberating) 1
			(denying) 2
			(admitting) 2
		descriptives	(evaluating) 2
		suppositive	(anticipating) 1
		retrodictives	(concluding) 1
			(considering) 1
		predictive	(envisaging) 1
		concessive	(acknowledging) 1

TOTAL: 14

DIRECTIVES: questions (rhetorical) (protesting) 1
          (contemplating) 2
          (considering) 1

<u>TOTAL</u>: 4

The narrator's first of his initial 12 informatives assures cohesion between U^3 and U^4:

Lesela le a phahama mme ditokiso e sa le tsa lebala la bobedi. (p. 13)
(The curtain rises and arrangements are the same as for Scene 2.)

The high number of CONSTATIVES informatives *(narrating)* with which this functional scene starts, attracts our attention immediately. The narrator *narrates* with 12 informatives, focusing the reader's and audience's attention on Mmaditaolane's physical actions, foregrounding her reaction to the discussion she had with Senkatana in U^3. Her actions are described as agitated, anxious and even accompanied by tears; she seems restless and uncertain what to do:

...Ka mora motsotsonyana o leka ho ema, empa o kgumama feela; matsoho a sa le fatshe o a nahana. O boela o a dula mme o opa diatla jwalo ka pele. O a duladula, ho bonahala hore ke motho ya nahanang haholo taba e nngwe. O a ema mme o tsamatsamaya a leba monyako, empa a eso fihle o a reteleha, jwaleka hoja a lebetse ho hong. O a kgutla empa ho eso bonahale hantlentle moo a yang teng, o a ema, o opa matsoho hape mme o itshwara thekeng. O bua a hlomohile. (p. 13)

(... CONSTATIVE, informative (narrating) x 8 After a short while she tries to stand, but she simply goes down on her knees again; her hands are on the ground and she thinks. She sits again and she claps her hands like before. She sits a while and it is clear that she is thinking deeply about a

specific matter. She stands up and she walks a bit in the direction of the door, but before she gets there, she turns around, as if she forgot something. She returns but it isn't clear where she is going, she stands, she claps her hands again and she puts her hands around her waist. She talks very sadly.)

When Mmaditaolane speaks, her illocutions reflect the same code established by the sub-text of the narrator, and further cohesion is attained. She starts off with two CONSTATIVES: a negative assertive that conveys her disappointment with Senkatana's views, a positive assertive, *admitting* that she has directed her hope and joy towards him, and goes on with a DIRECTIVE, question (rhetorical) *protesting* against her present situation, once again underlining her discontent. Mmaditaolane's next five illocutionary acts echo Senkatana's paradoxes that occur in his soliloquy (in U²):

Mmaditaolane:

...Thabo ya ka le yona e fetoha maswabi hape. Monate o fetile, bohloko bo fihlile; mohlomong monate o tla tla hape, o latele bohloko jwalo ka pele. Na ekaba motho a ka hlola a phema bohloko fatsheng lena mme a phela nyakallong matsatsi ohle? Na bohloko bo tshwanetse ho latela monate ka mehla? (p. 13-14)

(Mmaditaolane:

... CONSTATIVE, descriptive (evaluating) Even my joy has changed into grief again. CONSTATIVE, descriptive (evaluating) Pleasure is gone, pain has appeared; CONSTATIVE, suggestive (speculating) maybe the pleasure will come again, it will perhaps follow on the pain, as before. DIRECTIVE, question (rhet.) (contemplating) Can it be that a person can really escape the pain in this world and live in joy all the time? DIRECTIVE, question (rhet.) (contemplating) Should pain always follow

happiness?)

The second CONSTATIVE, descriptive of Mmaditaolane above also echoes lines 59-60 of the **diboni** in U[1]:

> **...thabo ya bongwana e fedile,**
> **E fedile, ho fihlile bothata ba boholo.** (p. 3)

(CONSTATIVE, informative disclosing) the joy of childhood is past,
It is past, CONSTATIVE, informative (disclosing) hardships of maturity have come.)

These informatives of the **diboni** that apply to Senkatana seem to have circled out to include his mother — establishing cohesion between U[3] and U[4].

The next ten speech acts of Mmaditaolane portrays an acceptance of the inevitability of her and Senkatana's future. Her assertives and retrodictives reveal resignation:

> **Mmaditaolane:**
> **Ha ho nang. Ha ho ka moo nka mo thibang ka teng. O ikemiseditse ho phetha morero o pelong ya hae. Hoja ha se morero wa nnete o tlotlisehang, nka be ke bua le yena. Empa ha motho a itokiseditse ho etsa se lokileng ha ho ka moo a ka thijwang ka teng.** (p. 14)

(Mmaditaolane:
CONSTATIVE, assertive (denying) It doesn't help. CONSTATIVE, assertive (resolving) There is no way in which I could prevent it. CONSTATIVE, retrodictive (concluding) He has made up his mind to accomplish the plan he has in his heart. CONSTATIVE, retrodictive

(considering) If it hadn't truly been a praiseworthy plan, I would definitely have talked to him. CONSTATIVE, assertive (deliberating) But if a person has decided to do a good thing, there is nothing that can stop him.)

Mmaditaolane's four concluding CONSTATIVES and one DIRECTIVE show how she arguments about her situation:

Mmaditaolane:

...A ke ke a kgotsofala a eso phethe morero oo. Thuso keng ho phela le yena a sa kgotsofala? Le ha nna ke kgotsofetse, ke thaba ha ke mmona pela ka, ke tla sulafallwa ha ke bona maswabi mahlong a hae. A ka mpa a phetha morero wa hae, a itela mme a shwa a leka ho pholosa bohle le ho ipholosa. Ha ho nang... (p. 14)

(Mmaditaolane:

... CONSTATIVE, predictive (envisaging) He will not be satisfied until he has accomplished that plan. DIRECTIVE, question (rhet.) (considering) What will it help to live with him if he isn't satisfied? CONSTATIVE, assertive (admitting) Although I am satisfied, I am happy when I see him with me, I won't be satisfied if I see unhappiness in his eyes. CONSTATIVE, suppositive (anticipating) He can execute his plan, he can renounce himself and he can die trying to save everybody and to save himself. CONSTATIVE, concessive (acknowledging) It does not matter...)

The narrator's final CONSTATIVE, informative (*narrating*), concludes this action unit, supporting Mmaditaolane's spoken argument while describing Mmaditaolane's physical disposition:

(O dula fatshe) (p. 14)
(She sits down)

2.7 ACTION UNIT 5 (U⁵) pp. 14-16, LEBALA LA BORARO (SCENE 3 CONTINUED)

This action unit starts on page 14 of Scene 3 and ends when the scene ends. While Mmaditaolane is still sitting on the floor, Senkatana comes in and they continue their previous conversation (started in U³). Senkatana's resolute illocutions finally convince Mmaditaolane — they agree on his decision to attack kgodumodumo.

Speech acts used in this unit:

NARRATOR:	CONSTATIVES:	descriptives	(visualising) 2
		informative	(narrating) 1

SENKATANA:	ACKNOWLEDGEMENT:	greeting 1	
	CONSTATIVES:	assertives	(stating) 2
			(denying) 1
		descriptives	(assessing) 2
			(characterising) 1
		concessive	(admitting) 1
		confirmative	(certifying) 1
		retrodictive	(recounting) 1
		informative	(identifying) 1
	TOTAL: 10		
	DIRECTIVES:	questions	(enquiring) 1
			(confronting) 1
			(challenging) 1
	TOTAL: 3		

MMADITAOLANE:			
	CONSTATIVES:	assertives	(stating) 2
			(acknowledging) 1
		dissentive	(contradicting) 1
		suppositives	(anticipating) 3
		disputative	(objecting) 1
		concessive	(admitting) 1
		informative	(disclosing) 1
	TOTAL: 10		
	DIRECTIVES:	questions	(enquiring) 2
			(argumenting) 1
			(probing) 1
		requestives	(urging) 2

	permissive	(pleading) 2 (consenting) 1

TOTAL: 9

ACKNOWLEDGEMENT:	greet 1	
COMMISSIVE:	offer	(volunteering) 1

Mmaditaolane uses 3 endearing vocatives

Senkatana's entrance onto the scene is dramatic — the narrator's descriptives in the subtext, *visualises* him as he enters, clutching weapons in his hand, and the narrator's illocutionary acts become an **indexical sign**, signifying a dramatic development in the action. Senkatana, by carrying weapons, shows that he is finally on his way to attack kgodumodumo, without initially saying a word. When Senkatana enters, he is obviously disturbed by his last encounter with his mother (U^3), in which they could not reach agreement. Mmaditaolane, upon realising this, uses a DIRECTIVE in each of her first four speech turns in order to evoke reaction from her son. Senkatana remains uncooperative and placid until his mother enquires about his disposition — he uses only an ACKNOWLEDGEMENT, greeting and two CONSTATIVES, one dissentive (*contradicting*) and one assertive (*stating*) up to this point. The narrator's descriptives *visualises* Senkatana as palefaced, angry and unhappy, words which raise a discrepancy the moment Mmaditaolane starts speaking, for she *enquires* (with a DIRECTIVE, question) about his 'tiredness'. He explains how he feels, but still keeps on holding back, his perlocutionary strategy suggesting an unwillingness to force his mother into agreement with him. Out of respect for her, he states his view and waits for her to consent, his following two DIRECTIVES, questions, and three CONSTATIVES, descriptives, sum up his attitude towards the situation:

Senkatana:

...Nka ba kgotso jwang batho ba heso, mofuta wa heso, madi a heso a le tsietsing, mahlomoleng, bothateng? Na nka nyakalla moo, ka kakalla hobane nna ke se bothateng, ka ithiba ditsebe ka iketsa ya sa utlweng sello sa bona, sello se batlang thuso, sello se fihlang maikutlong a ka, tsebeng e kaharehare, sello se fihlang ho nna motsheare ke phaphame le bosiu ditorong? Ha se sello seo nka se phemang seo; se lla tsebeng tsa ka jwalo ka ho uba ha matshwafo a ka; se ho nna, ke karolo ya bophelo ba ka, se tla fela ha bo fela kapa ha ba lokolohile. (p. 15)

(Senkatana:

... DIRECTIVE, question (confronting) How can I be at peace when our people, our own kind, our blood, are in distress, sadness, difficulty? DIRECTIVE, question (challenging) How can I rejoice, be happy because I am not in difficulty, close my ears, pretending not to hear their wailing, cries that seek help, CONSTATIVE, descriptive (assessing) the wailing which reaches my feeling, right inside my ears, the outcry that comes to me in the day and while I am awake and at night in a dream? CONSTATIVE, descriptive (characterising) It isn't a cry that I can avoid; that cries in my ears as if it is the beat of my own heart; CONSTATIVE, descriptive (assessing) it is with me, it is a part of my life, it will end when it (my life) ends or when they are freed.)

We read about the weapons (or see them held by Senkatana on stage), but Mmaditaolane waits until line 20 of this action unit before she signifies that she has noticed the weapons. This causes dramatic tension. It is only when Senkatana answers her DIRECTIVE, question:

Mmaditaolane:

O tshwereng letsohong la hao?

Senkatana:

Ke dibetsa. Eitse ha ke phaphama ka di fumana di beilwe pela mosamo wa ka — ha ke tsebe na di tlile jwang, hona le mang. (p. 15)

(Mmaditaolane:

DIRECTIVE, question (enquiring) What are you holding in your hand?
Senkatana:

CONSTATIVE, informative (identifying) These are weapons. CONSTATIVE, retrodictive (recounting) As I woke up I found them placed next to my pillow — CONSTATIVE, assertive (stating) I don't know where they come from or from whom.)

... that we can start guessing who supplied the weapons to Senkatana. Although Mmaditaolane never expressly states that she put it in front of her son's bed, we deduce from her CONSTATIVE, informative and DIRECTIVE, requestive, that that is exactly what she has done:

Mmaditaolane:

E ne e le dibetsa tsa ntatao tseo ke neng ke ntse ke di bolokile. O di tshware senna, mme o di sebedise senna ka moo o bonang ka teng. (p. 15)

(Mmaditaolane:

CONSTATIVE, informative (disclosing) Those weapons were your father's which I kept safely. DIRECTIVE, requestive (urging) Hold them like a man, and use them in a manly manner, as you see fit.)

Senkatana's next DIRECTIVE, question (*enquiring*) seems like a mere formality:

Senkatana:

Na ke hore o a ntumella, mme? (p. 15)

(Senkatana:

Does this mean that you are allowing me, mother?)

When Mmaditaolane answers this question, she gives him her full support — to the point of pleading with him to let her accompany him onto the battlefield. She uses no fewer than five DIRECTIVES to *persuade* Senkatana, of which one is a permissive (giving Senkatana her consent), three are requestives (with which she *pleads* and *urges* Senkatana into action) and one a question (with which she *arguments*). These speech acts are supported by six CONSTATIVES: one concessive by which she *agrees* with Senkatana, two suppositives which she uses to *speculate* about what may happen to them and three assertives to *round off* her argument.

From these speech acts, it is clear that Mmaditaolane dominates the unit — she uses 21 speech acts in contrast to Senkatana's 14. Four of her speech acts are DIRECTIVES: four are questions (*enquiring, argumenting and probing*), three are requestives (*pleading and urging*) and one a permissive (*consenting*). It is thus clear that it is her intention to accelerate the action.

The speech acts of this action unit further tells the reader or audience a lot about the relationship between Senkatana and his mother. They act out of respect for one another. Although they could not agree, they do not use binding DIRECTIVES, to try and force one another into agreement. The speech acts also show resignation (she *states, acknowledges, anticipates, admits and discloses*) on the part of the mother —

who obviously acknowledges that her son is a person who is able to decide for himself.

Senkatana and his mother comply with the social requirements expected of them: both use ACKNOWLEDGEMENTS, Mmaditaolane even uses three endearing vocatives; they both use CONSTATIVES, concessives, acknowledging each other's opinion; and Mmaditaolane even complies with a COMMISSIVE, offer. The didascalies of the narrator (in the sub-text) confirm this, as his informatives *narrate* Senkatana's voice as liberated and peaceful upon realising his mother agrees with him:

Senkatana (Lentswe le phutholohile jwale): (p. 15)

(Senkatana CONSTATIVE, informative (narrating) (Now with a more liberated voice:)

as well as Senkatana's actions after his and Mmaditaolane's agreement:

(Senkatana o atamela mmae; ho sa le jwalo lesela le a wa) (p. 16).
(CONSTATIVE, informative (narrating) Senkatana goes nearer to his mother; as he does so the curtain falls)

2.8   ACTION UNIT 6 (U⁶) pp. 16-17, KAROLO YA BOBEDI (ACT 2)

Character configuration in this unit comprises the diboni only. A further part of the legend is narrated, including the battle with kgodumodumo, the victory and the rejoicing of the people afterwards. The diboni further prophesy Senkatana's unlucky future.

Speech acts occurring in this action unit:

NARRATOR:	CONSTATIVE	informative	(narrating) 1
SEBONI:	CONSTATIVES	informatives	(narrating) 3
		ascriptive	(ascribing) 1
		descriptives	(depicting) 1
			(characterising) 1
			(evaluating) 3
		suppositive	(wishing) 1
		retrodictives	(recounting) 2
		predictives	(forecasting) 3
	TOTAL: 15		
MOBONI:	CONSTATIVES	retrodictive	(recounting) 1
		informatives	(narrating) 6
		descriptives	(evaluating) 2
			(identifying) 1
		predictives	(prophesying) 3
	TOTAL: 13		

The speech act analysis of this unit reveals that the **diboni** use only CONSTATIVES in this action unit, no DIRECTIVES or any of the other major types of speech act categories. The reason lies in the three main functions of this action unit: *narrating* (informatives), *evaluating* (descriptives) and *forecasting* or *prophesying* (predictives). Resulting from this is the creation of cohesion between the previous unit and the units following, as the **diboni** wrap up what went before and initiate what is still to come on the dramatic action line. This action unit spans a bridge, in other words, commencing with Senkatana and his mother on their way to kill the beast; they leave out the actual fight between Senkatana and the beast, continue with the rejoicing of the people after their redemption, and conclude with a prophetic glance at Senkatana's future. This unit therefore still contains **signs of exposition**, or **signs of contextualisation** which the reader or audience needs in order to understand the rest of the play. The **diboni** fulfil an important function for the playwright — narrating a great deal of legend, which would otherwise have been done by character dialogue and taken up a lot of play space.

According to the narrative content and the speech acts, this unit divides into two parts: the first part contains the continuation of the legend narrative, while the second part consists of a looking backwards and forwards and contains a philosophical element. A further connection between previous action units and this unit lies in the occurrence of paradoxes (cf. U^2, and U^4) in the second part of the unit, in the last two speech turns of the **diboni**. These are the paradoxes:

Line 30 with line 28

Line 31 with line 25, 19, 20 and 21

Line 32 with line 33

Line 34 with line 35

Line 36 with line 34

These eight paradoxes focus the reader's or audience's attention once again on Senkatana, the person — underlining the fact that the **diboni** prolong the deed of salvation (together with the first part of the unit) in order to draw attention to the nobility of Senkatana's intentions:

Seboni:

19 **Ho lehlohonolo ya itellang ba habo,**

(CONSTATIVE, descriptive (evaluating) Lucky is he who offers himself for his people,)

20 **Ya beang bophelo ba hae kotsing**

(CONSTATIVE, descriptive (evaluating) Who places his life in danger)

21 **Hore ba tswe matshwenyehong a bona,**

(So that they are freed from their plight,)

22   Ya sitwang ho dula a kgotsofetse

(CONSTATIVE, retrodictive (recounting) He who could not sit content)

23   Ha ba habo ba le tlokotsing;

(While his own people are in danger;)

24   Eo thabo ya hae e leng ho thusa ba habo,

(CONSTATIVE, retrodictive (recounting) His own happiness lies in helping his people,)

25   Ya itokiseditseng ho ba sebeletsa ka mehla.

(CONSTATIVE, predictive (forecasting) Who prepares himself to serve them forever.)

26   Ya jwalo ke yena ya tsebang seo a se phelelang,

(CONSTATIVE, descriptive (evaluating) Such a person knows why he lives,)

27   Ke eo bophelo ba hae bo nang le thuso.

(His life is one of service.)

28   Ya phelelang ba bang ke yena ya tla phela,

(CONSTATIVE, predictive (forecasting) He who lives for others, it is he who will live,)

29   Ya iphelelang ke yena ya tla shwa.

(CONSTATIVE, predictive (forecasting) He who lives for himself, it is he who will die.)

Moboni:

30   Ho madimabe ya phelelang ba bang,

(CONSTATIVE, descriptive (evaluating) Unlucky is the one who lives for others,)

31   Ya ba sebeletsang, ya ba lopollang matshwenyehong;

(CONSTATIVE, descriptive (evaluating) Who toils for them, who frees them from oppression;)

32   Ke yena ya tla jara mathata a bona,

(CONSTATIVE, predictive (prophesying) It is he who will carry their hardships,)

33   **Mathata ao a ba lopolotseng ho ona.**

(Those hardships from which he rescued them.)

34   **Ke yena eo ba tla mo hloela setumo sa hae:**

(CONSTATIVE, predictive (prophesying) It is he whom they will hate for his fame:)

35   **Hona hobane a ba lopolotse —**

(Precisely because he rescued them —)

36   **Ke yona teboho eo ba tla mo neela yona.**

(CONSTATIVE, predictive (prophesying) This is the reward which they will offer him.)

Thus ends the main part of the play which describes the rise of Senkatana, the hero, and which contains the greater part of the exposition of the play.

2.9 CONCLUSION

In the above analysis of the preliminary pages and Action Units 1-6, we have seen how Mofokeng has set the stage or prepared tne podium for his literary 'conversation' with his readers or audience; how the **diboni**, from a metaphysical stance, through mainly informative and predictive CONSTATIVES *narrated, visualised* and *revealed* the start of the legend, but also through mainly rhetorical *enquiring* questions (DIRECTIVES) made an appeal to the reader or audience to participate in the offered communication situation. We have also seen how Senkatana through mainly assertive and descriptive illocutions in a powerful monologue, *stated, proclaimed, visualised, depicted* and

evaluated his emotions pertaining to his situation and from the narrative legend received his call to redeem his nation.

We have experienced how his mother mainly through CONSTATIVES, *asserted* her *cautioning* arguments to her wondrous offspring against changing their present situation, but later, upon seeing his determination (communicated to her also mainly by asserting CONSTATIVES) conceded that he interpreted his call the right way, and in a dramatic action availed him of the weapons he should use to fulfil his call. We have further witnessed how the **diboni**, with swift narrative (in informatives and descriptives), summarised the off-stage scene in which the nation was freed, and returned to their philosophical meditation to prepare us for the ensuing scene of tragedy (mainly through *forecasting* and *prophesying* predictives).

In this process, the CONSTATIVES and DIRECTIVES supplied the larger framework of the illocutionary and perlocutionary dynamics, but it is the smaller 'break-ups' of these, or 'subordinate' acts, including *revealing, recounting, alleging, depicting, beckoning, prophesying, recommending, proclaiming, visualising, evaluating, admitting, disagreeing, protesting, insisting, confronting*, and the like, that delineate the essential dramatic interactions that took place between the characters (Senkatana and his mother, on the one hand, and between them, the **diboni** and the narrator [in the stage directions], on the other hand), which have prepared the reader or audience for what lies ahead.

CHAPTER 3

THE HERO CHALLENGED:

"...SENKATANA O LOKELWA KE BORENA BOO?" (demanding)

3.1   INTRODUCTION

This chapter illustrates how Mofokeng develops the dramatic action line in *Senkatana* by means of the characters' speech acts and that of the narrator in the sub-text. It furthermore discusses units 7-31, which includes Scenes 1, 2 and 3 of Act 2, as well as the whole of Act 3.

3.2   ACTION UNIT 7 (U⁷) pp. 18-20, LEBALA LA PELE (SCENE 1)

Character configuration in this unit consists of Masilo, Monyohe and Maswabi. Amidst a great measure of frivolity, Maswabi remains uneasy, indicating to the reader or audience that he knows something the other characters do not.

The following speech acts occur in this unit:

NARRATOR:	CONSTATIVES	informatives	(visualising) 7
			(narrating) 4
	TOTAL: 11		
MASILO:	CONSTATIVES:	assertives	(claiming) 2
			(professing) 1
			(declaring) 1
			(certifying) 1

Speaker	Category	Type	Act
		disputatives	(affirming) 1
		informatives	(admitting) 1
		suggestive	(protesting) 2
		dissentives	(pointing out) 2
			(speculating) 1
			(contradicting) 2
	TOTAL: 14		
	DIRECTIVES:	requestives	(urging) 4
			(insisting) 1
			(pleading) 1
		questions	(enquiring) 4
			(protesting) 1
		requirements	(demanding) 2
	TOTAL: 13		
MONYOHE:	DIRECTIVES:	advisories	(suggesting) 1
			(recommending) 1
		questions	(enquiring) 4
			(probing) 1
	TOTAL: 7		
	CONSTATIVES:	disputatives	(objecting) 1
			(challenging) 1
		assentives	(agreeing) 2
		assertives	(declaring) 1
			(commenting) 1
			(claiming) 1
			(expounding) 1
			(alleging) 1
		descriptive	(assessing) 1
	TOTAL: 10		
MASWABI:	CONSTATIVES:	assertive	(denying) 1
		retrodictive	(recounting) 1
	TOTAL: 2		
	DIRECTIVES:	questions	(confronting) 2

The high number of CONSTATIVES (28, 39 together with the narrator's 11) used in this unit symbolises the continuation of the relatively peaceful ambience introduced by the **diboni** in U[6]. This is underlined by the 13 assertives (*claiming, professing, certifying,*

affirming, admitting, commenting, expounding, alleging) employed in this unit. Only two *declaring* assertives occur, one of which is used to pronounce an important exposition fact: that Senkatana has been made king by the people (see extract below). The other types of CONSTATIVE: (*assessing*) descriptives, (*protesting, objecting and challenging*) disputatives, informatives (*pointing out*), (*speculating*) suggestives and (*agreeing*) assertives, are used to convey light-hearted chatter between Masilo and Monyohe. The twenty-three DIRECTIVES used in this unit, although appearing on the surface to be applied rather aimlessly (e.g. instructing one another to pour more beer), have another important function: to move the action along. References by Masilo to the state they were in before being rescued by Senkatana serve as a further link with U⁶:

Masilo:

Jwala bona bo monate ka nnete, kapa ke hobane e le kgale haholo ke qetetse ho nwa seno sena sa rona ... Ke mokete, hape ho bile ho a lokela hore re nwe kajeno. Senkatana ke morena. Ha e ne e se ka yena o ka be o ntse o bobola hakale moo? See sa heno se ka be se tjapaletse tjee fatshe, se kgona, ntsi e kena e bile e etswa ka molomong? (p. 18)

(*Masilo:*

CONSTATIVE assertive (claiming) This beer truly tastes wonderful, or maybe this is so because I haven't tasted this beer of ours for a very long time. ... CONSTATIVE informative (pointing out) This is a party and it is therefore in order that we drink today. CONSTATIVE, assertive (declaring) Senkatana is king. DIRECTIVE, question (enquiring) If it was not for him, wouldn't you still be moaning there? DIRECTIVE, question (enquiring) Would this sluggard be sprawled on the ground, snoring, a fly entering and coming out of his mouth?)

Maswabi's unresponsive entrance on to the stage places him on the foreground: his speech acts replace the existing light-hearted mood with a more serious tone —

Monyohe:

... Keng Maswabi?

Maswabi:

Tjhee, ha se letho. Ke ne ke mpa ke nahana feela... (p. 19)

(Monyohe:

... DIRECTIVE question (enquiring) What is it, Maswabi?

Maswabi:

CONSTATIVE assertive (denying) No, it is nothing. CONSTATIVE retrodictive (recounting) I was just thinking...)

Monyohe keeps on enquiring, and Maswabi answers him during his second turn, maintaining the focus on himself, because, instead of answering positively with a CONSTATIVE, he answers with two DIRECTIVES, questions:

Monyohe:

O ne o nahana eng? Ke eng? Sefahleho sa hao ha se a tlala thabo jwalo ka ha o simolla ho robala moo.

Maswabi:

Monyohe, na thabo ke ya dinako tsohle? A thabo le maswabi ha di latellane ka mehla na? (p. 19)

(Monyohe:

DIRECTIVE question (enquiring) What were you thinking? DIRECTIVE question (enquiring) What is it? CONSTATIVE descriptive (assessing)

Your face isn't filled with joy like when you initially slept.

Maswabi:

DIRECTIVE question (confronting) Monyohe, is there always joy?
DIRECTIVE question (confronting) Don't joy and sadness follow one
another every day?)

The philosophical tone present in Maswabi's speech acts mimics the CONSTATIVES,
descriptives and retrodictives, but especially the eight predictives of the **diboni** in U⁶,
lines 19-36. The same parallel is found in the CONSTATIVES, assertives (*admitting and
denying*), two descriptives (*evaluating*), one suggestive (*speculating*) and three
DIRECTIVES: rhetorical questions (*protesting and contemplating*) of Mmaditaolane in
lines 1-11 in U⁴. Cohesion is thus established between units 4, 6 and 7.

Masilo's reaction to Maswabi's words echoes the light-hearted, virtually thoughtless
attitude the **diboni** describe in U⁶, lines 12-18. Masilo reminds Monyohe of the bad luck
Maswabi's name brings and with two DIRECTIVES, a *pleading* requestive and a
demanding requirement, insists that he and Masilo leave Maswabi, lest the bad luck 'rub
off' on them. The narrator's CONSTATIVE, informative (*narrating*) in the sub-text
confirms Masilo's behaviour:

(O hula Monyohe ka seatla mme ba tswa ba siya Maswabi a nnotshi)
(p. 20)
CONSTATIVE informative (narrating) *(He pulls Monyohe by the hand and
they go out, leaving Maswabi alone).*

3.3 ACTION UNIT 8 (U⁸) p. 20, LEBALA LA PELE (SCENE 1 CONTINUED)

This action unit consists of eight lines only, while configuration comprises only Maswabi. Maswabi expresses his doubts about the present happiness and assesses what the future might bring.

This unit consists of the following speech acts:

NARRATOR:	CONSTATIVE	informative	(narrating) 1
MASWABI:	CONSTATIVES	assertives	(stating) 2 (recognising) 1
		suggestive	(speculating) 1
		predictive	(forecasting) 1
	TOTAL: 5		
	DIRECTIVE	question	(rhetorical) (doubting) 1

The five CONSTATIVES and one DIRECTIVE speech act of Maswabi underline the seriousness of Maswabi's thoughts and prepare the reader or audience for the entrance of Bulane, as well as the forthcoming conflict. Cohesion is established with Units 1 and 6 by Maswabi's words:

Maswabi (Ka mora motsotswana):
Ka hohle ke botle, ke nyakallo, ke thabo e se nang tekanyo. Re thabile bohle, re nyakaletse, re fumane phomolo ya nnete eo re neng re e hlolohetswe. Ke tsa kajeno... Hosasa teng? Di tlamehile ho fetoha, ha ho thabo le nyakallo ya ka mehla. (p. 20)

(Maswabi (CONSTATIVE informative (narrating) After a little while):
CONSTATIVE assertive (stating) Everywhere there is beauty, joy,

happiness without measure. CONSTATIVE, assertive (stating) We are all happy, we are all glad, we have found the true tranquillity that we have yearned for. CONSTATIVE, suggestive (speculating) This is today's...DIRECTIVE, question (rhetorical) (doubting) and tomorrow? CONSTATIVE, predictive (forecasting) Things are sure to change CONSTATIVE, assertive (recognising) Happiness and joy do not last forever.)

Compare how Maswabi's words reflect the following lines (14-17) from U[1]:

Seboni:

Kajeno le maobane e tla be e le ntho e le nngwe,

E tla be e le nako e fetileng, e sa kgutleng.

Ka moso? Ka moso hosasa e tla be e le maobane, ... (p. 1)

(*Seboni:*

CONSTATIVE, predictive (prophesying) Today and yesterday will be like one thing,

It will be like time gone by, which does not return.

DIRECTIVE, question (rhetorical) (enquiring) Tomorrow? CONSTATIVE, predictive (prophesying) Tomorrow in the morning it will be like yesterday, ...)

Maswabi's words also imitate the following words of Mmaditaolane in U[4]:

Mmaditaolane:

...Ho thusang ho bea tshepo nthong tsa lefatshe, tse fetohang jwalo ka lona? Thabo ya ka le yona e fetoha maswabi hape. Monate o fetile, bohloko bo fihlile; ... (p. 13, lines 3-6)

(*Mmaditaolane:*

DIRECTIVE, question (rhetorical) (protesting) What does it help to put one's hope in the things of this world, that change like herself? CONSTATIVE, descriptive (evaluating) My joy also changes into sadness again. CONSTATIVE, descriptive (evaluating) Pleasure is gone, pain has set in; ...)

The speech acts of Maswabi also mirror lines 12-36 (p. 17) of the **diboni** in U⁶, where the happiness of the nation and Senkatana's gladness are described, but it is also predicted that this happiness is bound to change into sadness and difficulty for him. The time consciousness of the narrators and the characters up to this point prepares the reader or audience for the start of the conflict.

3.4 ACTION UNIT 9 (U⁹) pp. 20-22, LEBALA LA PELE (SCENE 1 CONTINUED)

Maswabi is joined by a small group of men and women, although only one man joins Maswabi in dialogue. Maswabi puts the focus here on kgodumudumo once again, but with a change in meaning. He wants to warn the people of a new danger, anticipating the entrance of Bulane.

Speech acts occurring in this unit:

NARRATOR:	CONSTATIVES:	informatives	(narrating) 4
MAN:	ACKNOWLEDGEMENT	greet 1	
	DIRECTIVES:	questions	(enquiring) 1 (confronting) 3

			(exploring) 1 (challenging) 1 (contesting) 1
		requestive	(inviting) 1
	TOTAL: 9		
	CONSTATIVES:	descriptive informative assertives	(picturing) 1 (disclosing) 1 (admitting) 1 (insisting) 1 (protesting) 1 (claiming) 2
	TOTAL: 7		
MASWABI:	CONSTATIVES:	assertives informatives retractive	(stating) 2 (alleging) 1 (professing) 1 (explaining) 1 (denying) 1 (imparting) 1 (instructing) 1 (revealing) 1 (withdrawing) 1
	TOTAL: 10		
	DIRECTIVES:	requestive question	(reassuring) 1 (confronting) 1
	TOTAL: 2		

Even though Maswabi's conversant uses nine non-binding DIRECTIVES, to find out why he doesn't join in the festivities, Maswabi uses only perlocutionary acts and remains vague: he thus remains in the foreground. His ten CONSTATIVES continue to be uninforming, passive and even withdrawing (retractive), contrasting with the man's almost innocent cheerfulness:

Yena:

Kgotso, Maswabi! Ho jwang na, weso, ha eka o hloname tjee? Ha o tsebe hore ke tsatsi la nyakallo lee la kajeno?

Maswabi:

Tjhee, ha ke a hlonama, ke ne ke mpa ke inahanela nthonyana tse
ding.

Yena:

O nahana tsa moo re tswang?

Maswabi:

E, tsa moo le tswang le tsa moo le yang. (pp. 20-21)

(*The man*:

ACKNOWLEDGEMENT, greeting Peace, Maswabi! DIRECTIVE, question
(enquiring) How are you, my brother, but why do you look sad?
DIRECTIVE, question (confronting) Don't you know that today is a day of
joy?

Maswabi:

CONSTATIVE, assertive (denying) No, I am not sulking. CONSTATIVE,
assertive (explaining) I was just pondering over a few things.

The man:

DIRECTIVE, question (exploring) Are you thinking of where we come
from?

Maswabi:

CONSTATIVE, informative (imparting) Yes, of where you come from and
where you are going to.)

Maswabi's speech acts serve to prepare the reader or audience for his own growing
anxiety and unrest owing to the information Maswabi does not want to disclose as yet.
Quite a high number of DIRECTIVES (11) are used in this unit, signifying that the
dramatic action is moving forward at a healthy pace, although the reader or audience
may not be aware of it. The narrator's CONSTATIVES (informatives) in the sub-text
serve to strengthen the contrast between Maswabi's pensive attitude and the rest of the
characters' happiness.

Cohesion exists between lines 1-31 of this unit and lines 49-53 (the narration of the folktale) of U^1, with lines 38-46 of U^2, lines 7-18 of U^6 and lines 1-4 of U^8. Compare lines 8-14 (U^9) with lines 38-46 of U^2:

Yena:

O lebala kapele hakaakang na monna, ha eba o se o lebetse tsa mathata ao re tswang ho ona. Na ekaba o se o hlile o lebetse dillo, dillo tse harolang matswalo tsa diphoofolo tsohle, tsa batho, banna le basadi, bahlankana le barwetsana, bashanyana le banana? O se o lebetse ba bangata ba ileng ba ba ba fapana dihloho ke dintho tseo? ... (p. 21)

(The man:

DIRECTIVE, question (confronting) Do you forget so quickly, man, if it is true that you have already forgotten the hardships from whence we come? DIRECTIVE, question (confronting) Can it be that you have already forgotten all the crying, CONSTATIVE, descriptive (picturing) the crying of terror of all the animals, the people, men and women, young men and young ladies, boys and girls? DIRECTIVE, question (challenge) Have you already forgotten the many people who went mad because of that? ...)

Compared with:

Senkatana:

...Bongata bo ka mpeng ya sebata,
Bongata bo lefifing le tshabehang,
Moo mahlo ho seng seo a ka se bonang,
Moo ho bonahalang lefifi feela,
Lefifi le tebileng ho feta botebo ba lewatle,

Lefifi le se nang phello, le ha e le teng!

Mme lefifing leo ho sello sa dibopuwa tsa Mmopi,

Sello se tebileng ho feta lona lefifi leo

Sello se hlahang botebong ba maikutlo a tsona. (p. 5)

(*Senkatana*:

CONSTATIVE, informative (reporting) Most people are in the stomach of the beast of prey,

CONSTATIVE, descriptive (visualising) Most people are in a terrible darkness,

CONSTATIVE, descriptive (visualising) Where eyes can see nothing,

CONSTATIVE, descriptive (visualising) Where only darkness can be seen,

CONSTATIVE, descriptive (evaluating) Darkness that is deeper than the depth of the ocean,

CONSTATIVE, descriptive (evaluating) Darkness that has no end, although the end is possible!

CONSTATIVE, assertive (alleging) And in that darkness there is a cry of the creatures of the Creator,

CONSTATIVE, descriptive (evaluating) A cry that is deeper than the depth of that darkness

CONSTATIVE, descriptive (evaluating) A cry that emerges from the depths of their feelings.)

Maswabi takes the folktale narration one step further, in an effort to make the people become serious and face the new type of danger that approaches them (lines 25-27, U[a]):

Maswabi:

O ka nkutlwisisa jwang, o jele kgodumodumo e o kene mading le mehopolong, e duma hlohong ya hao, hohle mmeleng? E a o

tsekedisa jwale. (p. 22)

(Maswabi:

DIRECTIVE, question (confronting) How can you understand me, while you ate kgodumodumo, it penetrated into your bloodstream and into your thoughts, it throbs in your head, everywhere in your body? CONSTATIVE, assertive (alleging) Now it makes you dizzy.)

The people, however, do not understand what Maswabi is trying to say — but the reader or audience realises he is trying to warn his fellow characters, and Mofokeng is, of course, preparing us for the entrance of the antagonist, Bulane.

3.5   ACTION UNIT 10 (U¹⁰) pp. 22-24, LEBALA LA PELE (SCENE 1 CONTINUED)

Character configuration now expands to include Maswabi and the small group of people from the previous unit, as well as another group of people, including Masilo and Monyohe. Masilo tries to lift Maswabi out of his melancholy while Maswabi focuses the attention on Senkatana's manhood in order to prepare the reader or audience further for Bulane's entrance.

The following speech acts are used:

NARRATOR:	CONSTATIVES:	informatives	(visualising) 5
			(narrating) 3
	TOTAL: 8		
MASILO:	DIRECTIVES:	questions	(challenging) 4
			(confronting) 3
		requestive	(appealing) 1

TOTAL: 8

| CONSTATIVES: | descriptive | (measuring) 1 |
| | assertive | (denying) 1 |

TOTAL: 2

MASWABI: DIRECTIVES:

	prohibitive	(prescribing) 1
	questions	(contesting) 1
		(challenging) 1
		(confronting) 1
		(grilling) 1
	requirement	(ordering) 1

TOTAL: 6

CONSTATIVES:	assertives	(stating) 1
		(declaring) 1
		(claiming) 1
		(certifying) 2
		(alleging) 1
		(denying) 1
		(clarifying) 1
		(maintaining) 1

TOTAL: 9

All eight of the informatives of the narrator in the sub-text which occur in this unit continue to describe the gay, light-hearted mood that exists among the people, affirming cohesion with all previous units describing the same (U^6, U^7, U^8, U^9). The speech acts of the characters also reflect this until Maswabi's second and third turns when his four DIRECTIVES (three questions (*challenging, confronting, grilling*), one requirement (*ordering*) and six CONSTATIVES (assertives: *alleging, claiming, stating, declaring, certifying, clarifying* and 1 *denial*) introduce a new topic: the integrity of Senkatana. The 15 speech acts used by Maswabi, in contrast to Masilo's ten, clearly show that in this unit Maswabi has a lot to say in contrast to preceding units where he was unwilling to converse. Here Maswabi champions Senkatana, contrasting Senkatana's moral strength with the rest of the characters' levity. The reader or audience only realises now why he was so quiet previously. Where in the previous unit he used rather placid

CONSTATIVES: 6 assertives (2 *stating*, 1 *alleging*, 1 *professing and 1 explaining*), 3

informatives (*imparting, instructing and revealing*) and retractives (*withdrawing*) and

non-binding DIRECTIVES: one question (*confronting*) and one requestive (*reassuring*),

he now turns to stronger CONSTATIVES: assertives (*certifying, stating, alleging,*

declaring, clarifying, claiming, maintaining) and binding DIRECTIVES: one prohibitive

(*prescribing*) and one requirement (*ordering*) and he asks a lot of questions (*contesting,*

challenging, confronting, grilling). This entry of Maswabi into the conversation has been

prepared for well in the previous units, focusing our attention on what he says and thus

preparing us adequately for the entrance of the antagonist in the following action unit

(U^{11}). Maswabi here strengthens what he had to say in the previous unit: he appeals to

the people to become responsible and recognise the new, oncoming kgodumodumo for

what it is: something that will put Senkatana's life in the balance.

3.6   ACTION UNIT 11 (U^{11}) pp. 24-28, LEBALA LA PELE (SCENE 1 CONTINUED)

Bulane's abrupt entrance on to the scene while Maswabi is still busy with a sentence

(line 28 of U^{10}), signifies an element of the unexpected here, and as antagonist, his

entrance with weapons is further significant of his function in the play. The people's

reaction to Bulane's aggression signifies not only full trust in Senkatana, but a

somewhat disconcerting nonchalant ignorance of Bulane's potential to harm the king.

Speech acts occurring in this unit:

NARRATOR: **CONSTATIVES**   **informatives (narrating) 16**

(visualising) 6

TOTAL: 22

BULANE:	CONSTATIVES	disputatives	(protesting) 5
			(contesting) 1
			(challenging) 2
		dissentives	(denouncing) 1
			(rejecting) 1
		assentive	(agreeing) 1
		assertives	(stating) 1
			(attesting) 1
			(professing) 1
			(certifying) 1
			(insisting) 1

TOTAL: 16

	DIRECTIVES	questions	(confronting) 2
			(protesting) 2
			(contesting) 1
		requirements	(demanding) 2
			(pressurising) 1
		prohibitive	(forbidding) 1
		advisory	(warning) 1

TOTAL: 10

MASWABI:	CONSTATIVES	descriptives	(evaluating) 3
			(assessing) 2
		assertives	(commenting) 1
			(accusing) 1
			(declaring) 7
			(claiming) 1
		retrodictive	(challenging) 1
		disputatives	(protesting) 2
		dissentives	(rejecting) 2
			(challenging) 2
			(countering) 1

TOTAL: 23

| | ACKNOWLEDGEMENT | greet 1 | |

	DIRECTIVES	questions	(enquiring) 4
			(demanding) 1
			(challenging) 2
			(defying) 2
		requirements	(demanding) 2
			(charging) 1

			(commanding) 1
	TOTAL: 13		
MONYOHE:	DIRECTIVE	requestive	(pleading) 1
	CONSTATIVE	descriptive	(evaluating) 1
MASILO:	DIRECTIVES	advisories	(suggesting) 2
			(proposing) 1
		questions	(challenging) 1
			(confronting) 2
			(mocking) 1
	TOTAL: 7		
	CONSTATIVES	assertives	(mocking) 1
			(certifying) 1
			(declaring) 1
		confirmative	(vouching for) 1
		disputatives	(challenging) 2
	TOTAL: 6		
ANOTHER MAN:	CONSTATIVE	assertive	(proclaiming) 1
SECOND MAN:	CONSTATIVES	confirmative	(vouching for) 1
		disputative	(challenging) 1
	DIRECTIVES	requirements	(demanding) 2
	TOTAL: 4		

The narrator's opening speech acts in the sub-text already signal this unit as an important one. His informative tells the reader or audience that Bulane enters with weapons — this is unexpected amidst the festivities going on around him, and we expect it to be a sign of something important. Bulane's entrance is a key juncture, an emblematic entrance, signifying an important dramatic occurrence: **the entrance of the antagonist.**

Bulane is also the first and only person after Senkatana to enter a scene with weapons and Mofokeng supplies us with a parallel which further highlights the contrast between the protagonist and the antagonist. Senkatana used his father's weapons to kill

kgodumodumo and save his people (including Bulane), but Bulane, on the other hand, has no dangerous animal to kill — the reader or audience wonders why he carries them at all.

This unit contains the most speech acts in Act 2 — with good reason, since it portrays the antagonist's opinion of Senkatana and the people's reaction against it. Of the 68 CONSTATIVES used here, those used by Bulane are of particular significance. His speech acts are aggressive: disputatives *(two challenging, one contesting)* and dissentives *(one rejecting, one denouncing)* with which he provokes his contemporaries. Four of his DIRECTIVES are binding (one prohibitive, *forbidding*, and three requirements, 2 *demanding*, 1 *pressurising*), he asks a lot of questions (2 *confronting*, 2 *protesting*, 1 *contesting*), and he *warns* with one advisory. His attitude as well as his speech acts suggest an unwillingness to cooperate: he enters without greeting and Maswabi comments on it. Ignoring Maswabi, Bulane starts talking with 3 disputatives *(protesting* and *challenging)* and a *confronting* question:

> **Bulane:**
> **Ke se ke tenehile nna ke taba ena ya kgodumodumo. Ke re ka re ke hlaha ka mona e ntse e le: "Senkatana le kgodumodumo;" ka mona: "Kgodumodumo le Senkatana;" ka mona: "A re nweng re thabe hobane Senkatana..." Le wena o ntse o phofa Senkatana! Na ditsebe tsa rona di tla ke di phomole?** (p. 24)

> *(Bulane:*
> CONSTATIVE: disputative (protesting) I am just tired of this thing of kgodumodumo. CONSTATIVE: disputative (protesting) I try to appear this side, the only talk is: "Senkatana and kgodumodumo", this side:

"Kgodumodumo and Senkatana;" and this side: "Let us drink, and be merry, because Senkatana..." CONSTATIVE, disputative (challenging) And you also rave about Senkatana! DIRECTIVE, question (confronting) How will we set our ears at rest?)

All action units following until the end of the play show cohesion with this unit, because they all contribute to developing Bulane's plan further ('the sowing of the bad seed').

Maswabi is the first to recognise Bulane's uncooperative and antagonistic attitude and immediately reacts with *demanding* (question), *challenging* (retrodictive) and *defying* (question) speech acts. Reacting the most strongly to Bulane's speech acts, Maswabi surfaces as Senkatana's main supporter, with 36 speech acts: 21 CONSTATIVES and 15 DIRECTIVES. His speech acts are just as aggressive as his opponent's: he uses five dissentives (*two rejecting, two challenging, one countering*), two disputatives (*protesting*), ten assertives (*seven declaring, one commenting, one accusing and one claiming*) and five requirements (*two demanding, one charging, one commanding*), which are all binding DIRECTIVES. Maswabi's strongest backlash at Bulane is his five descriptives and four assertives on pages 26-27, which describe Senkatana's strongest characteristics, and which echo the **diboni's** speech acts in U[6], thus also establishing cohesion between the two units:

Maswabi:
... Ya sebeletsang setjhaba, ya se lopollang ditsietsing, ya lekang ho se phemisa dikotsi, ya behileng boiketlo le thabo ya setjhaba pelong ya hae, eo ke yena ya lokelwang ke borena. (p. 27)

(*Maswabi*:

CONSTATIVE, descriptive (evaluating) He who works for the people, frees them from dangers, strives to avert danger from them, who places the well-being and the joy of the people in his heart, CONSTATIVE, assertive (declaring) it is he who is fitting to be king.)

Compared with:

Seboni:

Ho lehlohonolo ya itellang ba habo,

Ya beang bophelo ba hae kotsing

Hore ba tswe matshwenyehong a bona,

Ya sitwang ho dula a kgotsofetse

Ha ba habo ba le tlokotsing;

Eo thabo ya hae e leng ho thusa ba habo

Ya itokiseditseng ho ba sebeletsa ka mehla. (p. 17)

(Seboni:

CONSTATIVE, descriptive (evaluating) Blessed is he who offers himself to his people,

CONSTATIVE, descriptive (evaluating) Who places his life in danger
So that they are freed from their plight,

CONSTATIVE, retrodictive (recounting) He who can not sit content
While his own people are in danger;

CONSTATIVE, retrodictive (recounting) His own happiness lies in helping his people,

CONSTATIVE, predictive (forecasting) Who readied himself to serve them daily.)

The narrator's last informative in the sub-text visualises for the reader how Masilo continually looks at the door, creating an expectancy in the reader or audience. Masilo's

following dissentive is reckless and audacious, but provides comic relief as he tempts Bulane:

Masilo (A ntse a leba monyako):

Le itshenyetsa nako. Ha le mpona ke le tjee nka ba le mabaka a utlwahalang?

Bulane:

O reng wena?

(Masilo o tswa a baleha...) (p. 28)

(Masilo (NARRATOR: CONSTATIVE informative (visualising) *Moving continually to the door)*:

CONSTATIVE: dissentive (mocking) You are wasting my time.
DIRECTIVE, question (mocking) As you see me, could I not have good reasons?

Bulane:

DIRECTIVE, requirement (demanding) What are you saying?

NARRATOR: CONSTATIVE, informative (narrating) (Masilo goes out and runs away...)

3.7 ACTION UNIT 12 (U^{12}) pp. 28-29, LEBALA LA PELE (SCENE 1 CONTINUED)

This unit is a rather awkward one: Masilo flees from Bulane, appears again as soon as Bulane turns his back, mocks Bulane and disappears again. The narrator finishes the unit with nine informatives, describing how disconcerted Bulane is about Masilo's challenges. Although, according to Levitt, this unit was supposed to be divided further into three separate functional units, the units were too small to justify their independent

existence. Treating them as one unit is more practical.

Speech acts used:

NARRATOR: **CONSTATIVES**   **informatives (narrating) 12**

MASILO: **CONSTATIVES**   **disputatives (challenging) 2**

This is probably the shortest unit, containing only two illocutionary speech acts by

Masilo and 12 informatives of the narrator in the sub-text. The previous unit was a rather

tense one and Mofokeng here introduces some comic relief to good effect. Masilo goes

out and when he comes back, throws two challenging disputatives at Bulane and

leaves. The narrator's speech acts in the sub-text are descriptive and encompassing,

entertaining the reader or audience, making this unit worthwhile. The comic relief

initiated by Masilo in U^{11} is taken further here as the narrator's informatives narrate:

> *(...Ha Bulane a retelehela ho ba bang, Masilo o hlaha hape)* (p. 28)
> NARRATOR: CONSTATIVE, informative (narrating) *(When Bulane looks
> back to the others, Masilo re-appears.)*

Then Masilo speaks and, once again, the narrator's sub-text describes adequately:

> *Masilo (A ntse a eme monyako)*:
> **A ke ke a bua eno. Leme le rarehile, le hloho e a opa jwale!** (p. 28)

> *(Masilo* NARRATOR: CONSTATIVE, informative (narrating) *(He remains
> at the door):*
> CONSTATIVE, disputative (challenging) That one cannot speak.
> CONSTATIVE, disputative (challenging) His tongue is tied and his head

is throbbing now!)

The narrator once again takes it further in the sub-text:

(Bulane o a hetla mme Masilo o a nyamela. Ba sala ba tsheha, ka ntle ho Bulane. Maswabi o itulela fatshe hape mme e mong o phokola pina. Ba bang ba a bina mme ba tswa jwalo ba bina, basadi kantle ba bile ba a didietsa. Ho sala Maswabi le Monyohe. Ha wa ho qetella a e tswa, Monyohe o atamela Maswabi mme o fihla a dula pela hae. Bulane o ema-ema metsotso e se mekae a nto tswa) (p. 28)

(NARRATOR: CONSTATIVE, informative (narrating) x 9 Bulane turns around and Masilo disappears. Those remaining laugh, except Bulane. Maswabi sits down and someone starts singing. Others also sing as they go out, the women outside start to ululate. Maswabi and Monyohe remain behind. When the last of them goes out, Monyohe moves closer to Maswabi and sits down next to him. Bulane waits for a few minutes and then goes out.)

The people's leaving without any comment portrays their lack of interest in Bulane's allegations. This leaves the antagonist at a loss for words, the antithesis of the antagonism his previous speech acts displayed.

3.8   UNIT 13 (U¹³) pp. 29-31, LEBALA LA PELE (SCENE 1 CONTINUED)

Monyohe and Maswabi remain, discussing what has just happened. Although Maswabi is unhappy about Bulane sowing 'bad seed' among the people, Monyohe does not share

his worries. Mofokeng, however, is preparing the reader or audience for future units

where the antagonist's plans develop and grow.

<u>Speech acts in this unit</u>:

<u>MONYOHE</u>: | DIRECTIVES | question | (enquiring) 1
| | advisory | (urging) 1
<u>TOTAL</u>: 2 | | |

| | CONSTATIVES | descriptives | (evaluating) 1
| | | (assessing) 1
| | confirmative | (substantiating) 1
| | assertives | (stating) 2
| | | (denying) 1
| | | (certifying) 1
| | | (contending) 1
| | predictives | (envisaging) 2
<u>TOTAL</u>: 10 | | |

<u>MASWABI</u>: | DIRECTIVES | questions | (enquiring) 2
| | | (confronting) 2
| | | (doubting) 1
| | | (challenging) 3
| | requirement | (compelling) 1
<u>TOTAL</u>: 9 | | |

| | CONSTATIVES | assertives | (arguing) 1
| | | (contending) 1
| | | (professing) 1
| | informative | (confessing) 1
| | assentive | (agreeing) 1
| | descriptives | (evaluating) 1
| | | (characterising) 2
| | suppositive | (considering) 1
| | disputative | (debating) 1
| | dissentive | (contradicting) 1
<u>TOTAL</u>: 11 | | |

Once again, Maswabi utters the most speech acts — he defends his anxiety over

Bulane's allegations while Monyohe tries to convince him that Bulane is harmless. The

variety of Maswabi's DIRECTIVES (eight questions: *enquiring, confronting, doubting,*

challenging; one *compelling* requirement) and his CONSTATIVES (three assertives:

arguing, contending, professing; an informative (*confessing*) an assentive, one

suppositive (*considering*), one disputative (*debating*), two descriptives (*evaluating and*

characterising) and one dissentive (*contradicting*) illustrates how seriously he views this

anxiety. Maswabi's DIRECTIVE question (*confronting*) on p. 30:

Maswabi:

...Empa na re ka hla ra dula, ra phela jwalo ka batho ba kgotso, ha batho ba jwalo ba jala moya o mobe hara batho ba bang?

(Maswabi:

...DIRECTIVE, question (confronting) But how can we just sit, how can we

live in peace when such people sow dissension among other people?)

and his CONSTATIVE assertive (*contending*) on p. 31:

Maswabi:

...Ke ho ba kang rona moo peo ya bobe e melang ha bonolo.

(Maswabi:

CONSTATIVE, assertive (contending) It is with people like ourselves that

the bad seed germinates.)

introduces a new theme, that of bad seed (**peo ya bobe**) sown among people, which

germinates easily. In most of the following units it will be illustrated how quickly this bad

seed grows.

3.9 ACTION UNIT 14 (U¹⁴) pp. 31-32, LEBALA LA PELE (SCENE 1 CONTINUED)

The unit is initiated when Masilo enters as Monyohe and Maswabi are talking. Masilo continues the light-hearted attitude he mocked Bulane with in U^{11} and U^{12}, thus showing cohesion with these units.

Speech acts in this unit:

NARRATOR:	CONSTATIVE	informative	(narrating) 1
MASILO:	CONSTATIVES	predictive	(pretending) 1
		disputatives	(protesting) 1
			(mocking) 1
		descriptive	(characterising) 1
	DIRECTIVES	requestives	(insisting) 1
			(urging) 1
	TOTAL: 6		
MASWABI:	CONSTATIVES	assertives	(admitting) 1
		descriptive	(assessing) 1
		dissentives	(contradicting) 2
	DIRECTIVE	requestive	(appealing) 1
	COMMISSIVE	offer	(promising) 1
	TOTAL: 6		

A rather short but necessary comic unit: Masilo accuses Maswabi of tempting Bulane, while Masilo was actually the only one who mocked Bulane to such an extent that Bulane threatened to use his spear on him (U^{11}). Masilo and Monyohe exit to leave Maswabi to talk in private to Senkatana. Masilo's light-hearted attitude echoes the rest of the nation's desire for happiness — a natural and human reaction after their traumatic

near-death experience.

3.10 ACTION UNIT 15 (U^{15}) pp. 32-33, LEBALA LA PELE (SCENE 1 CONTINUED)

Character configuration consists of Maswabi and Senkatana. With this unit, Mofokeng

establishes a confidant relationship between Maswabi and Senkatana.

Speech acts in this unit:

NARRATOR:	CONSTATIVES	informatives	(narrating) 5 (visualising) 1
	TOTAL: 6		
SENKATANA:	ACKNOWLEDGEMENTS	greet 1 thank 1	
	DIRECTIVES	questions	(enquiring) 4
	COMMISSIVE	promise 1	
	TOTAL: 7		
MASWABI:	ACKNOWLEDGEMENTS	greet 2 apologise 1	
	CONSTATIVES	assertives	(stating) 1 (professing) 1
		informatives	(disclosing) 1 (exposing) 1 (announcing) 1
	DIRECTIVES	advisory requestive	(cautioning) 1 (entreating) 1
	TOTAL: 10		

In this unit, Maswabi tells Senkatana about the bad seed which is sown by Bulane as

well as his own fears for Senkatana's life. Cohesion is thus established with U^{13}.

Maswabi's remarks will occupy Senkatana's thoughts for quite a few units to follow. The

narrator's informatives (*narrating and visualising*) back this up — they describe how

thoughtful Senkatana has become:

> *(Senkatana ha a utlwe, ha a arabe, mme Maswabi o mo siya a ntse*
> *a nahana a shebile fatshe. Lesela)* (p. 33)
> (NARRATOR: CONSTATIVE, informative (narrating) x 2 *Senkatana*
> *doesn't hear, he doesn't answer, and Maswabi leaves him behind still*
> *thinking, looking down. Curtain)*

The social relationship between king and subject in this unit is one of trust, goodwill and

respect, as the five ACKNOWLEDGEMENTS and seven non-binding DIRECTIVES

illustrate.

3.11   ACTION UNIT 16 (U^{16}) pp. 34-38, LEBALA LA BOBEDI (SCENE 2)

The unit occupies the whole of Scene 2. Configuration comprises a lot of men, an old

woman and some other women who are drinking beer, while voicing their opinions

regarding Bulane's plans to overthrow Senkatana. Senkatana's position as good vs

Bulane as evil is strengthened.

Speech acts in this unit:

NARRATOR:	CONSTATIVES	informatives	(narrating) 7
			(visualising) 6

TOTAL: 13

REDI:	CONSTATIVES	assertives	(affirming) 1
			(certifying) 1
			(declaring) 1
			(protesting) 1
		descriptives	(valuing) 1
			(evaluating) 1
		retrodictives	(reporting) 2
		dissentives	(disagreeing) 2
		suggestive	(speculating) 1
		assentive	(agreeing) 1

TOTAL: 12

	DIRECTIVES	questions	(enquiring) 4
			(appealing) 1
		requestives	(pleading) 1
			(beseeching) 2
		advisories	(instructing) 1
			(admonishing) 1

TOTAL: 10

MALEFETSANE:	CONSTATIVES	assertives	(denying) 1
			(stating) 1
			(claiming) 1
			(protesting) 1
			(charging) 1
		concessive	(admitting) 1
		disputatives	(protesting) 2
		retrodictives	(reporting) 4
		informative	(disclosing) 1
		dissentive	(protesting) 1

TOTAL: 14

	DIRECTIVES	advisories	(suggesting) 1
			(warning) 1
		questions	(enquiring) 1
			(challenging) 2
			(grilling) 2
		requirements	(instructing) 1
			(demanding) 3

TOTAL: 11

MMASETJHAKATANE:			
	CONSTATIVES	retrodictives	(reporting) 2

TSHOLO:	DIRECTIVE	question	(enquiring) 1

CONSTATIVES	assertives	(declaring) 2
		(stating) 3
	informative	(instructing) 1
	descriptives	(evaluating) 1
		(assessing) 2
		(characterising) 1
	assentive	(agreeing) 1
	predictives	(forecasting) 2

ACKNOWLEDGEMENT thanking 1
TOTAL: 14

This is a well-balanced unit in the sense that Mofokeng balances the opinion of younger characters with the opinion of some of the older folk, showing some disagreement. Redi and Malefetsane, being of the younger group, discuss the discontent among the people. Redi's two illocutionary acts in the first turn speak of the same carefree attitude most characters have displayed up to this point, thus establishing cohesion with U^6-U^{10}:

Redi:

Ba tla ba eba monate jwala, kapa monate wa bona o se o hodiswa le ke thabo ya tokoloho eo re e fumaneng? (p. 34)

(Redi:

CONSTATIVE, descriptive (valuing) How pleasant tasting is the beer
DIRECTIVE: question (enquiring) or has its enjoyment been reinforced by
the joy of the freedom we have acquired?)

When Malefetsane answers him, the reader or audience immediately senses a different disposition. Malefetsane's speech acts immediately reveal an aggressiveness which reminds one of Bulane's attitude in U^{11}, and, like that situation, it is in sharp contrast with the speech acts of the character(s) speaking before him. Instead of agreeing,

Malefetsane answers with a CONSTATIVE, assertive (denial) and a DIRECTIVE, requirement, which is a binding speech act:

Malefetsane:

Tjhee, ha re tsebe moo. Tsamaya o yo botsa ho ba sa thabang, ba sa leboheng tokoloho, hore na ekaba bo ntse bo re tswe jwalo ka ho rona. (p. 34)

(*Malefetsane*:

CONSTATIVE, assertive (denying) No, we don't know about that. DIRECTIVE, requirement (instructing) Go and ask those who are not happy, who are not glad about freedom whether the beer is as tasty to them as it is to us.)

Malefetsane continues with aggressive speech acts for the rest of the unit — he uses 11 DIRECTIVES: two advisories (*suggesting and warning*; four *challenging, grilling* questions; four binding requirements (*demanding and instructing*) and 13 CONSTATIVES, mostly assertives, one of which should be noted:

Malefetsane:

...Ka mokgwa oo basadi le fefethang ka teng, o se o rata ho di jala... (p. 35)

(*Malefetsane*:

...CONSTATIVE, assertive (claiming) Indeed, women like to exaggerate, you already want to spread the news...)

The theme of sowing thus continues. Through the discussion thus far between the characters, reference is made to impersonal pronouns and nouns: 'they', 'them',

'someone', etc. The old woman, Mmasetjhakatane, eventually comes to first names and identifies the culprit who is spreading the bad seed:

Mmasetjhakatane:
...Re ne re le kaofela le ntate Malefetsane ha Bu... (p. 36)

(*Mmasetjhakatane:*
...CONSTATIVE, retrodictive (reporting) We were all with Mister Malefetsane when Bu...)

Malefetsane reacts with continued aggression, clearly not wanting to be labelled guilty of mutiny or treason. His two CONSTATIVES, disputatives (*protesting*) and one DIRECTIVE, a *grilling* question, protest that he is not the only one involved, he *charges* (a CONSTATIVE, assertive) that Mmasetjhakatane put him in an awkward position and *warns* (with a DIRECTIVE, advisory) that the village will be disrupted. Then he tells them what he knows:

Malefetsane:
Nka hla ka bua, ka ha di se di tswile jwale. Ha a a teneha ke tokoloho eo ke mo utlwileng, nna. Se mo qhwelang ke thoriso le borena ba Senkatana. (p. 36)

(*Malefetsane:*
CONSTATIVE, assertive (stating) I can just as well talk now, seeing that the word is out. CONSTATIVE, retrodictive (reporting) I heard him personally saying that he is not dissatisfied with our freedom. CONSTATIVE, informative (disclosing) What annoys him, is the glorification and kingship of Senkatana.)

The action unit is concluded with the old man Tsholo being asked his opinion on the situation. When he complies, it is on a philosophical note, echoing the words of the diboni (U^1, U^6), Senkatana (U^2) and Mmaditaolane (U^4). Cohesion with U^{11} is also established when Tsholo refers to the theme of sowing, terming it the 'seed of evil' (**thotse ya bobe**, p. 37). He then predicts:

> ...*ke tsa ditsietsi tse tlang...* (p. 38)
>
> (...CONSTATIVE, predictive (forecasting) it is of approaching problems...),

rounding off the unit with a reminder that Senkatana should be thanked for redeeming the nation.

3.12   ACTION UNIT 17 (U^{17}) pp. 38-42 LEBALA LA BORARO (SCENE 3)

While Senkatana sits alone, his mother enters, unnoticed by Senkatana. This is the first of a few action units in which Senkatana's lack of caution is highlighted. Mmaditaolane voices her worry regarding Senkatana's safety, while Senkatana establishes his stand with regard to it.

Speech acts in this unit:

NARRATOR:	CONSTATIVES	informatives	(narrating) 2 (visualising) 6
	TOTAL: 8		
SENKATANA:	DIRECTIVES	questions	(enquiring) 4 (querying) 1

| | | advisory | (confronting) 1 |
| | | | (encouraging) 1 |

TOTAL: 7

CONSTATIVES	assertives	(stating) 2
		(certifying) 1
		(verifying) 1
		(claiming) 2
		(declaring) 2
		(maintaining) 3
	suggestive	(speculating) 1
	concessive	(acknowledging) 1
	assentive	(agreeing) 1
	descriptives	(characterising) 1
		(evaluating) 1
	retrodictives	(explaining) 1
		(clarifying) 1
		(disclosing) 1
		(confessing) 1

TOTAL: 20

| COMMISSIVES | promises | (guaranteeing) 2 |

MMADITAOLANE:

DIRECTIVES	requirements	(demanding) 1
		(compelling) 1
	questions	(confronting) 3
		(enquiring) 1
		(probing) 1
		(challenging) 1

TOTAL: 8

CONSTATIVES	assertives	(declaring) 3
		(alleging) 2
		(stating) 1
		(admitting) 1
		(claiming) 1
	retrodictives	(confessing) 2
		(disclosing) 1
	disputative	(protesting) 1
	suppositives	(assuming) 1
		(anticipating) 1
	confirmatives	(authenticating) 1
	assentives	(accepting) 2
		(agreeing) 1

TOTAL: 18

In the sub-text that introduces this unit, the narrator's informatives introduce a new form of dramatic tension, *narrating and visualising* Senkatana's actions. His pre-occupation with his own thoughts causes him not to notice his mother's entrance. This will become a source of concern, not only for the characters on the protagonist's side, but also for the reader or audience, as this situation continues in most of the units following that Senkatana appears in. A dramatic rise in tension therefore occurs each time Senkatana acts in this way.

The paraphrasing of the speech acts shows Senkatana and Mmaditaolane seemingly asserting themselves equally — Senkatana applies seven DIRECTIVES and 23 CONSTATIVES, while Mmaditaolane uses eight DIRECTIVES and 17 CONSTATIVES. Upon closer scrutiny, however, Mmaditaolane's speech acts reveal an additional type of DIRECTIVE Senkatana does not use: two requirements *(demanding and compelling)*, which are binding DIRECTIVES. This is an indication of the seriousness of her concern for her son's safety from this point onwards. Mmaditaolane also uses two additional and somewhat more powerful speech acts: one *protesting* disputative and two suppositives (one *assuming*, one *anticipating*). Eventually, she agrees with Senkatana with a confirmative *(authenticating)* and three assentives *(accepting and agreeing)*.

Senkatana's three opening DIRECTIVES establish cohesion with U^6-U^{10} and U^{16}, echoing the cheerful, light-hearted mood among characters — only, now he asks questions about it, he doesn't join in:

> **Senkatana:**
> **Ho jwang he, mme, o a bona hore ke ne ke bolela nnete ha ke re**

thabo ya nnete e fumanwa ha ba bangata ba nyakaletse. Ha o ikutlwe o thabile ha e le mona ka hohle e le nyakallo na? (p. 39)

(*Senkatana*:

DIRECTIVE questioning (enquiring) x 2 How are you, mother, do you see that I have been speaking the truth when I said true joy is found when many people are celebrating? DIRECTIVE question (enquiring) Don't you feel happy when there is joy everywhere?)

He, in fact, is breaking the Maxim of Quality and the specific maxim related to it, Grice (1975: 46) refers to as:

'Try to make your contribution one that is true'
1.   Do not say what you believe to be false.

With Senkatana breaking the maxim, Mofokeng focuses our attention on the seriousness of the situation in which Senkatana finds himself: he is faced with possible assassination. Mmaditaolane's following three DIRECTIVES (a *demanding* requirement and two *confronting* questions), of which the first is a binding speech act, reflect Maswabi's anxiety experienced in U[13] and U[15]. With her binding DIRECTIVE she tries to force Senkatana into action — to react to his adversaries' accusations. Mmaditaolane's anxiety is continually echoed in all her following speech acts with which she tries to put her distress into words. This culminates in her second-last turn where a further two DIRECTIVES (one requirement, *compelling* Senkatana to look after himself and one question, *confronting* Senkatana) reveal the crux of the matter: she fears for his life.

This unit is also important for Senkatana's declaration of opinion regarding the danger in which he finds himself. On p. 41, his illocutionary acts are noteworthy:

Senkatana:

Mme, se o hlorisang ke a se bona. Nka be ke re ke tla leka ka matla ho itlhokomela ho kgahlisa wena: nka be ke re ke tla leka ho phema ditsietsi tsohle hore ke leke ho o fokoletsa matshwenyeho: empa nka itlhokomela jwang hara batho ba bangata hakale? Ha eba ba sa mpatle, ba tla mpolaya: ha eba ba mpatla ba ke ke ba mpolaya, ba tla mpoloka. Tshireletso ya nnete ke e tswang dipelong tsa bona, se tla ntshireletsa ke lerato leo ba nthatang ka lona. Mme tseo tsohle ha se tseo re ka di bonang, hoo rona re ka ho etsang ke ho tshepa ... E, ho tshepa hore botle bo tla hlola bobe dipelong tsa bona, hore ho loka ho tla feta bokgopo, lerato le fete mona... (p. 41)

(*Senkatana*:

CONSTATIVE, assertive (claiming) Mother, I see what is tormenting you. COMMISSIVE, promise (guaranteeing) x 2 I should be saying that I shall try hard to look after myself to please you: I should try to avoid all dangers so that I may relieve your worries; DIRECTIVE, question (confronting) but how can I look after myself among so many people? CONSTATIVE, assertive (declaring) If they don't want me, they will kill me; if they want me they won't kill me, they will save me. CONSTATIVE, assertive (maintaining) The real protection is what comes from their hearts, what will protect me is the love with which they love me. CONSTATIVE, assertive (maintaining) And all that, we cannot perceive, therefore, all we can do is to hope ... CONSTATIVE, assertive (maintaining) Yes, to hope that virtue will triumph over vice in their hearts, so that righteousness will surpass wickedness, and that love will triumph over envy...)

Senkatana's initial CONSTATIVE (assertive) and COMMISSIVE (promise) in this extract

reflect respect towards his mother, but at the same time he voices his opinion about the situation. His CONSTATIVES correspond to those of the old man Tsholo on p. 37 in U[16], thus confirming cohesion between these two units. The stand Senakátana takes is one of 'passivity'; he declares that he will not persecute the wrongdoers, but that he hopes that their hearts will change. Mmaditaolane answers with three CONSTATIVES (assentives [*agreeing and accepting*]), which appear somewhat too accepting after her quite adamant speech acts that went before in this unit. Mmaditaolane's exit signals the start of the following action unit.

3.13 ACTION UNIT 18 (U[18]) p. 42, LEBALA LA BORARO (SCENE 3 CONTINUED)

In this relative short unit, Senkatana is alone, reflecting on his cause and assessing his situation.

Speech acts appearing in this unit:

NARRATOR:	CONSTATIVES	informatives	(narrating) 2
SENKATANA:	CONSTATIVES	confirmatives	(concluding) 1
		assertives	(declaring) 2
			(stating) 1
		suppositive	(assessing) 1
	DIRECTIVE	question	(rhetorical) (pondering) 1
	TOTAL: 6		

The narrator's two informatives (*narrating*) in the sub-text support the discourse in the main text well — it establishes the fact that Senkatana as a character is here far

removed from the 'unnatural' mythical figure found in the folklore. Senkatana reacts like any full-blooded human would — he is deep in thought, assessing the situation in which he finds himself. He realises the consequences of what he believes in — that he may have to pay with his life owing to the path he has chosen. In the folktale (Guma 1967: 194-200), the character of Senkatana is never depicted in this way, rather, he is narrated about, he only does and his thoughts are obscure. The play therefore provides an innovative interpretation and re-interpretation of the folktale. We shall come back to this comparison in the final chapter.

3.14 ACTION UNIT 19 (U^{19}) pp. 42-44, LEBALA LA BORARO (SCENE 3 CONTINUED)

Configuration of characters comprises Senkatana and the old man, Tsholo. In this unit, Senkatana's inatttentiveness is stressed. Tsholo warns Senkatana to look out for possible assassins, but also encourages him and prepares the reader or audience for the entrance of the diboni in the following unit.

Speech acts appearing in this unit:

NARRATOR:	CONSTATIVES	informatives	(visualising) 4
TSHOLO:	CONSTATIVES	informatives	(teaching) 3
			(notifying) 1
		descriptives	(characterising) 4
			(evaluating) 2
			(assessing) 1
		assertives	(stating) 1
			(declaring) 2

		predictive confirmative	(claiming) 2 (certifying) 1 (forecasting) 1 (concluding) 1

TOTAL: 19

DIRECTIVES:	questions	(confronting) 1 (enquiring) 1
	advisories	(warning) 1 (encouraging) 1 (counselling) 1

TOTAL: 5

ACKNOWLEDGEMENT	accept 1 bid	(wishing) 1

Tsholo uses 1 endearing vocative

SENKATANA:	CONSTATIVE	descriptive	(identifying) 1
	DIRECTIVES	questions	(enquiring) 3
	ACKNOWLEDGEMENT	thanking 1	

TOTAL: 5

The narrator's initial two CONSTATIVES, informatives, in the sub-text cohere with the initial didascalies found in U¹⁷, where Senkatana is described as being wrapped up in thought, not noticing when someone else comes in. The narrator's informatives become **signs of Senkatana's passive attitude** towards his adversaries (and echo Senkatana's words spoken to his mother on p. 41-42, as quoted in U¹⁷):

Tsholo (O kene Senkatana a sa bua mme a se ke a mo elellwa. Ha a qala ho bua Senkatana o a nyaroha) (p. 42)

(Tsholo NARRATOR CONSTATIVE informative (visualising) X 2 He entered while Senkatana was still talking and he didn't notice him. When he starts talking Senkatana is startled)

The majority of the speech acts in this unit are CONSTATIVES (20), functioning as philosophical statements about good and evil and life itself. The function of **preparation** is realised by the following speech acts of Tsholo, anticipating the speech acts of the **diboni**, which will follow in action unit 20:

Tsholo: ...

Toka e a hlola qetellong, ngwana ka, empa hangata e ye eke e tla hlolwa. Toka e lwantshana jwalo le bokgopo. Bophelo ke tsietsi le bothata, ke ntwa e sa feleng; o lwantsha hona le hwane, mme ha o qeta ho hlola, ho hlaha ho hong hape, jwalojwalo. Empa e nngwe ya dintwa tse kgolo ke ya ho lwantsha bokgopo, bokgopo bo pelong tsa rona, bokgopo bo sa feleng; ke ntwa e tlohang tsatsing la tswalo, e felang letsatsi la lefu. Ntwa ke bona bophelo, mohla matla a ho lwana a felang ke mohla bophelo bo felang. (pp. 42-43)

(*Tsholo:* ... CONSTATIVE informative (teaching) Justice triumphs in the end, my child, but often it seems as if it will be conquered. CONSTATIVE informative (teaching) Justice is continuously at war with evil. CONSTATIVE descriptive (characterising) Life equals difficulty and hardship, it is a never-ending war; you fight this and that, and when you have conquered, something else appears again, and so it carries on. CONSTATIVE informative (teaching) But one of the biggest wars is the fight against evil, CONSTATIVE descriptive (evaluating) the evil that is in our hearts, the evil that has no end; CONSTATIVE descriptive (characterising) it is a war that starts on the day of birth, and that only ends on the day of death. CONSTATIVE descriptive (characterising) War equals life, the day the strength to fight ends, is the day life itself ends.)

The following CONSTATIVE and two DIRECTIVES spoken by Tsholo re-affirm the anxiety experienced by Maswabi (U[15]) and Mmaditaolane (U[17]) because of Senkatana:

Tsholo:

Ao, ha e le moo o se o bua o le mong jwalo ka leqheku, mme o se o sa utlwe le ha motho a kena, o re nka sitwa jwang ho utlwa? Ba sa tla o bolaya ha bonolo he mohla ba ikemisetsang ho o bolaya! (p. 43)

(*Tsholo:*

CONSTATIVE, descriptive (assessing) Well, seeing that you are already talking to yourself like an old man, and you do not even hear when someone comes into the room, DIRECTIVE, question (confronting) what will stop me from hearing? DIRECTIVE, advisory (warning) Surely they will easily kill you the day they decide to kill you!)

The function of **preparation** is continued in the next six CONSTATIVES and one DIRECTIVE of Tsholo:

Tsholo:

... O jere morwalo mahetleng a hao, ka nako tse ding o tla be o re na o ne o re pholosetsang! Ke itse bophelo ke ntwa, mme ha o na le tshepo eo o qetang ho bua ka yona hona jwale, ha ho ka moo o ke keng wa tswella ka teng. Mme ke seo ke o lakaletsang sona: O iwane senna, o tiise, o jare morwalo wa hao mme o se ke wa dumela hore tshepo ya hao, tumelo ya hao, ya hore toka e tla hlola e fokotsehe. (pp. 43-44)

(*Tsholo:*

... CONSTATIVE, assertive (stating) You carry a burden on your shoulders, CONSTATIVE, predictive (forecasting) at times you will wonder why you ever saved us! CONSTATIVE, descriptive (characterising) I said life is a battle, CONSTATIVE, descriptive (evaluating) and if you have the hope which you have just mentioned, there is no way you cannot succeed. ACKNOWLEDGEMENT, bid (wishing) And this is what I wish

you: DIRECTIVE, advisory (encouraging) Fight like a man, take courage, carry your burden and do not believe that your hope, your belief, and justice itself will ever diminish.)

This specific speech turn (above) of Tsholo prospectively prepares the reader or audience for the prologue of the **diboni** to Acts 3 and 4. The quotations above were extracted from various speech turns by Tsholo, pp. 42-44.

3.15   ACTION UNIT 20 (U^{20}) pp. 44-45, KAROLO YA BORARO (ACT 3)

*In this unit, the **diboni** list Senkatana's righteous characteristics and prophesy his future hardships, at the same time preparing the reader or audience for his predestined end.*

Speech acts appearing in this unit:

NARRATOR:	CONSTATIVE	informative	(narrating) 1
SEBONI:	CONSTATIVES	descriptives predictives	(identifying) 2 (prophesying) 2
MOBONI:	CONSTATIVES	descriptives informative	(identifying) 2 (characterising) 1 (uncovering) 1
	DIRECTIVE	question	(rhetorical) (enquiring) 1
DIBONI:	CONSTATIVES TOTAL: 15	descriptive predictives	(identifying) 1 (prophesying) 5

The diboni use 1 endearing vocative.

Although this action unit only occupies 15 lines, the **diboni** fulfil two very important functions in it:

1   They meditate on Senkatana's speech acts from U^{15}, U^{17} and U^{18} (seven speech acts altogether), reflecting his point of view towards his antagonists; and

2   they predict what will occur in the units to follow in Act 3 and in Act 4 (another seven speech acts).

The predictives of the **diboni** in the present action unit, function as detailed descriptions of the prophetic words of **Seboni** in Act 1 (U^1) where Senkatana was named:

> **Seboni:**
> **... Pholo ya letlaka, kabelwamanong.** (p. 3)

> *(Seboni:*
> ... CONSTATIVE, descriptive (identify) An ox for the vultures, CONSTATIVE, predictive (forecasting) a sacrifice (a prey for the vultures)).

as well as lines 30-36, p. 17, from Act 2 (U^6), where Moboni comments on the undesirable position Senkatana will find himself in, in the pages to follow. With five CONSTATIVES, predictives, Moboni describes how Senkatana, as rescuer of the nation, who will live his life as a sacrifice to his people, will have to bear their hardships for them and will be rewarded with jealousy and hate (See Chapter 2, pp. 130-131, for a quotation of this part).

The hardships Senkatana has to endure are described in more detail here in U[20], serving as explanations of why they call him a 'sacrifice' in Act 1, and, of course, predicting what is to follow in due course:

Moboni:

Wena ya ikgethetseng toka lefatsheng,

Na o tseba hore o ikgethetseng?

O ikgethetse ho ba le dira.

Wena ya lakatsang ho bontsha ba heno lesedi,

O lakatsa ho kgopisa ba heno ka mehla.

Diboni ka bobedi:

Wena ya ikgethetseng ho sebeletsa toka,

Tsela e a nyolosa, e nyolosa thaba;

Oho, ngwaneso, hangata o tla lla,

Hangata o tla lakatsa ho dula fatshe,

Hangata o tla lakatsa ho phomola,

E, esita le hona ho kgutla, ho theosa.   (pp. 44-45)

(Moboni:

CONSTATIVE, descriptive (identifying) You who chose righteousness for yourself in this world, DIRECTIVE, question (rhetorical) (enquiring) Do you know what you have chosen? CONSTATIVE, descriptive (characterising) You chose to have enemies. CONSTATIVE, descriptive (identifying) You who desire to show your people the light, CONSTATIVE, descriptive (characterising) You desire to continually perturb your people.

Both seers:

CONSTATIVE, descriptive (identifying) You who chose to work for

righteousness, CONSTATIVE predictive (prophesying) x 5 The path goes

up, up the mountain;

Oh, dear brother, often you will cry,

Often you will wish to sit down,

Often you will wish to rest,

Yes, even to turn back, to descend),

3.16   ACTION UNIT 21 (U²¹) pp. 45-48, LEBALA LA PELE (SCENE 1)

*Character configuration consists of Bulane and his wife, Mmadiepetsane. This unit
features another key juncture: the entrance of Mmadiepetsane, who is the real
antagonist, although she works behind the scenes, with Bulane in the foreground. The
reader or audience is prepared for hard times which lie ahead for Senkatana.*

Speech acts occurring in this action unit:

| NARRATOR: | CONSTATIVE | informatives | (narrating) 2 |
| | | | (visualising) 2 |

MMADIEPETSANE:

	DIRECTIVES	questions	(confronting) 2
			(challenging) 3
			(demanding) 3
		requestive	(urging) 1
		prohibitive	(restricting) 1
		advisory	(admonishing) 1

TOTAL: 11

	CONSTATIVES	dissentives	(rejecting) 3
			(accusing) 1
		disputatives	(protesting) 2
			(challenging) 3
			(rejecting) 1
			(objecting) 1

		confirmative	(confirming) 1
		informatives	(accusing) 3
		descriptives	(portraying) 2
		suppositive	(conjecturing) 1
	TOTAL: 18		
BULANE:	CONSTATIVES	informatives	(notifying) 3
		assertives	(declaring) 2
			(claiming) 1
		disputatives	(protesting) 4
			(challenging) 2
	TOTAL: 12		
	DIRECTIVES	questions	(querying) 4
			(challenging) 2
			(enquiring) 2
		prohibitive	(forbidding) 1
		advisory	(warning) 1
	TOTAL: 10		
	ACKNOWLEDGEMENT greeting		(welcoming) 1

The taking of the first turn as well as the initiation of the conversation with a DIRECTIVE (a *confronting* question), already signifies that Mmadiepetsane is determined, wilful and ambitious. The DIRECTIVES she applies are dominated by **eight** questions (with which she interrogates Bulane) which are supported by two strong and binding speech acts (one *restricting* prohibitive and one *admonishing* advisory). Although advisories are usually non-binding DIRECTIVES, Mmadiepetsane attempts to make them binding by setting an ultimatum for Bulane. Her CONSTATIVES (18) are almost twice as many as that of Bulane (who has 12) and they are powerful speech acts — three dissentives, *rejecting* Bulane's answers and *accusing* him of being slow; and seven disputatives (two *protesting* against his slowness; three *challenging* him with unacceptable options should he not co-operate; one *rejecting* and one *objecting* against his way of working).

Although Bulane's speech acts are strong and forceful, they are all applied as

perlocutions to his wife's illocutions. He continually spars (fences) with Mmadiepetsane to save his own face, and thus even his binding DIRECTIVE, a prohibitive (*forbidding*) becomes worthless. Eventually, Bulane attempts to expose Mmadiepetsane with the following five CONSTATIVES:

Bulane:

... **Hape ha se bile ha se hore o batla ho phahamisa nna, o mpa o batla hore ke tswele pele ka morero o mobe ona hobane feela o hloile mma Senkatana. Le yena ha o tsebe hore na o mo hloetseng — feela hobane ntatae le ntatao ba ne ba ke ba qabana. O mpa o batla ho iphetetsa feela. Ke pelo ya hao e mpe.** (pp. 46-47)

(*Bulane*:

... CONSTATIVE, disputative (protesting) Furthermore, it isn't true that you want to uplift me, CONSTATIVE, disputative (challenging) x 2 you simply want me to go ahead with this bad plan because you hate Senkatana's mother. But actually you don't know why you hate her — only because her father and your father once quarrelled. CONSTATIVE, assertive (declaring) x 2 You only want to avenge yourself. It is your heart that is at fault.)

Mmadiepetsane remains adamant, however, and supplies Bulane with a plan with which to persuade his friends to help him. Before they can continue their conversation, Bulane's friends arrive. Mmadiepetsane exits.

3.17 ACTION UNIT 22 (U²²) pp. 48-50, LEBALA LA PELE (SCENE 1 CONTINUED)

Character arrangement includes Bulane and the men who came to help him with his

plans. The plot progresses as Bulane explains his 'vision', received from the forefathers.

The water in which Bulane requires the men to wash their hands creates a force which

commits the men to pledging alliance to Bulane and creates dramatic tension.

Speech acts occurring in this unit:

NARRATOR:	**CONSTATIVES**	informatives	(narrating) 5
			(visualising) 7
	TOTAL: 12		
BULANE:	**ACKNOWLEDGEMENTS**	greeting 2	
		accepting 1	
		thanking 2	
	TOTAL: 5		
	DIRECTIVES	requestives	(inviting) 2
			(asking) 1
		questions	(enquiring) 1
			(rhetorical) 2
		advisories	(cautioning) 1
			(warning) 3
			(directing) 2
		requirements	(demanding) 3
			(prescribing) 1
	TOTAL: 16		
	CONSTATIVES	assertives	(stating) 7
			(declaring) 1
			(denying) 1
			(maintaining) 1
		retrodictives	(relating) 5
			(reporting) 2
		suggestive	(speculating) 1
		descriptive	(characterising) 1
	TOTAL: 19		
ONE MAN:	**ACKNOWLEDGEMENT**	greeting 1	

| DIRECTIVES TOTAL: 2 | questions | (enquiring) 1 |

MEN: **ACKNOWLEDGEMENT**   greeting 1

The speech act paraphrase of this unit illustrates Bulane's illocutionary-perlocutionary strategy for acquiring accomplices to execute Mmadiepetsane's plan. Firstly, he uses no fewer than five ACKNOWLEDGEMENTS — he makes sure that socially he is unsurpassed. Secondly, he uses a high number of CONSTATIVES; seven assertives (*stating*) are employed to *explain* why he called them, one assertive is used to *declare* that Senkatana must be removed from his position as king and seven retrodictives are employed to *relate* the 'vision' he received from the 'forefathers'. The explicit aim of this part of his turn is to inspire his friends to believe in his cause and to assist him in his plan.

Thirdly, although Bulane's 16 DIRECTIVES include only three binding speech acts, he applies the rest of these reflexive-orientated speech acts as binding, using the context of the 'forefather' vision to good effect. In this unit Bulane transgresses the Maxim of Quality, which Grice (1975: 46) specifies as:

> 'Try to make your contribution one that is true', with the sub-maxim 'Do not say what you believe to be false'.

Owing to the fact that only the reader or audience knows that he is lying to his friends, the results or implications of this transgression will only be seen in action units 34, 35 and 45 when Bulane realises what he has done, confesses and executes his own

punishment.

Furthermore, the recurring theme of 'bad seed' first encountered in U[16] is in this unit taken one step further — on p. 50, Bulane refers to

... Ke tsona tseo e leng mashala jwanng ba naha, ke tsona tseo re lokelang ho di butswela hore hlaha e tle e tsohe ... (p. 50)

(... CONSTATIVE, descriptive (characterising) It is those things that are a coal in the grasslands, DIRECTIVE, advisory (directing) it is those things that we should kindle so that the wildfire can erupt ...)

The emphasis here is on the capacity of negative images to quickly distribute: first the bad seed that is sown, then burning coals that can destroy dry grass in the countryside — figuratively applied, both of these refer to the quick spreading of bad influences on people. The men exit.

3.18   ACTION UNIT 23 (U[23]) pp. 50-52, LEBALA LA PELE (SCENE 1 CONTINUED)

Mmadiepetsane enters to receive feedback from Bulane about the progress of his plans and to urge him to hurry.

Speech acts occurring in this unit:

NARRATOR: **CONSTATIVES**   informatives (narrating) 3

MMADIEPETSANE:

	DIRECTIVES	questions	(enquiring) 1
			(doubting) 1
			(confronting) 3
			(challenging) 2
			(rhetorical) 1
		advisories	(cautioning) 2
			(admonishing) 2
			(warning) 1
		requirement	(instructing) 1
	TOTAL: 14		
	CONSTATIVES	assentive	(approving) 1
		concessive	(granting) 1
		dissentive	(countering) 1
	TOTAL: 3		

BULANE:	CONSTATIVES	informatives	(reporting) 4
			(notifying) 1
		disputative	(objecting) 1
		assentive	(agreeing) 1
		dissentive	(disproving) 1
			(denying) 1
			(contradicting) 1
			(contesting) 1
	TOTAL: 11		
	DIRECTIVE	question	(challenging) 1
	COMMISSIVES	promises 2	

The speech act analysis clearly illustrates that this unit consists of demand and reply
— Mmadiepetsane uses six DIRECTIVES (*enquiring, cautioning, doubting, confronting
and challenging*) to find out what happened in the previous unit between Bulane and his
friends and to challenge and confront Bulane with the possibility of the men telling their
wives and their plans coming to light. Bulane uses 11 CONSTATIVES to report back
to her that he was sure the men would remain loyal throughout the plan. The main
reason for this is that Bulane convinced the men that the 'ancestors' gave their names
to Bulane and they pledged loyalty by putting their hands in 'magical water' together.

She applies three CONSTATIVES and six DIRECTIVES to urge him on not to waste time but to put the plans into action lest they be found out before the assassination can take place. He promises twice (with COMMISSIVES) to comply.

3.19 ACTION UNIT 24 (U²⁴) pp. 52, LEBALA LA PELE (SCENE 1 CONTINUED)

Mmadiepetsane remains behind in order to make known to the reader or audience her real reasons for instigating Bulane to assassinate Senkatana.

Speech acts in this unit:

NARRATOR: **CONSTATIVES**   **informatives (narrating) 2**

MMADIEPETSANE:
               CONSTATIVES   **suppositive   (envisaging) 1**
                                suggestives (conjecturing) 2
                                assertive   (declaring) 1
          TOTAL: 4

Mmadiepetsane, on being alone, confirms through her CONSTATIVES in this unit that Bulane's allegations in U²² are true. Instead of wanting to place her husband in Senkatana's chair, she has an object of revenge — Mmaditaolane:

> **Mmadiepetsane:**
> **Eke ba ka ka ba atleha. Re sa tla bona hore na mma Senkatana o tla fella kae! O tla theolwa setulong, ke nyollwe, a fetohe matlakala pela maoto a ka! Ke tla mo ruta!!! (p. 25)**

(*Mmadiepetsane*:

CONSTATIVE, suppositive (envisaging) Now it seems as if they will be successful. CONSTATIVE, suggestive (conjecturing) We will still see where MmaSenkatana will end up! CONSTATIVE, suggestive (conjecturing) She will be removed from her chair, I will be uplifted, she will change into rubbish before my feet! CONSTATIVE, assertive (declaring) I will teach her!!!)

3.20   ACTION UNIT 25 (U²⁵) p. 53, LEBALA LA BOBEDI (SCENE 2)

This unit is enacted in the kgotla. Configuration consists of Senkatana, Maswabi, Monyohe, Masilo and a lot of other people; Bulane and his company make a very visible entrance — Mofokeng obviously wants the reader or audience to take note of it.

<u>Speech acts occurring in this unit</u>

NARRATOR:	**CONSTATIVES**	informatives (narrating) 2
		(visualising) 5
	TOTAL: 7	
SENKATANA:	**DIRECTIVES**	requestive (summoning) 1
		requirement (instructing) 1
	CONSTATIVE **TOTAL: 3**	suggestive (speculating) 1
MONYOHE:	**CONSTATIVES**	assertives (stating) 2

This is a very short unit, showing a typical preparation scene before the court commences. Senkatana is clearly in command, as his requestive (*summoning*) and binding requirement (*instructing*), as well as the fact that he remains the illocutor,

indicate. Monyohe's two CONSTATIVES (assertives — *statements*) on the other hand,
suggest a certain amount of impatience. The reader or audience will realise the reason
behind his impatience when looking at the next unit. The entrance of Bulane and his
friends is an emblematic one — a declaration of their seriousness in executing their
plan, of missing no opportunity to discredit Senkatana.

3.21   ACTION UNIT 26 (U^{26}) pp. 53-61, LEBALA LA BOBEDI (SCENE 2)

*In this unit, five people's cases are judged by Senkatana. Senkatana's way of judging
and his stand as 'passive' hero are practically illustrated. Configuration of characters
include Senkatana, Masilo, Monyohe, Maswabi, Bulane and his men, the five men
whose cases are judged, as well as other people. Senkatana is singled out here as
representing good to contrast with Bulane who represents evil, and who will do so
increasingly in the following unit.*

Speech acts used in this unit

NARRATOR:	CONSTATIVES	informatives	(visualise) 3
			(narrating) 5
	TOTAL: 8		
SENKATANA:	DIRECTIVES	requestives	(entreating) 1
			(summoning) 1
		questions	(enquiring) 7
			(probing) 1
			(doubting) 1
			(challenging) 6
			(exploring) 1
			(investigating) 1
		requirements	(ordering) 2

			(commanding) 1
TOTAL: 22			
	CONSTATIVES	assertives	(commenting) 1
			(protesting) 1
			(expounding) 1
			(declaring) 1
		descriptives	(specifying) 1
			(explaining) 1
		disputative	(contesting) 1
		dissentives	(protesting) 2
		informatives	(advising) 2
			(instructing) 3
			(notifying) 1
			(disclosing) 1
		confirmative	(concluding) 1
TOTAL: 17			
	COMMISSIVE	promise	(guaranteeing) 1
	ACKNOWLEDGEMENT accept 1		
MOHLOUWA:	CONSTATIVES	informatives	(revealing) 1
			(complaining) 1
		descriptive	(estimating) 1
		retrodictives	(reporting) 4
		assertives	(denying) 2
			(professing) 1
		suppositive	(anticipating) 1
TOTAL: 11			
	DIRECTIVES	requestives	(appealing) 1
			(pleading) 1
		question	(enquiring) 1
TOTAL: 3			
MASILO:	CONSTATIVES	assertives	(commenting) 1
			(declaring) 1
		informative	(pointing out) 1
TOTAL: 3			
	DIRECTIVES	questions	(enquiring) 3
			(doubting) 1
			(challenging) 2
TOTAL: 6			
MONYOHE:	DIRECTIVES	requestives	(entreating) 1

		requirements	(commanding) 1
			(ordering) 1
		question	(enquiring) 1
		advisory	(counseling) 1
	TOTAL: 5		
	CONSTATIVES	informatives	(announcing) 2
			(notifying) 1
		descriptive	(explaining) 1
		assertives	(expounding) 1
			(denying) 1
	TOTAL: 6		
RASERETSANA:	DIRECTIVES	requirement	(demanding) 1
	CONSTATIVES	retrodictives	(reporting) 2
		assertive	(professing) 1
		descriptive	(measuring) 1
		informative	(complaining) 1
	TOTAL: 6		
LERATA:	CONSTATIVES	assertives	(denying) 2
			(affirming) 1
		retrodictive	(reporting) 1
		assentive	(agreeing) 1
		confirmative	(certifying) 1
	COMMISSIVE	promise	(swearing) 1
	TOTAL: 7		
MOTSAMAI:	CONSTATIVES	informative	(disclosing) 1
		assertives	(denying) 2
			(confessing) 1
			(attesting) 1
			(insisting) 1
			(declaring) 2
			(claiming) 1
		disputative	(contesting) 1
		confirmative	(concluding) 1
		descriptive	(explaining) 1
		assentive	(accepting) 1
	TOTAL: 13		
	DIRECTIVE	requirement	(demanding) 1
MASWABI:	CONSTATIVES	assentive	(agreeing) 1
		suggestive	(wishing) 1

	informatives	(disclosing) 2
	disputatives	(challenging) 1
		(objecting) 1
	assertive	(commenting) 1
	dissentives	(protesting) 1
		(declining) 1

TOTAL: 9

DIRECTIVE   question   (challenging) 1

This is the longest unit in the play. Although Senkatana is shown here as a king who judges his people with patience and empathy, the length of the unit (144 lines), the number of speech acts used (114), as well as the number of people involved (eight speakers as well as the people in the audience at the **kgotla**), illustrate just how tiresome and drawn out Senkatana's way of judging can become. Mofokeng illustrates this fact very subtly, although effectively. The reader or audience may anticipate how Bulane and his accomplices could use this to help them with their plan. Maswabi criticises Senkatana's stand regarding judgment with an assertive (*commenting*); two informatives (*disclosing*); two disputatives (*challenging* and *objecting*); two dissentives (*declining* and *protesting*) and one (*challenging*) question:

Senkatana:
Tsee tsa mona dinyewe ha di sa fela na! Mehla ena re a ahlola!

Maswabi:
Ke seo ke hlolang ke se bolela kwana, ntate. Ho atile hore mona mmusong wa hao motho a ka etsa eng le eng mme a nna a fumana kahlolo e bobebe. Batho bana ba tlwaetse ho ahlolwa moo ba fositseng teng ...
Empa he hoja baqosi le baqosuwa ba nka ditaba jwalo ka wena!

Baqosi ba lla ka hore ha ba kgotsofatswe hobane ba ba senyetsang ha ba otlwe ha boima. Baqosuwa bona ba tswela pele ke merero ya bona ba sa tshoha letho, hobane ba tseba hore ha ba tlo otlwa, mme dinyewe di ntse di tswela pele, ha di fele. Jwale? ...
Empa batho ba bang ha ba sa na matswalo, ho bona botle le bobe e se e le ntho e le nngwe. (pp. 59-60)

(*Senkatana*:

CONSTATIVE, dissentive (protesting) These court matters have no end!
CONSTATIVE, dissentive (protesting) We are always judging!

Maswabi:

CONSTATIVE, assentive (agreeing) That is precisely what I want to say here, sir. CONSTATIVE, assentive (commenting) It is becoming more and more so that in your reign a person can do anything and he will get a soft sentence. CONSTATIVE, dissentive (protesting) These people are used to being judged where they did wrong ...
CONSTATIVE, suggestive (wishing) But if the plaintiffs and defendants could only handle matters like you! CONSTATIVE, informative (disclosing) The accusers complain that they are not satisfied because those who damage them aren't given a heavy enough sentence. CONSTATIVE, informative (disclosing) The defendants carry on with their plans and do not get frightened at all, because they know they will not be sentenced, CONSTATIVE, disputative (challenging) and the court cases just carry on, they don't stop. DIRECTIVE, question (challenging) Now what? ...
CONSTATIVE, disputative (objecting) But other people do not have a conscience, to them virtue and evil are one and the same thing.)

Senkatana's answer spells out the essence of what he believes in — stimulating his people's conscience. Senkatana sums up what he believes in:

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Senkatana:

Tlase botebong ba pelo tsa rona ho na le lebone le sa timeng, ho na le thotse e sa shweng, e ntseng e ka mela neng le neng. Ho leka ho tsamaisa motho ka ntle ho lebone leo, ho mo shapa hore a kene tseleng, empa tsela eo e sa kgantshwa ka lebone leo, ke ho mo fetola kgomo. Empa ho tsosa thotse eo, ho etsa hore bone leo le kganye, le kgantshetse monga lona mme a bone phapang mahareng a bobe le botle... ho etsa jwalo ke ho ahlola ka kahlolo e boima haholo. Ha ho moahlodi ya fetang bone leo. Bone leo ke letswalo la e mong le e mong wa rona. Kahlolo ya nnete ke e hlakisisang kganya ya bone leo, e hodisang matla a thotse eo... (p. 60)

(Senkatana:

CONSTATIVE descriptive (explaining) Deep in our hearts there is a light that doesn't fade, there is a seed that doesn't die, that can germinate at any time. CONSTATIVE informative (advising) To try to make a person walk without that light, to beat him up so that he takes the right way, but that way is not lit up by that light, is to turn him into a beast. CONSTATIVE informative (advising) But to stimulate that seed, helps that light to shine, will brighten the way for its owner so that he will see the difference between the bad and good... to do so is to judge with a very heavy judgement. CONSTATIVE informative (advising) There is no judge who surpasses that light. CONSTATIVE informative (notifying) That light is the conscience of every one of us. CONSTATIVE informative (instructing) True judgment is that which brightens the glow of that light, that magnifies the strength of that seed ...)

The three CONSTATIVES referring to the 'seed' are signs of 'good' seed sown by Senkatana, contrasting with the 'bad' seed occurring in units 11, 13, 15, 16, 21, 22, and some of the future units, sown by Bulane and Mmadiepetsane.

The number of speech acts Senkatana uses indicates that he is, as king, in command

of the unit: 41 in total, of which 22 are DIRECTIVES and 17 CONSTATIVES, while 39

are illocutions and only one is a perlocution.

3.22 ACTION UNIT 27 (U^{27}) p. 61, LEBALA LA BOBEDI (SCENE 2 CONTINUED)

The entrance of the messenger signals the start of this unit. Configuration of characters

consists of the same as the previous unit, plus the messenger. This unit stresses

Senkatana's sincerity and underlines his trust in Maswabi.

Speech acts used in this unit

NARRATOR:	CONSTATIVES	informatives	(narrating) 2
SENKATANA:	CONSTATIVE	informative	(announcing) 1
	DIRECTIVES	requestives	(entreating) 1
			(summoning) 1
	TOTAL: 3		

This is one of the shortest units. It contains the narrator's two informatives and

Senkatana's three speech acts. Its main aim is to supply a reason for Senkatana to

leave and for the **kgotla** to discuss Senkatana's viewpoint. Senkatana's sincerity is

portrayed in his speech acts:

Senkatana:
**Banna ba heso, ho fihlile molaetsa o reng ke batleha kapele ka heso
ka mona. Le tla ntshwarela. Maswabi, tsoong le nkemetse.** (p. 61)

(*Senkatana*:

CONSTATIVE, informative (announcing) My dear men, a message arrived, saying that I am needed urgently at my home. DIRECTIVE, requestive (entreating) You will excuse me. DIRECTIVE, requestive (summoning) Maswabi, you will wait for me.)

The DIRECTIVE, requestive with which Senkatana *summons* Maswabi to take his place is a sign of the trust he places in Maswabi. Senkatana leaves to enquire after his mother's health, which will give the antagonists ample opportunity to criticise Senkatana.

3.23 ACTION UNIT 28 (U²⁸) pp. 61-62, LEBALA LA BOBEDI (SCENE 2 CONTINUED)

Character configuration entails Maswabi, Masilo, Monyohe and Bulane and his entourage and the rest of the men in the kgotla. In this unit, Bulane's speech acts, representing evil, contrast sharply with everything Senkatana said in the previous two units. He stresses severe punishment as the only solution to crime.

<u>Speech acts used in this action unit</u>

NARRATOR:	CONSTATIVE	informatives	(narrating) 2
MASWABI:	CONSTATIVE	assertive	(stating) 1
	DIRECTIVE TOTAL: 2	question	(enquiring) 1
MASILO:	CONSTATIVES	retrodictive assertive disputatives	(reporting) 1 (arguing) 1 (contesting) 2

			(accusing) 1 (countering) 1
	TOTAL: 6		
	DIRECTIVES	questions	(demanding) 2 (challenging) 2
		requirements	(demanding) 2
		advisory	(warning) 1
	TOTAL: 7		
BULANE:	**CONSTATIVES**	informative	(disclosing) 1
		disputatives	(challenging) 1 (contradicting) 1 (contesting) 1
	TOTAL: 4		
	DIRECTIVES	questions	(demanding) 1 (querying) 1 (enquiring) 1
		requirement	(demanding) 1
	COMMISSIVE	promise	(guaranteeing) 1
	TOTAL: 5		
MONYOHE:	**DIRECTIVE**	question	(challenging) 1
	CONSTATIVES	assentive	(approving) 1
		disputative	(accusing) 1
	TOTAL: 3		

The speech acts of the characters in this unit indicate that Masilo (13 speech acts) and Bulane (nine speech acts) are the main illocutors. Bulane criticises Senkatana's judgement, offering exactly the opposite advice of what the king proposed: that people should be punished severely in order to enforce repentance. He uses *challenging* CONSTATIVES and DIRECTIVES and even a binding requirement:

Bulane:

Shodu leno le ne le tshwanetse ho otlwa ha boima le tle le bake.

(p. 61)

(*Bulane*:

~~DIRECTIVE, requirement (demanding)~~ That thief must be punished severely so that it is repented.)

Masilo challenges him directly, disputing his opinions (with *contesting, accusing* and *countering* sub-ordinate acts), questioning Bulane's ideas and his loyalty and accusing him of being a coward, talking behind Senkatana's back. Masilo's speech acts clearly reveal his loyalty towards Senkatana:

Masilo:

He ke mona wena o bua maikutlo a hao o sa tshabe letho. Ntho e mpe ke hobane o lekwala. O ne o sa bue ka pele ho morena keng? O emela hore a tsamaye pele keng? (p. 62)

(*Masilo*:

~~CONSTATIVE, disputative (contesting)~~ Hey, you just now declared your feelings without fearing a thing. ~~CONSTATIVE, disputative (accusing)~~ The bad thing is that you are a coward. ~~DIRECTIVE, question (demanding)~~ Why did you not speak in front of the king? ~~DIRECTIVE, question (demanding)~~ Why did you wait until he was gone first?)

The entrance of the messenger at this point serves to end the unit, but also serves as informative device to let the reader or audience know about the off-stage whereabouts of Senkatana.

3.24 ACTION UNIT 29 (U^{29}) pp. 63-64, LEBALA LA BOBEDI (SCENE 2 CONTINUED)

*Configuration of characters remains the same as for the previous unit. The fact that Senkatana does not come back to the **kgotla** indicates that Maswabi is starting to play a more substantive role in the play. Maswabi's speech acts confirm this fact.*

Speech acts occurring in this unit

NARRATOR:	CONSTATIVES	informatives	(narrating) 5
			(visualising) 2
	TOTAL: 7		
MASWABI:	CONSTATIVES	informatives	(reporting) 2
			(exposing) 2
		descriptive	(evaluating) 1
	DIRECTIVES	question	(contesting) 1
		requestive	(petitioning) 1
	TOTAL: 7		
BULANE:	CONSTATIVES	dissentives	(rejecting) 1
			(resisting) 2
		assertive	(specifying) 1
		suppositive	(conjecturing) 1
	TOTAL: 5		
	DIRECTIVES	questions	(querying) 2
			(objecting) 1
		requirement	(demanding) 1
	TOTAL: 4		
MASILO:	DIRECTIVES	questions	(challenging) 3
	CONSTATIVE	dissentive	(rejecting) 1
	TOTAL: 4		
MONYOHE:	DIRECTIVES	requirements	(demanding) 1
			(charging) 1
	TOTAL: 2		

Paraphrasing the speech acts of this unit shows Maswabi in control of Senkatana's court. Mofokeng's dramatic purpose is starting to become clear here: judgement is put in Maswabi's hands in order to prepare him and the reader or audience for the closing scenes — where Maswabi is in total command. Of Maswabi's seven speech acts, six are illocutions, mainly directed at Bulane, and one is a perlocution, answering Bulane. His speech acts are bold and to the point:

Bulane:

Ke hampe hore ditaba ebe di emiswa ke ho kula ha motho a le mong.
Ke tsona ntho tseo re di nyatsang.

Maswabi:

Bulane, na o ile wa belehwa kapa o wele hodimo?

Bulane:

Ke potso e lebang kae eo? Ke utlwa eka e leba tlhapeng!

Maswabi:

Ke botsa hobane ke utlwa o bua jwalo ka motho ya sa tsebeng hore mma motho keng ho yena; motho ya sa tsebeng lerato le pakeng tsa ngwana le mmae... (p. 63)

(Bulane:

CONSTATIVE, dissentive (rejecting) It is bad that matters are left standing because of only one person who is sick. CONSTATIVE, assertive (specifying) It is those things that we are querying.

Maswabi:

DIRECTIVE, question (contesting) Bulane, were you born or did you just fall from above?

Bulane:

DIRECTIVE, question (querying) What do you want to achieve with that question? **CONSTATIVE, dissentive (resisting)** I feel it is on its way to an insult!

Maswabi:

CONSTATIVE, informative (exposing) I ask because I hear you talk like a person who doesn't know what a mother means to a person; **CONSTATIVE, informative (exposing)** someone who doesn't know the love that exists between a child and its mother...)

Maswabi is supported by Masilo and Monyohe, who both use challenging and demanding speech acts to counteract Bulane's verbal attack on the king:

Bulane:
Empa ha o le morena...

Masilo:
Ha o le morena ha o sa le motho na? Ha o le morena ha o sa rata mmao? Ya jwalo morena setjhaba ha se mo hloke!

Bulane:
Ke mang ya itseng morena a se ke a rata mmae?

Masilo:
Ekare a rata mmae yaba o ntse a dutse mona a ahlola dinyewe tsa bosawana, tse sa feleng, a mametse puo tsa batho bao e kang ke masea, empa mmae a le phateng tsa lefu, a mo hloka?

*(Bulane o a thola. Monyohe o a bososela. Bulane o a mmona mme
o a halefa)*

Bulane:

O qabolwa ke eng moo, Monyohe?

Monyohe:

Araba bo! O tholetseng jwale.

> *(Banna ba a tsheha)* (p. 63-64)

(Bulane:

CONSTATIVE, dissentive (resisting) But if you were the king...

Masilo:

DIRECTIVE, question (challenging) If you are a king are you not human anymore? DIRECTIVE, question (challenging) If you are a king don't you love your mother anymore? CONSTATIVE, dissentive (rejecting) Such a king the people do not need!

Bulane:

DIRECTIVE, question (objecting) Who said a king shouldn't love his mother?

Masilo:

DIRECTIVE, question (challenging) If he loves his mother how can he sit here, judging meaningless court cases which never end, listening to the idle talk of the people who are like sucklings, while his mother is on the verge of death, and needs him?

> CONSTATIVE, informative (narrating) *(Bulane is quiet. Monyohe
> smiles. Bulane looks at him and he is angry)*

Bulane:

DIRECTIVE, requirement (demanding) What are you laughing at there, Monyohe?

Monyohe:

DIRECTIVE, requirement (demanding) Answer then! DIRECTIVE, requirement (charging) Why are you quiet now?

CONSTATIVE, informative (narrating) *(The men laugh)*

Bulane, on the other hand, is bombarded by illocutions — of his seven speech acts, two are illocutions and five are perlocutions in defence of his view-point, ending in a feeble threat (see quotation above). The way in which Senkatana's subjects defend him confirms that Maswabi has the whole nation (except the antagonists, of course) behind him and reminds us of U^{11}, where the same situation enacts itself. Bulane has no defence — the men laugh at him and Maswabi closes the **kgotla**, while the narrator aptly closes the scene:

Maswabi:

Nna ke re re mpe re kwale lekgotla hoba ke mona le dikgeleke di feletswe.

> **(Banna ba a tsheha mme lesela le a theoha)** (p. 64)

(Maswabi:

DIRECTIVE, requestive (petitioning) I say we can just as well close the court as it is here that eloquence has been brought to an end.

> CONSTATIVE, informative (narrating) *(The men laugh and the curtain comes down)*

3.25   ACTION UNIT 30 (U³⁰) pp. 64-67, LEBALA LA BORARO (SCENE 3)

Character configuration entails Senkatana and Mmaditaolane only. This unit serves to stress the fact that Mmaditaolane is quite ill. It furthermore functions as one of the last discussions between mother and son, Mmaditaolane voices her fears of leaving Senkatana behind alone after her death, as well as her fear for his enemies.

Speech acts used in this unit

NARRATOR	CONSTATIVES	informatives	(narrating) 6
			(visualising) 6
	TOTAL: 12		
SENKATANA	CONSTATIVES	descriptives	(assessing) 1
			(diagnosing) 1
		assertives	(certifying) 2
			(maintaining) 1
			(denying) 1
			(declaring) 2
			(professing) 3
		confirmative	(verifying) 1
		predictive	(forecasting) 1
	TOTAL: 13		
	DIRECTIVES	questions	(enquiring) 1
			(examining) 1
			(protesting) 2
		advisory	(recommending) 1
	COMMISSIVES	offer	(volunteering) 1
		promise	(guaranteeing) 1
	TOTAL: 7		

Senkatana also uses 4 respectful vocatives

MMADITAOLANE			
	CONSTATIVES	informatives	(revealing) 3
			(disclosing) 3
			(notifying) 1
		descriptives	(assessing) 2
			(evaluating) 5
			(defining) 1
		retroactive	(correcting) 1
		retrodictives	(reporting) 2

	assertives	(clarifying) 1
		(certifying) 1
	assentives	(affirming) 1
		(agreeing) 1
		(accepting) 1

TOTAL: 23

DIRECTIVES	questions	(probing) 1
		(challenging) 2
	advisories	(cautioning) 2
		(admonishing) 1
		(recommending) 2
	requestives	(imploring) 1
		(beseeching) 1

TOTAL: 10

Mmaditaolane also uses 9 endearing vocatives

From the number of her speech acts, it seems as if Mmaditaolane plays a dominant role in this action unit (compare her 34 against Senkatana's 27). When we assess the illocutionary-perlocutionary dynamics, however, her role as a perlocutor outweighs her role as illocutor. She explains her failing strength to Senkatana with CONSTATIVES, mainly informatives (*revealing* and *disclosing*) and descriptives (*assessing* and *evaluating*). She *discloses* at the same time, with informatives, her physical disposition and expresses her concern about the newest rumours of dissatisfaction among the people by means of advisory DIRECTIVES, (*admonishing, cautioning* and *recommending*). These rumours are clearly signs of Bulane's rebellion surfacing. Cohesion is thus established here with all previous units showing the same signs of Bulane's mutiny. Mmaditaolane's speech acts are concluded with four DIRECTIVES: two *challenging* questions, two advisories (*recommending*) and two requestives (*imploring, beseeching*). She also applies seven CONSTATIVES, mainly descriptives and informatives, by which she *assesses* and *defines* their situation; *discloses* and

notifies him of the antagonist's newest rumours, but mainly *encourages* Senkatana to walk the path of righteousness. Two of her assentives are used to *agree* and to *accept* Senkatana's stand towards life.

Senkatana's speech acts are supportive and consoling to Mmaditaolane: he uses two descriptives to *assess* and *diagnose* his mother's disposition and a *recommending* advisory (a DIRECTIVE) to suggest a plan of action. He acts as illocutor ten times and as perlocutor, 17 times, which proves Senkatana to be on a par with his mother regarding dominance of speech. His high number of assertives, with which he *certifies, maintains, denies, expounds* and *professes*, and his confirmative (*verifying*) assure Mmaditaolane of his strength and his will to carry on, while his COMMISSIVES (an offer and a promise) show his committed attitude towards her. The high number of questions (4) (two *protesting* against her fear of leaving him behind, one *enquiring* and one *examining* question) he employs, shows his concern for her health. Mmaditaolane and Senkatana together use 13 vocatives — a clear sign of their respect and love for one another, to which the following bear witness:

Senkatana:
Mme, o buiswa ke ho kula hle! Matla ao o a hlokang o tla ba le ona hape ha o fola. O mpa o kula feela.

Mmaditaolane:
Ngwana ka, ona mmele kgale o jara boima;... Ke mpa ke llela wena ya tla sala a le mong kamorao. Na o a tshaba ho sala o le mong, o se na wa heno? (p. 65)

(*Senkatana*:

CONSTATIVE, assertive (certifying) Mother, you talk like this because of the illness. CONSTATIVE, predictive (forecasting) The strength you need you will get back again when you get better. CONSTATIVE, assertive (maintaining) You are just sick.

Mmaditaolane:

CONSTATIVE, retrodictive (reporting) My child, this body has carried weight for a long time;... CONSTATIVE, informative (revealing) I only feel sorry for you who will remain behind alone. DIRECTIVE, question (probing) Are you afraid to remain alone, since you don't have any family?)

The narrator's speech acts in the sub-text describe the scene in detail — Mmaditaolane's frail disposition and Senkatana deep in thought — thus supporting the main text very well:

> *(O a ema ka bothata mme o leba monyako a hlotsa. O a tswa, o siya Senkatana a dutse fatshe a nahana. O bua ka pelo ...* (p. 67)
> (CONSTATIVE, informative (visualising) *She gets up with difficulty and moves towards the door, limping. She goes out, leaving Senkatana behind, sitting on the ground, thinking. He is meditating ...)*

3.26 ACTION UNIT 31 (U³¹) pp. 67-70, LEBALA LA BORARO (SCENE 3 CONTINUED)

With Mmaditaolane out, Senkatana remains behind and Maswabi enters, unnoticed. This unit serves to heighten the reader or audience's anxiety regarding Senkatana's

obliviousness to his own vulnerability to his enemies.

<u>Speech acts used in this unit</u>

<u>NARRATOR:</u>	CONSTATIVES	informatives	(narrating) 5
			(visualising) 1
	<u>TOTAL</u>: 6		

<u>MASWABI:</u>	ACKNOWLEDGEMENT	apologise 1	
	CONSTATIVES	informatives	(notifying) 1
			(pointing out) 2
			(advising) 2
			(disclosing) 2
		descriptives	(assessing) 2
		retrodictives	(reporting) 3
		assertive	(explaining) 1
		suggestive	(speculating) 1
		assentive	(agreeing) 1
	<u>TOTAL</u>: 15		
	DIRECTIVE	advisory	(cautioning) 1

<u>SENKATANA:</u>	ACKNOWLEDGEMENT	accept 1	
	DIRECTIVES	questions	(enquiring) 5
			(challenging) 4
		requestive	(asking) 1
		advisory	(urging) 1
	<u>TOTAL</u>: 11		
	CONSTATIVES	descriptives	(assessing) 3
			(measuring) 1
			(evaluating) 3
		assertive	(alleging) 1
		assentive	(accepting) 1
		informatives	(confessing) 2
		retrodictive	(reporting) 1
		disputatives	(protesting) 2
	<u>TOTAL</u>: 14		

Already in the informatives of the narrator in the sub-text, signs occur which add to the

rising of dramatic tension. The narrator tells us: Senkatana sits, deep in thought and is

oblivious of Maswabi coming in. Cohesion is therefore established between U^{17}, U^{18} and the present unit. When Maswabi speaks, the narrator informs us:

(Senkatana o a nyaroha) (p. 67)
(CONSTATIVE, informative (visualising) *Senkatana is startled)*

Maswabi takes the initiative and with two CONSTATIVES, descriptives, he *assesses* the seriousness of the situation in which Senkatana finds himself. Maswabi *reports* with three retrodictives and five informatives (*pointing out, advising, disclosing*) to Senkatana what had happened in court after he left (U^{28} and U^{29}). His last informative on p. 69 links this action unit with all the previous units in which the theme of sowing is developed (Units 11, 13, 15, 16, 21, 22, 26, 29 and 30):

Maswabi:
... Empa dintho tse mpe kaofela di etswa ke moya o mobe ona o ntseng o jalwa ka boomo. (p. 69)

(Maswabi:
... CONSTATIVE Informative (advising) But all the bad things come from the bad spirit which is continually sown on purpose.)

Maswabi concludes with a DIRECTIVE advisory, *cautioning* Senkatana to be on the lookout for approaching danger. Considered against the background of the signs in U^{17} and U^{19}, it is especially this DIRECTIVE of Maswabi that adds to the continuous and steadily rising dramatic tension.

Senkatana's speech acts are in the majority in this unit, signifying more involvement on

his part at this stage in the anxiety expressed by Mmaditaolane (U[17], U[30]), Tsholo (U[19]) and now Maswabi. His 11 DIRECTIVES confirm this fact, showing eagerness on his part to find out about what happened in the **kgotla**. His last eight CONSTATIVES describe his emotions of despair about the occurrences around him, showing him to be human after all: he *reports* with a retrodictive, he *evaluates* with descriptives, he *protests* with disputatives. He concludes by addressing two DIRECTIVES and a CONSTATIVE at Maswabi:

Senkatana:

... **Maswabi, o ke o lore o hateletswe ke ntho e boima, o tshwerwe ke ntho e matla mme o sitwa ho lwana kapa ho baleha, o eme nqa e le nngwe feela ho fihlela se tlang ho wena se bile se fihla se o bolaya? O ke o be le toro e jwalo? ... Moya wa ka o imetswe ke morwalo. (p. 70)**

(Senkatana:

... DIRECTIVE question (enquiring) Maswabi, do you ever dream you are weighed down by a heavy thing, you are being held by a mighty force and you, being unable to fight or flee, stand at one point only until that which approaches you, eventually catches up with you and kills you? DIRECTIVE question (enquiring) Do you ever have such a dream? ... CONSTATIVE, informative (confessing) My spirit is overloaded.)

Here the predictives of the **diboni** from U[6] (Act 2), and U[20] at the beginning of this act (Act 3), have come true. They say:

Moboni:

... **Ke yena eo ba tla mo hloela setumo sa hae:**

Hona hobane a ba lopolotse -

Ke yona teboho eo ba tla mo neela yona (U[6]: p. 17)

(*Moboni*:

... <mark>CONSTATIVE predictive (forecasting) x 2</mark> He is the one whom they will

hate for his fame:

Precisely because he rescued them —

This is the reward which they will offer him.)

Diboni ka bobedi:

... Tsela e a nyolosa, e nyolosa thaba;

Oho, ngwaneso, hangata o tla lla,

Hangata o tla lakatsa ho dula fatshe,

Hangata o tla lakatsa ho phomola,

E, esita le hona ho kgutla, ho theosa. (U[20]: pp. 44-45)

(*Both seers*:

<mark>CONSTATIVE predictive x 5</mark> The path goes up, up the mountain;

Oh, dear brother, often you will cry,

Often you will wish to sit down,

Often you will wish to rest,

Yes, even then to come back, to descend).

3.27 CONCLUSION

In this chapter we see the challenging of the hero in a total of 24 action units. We see

some quick changes in the configuration of scenes as the plot develops, which produces

an action-filled part of the play. Dramatic action is initiated by four somewhat slow-

moving units, is accelerated by the entrance of the main antagonist (Bulane) in U[11],

which immediately sparks off a faster pace for all forthcoming units. This unit is followed by a few comic action units in which Masilo toys around with Bulane by entering and exiting a few times and, in the first of many personal scenes between Maswabi and Senkatana, Maswabi expresses his fear for Senkatana's safety.

We witness the spreading of false rumours about Senkatana and a unit in which Mmaditaolane expresses her deep concern for Senkatana's safety, which Senkatana answers with a heroic stand on his principles. Maswabi and Mmaditaolane's fears are echoed by the old man, Tsholo, while the **diboni**, echoing Senkatana's heroic stand, prophesy hardships and tears for the hero. We are confronted with Bulane's side of the story as we see Mmadiepetsane blackmailing him into assassinating Senkatana, we see Bulane train his accomplices for sowing bad rumours against Senkatana, and a following scene between Mmadiepetsane and Bulane we see her trying to propel him into action with accusations of cowardice.

The **kgotla** scene, although a relatively long action unit, portrays Senkatana's somewhat cumbersome way of handling community problems. When Senkatana is called out to his sick mother, Bulane takes hold of the opportunity to continue with the sowing of incriminating rumours about Senkatana. In an electric scene, he criticises Senkatana's handling of court cases: he uses (CONSTATIVES) *resisting* and *rejecting* dissentives, *challenging, contradicting* and *contesting* disputatives, *disclosing* informatives, *specifying* assertives and *conjecturing* suppositives. His DIRECTIVES include *querying, demanding* and *objecting* questions and *demanding* requirements. We see, however, Bulane getting a lot of resistance from Monyohe, Masilo and Maswabi,

through (CONSTATIVES) *contesting, accusing, countering, challenging* and *contradicting* disputatives, *evaluating* descriptives, *exposing* informatives and *rejecting* dissentives. Their DIRECTIVES comprise *enquiring, demanding, challenging* and *contesting* questions and *demanding* and *charging* requirements.

Mmaditaolane in the penultimate unit shows us a mother confessing her failing strength to Senkatana, as well as her concern about the newest rumours spread about her son. She uses no less than 24 CONSTATIVES to express herself: *revealing, disclosing* and *notifying* informatives; *assessing, evaluating* and *defining* descriptives; *correcting* retractives; *reporting* retrodictives; and *clarifying* and *certifying* assertives. Her 10 DIRECTIVES are aimed at eliciting responses from Senkatana: *probing* and *challenging* questions; *imploring* and *beseeching* requestives; and *cautioning, admonishing* and *recommending* advisories. Senkatana shows himself to be a supportive and consoling son: his 20 CONSTATIVES include *assessing* and *diagnosing* descriptives; *certifying, maintaining, denying, expounding* and *professing* assertives; *verifying* confirmatives and a *forecasting* predictive. His COMMISSIVES, a *volunteering* offer and a *guaranteeing* promise, show how committed he is to his mother. Together they use 13 endearing and respectful vocatives, which are further signs of their love supporting one another.

The last action unit in this chapter shows Senkatana and Maswabi in yet another personal scene where Maswabi reports on what happened in the **kgotla** as well as on other rumours spread about Senkatana. Senkatana expresses his loneliness and desperate feeling of being unable to cope with his situation. He uses *assessing, measuring* and *evaluating* descriptives, *alleging* assertives, *confessing* informatives and

protesting disputatives (all CONSTATIVES). His DIRECTIVES include *enquiring* and

challenging questions, *urging* advisories and *appealing* requestives.

The number of DIRECTIVES used (approximately five per page, CONSTATIVES more

or less nine per page) in this chapter is noticeably more than in Chapter 2 (showing

approximately three per page, CONSTATIVES more or less 13 per page). With

DIRECTIVES being the reaction-intended speech acts they are, this explains why

dramatic action indicates an acceleration during the analysis.

CHAPTER 4

THE SLAYING OF THE HERO:

"EKABA TOKA KE YA LEFATSHE LENA?" (ascertaining)

4.1   INTRODUCTION

In this chapter the last third of the play is analysed and discussed. During this part, the plot signs build up in 14 action units to reach the climax, which is the assassination of Senkatana. The climax occurs in unit 46, after which the denouement follows, covering the last three action units. The chapter therefore analyses action units 32-49, and includes Acts 4 and 5.

4.2   ACTION UNIT 32 (U^{32}) pp. 70-71, KAROLO YA BONE (ACT 4)

*Introducing Act 4, the **diboni** aim at encouraging Senkatana to persevere with his beliefs amidst ever-increasing difficulties. In their usual poetic style, their illocutions have the function of retrospection as well as of prophecy.*

Speech acts occurring in this unit:

NARRATOR:	CONSTATIVES	informatives	(reporting) 2
MOBONI:	DIRECTIVES	advisories	(urging) 3 (cautioning) 2

	CONSTATIVES	assertives	(declaring) 2
			(maintaining) 1
		predictives	(forewarning) 2
			(predicting) 1

TOTAL: 11

SEBONI:	DIRECTIVES	advisory	(directing) 1
		requestives	(imploring) 3
	CONSTATIVES	assertives	(stating) 2
		predictive	(forewarning)1

TOTAL: 7

The **diboni** use 3 endearing Vocatives

Moboni and **Seboni** together pilot Act 4 into the action line: they comment on previous units and predict future ones. Their address is a direct response to the depressive illocutions of Senkatana in the previous unit (U[31]). As a whole it is the aim of this unit to warn Senkatana of future hard times and to encourage him. But, neither Senkatana nor the other characters can hear them, only the reader or audience. The **diboni**, therefore, once again establish themselves through their speech acts as belonging to a realm apart from the rest: they look backwards and forwards into the story line, seeing what the other characters and the reader or audience cannot. As 'response-orientated' speech acts, their numerous DIRECTIVES aim to elicit a response from their addressee(s). Although directed to Senkatana, their address is actually indirectly an appeal directed at the reader or audience for empathy to Senkatana.

The numerous DIRECTIVES they use display a sense of urgency which is noted in the address of the **diboni** for the first time in the play. The advisory DIRECTIVES of the **diboni** *urge, caution, direct* and *guide*. Their requestives *implore* and *entreat* him to

carry on with his cause. Although their DIRECTIVES are not of the binding type, their advisories and requestives become binding requirements in their appeal to the reader or audience. The content of their address adds to this binding nature of their DIRECTIVES, which is, of course, also strengthened by their position of authority as seers and by themselves as **signs of authorial commentary**.

Their assertive CONSTATIVES *declare* that they know what he has to endure, while their predictives *forewarn* him of even more hardships lying ahead for him. The equality in numbers of the DIRECTIVES and CONSTATIVES (both are nine), mirrors the intensely complicated nature of the circumstances in which Senkatana finds himself at this stage of the play. The three endearing vocatives of the **diboni** underline what their CONSTATIVES have already stated: their compassion with his plight, while simultaneously projecting how the dramatic tension has accumulated up to this point. Their speech acts collectively indicate that the dramatic action line is soaring in the direction of the climax.

According to the narrative content the unit may be divided into two parts, part one consisting of lines 1-5, while part two comprises lines 6-18. Part one aims at encouraging Senkatana:

Moboni:
1   Tiisetsa, ngwaneso, tiisetsa mathateng;
2   Wa hao moputso ha se wa kajeno,
3   Wa hao moputso ha se wa mona;
4   Mona o a nyefolwa, mona o a songwa,
5   Tiisetsa feela weso, tiisetsa! (p. 70)

(*Moboni*:

1	DIRECTIVE, advisory (urging) Persevere, brother, persevere in difficulties;

2	CONSTATIVE, assertive (declaring) Your reward isn't of today,

3	CONSTATIVE, assertive (declaring) Your reward isn't of this place;

4	CONSTATIVE, assertive (maintaining) Here you are abused, here you are scorned,

5	DIRECTIVE, advisory (urging) Only persevere, brother, persevere!)

The verbal stem **-tiisetsa** (persevere) occurs four times: twice in line 1 and twice in the last line, with line 5 structuring the five lines as a satisfactorily rounded-off unit. The endearment vocative **ngwaneso** (dear brother), also occurring as **weso**, occurs twice in these five lines and this strengthens the illocution of encouragement. Coupled with the high number of DIRECTIVES these vocatives amplify the **signs of appeal** of the **diboni** to the reader or audience for empathy towards Senkatana. The syntactic structuring of lines 2 and 3 attracts attention: they start with the possessive construction **Wa hao** (Your), followed by the noun **moputso** (reward), which is followed by a negative possessive construct **ha se wa...** (isn't of...) and ended by **kajeno** (today) (line 2) and **mona** (here) (line 3). The demonstrative 1st position of the locative class **mona** (here) has also been used by Senkatana in the last line of the previous unit, thus causing cohesion between U^{31} and U^{32}:

Senkatana:

...Maswabi, a re tsamaye, re se ke ra ikwalla <u>mona</u> tjena. (p. 70)

(*Senkatana*:

...DIRECTIVE, requestive (appealing) Maswabi, let's go, we shouldn't shut ourselves in <u>here</u> like this.)

As in past units (U[1], U[6], U[20]), the illocutions in general and the vocabulary specifically of the **diboni** match that of Senkatana; furthermore they focus the attention on the 'here and now', a theme which is continued by the **diboni** here in U[32]. The **diboni** are perusing Senkatana's circumstances as they are at this specific moment in the play, they are taking stock, placing everything in perspective and pointing out what his priorities should be now, not only for Senkatana, but for the reader or audience as well. The demonstrative **mona** is used twice more in line 4:

Moboni:

4   ... <u>Mona</u> o a nyefolwa, <u>mona</u> o a songwa, (p. 70)

(Moboni:

4   ... CONSTATIVE, assertive (maintaining) <u>Here</u> you are abused, <u>here</u> you are scorned,)

Reference to Senkatana's present position is by means of deictic strategy — by placing Senkatana firmly in the here-and-now. Here, the words **kajeno** (today), **mona** (here), repeated three times, and in U[31], **mona** (here), once again, and **tjena** (like this), used by Senkatana, emphasise the present while enhancing the direct appeal made by the **diboni. Ha se wa mona** (It is not here) further suggests that Senkatana will receive a reward in some place other than here (this world), where insult and scorn are his reward. The reader or audience familiar with the legend knows this 'other place' refers to the hereafter. The passive suffix **-w-** occurring in the verbal stems (**-nyefolwa,**

-**songwa**) in the extract above, suggests signs of Senkatana's passivity and helplessness at receiving such undeserved 'rewards'.

Part two is dominated by a sense of urgency due to the five DIRECTIVE (*cautioning*) advisories which urge Senkatana not to look back into his past experiences, or towards his future, lest he becomes discouraged. Senkatana's future is likened to a steep uphill path with many precipices, while his past is compared to a similarly steep uphill. Lines 6-11 of part two prophesy about Senkatana's future while lines 12-18 deliberate the importance of not looking back (with four DIRECTIVES: two advisories (*cautioning*), two requestives (*entreating*); and three CONSTATIVES: two assertives (*stating*), one predictive (*forecasting*)). As introduction to part two, line 6 announces both these sections with

Moboni:

6   ...Se lelalle hodimo, se hetle hlel (p. 71)

(*Moboni*:

6   ...DIRECTIVE advisory (cautioning) Don't look upwards, don't look backwards please!)

More stress is placed on not looking backwards — the imperative (DIRECTIVE, advisory) **Se hetle** is used four times. The reasons given for not looking upwards are foreboding in the first section of part two:

Moboni:

7   ...Ha o lelala o tla nyahama pelo,

8   Moepa o sa le moholo haholo,

9   Kapele ho moepa ke dilomolomo! (p. 71)

(*Moboni:*

7   DIRECTIVE, advisory (cautioning) If you look upwards, you will become discouraged,

8   CONSTATIVE, predictive (forecasting) The path uphill is still long,

9   CONSTATIVE, predictive (forecasting) Ahead, on the uphill path, are many precipices!)

These two predictive CONSTATIVES are **signs of preparation**, as the reader or audience is forewarned of potential hardships lying ahead of Senkatana, and is thus prepared for what will happen in the action units to follow.

While looking backwards in the second section, the **diboni** strengthen the ominous nature of the future described in the preceding lines:

Seboni:

12   Se hetle hle, o tla nyahama pelo;

13   O se o tseba mathata a ka morao,

14   O se o nahana hore o hlwele haholo!

15   Oho se hetle hle, se hetle,

16   O tla fumana eka o ntse o bapala. (p. 71)

(*Seboni:*

12   DIRECTIVE, advisory (guiding) Don't look back please, you will become disheartened;

13   CONSTATIVE, assertive (stating) You already know the hardships that are behind,

14 ~~CONSTATIVE, assertive (stating)~~ You are already thinking that you have climbed a great deal,

15 ~~DIRECTIVE, requestive (beseeching)~~ Oh please, just don't look back, don't look back,

16 ~~CONSTATIVE, predictive (forecasting)~~ You will find it seems as if you have been playing.)

Both sections end with the importance of Senkatana keeping faith, causing both to be rounded off well and ensuring cohesion between the two sections. The endearment vocative **ngwaneso** (brother) in line 18, which is also the last line of the unit, further strengthens the illocutions of encouragement found here:

Moboni:

10 Hlwa feela hle, o tla fihla

11 Ha feela tshepo e le teng.

(Moboni:

10 ~~DIRECTIVE, advisory (directing, urging)~~ Only carry on ascending, you will arrive

11 ~~CONSTATIVE, predictive (forecasting)~~ When only hope remains.)

and

Seboni:

17 Sheba fatshe feela hle, eba le tshepo.

18 Tshepo, ngwaneso, eba le tshepo ka mehla. (p. 71)

(Seboni:

17 ~~DIRECTIVE, requestive (beseeching)~~ Only look downwards please, have hope.

18   DIRECTIVE, requestive (beseeching) Hope, dear brother, always
        have hope.)

This unit thus ends with the **diboni** emphasising their foreknowledge of Senkatana's
future as well as their insight into what he needs to do to remain strong.

4.3   ACTION UNIT 33 (U^{33}) pp. 71-75, LEBALA LA PELE (SCENE 1)

*The unit is enacted in Bulane's house — he and his friends are assessing their progress
in planning the murder of Senkatana. As they report on their attempts at putting
Senkatana in disrepute, it becomes clear that people do not readily fall for the bad
rumours they are spreading. Although the situation is portrayed as comic, as the group
disperses, the reader is left with a feeling that the group nonetheless still poses a threat
to Senkatana.*

Speech acts occurring:

NARRATOR:	**CONSTATIVES**	**informatives**	**(reporting) 7**
BULANE:	**CONSTATIVES**	**retrodictives**	**(reporting) 1**
			(recounting) 1
			(relating) 1
		suggestives	**(speculating) 1**
			(persuading) 1
		assentive	**(approving) 1**
		confirmatives	**(approving) 1**
			(concluding) 1
		assertive	**(stating) 1**
	TOTAL: 9		
	DIRECTIVES	**requestive**	**(appealing) 1**
		questions	**(enquiring) 1**

		requirements	(challenging) 2 (charging) 1 (confronting) 1 (demanding) 1 (commanding) 1
	TOTAL: 8		
HLABAKWANE:	DIRECTIVES	questions	(enquiring) (rhetorical) 1 (challenging) 4 (gloating) 1 (querying) 1 permissives (allowing) 2 requirements (charging) 2 (demanding) 1 (challenging) 1 (instructing) 1
		prohibitive	(impeding) 1
	TOTAL: 15		
	CONSTATIVES	descriptives	(teasing) 1 (portraying) 1 (narrating) 1
		concessive disputatives	(admitting) 1 (objecting) 1 (accusing) 1 (insulting) 1 (insinuating) 2
		retrodictives	(narrating) 2 (recounting) 1 (reporting) 6 (relating) 1
		assertives	(stating) 1 (declaring) 1
	TOTAL: 21		
MARAILANE:	DIRECTIVES	requirements questions	(demanding) 2 (challenging) 1 (enquiring) 3
	TOTAL: 6		
	CONSTATIVES	retrodictive assertive descriptive	(recounting) 1 (declaring) 1 (applauding) 1
	TOTAL: 3		

This is a comical scene in which Mofokeng portrays Bulane and his companions for what they really are: a group of power-seeking cowards. Each one is trying to impress the others by exaggerating his achievements regarding their plan to bring Senkatana down. Their success rate, however, should be measured against the reaction of the people to their allegations. Although Bulane has acquired sympathy from a few people over the way Senkatana handles court cases, it seems as if the people still support their king.

The initial three illocutions of the narrator in the sub-text signal Bulane in control of this situation — he is reported to sit in front while the other men look at him. However, the ratio of the speech acts of the characters reflects a different finding — Hlabakwane utters twice as much speech acts (37 in total, which are made up by: 15 DIRECTIVES and 21 CONSTATIVES) of which 24 are illocutions and nine perlocutions, while Bulane's 17 speech acts include nine illocutions and eight perlocutions. This reveals Hlabakwane in actual fact to be the dominating character in this unit, and not Bulane.

As in the previous unit (U^{32}), the DIRECTIVES in this unit nearly equal the CONSTATIVES (33 : 31), while contrasting with most previous units, where DIRECTIVES often vary from being non-existent, to half or at most three quarters in number in comparison with the CONSTATIVES occurring. A high number of DIRECTIVES always causes the dramatic action line to rise and to quicken the pace of the action. By placing this action unit immediately after the unit in which the **diboni** appear, Mofokeng achieves further progression. The reader or audience experience in the present unit the realisation of the prophecies of the **diboni**. In U^{32} they predicted bad

times for Senkatana's future, the reader or audience now see it happening.

The situation enacted here is comic, for as Bulane reports on his progress in spreading bad rumours about Senkatana, with retrodictives (*reporting, recounting, relating*) and suggestives (*speculating and persuading*), his accomplices struggle to comprehend his argument. Instead of applauding him, they demand more explanation and his words are met with ridicule: they use *challenging* questions and requirements (DIRECTIVES), *teasing* descriptives and *insinuating* disputatives and eventually an *allowing* permissive, another DIRECTIVE. Bulane's emotions here also contrast with that of his accomplices — he is serious, business-like, while they poke fun at him and at each other:

Bulane:
...Nna banna ba bangata bao ke buileng le bona ke fumane ba dumellana le nna ka hore ditaba tsa setjhaba ha di tsamaiswe ka toka. Ba lla ka dikahlolo tsena tseo ekang tsa masea, tsa matlwantlwaneng mme ba bona jwalo ka ha ke ba bolella hore setjhaba se ya timelong ha dintho tsena di ntse di tswela pele...

Hlabakwane:
Jwang?

Bulane:
O re jwang jwalo ka ha eka ha o kgolwe?

Hlabakwane:
Tjhee, ke re o hlalose re tle re bone hore na o fela o ba file mabaka a nnete a kgodisang.
  (Ba bang ba a tsheha) (pp. 71-72)

(Bulane:

... CONSTATIVE retrodictive (recounting) As for me, many men with whom I have spoken, I found agreeing with me that the matters of the community aren't handled correctly. CONSTATIVE retrodictive (relating) They complain about infantile judgement, of children's toy houses and they realise as I told them, that the nation will be extinguished if these things carry on...

Hlabakwane:

DIRECTIVE question (challenging) How?

Bulane:

DIRECTIVE question (challenging) You say 'how' as if you don't believe me?

Hlabakwane:

CONSTATIVE descriptive (teasing) No, what I want to say is that you explain so that we can come to see whether you have in fact given them true reasons which will convince them.

CONSTATIVE informative (reporting) *(The others laugh)*

What is striking here, too, is Bulane's attempts at prophesying. While remaining at their best only speculative suggestives, Bulane's attempts are in sharp contrast with the more reliable prophecies of the **diboni** from the previous unit. Bulane's suggestions in fact become accusations against himself, because he makes the prophesies of the **diboni** come true (see lines 4 and 6-9 of the address of the **diboni** on pages 70-71 in *Senkatana*), with the result that Bulane's human limitations are foregrounded. Bulane's personality flaws are further stressed by his phrase (underlined in the quotation): "As I told them". Although Bulane wishes to believe that a lot of people are unhappy about Senkatana's handling of court cases, he cannot prove that this is so.

The amusing nature of the situation in which Bulane and his accomplices find themselves, reminds one of the same entertaining naïvety of U^7, where Maswabi is the serious parallel. What the present unit further clearly illustrates is the futile efforts of Bulane and company at placing Senkatana in a bad light. This reminds one of the same futile attempts of Senkatana's enemies in the folktale version of the play, where they were unable to succeed in killing him until Senkatana himself consented. The reader or audience, however, recognises the irony in the situation: not only is the jesting of the characters at the expense of another human being's life, but this human being is also their redeemer and present king. Hlabakwane's words (underlined in the quotation) reminds one of U^{11} in which Bulane was also challenged to give reasons for his allegations against Senkatana, yet was unable to do so, to his own cost.

Bulane's accomplices' speech acts portray them as boastful and arrogant, as reflected in their preference for using DIRECTIVES, especially the binding type (requirements, permissives and prohibitives) as well as the more rebellious type of CONSTATIVE (primarily disputatives):

Hlabakwane:
Tjhee, efela o buile tsona, weso! O ka itholela jwale.

Marailane:
Ekaba wena Hlabakwane o buile difeng tse hlileng di kgodisang, ha o botsa ba bang tjee?

Hlabakwane:
Ha o phete tsa hao pele keng, ke tle ke qetele?

Marailane:

Ho tla qetela wena hobaneng?

Hlabakwane:

Jo nna wee! BoMarailane ha ba sa tseba hore seo banna ba se nahanang se tla pele ho se nahanwang ke basadi. Hape ho qetellwa ka tsa methepa ha eba ha o tsebe. Bua, monna, o tswe o utlwa hore na ke itseng ho bokgomohadi. (pp. 72-73)

(Hlabakwane:

CONSTATIVE, concessive (admitting) Yes, you have really said it, brother. DIRECTIVE, permissive (allowing) Now you may keep quiet.

Marailane:

DIRECTIVE, requirement (demanding) What about you, Hlabakwane, which persuasive reasons did you talk about that are convincing, now that you are asking other people?

Hlabakwane:

DIRECTIVE, requirement (challenging) Why don't you give yours first and then let me conclude?

Marailane:

DIRECTIVE, requirement (demanding) Why should you be the one to conclude?

Hlabakwane:

CONSTATIVE, disputative (insinuating) Oh please! Marailane and company do not realise that what the men think about, comes before that which is thought of by the women. CONSTATIVE, disputative (insinuating) Furthermore, the usual thing is to conclude with what the ladies have in mind — that is for your information. DIRECTIVE, permissive (allowing)

Speak, man, CONSTATIVE, assertive (declaring) so that I can tell you
what I have said to the womenfolk.)

The characters use their speech acts as power devices — by playing around with the
best variety of DIRECTIVES possible: with *challenging, enquiring, gloating and querying*
questions; *charging, confronting, demanding, challenging and instructing* requirements;
impeding prohibitives and *allowing* permissives. Furthermore, by varying their
CONSTATIVES as best they can: with *reporting, recounting, relating and narrating*
retrodictives; *teasing, portraying, narrating and applauding* descriptives; *objecting,
accusing, insulting and insinuating* disputatives; *speculating and persuading*
suggestives; *approving and concluding* confirmatives; *approving* assentives and
admitting concessives; and *stating and declaring* assertives.

The irony previously found in this unit is continued in Hlabakwane's CONSTATIVES,
assertives, *stating* that the thoughts of the men come before that of the women, while
the reader knows the opposite is true of their 'leader': Bulane is dominated by his wife.
By implication, all Bulane's accomplices are controlled by Mmadiepetsane too — without
their knowledge, of course.

The fact that Bulane's accomplices are portrayed here as infantile further underlines the
irony of the situation. Hlabakwane, the one with the loudest mouth, meets an old woman
whose two questions expose his real purpose behind the allegations and actually makes
him the most unsuccessful of the group. He pretends that the answer he gave her was
the perfect counter-action, but the reader or audience realises that the people are
starting to see them for what they are, and the reality is that in the event of something

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happening to Senkatana, every word any of them spoke against Senkatana will be held against them (which, of course, comes true in U[48]). Mofokeng thus rounds off the unit with the following situation:

Bulane:

Lona ba bang ekaba le sa na le seo le ka re bolellang sona?

Marailane:

Ha mosebetsi wa bona e ne e le ho re tlatsa, ekaba ba sa na le tse ntjha?

(Hlabakwane o a bososela)

Bulane:

O qabolwa ke eng jwale, Hlabakwane?

Hlabakwane:

Le phakile la nkena hanong ke eso qete. Yare moo ke buang nnete hlotshwaneng se seng, ka nyatswa ke mosadi e mong. Le ho re mosadi ke mpa ke rialo. E ne e le setsohatsana se seng se le maswebeswebe, menepenepe, ntho e seng e le mobu feela; he, empa e tsebang ho phoqa ntho! E ntse e re: "M! O nahana hore bo loketse wena feela he borena boo?" "Wa tla wa bo boledisa boloi. E seng ke wena ya bo tsebang?" (pp. 74-75)

(*Bulane*:

DIRECTIVE, question (enquiring) You others, is there still something you wish to tell us?

Marailane:

DIRECTIVE, question (enquiring) If their job was to support us, would they still have something new?

CONSTATIVE, informative (reporting) *(Hlabakwane smiles)*

Bulane:

DIRECTIVE, requirement (demanding) What makes you giggle, Hlabakwane?

Hlabakwane:

CONSTATIVE, disputative (accusing) You were too quick to interrupt me before I had finished. CONSTATIVE, retrodictive (reporting) While I was making known the truth, at one small group, I was opposed by another woman. CONSTATIVE, retrodictive (reporting) I am merely saying a woman. CONSTATIVE, descriptive (portraying) She was an old woman with a lot of wrinkles, wrinkled cheeks, a thing which is just like dust already; but very good at mocking you! CONSTATIVE, retrodictive (reporting) She kept on saying: "M! CONSTATIVE, retrodictive (narrating)(DIRECTIVE, requirement (demanding)) You think that you are the only one fit for kingship?" CONSTATIVE, retrodictive (narrating)(DIRECTIVE, question (grilling)) "How can you speak of sorcery if it isn't precisely you who know all about it?")

In this quotation the crux of the matter is stated — Bulane and his accomplices have been playing with fire and do not realise it. Bulane seems to start realising this — instead of returning their jokes, he enquires why Hlabakwane is smiling. By acting in this way, he declares his own anxiety — he closes the meeting and his friends leave.

4.4   ACTION UNIT 34 (U³⁴) pp. 75-76, LEBALA LA PELE (SCENE 1 CONTINUED)

Alone, Bulane reveals his doubts about what he plans to do to Senkatana. On comparing himself to Senkatana, he comes to the realisation that Senkatana has a regal character, and that he surpasses him by far with regard to virtue and integrity, that he is beloved and trusted by his people. Since he doubts that people may not feel the same towards himself, Bulane concludes that he is unable to assassinate Senkatana.

Speech acts used in this unit

NARRATOR:	**CONSTATIVES**	**informatives**	**(reporting) 4**
BULANE:	**DIRECTIVES**	**questions**	**(rhetorical) (doubting) 5**
			(contemplating) 5
	TOTAL: 10		
	CONSTATIVES	**assertives**	**(stating) 1**
			(meditating) 1
			(declaring) 3
		concessive	**(admitting) 1**
		descriptives	**(illustrating) 1**
			(meditating) 2
			(appraising) 2
		retrodictive	**(meditating) 1**
		suggestives	**(speculating) 2**
	TOTAL: 14		

In this unit, Bulane holds introspection, as can be seen just by listing the sub-ordinate illocutions he uses: *doubting, contemplating, stating, declaring, admitting, meditating, appraising and speculating.* Mofokeng once again focuses on Bulane's humanity. By so doing, Mofokeng relieves Bulane of his position as a 'stock' character from the mythological world of the folktale, turning him into a realistic human character, with

predictable, human characteristics, as he did with Senkatana. The narrator's speech

acts in the sub-text describing Bulane's actions, confirm what the reader or audience

has been led to suspect in the previous unit — Bulane is having second thoughts and

is reconsidering his options:

(... Bulane o kgutla monyako, o ema hara ntlo, a maketse. O a dula,

o a ema, o leba kwana le kwana ka tlung) (p. 75)

(... CONSTATIVE informative (narrating) *Bulane returns from the door, he*

stands in the middle of the house, stunned. He sits, then stands up and

walks to and fro in the house)

Bulane uses a high number of DIRECTIVES (ten, all rhetorical questions), thus

signalling an inner struggle taking place. The three DIRECTIVES with which Bulane

starts talking, indicate that he has, after all, a conscience:

Bulane:

Keng ena eo ke e etsang? Ke jewa keng? Ke ikenyetsang tshotso

dinaleng? (p. 75)

(Bulane:

DIRECTIVE question (rhetorical) (doubting) What is this that I am doing?

DIRECTIVE question (rhetorical) (contemplating) What is troubling me?

DIRECTIVE question (rhetorical) (contemplating) Why do I bring harm

upon myself?)

Bulane's next four CONSTATIVES constitute an outpouring of his deepest wishes and

a re-assessment of his present situation. The two DIRECTIVES that follow then reveal

an uncertainty about what he will find after the planned murder of Senkatana. The realisation of the uncalculated possibility that the people may not want him for their king is expressed by another four CONSTATIVES and a DIRECTIVE (yet another rhetorical question):

Bulane:

A bomadimahe ba ka! Ke labalabela borena, maikutlo a ka a ho bona, ke a bo batla, ke beile maikutlo a ka ho bona. Ke tsamaya jwalo ka noha e seng e ikemiseditse ho loma, ho bolaya. Empa ha ke qetile? Ha ke qetile ke tla etsang? Ha nka dula setulo sa Senkatana teng ke tla etsang? Tseo ha di yo mehopolong ya ka; ke nahana setulo feela, jwalo ka ha eka tsohle di phethehile ha ke le setulong! Hona ekaba sona ke tla se fumana? Ekaba batho ba tla bona ke se loketse jwalo ka Senkatana. (pp. 75-76)

(*Bulane*:

CONSTATIVE assertive (stating, exclaiming) Oh, my bad luck! CONSTATIVE assertive (declaring) I crave for kingship, CONSTATIVE descriptive (meditating) my feelings all go in that direction, I want it, I have set my heart upon it. CONSTATIVE descriptive (meditating) I move like a snake which has already prepared itself to bite, to kill. DIRECTIVE question (rhetorical, contemplating) x 2 But when I have finished? When I have finished, what shall I do? If I take over Senkatana's throne, what will I do? CONSTATIVE assertive (meditating) That has not gone into my thoughts; CONSTATIVE retrodictive (meditating) I am only thinking of the throne, CONSTATIVE descriptive (illustrating) as if everything shall have been accomplished as soon as I am on the throne, DIRECTIVE question (rhetorical, contemplating) will I really get it? CONSTATIVE suggestive (speculating) Will the people see me worthy of it, like Senkatana?)

Bulane compares himself with Senkatana and realises that he falls short of the virtues of the king:

> **Bulane:**
>
> **Senkatana ke morena ka ntle, ke morena ka hare, ke morena setulong sa borena, e tla nne e be morena le ha a se theohile. O tletse kgotso, mosa, molemo le lerato. O na le mahlo, o na le tjheseho, o na le tshepo. Nna? Ke eng pela hae? Ke eng mahlong a batho moo nka tshepang hore ba ka nkgethela borena? Ha ba sa nkgethe...**
>
> > **_(O a nyaroha)_**
> >
> **Le kgale, ha ke a tshwanela ho mmolaya.** (p. 76)

> *(Bulane:*
>
> CONSTATIVE assertive (declaring) x 2 Senkatana is a king outside, he is a king inside, CONSTATIVE assertive (declaring) x 2 a king in the king's chair, he will still be king even after he has descended. CONSTATIVE descriptive (appraising) He is full of peace, friendliness, goodness and love. CONSTATIVE descriptive (appraising) He can observe, he has zeal, he has hope. DIRECTIVE question (doubting) (rhetorical) x 3 And I? What am I before him? What am I in the eyes of the people that I may hope that they will elect me as king? CONSTATIVE suggestive (speculating) If they don't elect me...
>
> > CONSTATIVE informative (reporting) *(He becomes startled)*
> >
> CONSTATIVE concessive (admitting) Certainly not, I cannot kill him.)

Bulane, it seems, is at this stage, torn between five poles:

1.   his wife, Mmadiepetsane (out of her hatred towards Mmaditaolane), is forcing him to murder Senkatana;

2.   his own ambition to become king almost blinds him to all consequences of the deed, with

3.   his fear that people will not accept him as their king, because:

4.   Senkatana is more virtuous and righteous than Bulane; and

5.   Bulane's own conscience accuses him.

4.5   ACTION UNIT 35 (U^{35}) pp. 76-79, LEBALA LA PELE (SCENE 1 CONTINUED)

Bulane is still talking to himself and does not notice Mmadiepetsane entering. She insults Bulane, reacting violently to his performance during the meeting and on his confession that his conscience is troubling him as the time draws near for the murder to be executed. After a serious reciprocal verbal abuse, Bulane snaps and physically assaults his wife and Mmadiepetsane, enraged, ultimately threatens Bulane with exposing him if he does not obey her. Bulane, apparently terrified, succumbs, pledging obedience.

Speech acts occurring

NARRATOR: **CONSTATIVES**   **informatives**   **(reporting) 13**

MMADIEPETSANE:

	DIRECTIVES	requirements	(demanding) 5
			(insulting) 1
		permissive	(tolerating) 1
		prohibitives	(obstructing) 1
			(forbidding) 1
		questions	(challenging) 2
	TOTAL: 11		
	CONSTATIVES	disputatives	(challenging) 6
			(insulting) 1
			(opposing) 1
			(accusing) 4
			(confronting) 1
		dissentive	(opposing) 1
		assertive	(declaring) 1
	TOTAL: 15		
BULANE:	DIRECTIVES	questions	(challenging) 1
			(confronting) 1
		requirement	(demanding) 1
	TOTAL: 3		
	CONSTATIVES	disputatives	(objecting) 4
			(opposing) 1
			(challenging) 1
			(defying) 3
			(contesting) 2
			(accusing) 1
		assertives	(denying) 2
			(confessing) 1
			(claiming) 1
			(declaring) 2
			(realising) 1
		suppositive	(postulating) 1
		dissentive	(accusing) 1
		retractive	(withdrawing) 1
		concessive	(agreeing) 1
	TOTAL: 23		

A quick glance at the speech acts already signals that Mmadiepetsane and Bulane are having an argument. Mmadiepetsane is, without doubt, in control of the situation. She uses 11 DIRECTIVES and 15 CONSTATIVES, 26 speech acts in total, of which 20 are

illocutions and six perlocutions. Bulane, on the other hand, also employs 26 speech acts, three DIRECTIVES and 23 CONSTATIVES — 14 are illocutions and 12 perlocutions. As their debate develops, it becomes clear that Bulane's and Mmadiepetsane's speech acts are used as tools or devices with which they spar with one another, in their attempts to attain power over one another.

Bulane, with his illocutions almost equalling his perlocutions, is struggling to stand true to his newly 'discovered' conscience. At first, he reveals a lot of aggression with his CONSTATIVES: he *accuses, challenges, disputes, contests, confronts, protests and denies* and *contradicts* his wife's allegations of cowardice, he *asserts, claims* and *declares* what he believes in. His DIRECTIVES, too, reveal a strong stand initially: he uses them to *confront* and *challenge* Mmadiepetsane to answer his questions, he *demands* of her that she supply him with answers. His initial speech acts thus become **signs of aggression, challenge and revolt.** Eventually, on being unable to control the verbal dispute, Bulane resorts to physically assaulting Mmadiepetsane.

But Mmadiepetsane is a strong character, she uses her CONSTATIVES especially as disputatives, to challenge Bulane — she insults him, accusing him of being a coward, of being afraid, of cheating his friends. She counteracts Bulane's allegations of her hiding behind him by claiming that nobody has heard her saying anything against Senkatana — they only heard Bulane himself. Her DIRECTIVES are used to require, *demand of* and *prohibit* (with seven binding DIRECTIVES) Bulane to carry out her plan — they become **signs of impatience and anger.** After Bulane has assaulted her, she plays her final card: she *commands* Bulane to choose between dying when unmasked

as a traitor, or being killed by herself. This final hurdle Bulane fails to surmount —
instead he breaks down, terrified, and withdraws into *agreeing* to abide by his wife's
wishes. Here, Bulane's CONSTATIVES (retractives and concessives), combined with
his staccato way of talking, present clear **signs of fear and humiliation.**

The question arising here, concerns Bulane's integrity and intelligence, or lack of it. In
the previous unit (U^{34}) he has shown a lot of integrity by revealing his inner self. Had he
continued in this fashion, he would have been brave and a true man: two things that
Mmadiepetsane tries to convince him he is not. Had he gone to Senkatana with the
truth, he would very likely have been forgiven and given a light punishment — even
more likely, have been honoured by Senkatana. Mmadiepetsane would have been the
one to receive punishment, had Senkatana of course believed Bulane. However, as he
is the antagonist, one naturally expects Bulane to make the 'wrong' decision, and the
outcome of the unit is therefore not surprising.

One would, however, have preferred the present unit to be more exciting. Had Bulane
defended righteousness and integrity more convincingly and for a longer period, the
inner struggle of the previous unit would have been more acceptable. Furthermore,
Bulane's actions contradict one another — at one moment he relies strongly on his
beliefs, even resorting to physical violence, then, the following instance, he breaks down
in full surrender, whimpering foolishly. Mofokeng could have made this important unit
more convincing and realistic.

4.6   ACTION UNIT 36 (U³⁶) pp. 79-85, LEBALA LA BOBEDI (SCENE 2)

Monyohe, Maswabi and Masilo, concerned about Senkatana's safety and his attitude towards his enemies, discuss various ways to counteract his problems. Mmaditaolane's illness weighs heavily on Senkatana, also influencing his judgement regarding the rumours that are wilfully being spread about him. Realising that only the king can make a decision regarding his own life, the threesome express empathy with their king.

Speech acts used in this unit

NARRATOR:	**CONSTATIVES**	**informatives**	**(reporting) 5**
MONYOHE:	**CONSTATIVES**	**informatives**	**(disclosing) 1**
			(announcing) 1
			(notifying) 1
			(adding) 1
		descriptive	**(defining) 1**
		retrodictives	**(recounting) 1**
			(reporting) 1
		assertives	**(maintaining) 1**
			(contradicting) 1
		confirmative	**(concluding) 1**
		suppositive	**(anticipating) 1**
		assentive	**(agreeing) 1**
	TOTAL: 12		
	DIRECTIVES	**questions**	**(enquiring) 2**
			(considering) 1
			(probing) 1
			(confronting) 1
			(contesting) 1
	TOTAL: 6		
MASILO:	**CONSTATIVES**	**retrodictives**	**(reporting) 4**
			(disclosing) 1
		assentives	**(agreeing) 1**
			(acknowledging) 1
		responsive	**(reciprocating) 1**
		descriptives	**(defining) 1**

		informative assertives	(specifying) 1 (confessing) 1 (declaring) 1 (arguing) 1 (commenting) 1 (stating) 2 (affirming) 1 (alleging) 1
		dissentive suppositive confirmative	(differing) 1 (conjecturing) 1 (concluding) 1
	TOTAL: 21		
	DIRECTIVES	questions	(considering) 2 (probing) 1 (protesting) 1 (petitioning) 1 (enquiring) 2
		requestives	(entreating) 2 (urging) 1 (appealing) 1
	TOTAL: 11		
MASWABI:	CONSTATIVES	confirmatives	(certifying) 1 (substantiating) 2 (verifying) 1
		informatives	(uncovering) 1 (revealing) 2 (disclosing) 3
		retrodictives	(reporting) 1 (quoting) 1
		descriptives	(explaining) 1 (assessing) 1 (measuring) 1 (estimating) 1 (evaluating) 1 (portraying) 1
		assentives	(agreeing) 3 (concurring) 1 (acknowledging) 1
		dissentive assertives	(disagreeing) 1 (expounding) 4 (claiming) 2 (alleging) 1 (declaring) 3 (arguing) 3
		confirmative	(justifying) 1

	predictive	(anticipating) 1
TOTAL: 39		
DIRECTIVES	questions	(probing) 1
		(calculating) 1
		(challenging) 1
TOTAL: 3		

MASILO AND MONYOHE:

| | DIRECTIVE | question | (enquiring) 1 |

Mofokeng applies this unit to present to his reader or audience a broader perspective on Senkatana's situation from the viewpoint of some of his loyal supporters. The speech act register reveals this in the high number of CONSTATIVES used (72), and especially in the type of CONSTATIVE used: assertives 23, informatives 18, descriptives eight and retrodictives ten — speech acts normally used in discussing a subject — all informational communications. But it is the sub-ordinate acts (see the italicised sub-ordinate acts which follow) which really portray how Masilo, Monyohe and Maswabi argue and discuss Senkatana's future. With their **informatives** they *disclose, uncover, reveal, announce, notify, confess, define* and *add*; with their **descriptives** they *specify, explain, assess, measure, estimate, evaluate* and *portray*; with their **retrodictives** they *recount, report, disclose* and *quote*; with their **assertives** they *maintain, contradict, declare, comment, argue, state, affirm, allege, expound* and *claim*; with their **confirmatives** they *conclude, certify, substantiate* and *verify*; with their **assentives** they *agree, acknowledge* and *concur*; with their **dissentives** they *disagree* and *differ*; with their **suppositives** they *anticipate* and *conjecture*; with their **responsives** they *reciprocate* and *reply*; and with their **predictives** they *anticipate*. The confirmatives (two) and assentives (eight) further indicate agreement among these friends of

Senkatana. Through the sub-ordinate acts, we also identify the difference between Bulane and Mmadiepetsane's verbal dispute and Senkatana's friends' friendly though serious debate: where Bulane and Mmadiepetsane use aggressive and confrontational speech acts, Maswabi, Monyohe and Masilo use peaceful and friendly speech acts.

The high number of DIRECTIVES the three friends use show a deep and serious concern for Senkatana's future; they use mostly questions (17), with which they *enquire, consider, probe, challenge, contest, confront, petition* and *protest*. Their requestives (eight) are used to discuss, but moreover, to *entreat, urge* and *appeal* for possible solutions for Senkatana to get himself out of the predicament in which he finds himself.

The possibility of this unit developing into a dull and uninteresting unit that adds nothing to the dramatic tension is circumvented by Mofokeng by letting the characters immediately plunge into the subject. With Monyohe's very first utterance, he expresses his concern over seeing Senkatana's face — a face that reveals a changed person who has gone through a difficult time. Masilo and Monyohe report to Maswabi what bad seed Hlabakwane and Marailane have been spreading among the people and through this, cohesion is established with U^{32} in which the **diboni** predict Senkatana's bleak and ominous future. Further cohesion with U^{32} is achieved when Maswabi, upon hearing these reports, utters a CONSTATIVE, assertive (*declaring*), which actually is a hidden predictive, echoing the predictives of the **diboni**:

Maswabi:
Kotsi e kgolo e shebaneng le morena. (p. 80)

(*Maswabi*:

CONSTATIVE assertive (declaring) A great danger is facing the king.)

Later on he defines the nature of this danger, comparing it with kgodumodumo:

Maswabi:

... ha morena a bolaya kgodumodumo o ne a tseba seo a tshwanetseng ho se etsa, a tseba hore o nepile, a sa qeaqee, ka hoo a itela ka pelo e tshweu... Empa kajeno ha ho bile ha ho jwalo. Kajeno o tseba hore mosebetsi wa hae ke ho leka ho lwantshana le bokgopo bo leng hara setjhaba. Ke yona kgodumodumo e ntjha, e matla ho feta ya pele hobane e patile hloho ya yona, e kene pelong tsa batho moo a sitwang ho e fihlela hantle! (pp. 81-82)

(*Maswabi*:

CONSTATIVE confirmative (justifying) ... when the king killed kgodumodumo he knew what he had to do, he knew that he was right, he didn't hesitate, therefore he went with conviction ... CONSTATIVE informative (disclosing) But today it isn't like that anymore. CONSTATIVE informative (revealing) Today he knows that his work is to try to fight against the evil which is present in the midst of the people. CONSTATIVE assertive (declaring) This is the new kgodumodumo, CONSTATIVE descriptive (estimating) it is stronger than the first one because it has hidden its head, it entered into people's hearts where he (Senkatana) isn't able to reach it properly.)

Maswabi clearly defines the predicament Senkatana has to deal with — this enemy cannot be singled out and punished, because the real instigator isn't visible — the bad seed is already present in the heart of the nation. Mofokeng, at this serious note, supplies comic relief in Masilo, who misunderstands Monyohe:

Monyohe:

Ka moo ke bonang ka teng morena o tlamehile ho kgetha...

Masilo:

O nepile, Monyohe. O tlamehile ho kgetha mosadi...

Monyohe:

Tjhee bo, Masilo, ke ne ke sa bue ka ho kgetha mosadi. Ha morena a sa timetse dira tsa hae, ho tla timela yena mme ha a timela le setjhaba se tla timela. (p. 83)

(Monyohe:

~~CONSTATIVE confirmative (concluding)~~ As I see it, the king has no other option but to choose...

Masilo:

~~CONSTATIVE assertive (agreeing)~~ You are right, Monyohe. ~~CONSTATIVE confirmative (concluding)~~ He must choose a wife...

Monyohe:

~~CONSTATIVE assertive (contradicting)~~ No, man, Masilo. ~~CONSTATIVE assertive (contradicting)~~ I wasn't talking about choosing a wife. ~~CONSTATIVE suppositive (anticipating)~~ If the king doesn't eliminate his enemies, he will be eliminated, and when he goes, the nation too will be wiped out.)

Maswabi refers to the fact that Senkatana also has to deal with the problem that people whom he risked his life to free from kgodumodumo, are now turning against him. Cohesion is here established with U^6 and U^{32}, as the **diboni's** predictives come true (see lines 32-36, p. 17 and lines 8-9, p. 71). The three friends conclude that Senkatana

has a difficult choice to make and a heavy burden to carry, and, unable to solve or bear

Senkatana's predicament, decide to terminate the discussion. With this unit, Mofokeng

establishes the contrast between the rest of the cast and Senkatana, who, as a strong

character with integrity, is, most of all, fit to be king. Senkatana, in his absence, thus

becomes a **symbol of strength and integrity**. The narrator's speech acts in the sub-

text confirm the characters' state of mind:

> *(Ba sa shebile kapele ho bona, lesela le a theoha) (p. 85)*
> (CONSTATIVE informative (reporting) *(While they are staring in front of
> them, the curtain comes down))*

4.7 ACTION UNIT 37 (U³⁷) pp. 85-88, LEBALA LA BORARO (SCENE 3)

Senkatana is visiting his sick mother. This is Mmaditaolane's last appearance in the play

and in this unit, she confesses herself tired of life. Senkatana confesses tiredness too,

but of the war waging inside him, of making the correct choices in ruling, of fighting

against the evil that exists among the people. His mother attempts to persuade him to

execute his enemies, pointing out that in the event of them assassinating him, it will be

Senkatana's responsibility if chaos is caused by the wrongdoers. Senkatana, however,

remains steadfast in his belief in a 'higher' justice, by changing the people's hearts

instead of killing his enemies.

<u>Speech acts occurring in this unit</u>

NARRATOR: CONSTATIVES   informatives (reporting) 8
descriptives (detailing) 2

TOTAL: 10

SENKATANA: DIRECTIVES

questions	(enquiring) 1	
	(debating) 2	
	(doubting) 2	
	(rhetorical) 5	

TOTAL: 10

CONSTATIVES

informatives	(disclosing) 3
	(complying) 1
	(arguing) 1
suggestives	(speculating) 2
descriptives	(complying) 2
assentives	(agreeing) 2
dissentives	(disagreeing) 1
	(declining) 1
assertives	(declaring) 3
	(proclaiming) 1
	(consoling) 1
suppositive	(considering) 1
retrodictives	(declaring) 2

TOTAL: 21

ACKNOWLEDGEMENT   thanking 1

COMMISSIVE   promising 1

MMADITAOLANE:

CONSTATIVES

informatives	(disclosing) 1
	(answering) 1
descriptives	(defining) 1
	(detailing) 1
assertives	(stating) 1
	(claiming) 1
	(declaring) 1
suppositives	(arguing) 1
	(speculating) 1
retrodictive	(reminding) 1

TOTAL: 10

DIRECTIVES

questions	(enquiring) 4
	(doubting) 4
	(challenging) 3
requestives	(beseeching) 2
	(begging) 1

requirement (demanding) 1
advisories (admonishing) 1
(instructing) 2
(counselling) 1
(directing) 1

TOTAL: 20

Senkatana uses 7 respectful Vocatives
Mmaditaolane uses 6 endearing Vocatives

This unit is the last unit of Act 4 and accommodates a highly emotional scene in which Senkatana has reached the lowest ebb of despair and depression in the play. At the first assessment, it is clear that Mmaditaolane and Senkatana are having a serious discussion — for their sub-ordinate acts include acts like: *enquiring, disclosing, speculating, contesting, doubting, challenging, beseeching, begging, demanding, counselling, admonishing,* etc. Like Maswabi, Monyohe and Masilo, Senkatana and Mmaditaolane use peaceful, friendly and respectful speech acts, without any sign of revolt or aggression.

Senkatana and Mmaditaolane use a high number of DIRECTIVES (30, in comparison with the 31 CONSTATIVES), which confirms the fact that they are discussing important matters, but it also sends the dramatic tension soaring. According to the number of speech acts, Senkatana surfaces as the major speaker in this unit: 33 speech acts in comparison with Mmaditaolane's 30. However, according to the illocutionary-perlocutionary dynamics, Mmaditaolane is the main illocutor (25 illocutions vs 5 perlocutions) and Senkatana the main perlocutor (7 illocutions vs 26 perlocutions). In this specific instance, the DIRECTIVES coincide with the illocutions and the CONSTATIVES with the perlocutions, explaining why Mmaditaolane uses more

DIRECTIVES (20) than CONSTATIVES (10) and Senkatana more CONSTATIVES (21) than DIRECTIVES (10).

As **main illocutor**, Mmaditaolane uses her DIRECTIVES to *enquire* about her son's disposition, she expresses her doubts about the future and she *challenges* Senkatana with speculations. She further applies requestives to *beseech and beg* her son to tell her how he feels and only one binding requirement, *demanding* that he realise that capital punishment is necessary to stop his enemies. The rest of her DIRECTIVES are advisories, *admonishing, counselling and directing* Senkatana towards the correct choices he should make. Mmaditaolane's CONSTATIVES *speculate and argument*, they *state and claim* all negative possibilities to Senkatana, but she also *declares* her unfailing loyalty to her son.

As **main perlocutor**, Senkatana's CONSTATIVES come over as strong and bold — he tries to *console* his mother, although finding himself in a desperate situation. With his CONSTATIVES he *complies and discloses* his deepest feelings to her, but he also *argues, speculates, considers, declares, claims and postulates* about his view of judgement and punishment. He describes to her how he experiences the lies that are spread about him. With his CONSTATIVES Senkatana also voices his point of view — he *declares and proclaims* that righteousness will win in the end, no matter what happens:

> ***Senkatana:***
> **Empa na ke hantle ho bolaya batho hobane ba sa dumellane le nna?**
> **... Toka ho ya dumelang ho yona e lokela ho emelwa le ha e tlisetsa**

moemedi wa yona lefu; hobane ho shwa yena, toka e ho yena ha e shwe. Ka boitelo ba hae o e fa matla, e tla phela ke hona ... Ha ke ba bolaya ke tla be ke shwele; ke tla be ke bolaile moya wa ka, ke tla be ke fedisitse matla a ho lwantsha bobe; ke tla be ke bolaile toka, ke ipolaile! (pp. 86-87)

(*Senkatana*:

DIRECTIVE, question (arguing) But is it good to execute people just because they disagree with me? ... CONSTATIVE, assertive (proclaiming) Righteousness to the one who believes in it, deserves to be stood by even if it sends its representative to the grave; because with his death the righteousness he stood for doesn't die. CONSTATIVE, assertive (declaring) His self-sacrifice will strengthen it, righteousness will live on ... CONSTATIVE, suppositive (postulating) x 5 If I kill them, it will be as if I am dead; it will be as if I have murdered my own spirit, it will be as if I have destroyed my own strength to fight evil; it will be as if I have murdered righteousness, as if I have killed my very self!)

Unknowingly, Senkatana is here, as the tragic hero, voicing prophetic words, foretelling his own death. Mmaditaolane tries her utmost to persuade Senkatana — she uses eight DIRECTIVES: three questions (*challenging*), four advisories (*directing, instructing, admonishing, counselling*), one requestive (*beseeching*); five CONSTATIVES: two suppositives (*arguing*), two assertives (*consoling, declaring*) and one retrodictive (*reminding*). She presents well-reasoned arguments for bringing Senkatana's enemies to justice, but Senkatana *argues, debates, proclaims and declares* his standpoint until the end of the unit.

Senkatana's DIRECTIVES are all questions, *enquiring* about his mother, *doubting* the reasons for his presence on earth, and *asking* Mmaditaolane's advice about his

troublesome situation. He *queries* the moral correctness of killing his enemies, *asking* whether returning evil with evil is righteous. Five DIRECTIVES are rhetorical questions with which he *queries and doubts* the reasons for being in such a sordid position:

Senkatana:

A bomadimabe ba ka wee! Ekaba ke ne ke beelwang hore ke tle ke shebane le mahlomola a tjee! A ekaba badimo ba heso ba mphuralleletseng? Ke entseng hore ke tle ke be hara mathata a makale? A ke ne ke tswallwa hore ke be tlokotsing ka mehla, ke shebane le mathata a tjee? A nna ha ho ya ka nthusang, ya ka emang le nna tlokotsing ena? (p. 88)

(*Senkatana:*

CONSTATIVE, assertive (declaring) (exclaiming) Oh, my misfortune! DIRECTIVE, question (rhetorical, enquiring) Have I been placed here so that I should face such grief! DIRECTIVE, question (rhetorical, doubting) Can it be that the ancestors have turned their backs on me? DIRECTIVE, question (rhetorical, enquiring) What have I done that I should be in the midst of such calamities? DIRECTIVE, question (rhetorical, doubting) Was I born so that I should be in constant difficulties, and face such hardships? DIRECTIVE, question (rhetorical, enquiring) Is there no one who can help me, who can stand with me in this misery?)

Senkatana has in this unit reached a crisis in his life: and has made true the predictives of the diboni in U³²: lines 3, 4, 12 and 16, pp. 70-71 in *Senkatana* (see also pp. 216-221 of this thesis for a quotation of this piece). With these insights behind him, he will have to make a choice with regard to his future.

A tender moment between mother and son is enacted hereafter, supported by the

narrator's two CONSTATIVES, informatives (*reporting*) in the sub-text, where he reports to the reader how Senkatana and his mother are holding hands, as the curtain falls.

4.8 ACTION UNIT 38 (U^{38}) p. 89, KAROLO YA BOHLANO (ACT 5)

*In this unit, the **diboni** use three metaphors of Senkatana's work as leader of his nation:*

1. A **sower** who should plough and sow before the frost arrives and he has no strength left to sow.

2. A **hunter** who should hunt while his spear is sharp and he can still use his muscles, who should breathe well and see well before he becomes defeated, unable to run and unable to breathe.

3. A **herdsman** who should herd his flock, train them to graze and return home, and teach them everything that is necessary, so that they may remember his teaching before he is taken away and they are left to herd themselves.

Speech acts occurring in this unit

NARRATOR:	CONSTATIVE	informative	(reporting) 1
MOBONI:	DIRECTIVES	requestives	(begging) 1
			(pleading) 2
		requirements	(commanding) 2
			(demanding) 1
		advisories	(counselling) 2
			(cautioning) 2
	TOTAL: 10		
	CONSTATIVES	predictives	(anticipating) 3

		assertives	(declaring) 2
	TOTAL: 5		
SEBONI:	DIRECTIVES	requestives	(begging) 1
			(imploring) 1
		requirement	(demanding) 1
	TOTAL: 3		
	CONSTATIVES	descriptives	(assessing) 4
		predictives	(anticipating) 1
			(foreseeing) 2
	TOTAL: 7		

In this unit, the **diboni** not only initiate the last act of the play, they also herald the onset of a new assertion of boldness for Senkatana. Senkatana turns away from the low ebb of despair and depression experienced in the previous unit and turns towards a newly-found courage. The **diboni** here display a pressing urgency in their illocutions: they use 13 DIRECTIVES and 12 CONSTATIVES, causing the ever-ascending dramatic tension to climb sharply. This is the third unit in which the **diboni** address Senkatana directly in the second person and although Senkatana cannot 'hear' them, they slowly but surely instill into the reader or audience a sense of urgency, at the same time succeeding in their aim to involve the reader or audience in Senkatana's situation. This appeal is achieved by the high number of DIRECTIVES the **diboni** use, and specifically by the sub-ordinate acts (appearing in brackets here and in the quotations) they use. These sub-ordinate acts are: four questions (*begging, imploring and pleading*), four requirements (*commanding and demanding*) and four advisories (*counselling and cautioning*). Their CONSTATIVES underline the urgency of the appeal: they use four (*assessing*) descriptives which evaluate Senkatana's present physical capacities, two (*declaring*) assertives which clearly point out how little time he has left and six

(*anticipating and foreseeing*) predictives which prophesy his future defeat.

The speech turns of the **diboni** divide this unit into three sections: Moboni speaks, then Seboni speaks and then again Moboni, who concludes the unit. The attention-drawing exclamation **Oho!** (Oh!) of Moboni, launches the brisk tempo of this unit. The use of the exclamation is an important part of the ostentation process, as it focuses our attention on the prospects of the unit. This exclamation **Oho!** (Oh!) is repeated in line 11 and, together with the interjective **hle!** (please!) (repeated four times) and the high number of exclamation marks (five altogether and one double exclamation mark !!), these devices skilfully support the sense of urgency found in the content of the illocutions of the **diboni**.

The vocatives of the **diboni** perform an interesting function here. Initially, it seems as if the **diboni** are addressing someone unidentified, but the reader or audience soon realises it is Senkatana who is called **mojadi** (sower), **setsomi** (hunter) and **modisa wa dinku** (herdsman of the sheep or flock). The vocatives here act as **strengthening or binding signs**, strengthening the **diboni's** appeal towards Senkatana and the reader or audience, and binding the unit together as a whole. With these metaphors, the **diboni** *symbolise* three of the main functions of the leader of a nation, of Senkatana — the 'sower' of righteousness; the 'hunter' of evil; the 'herdsman', who protects the people, and who educates them. This quick pace remains consistent throughout the address; it is, among other things, upheld by the successional exchange of the imperative, the participial, the indicative and the subjunctive moods. But first and foremost the imperative mood, as represented by the DIRECTIVES, requestives and binding

requirements, features distinctly here.

Each of the three sections starts with the imperative mood, and develops either into the participial mood, present tense or the indicative mood, future tense, or the subjunctive mood (line 19), e.g.

Moboni:

1   **Oho, mojadi, jala kapele hle! (Imperative)**

2   **Ha matla a sa le teng (Participial)**

3   **Lema tema ya hao kapele (Imperative)**

4   **Lema kapele, nako ha e yo (Imperative + Indicative)**

5   **Hobane hosasa serame ke seo! (Indicative)** (p. 89)

(*Moboni*:

1   DIRECTIVE, requestive (begging) Oh, sower, please sow quickly!

2   CONSTATIVE, requirement (commanding) While the strength is still there

3   Plough your plot quickly.

4   DIRECTIVE, requirement (commanding) Quickly plough your part, CONSTATIVE, assertive (declaring) there is no time left.

5   CONSTATIVE, predictive (anticipating) Because tomorrow the frost is here!)

The DIRECTIVES of the **diboni** are well supported by adverbs like **kapele** (quickly), which appears four times in the unit; **haholo** (a lot), which appears once; **hosasa** (tomorrow) which occurs six times and the interjective **hle!** (please!), which occurs four times. These repetitions, together with the mood profile, cohere to enhance and strengthen the contents of the address. The pressing nature of the address is further

assisted by the syntactic patterns current in the unit. In line 2 the sentence pattern **Ha matla a sa le teng** (While strength is still present) is repeated in lines 7, 8, 9 and 10:

Seboni:

6   **Setsomi, tsoma kapele hle! (Imperative)**

7   **Ha mesifa e sa dumela, (Participial)**

8   **Ha letshweya le sa le siyo, (Participial)**

9   **Ha mahlo a sa bona, (Participial)**

10   **Ha lerumo le sa le bohale (Participial) (p. 89)**

(*Seboni:*

6   DIRECTIVE, requestive (begging) Hunter, please hunt quickly!

7   CONSTATIVE, descriptive (assessing) While the muscles still work together,

8   CONSTATIVE, descriptive (assessing) While breathlessness is still not present,

9   CONSTATIVE, descriptive (assessing) While the eyes still see,

10   CONSTATIVE, descriptive (assessing) While the spear is still sharp)

In the five lines above, the importance of Senkatana's present physical abilities is highlighted by means of the four (*assessing*) descriptives. In line 11 another DIRECTIVE with **tsoma** (hunt) follows, after which three CONSTATIVES are used:

11   **Oho, tsoma haholo hle! Tsoma!! (Imperative)**

12   **Hobane hosasa o tla robeha, (Indicative)**

13   **Hosasa o tla hloleha ho matha, (Indicative)**

14   **Hosasa letshweya le tla ba lengata. (Indicative) (p. 89)**

(11   DIRECTIVE, requestive (imploring) Oh, hunt well please!
        DIRECTIVE, requirement (demanding) Hunt!!

12   CONSTATIVE, predictive (anticipating) Because tomorrow you
        might break,

13   CONSTATIVE, predictive (foreseeing) Tomorrow you will be
        unable to run,

14   CONSTATIVE, predictive (foreseeing) Tomorrow breathlessness
        will be strong.)

In these CONSTATIVES, some of the physical points which Senkatana at present still

possesses, is anticipated to be taken away from him: compare line 7 with line 13 and

line 8 with 14. Note the use of the neutropassive verbal suffix -eh- in -robeha, -hloleha

(lines 12 and 13), indicating signs of passivity and of inability on Senkatana's part.

The last section of this unit centres around Senkatana's most important function as

herdsman of his flock (or the nation). This image relates to that of a religious pastor of

a congregation, but also to the image of Jesus Christ (compare *Matthew* 2, verse 6; 9

verse 36, etc.). A further reference to Christ is in line 12, where the verb -robeha

(defeated) could also refer to *Isaiah* 53. The comparison of Senkatana with Christ has

been noted before by Casalis (1861: 349-50, in Swanepoel, 1989: 122) in his tale of

Kammapa and Litaolane, which is a version of *Moshanyana wa Senkatana*, from which

Senkatana developed. Guma (1967: 27) shares this idea with Casalis:

... some of the old men of the Roma valley simply identify him with Christ.

Senkatana truly reaches a state of resembling Christ in his choice of self-sacrifice.

Herein lies a common parallel of the play with the history of Christ. After their redemption, the people turn against their saviour, judging him with a human, selfish, egoistic justice. Senkatana himself judges his people with a pure and elevated, fundamental (Swanepoel, 1989: 123) almost godly justice: a Christ-like love.

Five DIRECTIVES follow upon the introductory line, line 15, ending with four CONSTATIVES, which continue the ominous foreboding theme of Senkatana's future and which can be traced like a straight line throughout the play:

Moboni:

15   Le wena, modisa wa dinku,

16   Di dise hantle, di rute hle, (Imperative)

17   Di rute ho aloha, di rute ho oroha, (Imperative)

18   Di rute tsohle tse hlokahalang, (Imperative)

19   Di tle di hopole dithuto tsa hao (Subjunctive)

20   Hosasa di tla ikalosa. (Indicative)

21   Hosasa o tla be o le siyo (Indicative)

22   Hopola hore belo le a fela, (Indicative)

23   Belo le a fela, thota e salel (Indicative) (p. 89)

(*Moboni:*

15   DIRECTIVE, requestive (pleading) You too, herdsman of the sheep,

16   Herd them well, DIRECTIVE, requestive (pleading) teach them, please,

17   DIRECTIVE, advisory (counselling) X 2 Teach them to go and graze, teach them to return home again,

18   DIRECTIVE, advisory (counselling) Teach them everything that is necessary,

19   So that they will remember your teachings

20   CONSTATIVE, predictive (anticipating) x2 Tomorrow they will herd themselves.

21   Tomorrow you will be gone

22   DIRECTIVE, advisory (cautioning) Remember that swiftness comes to an end,

23   CONSTATIVE, assertive (declaring) Swiftness comes to an end, old age sets in!)

Here, the predictives acquire an immediacy which, as they are coupled here with the multitude of DIRECTIVES, display a bold predictive statement by the **diboni**. After this unit, the reader or audience has no doubt anymore that Senkatana's end, about which the **diboni** have prophesied (see U^1, U^6 as well), will be realised; it is as yet just not known when, how and by whom.

4.9   ACTION UNIT 39 (U^{39}) pp. 90-97, LEBALA LA PELE (SCENE 1)

Bulane and his accomplices are discussing the detail of Senkatana's assassination. Strife exists between them regarding Mmaditaolane's death: some of them see this occurrence as the ideal occasion to perform the deed, for it has left Senkatana vulnerable and even more inattentive, while others fear the wrath of the nation. When they appoint him to kill Senkatana, Bulane at first is startled, but regains his confidence and agrees to perform the deed.

Speech acts used

NARRATOR: CONSTATIVES   informatives   (reporting) 7

HLABAKWANE: CONSTATIVES   assertives   (stating) 4
                                       (reassuring) 2
                                       (affirming) 1
                                       (declaring) 1
                         disputatives   (accusing) 2
                                       (challenging) 5
                         suppositives   (suggesting) 1
                                       (assuming) 1
                                       (hypothesising) 2
                         suggestive   (speculating) 1
                         dissentives   (rejecting) 2
                                       (differing) 1
                         informatives   (reporting) 2
                                       (disclosing) 1
                                       (insisting) 1
                                       (revealing) 1
                         retrodictive   (reporting) 1
           TOTAL: 29

           DIRECTIVES   questions   (querying) 5
                                    (enquiring) 1
                                    (challenging) 1
                         requirements (demanding) 3
                                    (compelling) 2
                         advisories   (cautioning) 4
                                    (recommending) 2
                                    (counselling) 2
                                    (urging) 1
                         requestive   (appealing) 1
           TOTAL: 22

MARAILANE: DIRECTIVES   questions   (enquiring) 4
                                    (querying) 1
                                    (challenging) 1
                         requirement (demanding) 1
                         advisory   (recommending) 1
           TOTAL: 8

           CONSTATIVES   assertives   (claiming) 1
                                    (declaring) 4
                                    (denying) 1
                                    (maintaining) 2

	dissentive	(contradicting) 1
	assentives	(agreeing) 3
	informative	(disclosing) 1
	descriptive	(explaining) 1
	confirmative	(concluding) 1
	disputative	(contesting) 1

suppositive (supposing) > predictive (prophesying) 1
TOTAL: 17

MOKEBE:	CONSTATIVES	assentive	(agreeing) 1
		confirmative	(certifying) 1
		dissentive	(disagreeing) 1
		disputative	(challenging) 1
		retrodictive	(reminding) 1
	TOTAL: 5		

	DIRECTIVES	requirements	(demanding) 2
		questions	(challenging) 2
			(probing) 1
	TOTAL: 5		

BULANE:	DIRECTIVES	questions	(querying) 1
			(enquiring) 4
		requirement	(demanding) 1
		advisory	(proposing) 1
	TOTAL: 7		

	CONSTATIVES	informative	(announcing) 1
		assertives	(affirming) 1
			(stating) 1
		assentives	(agreeing) 2
			(accepting) 1
	TOTAL: 6		

	COMMISSIVES	promise	(guaranteeing) 1
		offer	(volunteering) 1

	ACKNOWLEDGEMENTS	thank 1	
		greet	(bidding farewell) 1

MEN:	CONSTATIVE	assentive	(agreeing) 1

Mofokeng once again places the antagonists in a unit immediately following the **diboni**, thus succeeding in letting the reader or audience focus on the contrast between the two. This unit is very similar to U[33], pp. 71-75, when Bulane and his accomplices previously met and where the occurrence of aggressive, demanding and power-seeking illocutions are **signs of antagonistic debating**. Mofokeng succeeds in achieving further comic relief, which is somewhat needed at this stage to relieve dramatic tension, since the **diboni** have clearly spelled out that Senkatana's time is limited. Hlabakwane dominates the unit with 29 CONSTATIVES and 22 DIRECTIVES, again acting as the main illocutor. He manages to make the rest of the group feel inadequate by transgressing Grice's Category of Manner twice and his Category of Quantity three times (see pp. 39-41 of Chapter 1 of this thesis for a synopsis of Grice's theory). In an effort to appear intelligent and in command, Hlabakwane does not adhere to the Category of Manner, and uses obscure or opaque expressions, by asking questions instead of answering, by requiring instead of complying, and by using CONSTATIVES like suppositives (*suggesting*), dissentives (*rejecting*) and disputatives (*challenging*). He also does not supply enough information to enable his illocutors to work out his implicature. He keeps Marailane and the others guessing what he is referring to, by not giving them the amount of information they need, thus disobeying the Category of Quantity and making them appear inarticulate.

Hlabakwane:
Re ne re ka nna ra thuseha, empa e seng ka mokgwa o tjena. Hona jwale ke bona hore le tsipasehole mosebetsi oo re o filweng ke badimo e ne e ka nna ya o phetha.

Marailane:

O bolela hore re thusitswe keng he?

Hlabakwane:

Hana wena ditaba ha o tsebe ho di shebisisa hantle, o hloka kelello
ya ho utlwisisa seo diketsahalo di se supang!

Marailane:

Se ka phoqa, bua hantle re utlwe hle!

Hlabakwane:

Ha o tsebe hore na ho etsahetseng matsatsing aa?

Marailane:

Kae?

Hlabakwane:

Fatshe mona. Tsa hodimo o ka di tseba jwang?

Marailane:

O bolela mabapi leng?

Hlabakwane:

Mabapi leng? Ha o tsebe hore na re kopantswe keng moo? Kapa o
re Bulane o o memetse ho tla qamota feela moo? (pp. 90-91)

(*Hlabakwane*:

CONSTATIVE assertive (stating) We could be helped, but not in this way.
CONSTATIVE suppositive (suggesting) Just now I foresee that even the
stay-at-homer could just as well have done the work we have been
assigned by the ancestors. [TRANSGRESSING THE CATEGORY OF MANNER:
'AVOID OBSCURITY OF EXPRESSION']

Marailane:

DIRECTIVE question (enquiring) What then do you think has helped us?

Hlabakwane:

CONSTATIVE dissentive (rejecting) Oh, please man, you lack the wisdom to look well at things, you don't have the insight to understand what the happenings indicate! [TRANSGRESSING THE CATEGORY OF QUANTITY: 'MAKE YOUR CONTRIBUTION AS INFORMATIVE AS IS REQUIRED']

Marailane:

DIRECTIVE requirement (demanding) Stop playing around and speak clearly so that we can hear!

Hlabakwane:

DIRECTIVE question (enquiring) Don't you know what has happened these days? [TRANSGRESSING THE CATEGORY OF QUANTITY: 'MAKE YOUR CONTRIBUTION AS INFORMATIVE AS IS REQUIRED']

Marailane:

DIRECTIVE question (enquiring) Where?

Hlabakwane:

CONSTATIVE informative (obscuring) Here on earth. DIRECTIVE question (enquiring) How can you know the things in heaven? [TRANSGRESSING THE CATEGORY OF MANNER: 'AVOID OBSCURITY OF EXPRESSION']

Marailane:

DIRECTIVE question (querying) What are you talking about?

Hlabakwane:

DIRECTIVE question (querying) Concerning what? DIRECTIVE question

(querying) Don't you know why we are gathered here? DIRECTIVE requirement (charging) Or are you saying Bulane invited you here to talk nonsense only?) [TRANSGRESSING THE MAXIM OF QUANTITY: 'MAKE YOUR CONTRIBUTION AS INFORMATIVE AS IS REQUIRED']

A large number of (*enquiring, challenging, probing* and *querying*) questions (DIRECTIVES) coupled with binding requirements (*demanding, compelling* and *charging*), (*cautioning, recommending, counselling, urging,* and *proposing*) advisories and even *appealing* requestives (DIRECTIVES); and (*rejecting, differing, contradicting* and *disagreeing*) dissentives, and (*challenging, contesting* and *accusing*) disputatives (CONSTATIVES) are used by these antagonists in their efforts to dominate the rest of the group.

As in U[33], Bulane and his friends are portrayed as cowards — they agree that the deed must be done, yet each one of them is afraid that the group will decide that he has to perform the murder. They *query, enquire, challenge* and *probe* with their questions, *demand* with requirements, *challenge* and *accuse* with their disputatives, *disagree* with dissentives, and *state* and *declare* with their assertives — all **signs of anxiety**. This ludicrous setting serves to further emphasise the vast difference between good and evil, between the noble Senkatana and his antagonists:

Hlabakwane:
... Hape ha ke bone hore na Marailane o tsoteletseng, hobane, le ha e le moo a tshaba, ha ho tlo ya yena!

Mokebe:
Ho tla ya mang? Taba eo ha e eso buuwe. Re lokela ho e bua, re

dumellane hore ho tla ya nnyeo, kapa semanyamanyane le semanyamanyane. Ke makala ha wena o se o re ha ho tlo ya Marailane.

Hlabakwane:

Wa tla wa hakala he, Mokebe. Ke a bona o tshoswa ke hobane o nahana hore ha ke re Marailane ha a tlo ya, ke se ke ntse ke fokotsa batho mme o ka tloha wa iphumana o se o tshwanetse ho phetha mosebetsi oo o o tshabang. Tjhee, o mpa o tshoha feela. Le wena o ke ke wa ya. Motho o mong feela ya lokelang ho ya — Ke Bulane.

> *(Bulane o a nyaroha. O ntse a sa mamela se buuwang ka ha mehopolo e kgelekgetha hole haholo)*

Bulane:

O reng?

Hlabakwane:

O buela hodimo jwalo ka ha eka ke o rohakile. Tjhee, ke mpa ke re ke wena ya lokelang ho ya bolaya Senkatana, hobane thomo e tlisitswe ho wena ka toro. Rona re mpa re le batlatsi ba hao feela.

Bulane:

Phoso keng ha ho ya e mong? (pp. 93-94)

(*Hlabakwane:*

... CONSTATIVE disputative (challenging) Furthermore, I don't see why Marailane is so astonished, because although he is afraid of it, it is not himself who will go!

Mokebe:

DIRECTIVE question (challenging) Who will then go? CONSTATIVE dissentive (disagreeing) That matter hasn't been discussed yet.

DIRECTIVE requirement (demanding) We have to discuss it, CONSTATIVE retrodictive (reminding) and agree that it should be so-and-so, or so-and-so and so-and-so. CONSTATIVE disputative (challenging) I am astonished that you could already say that Marailane will not go.

Hlabakwane:

CONSTATIVE disputative (challenging) Oh, but you do become angry, Mokebe. CONSTATIVE disputative (challenging) I realise you are frightened because you think that if I say that Marailane should not go, I already minimise people and you may find yourself having to perform the work that you fear. CONSTATIVE assertive (reassuring) No, you have no reason to be afraid. CONSTATIVE assertive (reassuring) Even you can't go. CONSTATIVE assertive (declaring) There is only one person who should go — It is Bulane.

> CONSTATIVE informative (reporting) *(Bulane becomes startled. He was not listening to what was said, since his thoughts were wandering far away.)*

Bulane:

DIRECTIVE question (querying) What did you say?

Hlabakwane:

CONSTATIVE disputative (accusing) You speak loudly as if I have insulted you. CONSTATIVE retrodictive (reporting) No, I am only saying that you are the one who should kill Senkatana, because the mission was given to you in a dream. CONSTATIVE assertive (stating) We are just your helpers.

Bulane:

DIRECTIVE requirement (demanding) What is the problem if someone else goes?)

Bulane eventually realises there is no way out for him — he agrees to carry out the deed. It is decided that he will commit the murder as soon as he finds a good time and place. The men leave and Bulane remains behind. Once again the speech acts of the narrator in the sub-text set the scene for an apt description of Bulane's mood:

(Banna ba a tswa, ba siya Bulane a dutse a nahana a shebile kapele ho yena. O nahana haholo hoo a sa elellwang le ha mosadi a kena ...)
(p. 97)

(CONSTATIVE informative (reporting) *(The men leave, leaving Bulane behind, sitting, thinking and looking down in front of himself. He is so deep in thought that he does not notice his wife coming in ...)*

It seems as if Bulane now feels the desperate hopelessness of the situation he finds himself in. He is at a point of no return, he has been forced into a situation he was hoping to be able to avoid — in a sense, he has reached a crisis of his own.

4.10   ACTION UNIT 40 (U⁴⁰) pp. 97-100 LEBALA LA PELE (SCENE 1 CONTINUED)

The conversation enacted in this unit, is Mmadiepetsane and Bulane's last one before the assassination of Senkatana. Mmadiepetsane, enraged by Bulane's passivity during the discussion in the previous unit, accuses him of cowardice. Although Bulane appeals for mercy now that Senkatana's mother is dead, Mmadiepetsane mercilessly demands the extinguishing of the whole family. The scene ends as Mmadiepetsane threatens Bulane with exposure should the murder not be performed within a few days.

Speech acts used in this unit

NARRATOR:	CONSTATIVES	informatives	(reporting) 4

BULANE:	DIRECTIVES	questions	(enquiring) 5
			(challenging) 3
		requirements	(demanding) 2
		advisory	(attempting) 1
		requestives	(beseeching) 1
			(imploring) 1

TOTAL: 13

	CONSTATIVES	assertive	(stating) 1
		dissentives	(rejecting) 1
			(opposing) 1
		disputatives	(contesting) 1
			(rejecting) 1
			(accusing) 1

TOTAL: 6

	COMMISSIVE	promise	(guaranteeing) 1

MMADIEPETSANE:

	CONSTATIVES	retrodictive	(reporting) 1
		dissentives	(rejecting) 2
		informatives	(announcing) 2
		disputatives	(challenging) 4
			(debating) 4
			(accusing) 1
			(rejecting) 4
		assertives	(declaring) 1
			(admitting) 2
DUAL SPEECH ACT	(degrading) > (affirming) 1
	confirmative	(concluding) 1

TOTAL: 23

	DIRECTIVES	questions	(enquiring) 1
			(challenging) 6
		advisories	(warning) 4
		requirements	(commanding) 1
			(demanding) 3

TOTAL: 15

Mmadiepetsane enters, already angry with Bulane, as her speech acts show: one CONSTATIVE, dissentive (*rejecting*), followed by two DIRECTIVES, one (*challenging*) question, one (*warning*) advisory and three CONSTATIVES, disputatives (two *rejecting* and one *challenging*). The narrator's speech acts in the sub-text describe how she repeatedly throws her arms in the air because of her anticipated anger towards Bulane. The narrator's speech acts precipitate her speech acts and prepare the reader for her forthcoming illocutions. The audience will, of course, in a performance of the play, see these actions performed by the actress representing Mmadiepetsane, and will thus also be prepared for her illocutions. Analysing the speech acts, it becomes clear that Mmadiepetsane is dominating the unit — she utters 38 speech acts of which 16 are illocutions and 22 perlocutions. Although the distribution of Mmadiepetsane's speech acts more or less coincides with her illocutions and perlocutions, it does not necessarily mean that all CONSTATIVES are perlocutions and all DIRECTIVES illocutions. Compare the following extract:

Bulane:

Hao! O ne o tatetse kae hakalo?

Mmadiepetsane:

O re hao jwalo ka ntja moo! Ha o swabe le ho mpotsa hore ke ne ke tatetse kae? Ke ne ke se ke sa teneha ke bokwala bona ba hao! He ke tenehile nna! Motho a ka be a inyaletswe ke Hlabakwane a ka be a re o nyetswe ka nnete. Ke o boleletse ka re ha nka bona bokwala ba hao bo hlahela hape, ke tla o bolela.

Bulane:

Jwale o bo bone kae?

Mmadiepetsane:

O re ke ntse ke sa utlwe hore ho ntse ho thweng?

Bulane:

O utlwile ke reng?

Mmadiepetsane:

Wena ho thola ha hao kajeno ho pakile hore jwale ha nako e fihla wena o a tshaba! (pp. 97-98)

(*Bulane*:

Wow! DIRECTIVE question (enquiring) Where were you rushing to? **Illocution.**

Mmadiepetsane:

CONSTATIVE dissentive (accusing, rejecting) You say wow just like a dog here! **Perlocution.** DIRECTIVE question (challenging) Are you not ashamed of asking me where I was off to in a hurry? **Illocution.** CONSTATIVE disputative (rejecting) I was just sick of your cowardice! **Illocution.** CONSTATIVE disputative (rejecting) Surely I am just disgusted! **Illocution.** CONSTATIVE disputative (challenging) If one had married Hlabakwane she would say she is truly married. **Illocution.** DIRECTIVE advisory (warning) I told you that if I observe your cowardice again, I shall report you. **Illocution.**

Bulane:

DIRECTIVE question (challenging) Where have you seen it now? **Illocution.**

Mmadiepetsane:

DIRECTIVE question (challenging) Do you think I haven't heard what was being said? **Perlocution.**

Bulane:

DIRECTIVE question (enquiring) What did you hear me say? **Illocution.**

Mmadiepetsane:

CONSTATIVE disputative (contesting) Your silence today only proved that now that the time has come, you are frightened! **Illocution.**

We may draw two very important conclusions from this extract. Firstly, the illocutionary vs perlocutionary dynamics vary per utterance and not per speech turn, therefore within a single speech turn, utterances may include both perlocutions and illocutions. Secondly, CONSTATIVES as well as DIRECTIVES may act as illocutions, or speech initiators, while both CONSTATIVES and DIRECTIVES may act as perlocutions, or answers to questions too.

Through further analysis of speech act detail, Mmadiepetsane's illocutions reveal a high number of opposing CONSTATIVES: two (*rejecting*) dissentives, 13 (*challenging, debating, accusing and rejecting*) disputatives, and four (*declaring, degrading* and *admitting*) assertives. The rest of her CONSTATIVES back up her argument: (*reporting*) retrodictives, (*announcing*) informatives and (*concluding*) confirmatives. Her DIRECTIVES include four binding (*demanding* and *commanding*) requirements, four (*warning*) advisories, and seven (*challenging* and *enquiring*) questions. Mmadiepetsane's speech acts represent a verbal assault on her husband which is forceful and menacing, and it leaves Bulane dumbstruck and overwhelmed (as his (*enquiring*) questions, (*attempting*) advisories and (*imploring* and *beseeching*) requestives verify. These speech acts, coupled with Mmadiepetsane's aggressive entrance (whereas previously she waited for the men to leave before she came in, now

she almost bullied them out in order to get to Bulane) make her address a strong force to be reckoned with. All her speech acts are **signs of her desire to have a commanding power over Bulane** — she once again uses her speech acts as devices of power.

Bulane's illocutions seem powerful at first — 15 illocutions vs 5 perlocutions, but neither his CONSTATIVES nor his DIRECTIVES empower his address. Of the six CONSTATIVES he initially utters, five reveal aggression: two (*rejecting* and *opposing*) dissentives and three (*contesting, rejecting* and *accusing*) disputatives. His DIRECTIVES do, in fact, include two binding (*demanding*) requirements and three (*challenging*) questions, but peter out with five powerless (*enquiring*) questions which become **signs of uncertainty**, one (*attempting*) advisory and two (*beseeching* and *imploring*) requestives which plead for mercy from his wife, with the possible implication that he may be relieved of the task of killing Senkatana.

His speech acts are, in fact, mostly signs of his desire to find a way out of his predicament, **signs of desperation**, therefore. His unsuccessful pleas for mercy are concluded with a promise (*guaranteeing*) of doing Mmadiepetsane's will, accompanied by the somewhat feeble illocution of one (*opposing*) dissentive, informing Mmadiepetsane that he will be doing it against his own will.

The constant occurrence of exclamations and questions become signs of Bulane's and Mmadiepetsane's reciprocal astonishment and disbelief at each other's illocutions.

4.11   ACTION UNIT 41 (U⁴¹) p. 101 LEBALA LA PELE (SCENE 1 CONTINUED)

Remaining behind alone, Bulane comes to a final understanding of his situation. Only three speech acts are uttered: one CONSTATIVE by Bulane and two by the narrator, which also close the unit. Bulane's illocution is a predictive — he forecasts his own future:

Bulane:

Ka tla ka le bona, ngwana batho!

(Lesela le wa Bulane a sa dutse fatshe a nahana, e le motho ya leng mahlomoleng) (p. 101)

(Bulane:

~~CONSTATIVE predictive (forecasting)~~ Truly calamity has befallen me, poor unlucky me!

~~(CONSTATIVE, informative (narrating)~~ *The curtain comes down as Bulane is still on the floor thinking; he is a sad person))*

Mofokeng achieves ironical dramatic contrast between the antagonist Bulane and the protagonist, Mmaditaolane, because he echoes her precise words from U¹⁷ here.

The narrator's speech acts in the sub-text support Bulane's exclamation. Although only three speech acts are used here, this represents Bulane's final realisation that he will not be able to abscond. He will have to perform and face the consequences of the deed.

4.12 ACTION UNIT 42 (U⁴²) pp. 101-102, LEBALA LA BOBEDI (SCENE 2)

While Senkatana sits alone in his house, Maswabi comes in unnoticed, making this functional scene the fourth and final 'show' of Senkatana's inattentiveness, and stressing the fact that he has chosen innocence, and passivity towards his adversaries. Maswabi's concern over his safety is shrugged off by Senkatana with an expression of the need for fellowship at this time.

Speech acts occurring

NARRATOR: CONSTATIVES   informatives   (reporting) 4

MASWABI: ACKNOWLEDGEMENT   greet 1

DIRECTIVES   advisories   (cautioning) 2
            (warning) 1
         question   (enquiring) 1
TOTAL: 4

CONSTATIVES   dissentive   (protesting) 1
         assentive   (agreeing) 1
         assertives   (arguing) 2
TOTAL: 4

SENKATANA: DIRECTIVES   questions   (enquiring) 3
         requestive   (pleading) 1
TOTAL: 4

CONSTATIVES   assertives   (stating) 5
            (welcoming) 1
            (reassuring) 2
            (declaring) 1
         descriptives   (defining) 2
         disputative   (accusing) 1
         informative   (announcing) 1
TOTAL: 13

Maswabi's speech acts portray his anxiety over Senkatana's safety — his four DIRECTIVES consist of three advisories (*cautioning* and *warning* Senkatana) and one (*enquiring*) question. His CONSTATIVES display the same: two assertives (*arguing* with Senkatana), one (*protesting*) dissentive and one (*agreeing*) assentive.

The narrator's CONSTATIVES, informatives in the sub-text serve as a well-chosen introduction for this important unit, also supplying the reason behind Maswabi's anxiety. His illocutions describe Senkatana sitting deep in thought; Maswabi enters without him noticing and he is suddenly frightened by Maswabi who starts talking. This is the fourth time the narrator prepares us for Senkatana's assassination — supplying a physical reason why Senkatana will be an easy target: he is heedless and inattentive and therefore becomes too vulnerable. The narrator's informatives continue the same ominous and foreboding tone found in U^{17}, U^{19} and U^{31}, thus establishing themselves as recurrent **signs of presentiment, of foreboding**. The impact of being subtly yet constantly reminded of this heedlessness of Senkatana's by Mofokeng will only be realised after Senkatana's death. This is the final 'show' of Senkatana's heedlessness and the recurrent motif continues to add to the reader or audience's uneasiness, heightening dramatic tension. This uneasiness is confirmed by the following DIRECTIVE advisory of Maswabi, where he *cautions* Senkatana:

Maswabi:
Ba ratang ho o bolaya ba tla o bolaya ha bonolo, ke ntse ke bona.
(p. 101)

(*Maswabi:*
Those who desire to kill you, will kill you with ease, as I perceive it.)

The fact that Senkatana is more the illocutor than the perlocutor (11 illocutions vs 6 perlocutions) in this unit, reveals a 'new' boldness on his part, a new assertion emerging after the conflict he went through during U[37]. This new sense of determination, of confidence surfaces in the following CONSTATIVE of Senkatana when he answers Maswabi:

Senkatana:
E tla be e le wa bona molato oo, e seng wa ka ... (p. 101)

(Senkatana:
CONSTATIVE assertive (declaring) That will be their problem, not mine...)

At the same time, the CONSTATIVE becomes a **sign** of Senkatana's **decision to remain the 'deedless' hero**. The rest of Senkatana's speech acts reveal a self-assurance, with his one (*welcoming*), two (*reassuring*), five (*stating*) and one (*declaring*) assertives and his two (*defining*) descriptives and one (*accusing*) disputative. A brief discussion follows where Maswabi and Senkatana compare views on Senkatana's type of justice — Maswabi picks up again on his previous ominous warning with the following three CONSTATIVES and two DIRECTIVES:

Maswabi:
Ke nnete. Morena, lefatshe le sehloho mme le baahi ba lona ba jwalo feela. Le batla ho buswa ka phafa ha batho ba tlola melao, ba o sitelwa, ho seng jwalo... (p. 102)

(*Maswabi*:

CONSTATIVE assertive (agreeing) That is true. CONSTATIVE assertive (arguing) Your honour, the world is cruel and its inhabitants are just like that. CONSTATIVE assertive (arguing) It wants to be ruled with a shambok when people break the law, DIRECTIVE advisory (cautioning) and trespass against you, DIRECTIVE advisory (warning) if it isn't like that...)

Senkatana shies away from an argument at this stage, and restrains Maswabi. Then, Senkatana's words attract attention: he informs Maswabi that he hears someone approaching, enquiring who it may be. Four times (in U^{17}, U^{19}, U^{31} and at the onset of this unit) the narrator has informed us of Senkatana's inattentiveness to such an extent that everyone becomes uneasy about it, except Senkatana himself. Now he is the first to notice someone coming. We have to conclude that the narrator wants to focus our attention on what is going to happen now.

4.13 ACTION UNIT 43 (U^{43}) pp. 102-103 LEBALA LA BOBEDI (SCENE 2 CONTINUED)

Bulane's surprise entrance in this unit provides for the only face-to-face conversation between him and Senkatana in the entire play. To the reader's further amazement, Bulane sympathises with Senkatana's loss of his mother, and declares himself no enemy of Senkatana's any more. The reader, however, having witnessed the scene between Mmadiepetsane and Bulane, expects the worst for Senkatana.

Speech acts used in this unit

NARRATOR:	CONSTATIVES	informatives	(reporting) 6
		descriptive	(detailing) 1
	TOTAL: 7		

SENKATANA:	DIRECTIVES	questions	(enquiring) 2
		advisory	(recommending) 1
	TOTAL: 3		

	ACKNOWLEDGEMENTS	greet	(welcoming) 1
		thank 1	
	TOTAL: 2		

BULANE:	ACKNOWLEDGEMENTS	greet 2	
			(reassuring) 1
		condole 3	
	TOTAL: 6		

	CONSTATIVES	assertives	(stating) 2
			(reassuring) 1
		assentive	(agreeing) 1
		concessive	(confessing) 1
	TOTAL: 5		

| | DIRECTIVE | requestive | (appealing) 1 |

| MASWABI: | ACKNOWLEDGEMENT | greet (welcoming) 1 |

Bulane's entry is unexpected to the reader or audience, as well as to the characters, Senkatana and Maswabi. Because it is unexpected, one immediately imagines that something important will occur now. Has Bulane come to perform the assassination? Has he come to tell Senkatana the truth about Mmadiepetsane? Initial analysis of Bulane's speech acts reveal a peaceful, accommodating attitude: he uses six ACKNOWLEDGEMENTS, three condolensces, two greetings, one (*reassuring*) greeting; four CONSTATIVES, two (*stating*) assertives, one (*reassuring*) assertive, one (*agreeing*) assentive and one (*confessing*) concessive; and one DIRECTIVE, an

(*appealing*) requestive.

The narrator's informatives in the sub-text report him looking tired, burdened, his ardour gone. Senkatana and Maswabi's speech acts show the same accommodating type of attitude: Senkatana uses two ACKNOWLEDGEMENTS — one *thanking* and one *welcoming* greeting and three DIRECTIVES — two *enquiring* questions and one *recommending* advisory, while Maswabi uses only one *welcoming* greeting. However, Mofokeng applies other significant **signs** in order to establish an **ominous and foreboding atmosphere** — when Bulane enters, the high number of DIRECTIVES Senkatana and Maswabi use reveal their surprise, but also create an expectancy in the reader or audience. When Bulane speaks, the contents of two of his speech acts possess an ominous tone. Here, the punctuation marks also play a significant role: the high number of question marks (three), exclamation marks (three), commas (six) and semicolon (one) work together with the italics of the narrator's sub-text to foreground the text. The expectancy of the reader or audience grows as the staccato nature of the high number of DIRECTIVES and the many ACKNOWLEDGEMENTS are added to the scene. The narrator's CONSTATIVE, informative in the sub-text *report* that Bulane is preparing himself to say something — he keeps quiet for a while, clears his throat and after condoling with Senkatana on his mother's passing away, Bulane says:

Bulane:
... ke moo re yang teng kaofela: nna le wena, mang le mang; e ka ba kajeno, e ka ba hosasa. (p. 103)

(*Bulane*:
... CONSTATIVE assertive (reassuring) all of us are on our way there: me

and you, everybody; it may be today, it may be tomorrow.)

and later:

> *Bulane (O a ema mme o sheba morena):*
> **Ke nnete ntate. Feela o se nkuke ke le sera sa hao hle. Pele ke ne ke
> le sona, empa kajeno <u>le ha ho ka ha etsahala eng kapa eng</u> ke batla
> o dul꞉ ɔ tseba hore ha ke sa le sona. (p. 103)**
>
>
> (*Bulane ꞉CONSTATIVE informative (reporting)꞉ He gets up and faces the
> king)꞉*
> ꞉CONSTATIVE assentive (concurring)꞉ It is true, sir. ꞉DIRECTIVE requestive
> (inviting)꞉ But you shouldn't see me as your enemy please. ꞉CONSTATIVE
> concessive (confessing)꞉ I was one previously, but today I want to assure
> you <u>that it doesn't matter what happens</u>, I am not one anymore.)

Bulane's first and concluding assertives possess an ominous and foreboding tone. In
the first speech turn, he makes a statement, but Bulane's assertive does not name
Maswabi specifically, like himself and Senkatana, as journeying towards his end. The
reader or audience wonders how genuine Bulane's words are. Can it be that
Senkatana's fundamental way of thinking has won Bulane over? His speech acts in U³⁴
indicated a change and these speech acts may confirm it, but the underlined part of the
concluding assertive possesses the same ominous and foreboding tone contained in
Bulane's initial assertive. The reader or audience however knows more than Senkatana
and Maswabi about Bulane. Here, Bulane transgresses Grice's Category of Quantity.
He is not as informative as he is required to be. Although he reveals some of his
deepest emotions here, he does not reveal everything, bringing Senkatana under the

false impression that he has nothing to fear from him as an enemy anymore. However, although the reader or audience know what has taken place at Bulane's house, they will have a lot of doubts at this stage. Even the reader or audience who know the outcome of the legend of *Moshanyana wa Senkatana*, will at this stage wonder what will happen in the next few pages.

Bulane exits, leaving Senkatana and Maswabi remaining as astonished as they have been at his entrance.

4.14   ACTION UNIT (U⁴⁴) pp. 103-106, LEBALA LA BOBEDI (SCENE 2 CONTINUED)

Senkatana and Maswabi remain, both as surprised as the reader or audience. Although Senkatana accepts Bulane's confession as a positive change of character, Maswabi's uncertain response and continued uneasiness leave the reader unconvinced as well. Maswabi's consistent plea for the execution of his enemies is shrugged off by Senkatana with the declaration that being responsible for their lives forces him to do nothing. Senkatana concludes the unit with his final speech.

Speech acts used in this unit

NARRATOR:	CONSTATIVES	informatives	(reporting) 1
			(narrating) 3
	TOTAL: 4		
SENKATANA:	CONSTATIVES	assertives	(meditating) 4
			(arguing) 2

		assentive	(agreeing) 1
		retrodictive	(speculating) 1
		descriptives	(characterising) 2
		dissentives	(differing) 2
			(rejecting) 1
		concessives	(confessing) 4
		confirmatives	(concluding) 7
	TOTAL: 24		
	DIRECTIVES	questions	(enquiring) 4
			(probing) 1
		advisory	(instructing) 1
	TOTAL: 6		
MASWABI:	CONSTATIVES	suppositive	(speculating) 1
		assertives	(meditating) 1
			(affirming) 1
			(protesting) 1
			(arguing) 2
			(acknowledging) 2
		retrodictive	(considering) 1
		predictive	(speculating) 1
	TOTAL: 10		
	DIRECTIVES	advisories	(directing) 1
			(admonishing) 1
			(urging) 1
			(cautioning) 1
			(warning) 2
		requestives	(entreating) 3
			(appealing) 1
		questions	(challenging) 1
			(pleading) 1
	TOTAL: 12		

Senkatana's and Maswabi's speech acts disclose their confusion after Bulane's visit: their sub-ordinate acts include speech acts like: *meditating, arguing, speculating, characterising, differing, rejecting, confessing, enquiring, probing, instructing, protesting, considering, acknowledging, admonishing, urging, cautioning, warning, entreating, challenging* and *pleading.* Senkatana naïvely believes that Bulane has told them the full truth and that he has nothing to fear from him any more: he even expresses empathy

for Bulane, comparing Bulane's situation with his own. Maswabi, however, does not always agree with Senkatana and remains uneasy. The speech act analysis indicates Senkatana as the dominant figure: he uses 30 speech acts of which 24 are illocutionary and 6 perlocutionary acts. Twenty-four of his speech acts are CONSTATIVES, while only six are DIRECTIVES. Very few of Senkatana's CONSTATIVES are of the bold or aggressive type: he prefers assertives (*meditating*) four, concessives (*confessing*) four and confirmatives seven, while using only three dissentives (*differing and rejecting*) when he differs from Maswabi's point of view. His six DIRECTIVES are all of the non-binding type: questions (*enquiring and probing*) and advisories (*instructing*). Altogether, his speech acts in this important unit (the last in which Senkatana appears) reflect his inactivity and are laden with the details of his philosophy, his ideas on basic human justice.

Where the narrator's didascalies in the sub-text of most units are apt and well-chosen, here in the beginning of U[44], they are inconsistent.

*(O a tswa, Senkatana le Maswabi ba sala ba shebane, ba maketse.
Ka mora metsotswana o bua butle)*
Senkatana:
...   (p. 103)

(Senkatana:

CONSTATIVE informative (narrating) x 3 *(He goes out, Senkatana and
Maswabi remain looking at each other, amazed. After a few minutes he
starts talking slowly)*
Senkatana:

...)

The narrator has not made it clear exactly who is talking here — it should have been Bulane, according to the text notations, but he has gone out. Eventually, it turns out that Senkatana is speaking, but the reader is left somewhat confused.

Senkatana, with DIRECTIVES (questions — *enquiring and probing*) tries to prompt Maswabi into agreeing with him that Bulane has changed for the better, but he does not get the desired response. Maswabi remains uneasy about Bulane, as his sub-ordinate acts show: he *speculates, meditates, protests, argues, considers, admonishes, urges, warns, cautions, entreats, appeals and pleads*. Instead of agreeing, he refers to some other negative characteristics of Bulane's that were not noticeable during his visit:

Senkatana:
...Empa na ha o a bona hore le sefahlehong sa hae o fetohile, se bonahala se sa shanofatse seo a se bolelang, esita le lentswe la hae le tswa le tietse nnete, le hloka thetso le mano?

Maswabi:
Hoo ke ho boneng ke hore matjato a mona a mehla, boitshepo bo mona boo re seng re bo tlwaetse, ha bo yo kajeno. (p. 104)

(*Senkatana*:
... DIRECTIVE question (enquiring) x 3 But didn't you see that even his face has changed? It does not negate what he says, even his voice is filled with truth, without any deceit or lies.

Maswabi:
CONSTATIVE retrodictive (considering) What was obvious is that the

daily ardour, the self-assurance that we are used to, isn't there today.)

Maswabi violates Grice's Category of Relation: 'Be Relevant', with his answer. Instead of agreeing with Senkatana, he talks about something else. This answer is a clear sign that Maswabi is not convinced about Bulane's apparent swing towards Senkatana's way of thinking. Out of respect for Senkatana, Maswabi does not forthrightly tell him the truth; instead he tries to convey the message tactfully, by replying:

Maswabi:

... Di teng ditaba. Di sa tla. (p. 104)

(*Maswabi:*

... CONSTATIVE assertive (acknowledging) Things are happening. CONSTATIVE predictive (speculating) More are still to come.)

As before, Maswabi's reply is vague and ends with a predictive in which, although he may not know it now, he foretells the future. This becomes a **sign of preparation** for Senkatana's death. Senkatana expresses empathy with Bulane and identifies his own situation with that of Bulane. He returns to his own state of mind and again **signals his belief in passivity** with regard to his enemies. Maswabi now echoes the DIRECTIVES of the **diboni** in U[36]: with 12 DIRECTIVES he attempts to prompt Senkatana in the direction of physical action against his enemies. However he does not receive what he asks for — Senkatana replies with a DIRECTIVE, advising Maswabi to stop fretting. Maswabi's duplicated DIRECTIVE has a foregrounding effect.

Maswabi:

Re etse jwang, ntate, re etse jwang na?

Senkatana (O bua butle):

Se tshwenye moya wa hao. (p. 106)

(*Maswabi*:

DIRECTIVE question (pleading) x 2 What should we do then, sir, what should we do?

Senkatana CONSTATIVE informative (reporting) (*He talks slowly*):
DIRECTIVE advisory (instructing) Do not trouble your spirit.

Two of Senkatana's speech turns in this unit take the form of formal speeches. Where his soliloquy in the beginning of the play signified his entrance into the play, these two speeches signify his exit. These two speeches and, in fact, all Senkatana's speeches in the play are **signs of him being on a level elevated above the rest of the characters**. He takes his place in a larger pattern or context, almost moving 'alongside' the **diboni**. He becomes the **symbol of righteousness, of fundamental justice**. His thought patterns are different, in this unit and in the rest of the play, from the rest of the characters. Even Maswabi, his confidant, thinks on a physical plane, while Senkatana's thoughts are abstract, elevated and above his own.

Occurring between normal conversational speech turns, Senkatana's first speech does not really satisfy the reader and could rather have been replaced by a normal speech turn where Senkatana converses with Maswabi. Senkatana's second formal speech, which is also the last time Senkatana says anything in the play, could accommodate the

contents of the first formal speech better, and together, these would make a proper exit. Instead this first formal speech is unexpected, too dramatic and unrealistic and somehow it appears to be forced:

Senkatana:

Ntweng ya leeto la bophelo

Re ntse re fetoha ka mehla,

Ka mehla re ntse re ithuta;

Mohla phetoho e felang

Ke mohla hae re fihlang,

Ke mohla leeto le felang. (p. 103)

(*Senkatana*:

CONSTATIVES, assertives (meditating) x 5 In the struggle of the journey of life

Only we are changing,

At all times we are learning;

The day change stops

Home we shall be arriving,

Thay will be the day our journey ends.)

Senkatana's final departing speech sums up the meaning of his and the other characters' lives in the world at large — creatures on a voyage towards the Creator. As he philosophises about the journey of life, he echoes Bulane's words from U^{43}, as well as words of the **diboni** from U^1, U^6, U^{32} and U^{38}, where life is also compared to a journey.

Senkatana:

1   **Dintho tsohle di bopilwe,**

2   Dintho tsohle di leetong,

3   Di leetong, di leba ho Mmopi,

4   Ho Mmopi wa tsona, phethahalong.

5   Ho ka hlaha eng kapa eng,

6   Ha ho letho le ka fetolang

7   Moo noka e sheshang e lebileng teng:

8   Hae, moreneng; Hae, phethahalong. (p. 106)

(Senkatana:

1   CONSTATIVE confirmative (concluding) x 7 All things have been
        created,

2   All things are on a journey,

3   They are on a journey,
        going to the Creator,

4   To their Creator, where perfection reigns.

5   Come what may,

6   Nothing can change

 -7   Where the river in flood is going:

8   Home, at the kingdom; Home at perfection.)

Senkatana herewith completes what the **diboni** have initiated in U[6]:

Seboni:

Senkatana le mmae ba ile leetong la bona, ... (p. 16)

(Seboni:

CONSTATIVE, informative (disclosing) Senkatana and his mother have
gone on their journey, ...)

continued with in U[20]:

Seboni:

Wena ya kgethileng tsela ya toka, ... (p. 44)

Diboni ka bobedi:

Wena ya ikgethetseng ho sebeletsa toka,

Tsela e a nyolosa, e nyolosa thaba; ... (p. 45)

(*Seboni:*

CONSTATIVE descriptive (identifying) You who chose the path of righteousness, ...

Both seers:

CONSTATIVE descriptive (identifying) You who chose for yourself to serve righteousness,

CONSTATIVE predictive (prophesying) The path is uphill, it goes up the mountain; ...)

The motif is continued in U^{32} by the **diboni**, where it is developed into a journey which includes a steep uphill path with many dangers:

Moboni:

... Se lelalle hodimo, se hetle hle!

Ha o lelala o tla nyahama pelo,

Moepa o sa le moholo haholo,

Ka pele ho moepa ke dilomolomo! ... (p. 71)

(*Moboni:*

... DIRECTIVE advisory (cautioning) Don't look upwards, don't look back please!

DIRECTIVE advisory (cautioning) If you look upwards you will despair,

CONSTATIVE predictive (forecasting) The steep path uphill is still long,

CONSTATIVE predictive (forecasting) Before the uphill path are many precipices! ...)

The **diboni** take the motif one step further in U[38] where they predict that Senkatana will soon leave the present world with its steep uphill 'journey' behind:

Moboni:

... Hosasa o tla be o le siyo

Hopola hore belo le a fela,

Belo le a fela, thota e sale! (p. 89)

(Moboni:

... CONSTATIVE predictive (prophesying) Tomorrow you will be gone
DIRECTIVE advisory (cautioning) Remember that swiftness comes to an end,

Swiftness comes to an end, life remains unchanged!)

In U[43] Bulane also refers to a journey:

Bulane:

... Ke re o mpe o tshedisehe, hobane ke moo re yang teng kaofela:

nna le wena, mang le mang; e ka ba kajeno, e ka ba hosasa. (p. 103)

(Bulane:

... ACKNOWLEDGEMENT condoling Kindly take heart, CONSTATIVE assertive (reassuring) because all of us are journeying there: me and you, everybody; it may be today, it may be tomorrow.)

As Senkatana is finishing his personal role in the play with his concluding speech, he

completes another returning motif: that of time being compared to a river (see line 7 of the quotation). Look at the following words of the **diboni** in U[1], also referring to time as a river and the inability of humanity to change anything of it:

Moboni:

... Ke rona ba ithetsang ka ho arola nako dikotwana.

Nako ke noka e sheshang feela, e phatlaletseng,

E ke keng ya arolwa dikoto le dikotwana ...

Seboni:

... Kajeno le maobane e tla be e le ntho e le nngwe,

E tla be e le nako e fetileng, e sa kgutleng.

Ka moso? Ka moso hosasa e tla be e le maobane,

E tla be e le ntho e le nngwe le kajeno le maobane.

Hosasa, kajeno, maobane — tsena e tla ba ntho e le nngwe:

Nako e fetileng, metsi a phaletseng a sa kgutleng. (p. 1)

(*Moboni*:

... CONSTATIVE informative (revealing) We are the ones who fool ourselves by dividing time into bits and pieces.

CONSTATIVE assertive (alleging) Time is a river which just rumbles, which is wide,

CONSTATIVE assertive (alleging) Which cannot be divided into bits and pieces ...

Seboni:

... CONSTATIVE predictive (prophesying) Today and yesterday will be one thing,

It will be time gone by, which does not return.

DIRECTIVE question (enquiring) Tomorrow?

CONSTATIVE predictive (prophesying) Tomorrow morning will be like

yesterday,

It will be the same thing as today and yesterday.

CONSTATIVE predictive (prophesying) Tomorrow, today, yesterday —
these will be one and the same thing:

CONSTATIVE informative (revealing) Time gone past, water gone by, not
returning.)

Altogether five references are made by the **diboni** here to time in comparison with a
river. Senkatana puts the motif on its way to full circle, taking the reader or audience
back to the very first unit of the play. In U^{49}, the last unit, which is also their 'exodus', the
diboni will round off both motifs of the 'journey' of life as well the 'river' of time.

4.15   ACTION UNIT 45 (U^{45}) pp. 107-113, LEBALA LA BORARO (SCENE 3)

*Character configuration in this unit consists of the three friends, Maswabi, Monyohe and
Masilo. The unit starts off with a comparison of Masilo and Maswabi's situations to that
of the warbler and the bigger birds in a Basotho folktale, developing into a serious
discussion of Senkatana's opinion of judgement, and Bulane's apparent change of
opinion. Maswabi's characterisation of Senkatana's love towards his people as that of
a father towards his children and his declaration of human fallibility where sin is
concerned, is interrupted by the crying of people approaching outside.*

Speech acts used

NARRATOR: CONSTATIVES   informatives   (announcing) 1
                                             (reporting) 4
                             descriptives   (detailing) 9
              TOTAL: 14

MASILO: DIRECTIVES   questions   (enquiring) 8
                                             (quizzing) 1
                                             (challenging) 2
                                             (contesting) 1
                             requirement   (instructing) 1
                             requestive   (asking) 1
              TOTAL: 14

              CONSTATIVES   assertives   (stating) 8
                                             (expounding) 1
                                             (maintaining) 1
                                             (declaring) 2
                             confirmative   (substantiating) 1
                             assentive   (affirming) 1
                             descriptives   (assessing) 3
                                             (characterising) 1
                             retrodictives   (reporting) 2
                             dissentive   (rejecting) 1
                             predictive   (expecting) 1
              TOTAL: 22

MASWABI: DIRECTIVES   questions   (probing) 1
                                             (requiring) 4
                                             (challenging) 3
                             requirements   (challenging) 1
                                             (demanding) 1
                                             (compelling) 1
                             advisory   (proposing) 1
              TOTAL: 12

              CONSTATIVES   assertives   (declaring) 4
                                             (arguing) 6
                                             (stating) 2
                                             (avowing) 1
                             assentives   (agreeing) 3
                             dissentive   (rejecting) 1
                             retrodictives   (informing) 2
                                             (reporting) 2

		descriptives	(assessing) 1
			(characterising) 7
		informatives	(disclosing) 2
		disputatives	(accusing) 2
	TOTAL: 33		

MONYOHE:	CONSTATIVES	assentives	(agreeing) 1
			(accepting) 1
		assertives	(stating) 2
		informative	(disclosing) 1
		dissentives	(rejecting) 8
	TOTAL: 13		

	DIRECTIVES	questions	(examining) 1
			(enquiring) 3
			(objecting) 1
		requestive	(urging) 1
		advisory	(urging) 1
	TOTAL: 7		

Quite a high number of DIRECTIVES (roughly 40%) are used by all three characters. This indicates their discontent with Senkatana's standpoint, as well as with Bulane's 'unconvincing' change of heart, but the frequency of their DIRECTIVES is also a **sign of their own uncertainty** regarding Senkatana's future. This high number of DIRECTIVES, of course, sends the dramatic tension soaring.

Masilo enquires about Senkatana from Maswabi in such a way that the reader suspects that he may be envious of the relationship that exists between them. He pretends that he himself is of lesser importance than Maswabi, saying:

> ***Masilo:***
> **... Nna ke ye ke re ka pelo: 'Ngwana batho, itholele. Tsena ditaba ke tsa batho, e seng bathwana!'**
> > ***(Monyohe o a tsheha)*** (p. 107)

(Masilo:

... **CONSTATIVE, retrodictive (reporting)** I usually say in my heart:
DIRECTIVE, requirement (instructing) 'Poor child, keep quiet.
CONSTATIVE, assertive (stating) These matters are for strong people not
for weaklings!'

CONSTATIVE informative (reporting) *(Monyohe laughs))*

Maswabi then addresses a DIRECTIVE question at him; expecting a statement or an

answer, instead, he receives another DIRECTIVE from Masilo:

Maswabi:
Ha o motho, wena Masilo?

Masilo:
Pela ntsu le lenong na motinyane o ka re ke nonyana?

Maswabi:
O a tseba motintinyane o ne o hlole, wa hapa borena?

Masilo:
E empa wa busa mang, ha le sephooko se ne be sa bewa hore se o
dise? Lona le bolenong, bontsu, le fofa hodimodimo kwana meyeng
e batang, moo le bonang dintho di sa le holehole. Rona diphuleng le
dithoteng moo, re bonang?

Maswabi:
O mpa o inyefola feela. Ke a tseba o rata ho phoqa haholo. (p. 108)

(*Maswabi:*
DIRECTIVE question (probing) Are you not human, Masilo?

Masilo:

DIRECTIVE question (quizzing) Next to the eagle and the vulture can you say the warbler is a bird?

Maswabi:

DIRECTIVE question (challenging) Do you know that the warbler was a conquerer, it snatched up the kingdom?

Masilo:

DIRECTIVE question (challenging) Yes, but who did it rule, because even the owl was ordered to watch it? CONSTATIVE assertive (maintaining) You and the vultures, the eagles, you fly high up in the cold winds, where you see things from afar. DIRECTIVE question (challenging) We in the valleys and on the plains, what do we see?

Maswabi:

CONSTATIVE assertive (declaring) You are just insulting yourself. CONSTATIVE assertive (stating) I know that you like to mock a lot.)

Masilo violates Grice's Category of Manner: Be perspicuous — 'avoid obscurity of expression'. By doing this, he brings another folktale (*Pitso ya dinonyana*) (Guma 1967: 200-203) into the conversation, comparing their own situation with that of the birds and relieving the tension somewhat by relaying attention away from Senkatana's plight. In this fable the warbler (**motintinyane**) outwits the eagle and the vulture by hiding under the eagle's wing and saving energy to be able to fly the highest and become the king of the birds. The birds could not accept the warbler as their king because he was so small and when they became antagonistic towards him, he hid in a hole. The owl, who was appointed to guard the hole, fell asleep and the warbler got away. The rest of the birds were furious and chased him away, forcing him to move by night only. Senkatana

and Maswabi would then belong to the group of the eagle and the vulture, while Masilo sees himself as the warbler. Maswabi is intelligent enough to follow Masilo by continuing with the folktale, and outwitting Masilo at that.

The CONSTATIVES used (roughly 60%) by the three characters are applied in the majority of cases in asserting what the king thinks in contrast to their own beliefs, and in describing the consequences of each way of thinking. Maswabi sums up the main reason for Senkatana's choice of passivity:

Maswabi:

Mosa le lerato. Lona lerato le ileng la mo susumetsa hore a itele a re pholose, ke lona lerato le etsang hore a nne a re rate, a re shebe re le bana ba fosang hobane ba sa tsebe tsela, ke lona le etsang hore a se ke a re otla haholo le moo re fositseng, ke lona le etsang hore a be le tshepo ya hore botho ba rona bo sekametse botleng e seng bobeng. (p. 110)

(*Maswabi:*

CONSTATIVE: assertive (declaring) Friendliness and love. CONSTATIVE: descriptive (characterising) x 5 That love that prompted him into risking his life to save us, it is that love that makes him continue to love us, he looks at us as if we are children who do wrong because they don't know the way, it is that love which causes him not to punish us duly for our transgressions, it is that love that causes him to remain hopeful that our humanity inclines towards good and not evil.)

Masilo is frank and to the point with his CONSTATIVES, even applying them as predictives, without being aware of it, of course:

Masilo:

Wa hae ke mosa o senyekgenyekge, o ntenang nna ka nnete. Ka nako tse ding ke a halefa. Maswabi, puo e re, mosa o ja monga wona. Le tla bona lona, ka tsatsi le leng. (p. 111)

(Masilo:

CONSTATIVE, assertive (declaring) His friendliness is simply too much, it truly annoys me. CONSTATIVE, assertive (stating) At times I become angry. CONSTATIVE, assertive (expounding) Maswabi, the saying goes, friendliness discredits its owner. CONSTATIVE, predictive (expecting) We will see that one day.)

It is not strange that Mofokeng uses Masilo to present to the reader or audience the last warning of Senkatana's death. Throughout the play, he continually provides comic relief in shocking or tense situations (See U^{36}, U^{12} and U^{14}), thus Masilo becomes a **sign of comic relief** for the reader or audience. Masilo also attracts the attention because in most units in which he appears, he uses a lot of DIRECTIVES (in this unit, 14, in contrast to Monyohe's seven and Maswabi's 12). Here, he attracts further attention by using the idiom 'Friendliness devours its owner', again violating Grice's Category of Manner — 'Avoid obscurity of expression'.

This unit could have been a lot shorter, as the play doesn't really need this type of discussion anymore. But Mofokeng, precisely by making the unit as long as it is, achieves a certain degree of suspense. The reader or audience expects Senkatana's death — but the longer the unit takes before Senkatana's death is made known, the more the dramatic tension climbs. The joking among the friends also succeeds in achieving a bit of comic relief for the reader or audience.

Mofokeng ends this unit on a somewhat boring note, when Masilo requests Maswabi to repeat his explanation of Senkatana's beliefs. Maswabi gets angry, but nevertheless repeats it. Mofokeng deliberately lets Masilo carry on, bringing slight comic relief into the otherwise tense situation which leaves the reader or audience 'prepared', yet 'unprepared' for what is going to happen in the next unit.

Maswabi's DIRECTIVES are **signs of his impatience** with Masilo. His last two CONSTATIVES, assertives in this unit are hidden predictives referring to not only Bulane's state of mind, but to that of all humankind:

> *Maswabi:*
> **Nnete ke hore re batho, re na le mefokolo lefatsheng mona mme o mong o moholo ke wa ho etsa bobe re ntse re tseba hantle hore ke bobe. Ke lefatsheng mona ... (pp. 112-113)**

> *(Maswabi:*
> CONSTATIVE, assertive (declaring) The truth is that we are human, we have weaknesses in this world and one big weakness is to sin while we know well that it is wrong. CONSTATIVE, assertive (stating) This is the world ...)

Maswabi's illocutions are interrupted by the noise of approaching people, of women crying. Here, the narrator's speech acts in the sub-text fulfil an **indexical sign function** (Aston & Savona 1991: 5) as he lists the various occurrences enacted in the next fourteen lines:

(Ka yona nako eo ba utlwa lerata kantle. Ho utlwahala batho ba bangata — basadi — ba lla, e mong wa bona: "Jool ra le bonal Ekaba re tla kena kae?" Ba bang ba a lla, ho ultwahala, "hil hil hil" Modumo o ntse o hola ha o atamela. Masilo o leba nnqa monyako,....)

(At that precise moment a noise was heard outside; the noise sounds like a lot of people — women crying; one cries "Oh! poor souls! Where will we hide ourselves?" Others cry "hi! hi! hi!"; the noise becomes louder as it draws nearer; Masilo walks to the door ...)

The speech acts function here as **indexes of the approaching announcement of Senkatana's death**, and the didascalies prepare the reader well for what is to be announced.

4.16   ACTION UNIT 46 (U⁴⁶) pp. 113-114, LEBALA LA BORARO (SCENE 3 CONTINUED)

This unit comprises 23 lines, consisting of the narration of the entrance of a group of people, carrying Senkatana's lifeless body, various characters' responses to the death of the king, and ensuing illocutions as a result of it.

Speech acts used

| NARRATOR: | CONSTATIVE | informatives | (reporting) 14 |
| MASWABI: | CONSTATIVE | descriptives | (detailing) 6 |

FIRST MAN:	**CONSTATIVE**	retrodictives	(reporting) 3
		assertive	(confessing) 1
		informatives	(reporting) 2
MASILO:	**CONSTATIVE**	assertive	(proclaiming) 1

This unit is introduced by the first 12 CONSTATIVES of the narrator, forming the latter half of the sub-text which ended the previous unit. All 12 CONSTATIVES are informatives by which the narrator reports what happens as Masilo gets to the door. All following CONSTATIVES fulfil another **indexical** and **informational sign function**: listing different characters' actions and reactions to the news of Senkatana's death. As the actions are unfolded, the scene plays itself out in the reader's mind (while the audience sees it, of course). Masilo, Monyohe and Maswabi's reactions are **signals of shock and dismay**.

Maswabi is the first to speak, his six CONSTATIVES are descriptives (*detailing*) and take the form of a soliloquy. It also fulfils the function of an **indexical informational sign** — Maswabi lists what he sees as he looks at Senkatana:

Maswabi:
1 Ha a sa na puo,
2 Wa hae molomo o kwetswe;
3 Dintshi se di lepeletse!
4 A hae mahlo a sa kwetswe!
5 Ya hae pelo e se e eme,
6 Ya hae kelello ha e sa sebetsa.
(O a thola, o dula fatshe) (p. 113)

(*Maswabi*:

1   CONSTATIVE, descriptive (detailing) X 6 Speech he doesn't have
      anymore,

2   His mouth has been closed;

3   His eyelids are lifeless!

4   Closed are his eyes!

5   His heart has stopped,

6   His mind doesn't work anymore.
      CONSTATIVE, informative (reporting) (He becomes silent, he sits
      on the floor))

The fact that Maswabi's words are in the form of a speech, or a soliloquy, already

attracts attention. This is the first time that his words are given in this form — in the rest

of the play, only the words of the **diboni** and that of Senkatana appear in this form. The

reader immediately knows that these words have great significance. The reason for this

soon becomes known, for Maswabi's illocutions bear close reference to that of the

diboni in U^{38} — he confirms that their predictives have come true. Compare Seboni's

(*assessing*) descriptive:

Seboni:

4   **... Ha mahlo a sa bona, ...**
      (... While the eyes still see ...) (p. 89, U^{38})

with Maswabi's following two descriptive (*detailing*) illocutions:

3   **...Dintshi di lepeletse!**
      (... His eyelids are lifeless) and

4   **A hae mahlo a sa kwetswe! ...**

(Closed are his eyes!...)

We can compare the following (*anticipating and foreseeing*) predictives of the **diboni**, predicting that Senkatana's physical attributes will fail, with Maswabi's (*detailing*) descriptive, which combines their three predictives, in one sentence:

12 ... **Hobane hosasa o tla robeha,**
(... Because tomorrow you will break)

13 **Hosasa o tla hloleha ho matha,**
(Tomorrow you will be unable to run)

14 **Hosasa letshweya le tla ba lengata.**
(Tomorrow breathlessness will be increased) (p. 89, U[38]),

with

5 ...**Ya hae pelo e se e eme, ...**
(... His heart has stopped ...)

We should also note the following (*pleading*) requestive, (*counselling and cautioning*) advisories and (*anticipating*) predictive and (*declaring*) assertive of the **diboni**, predicting that the intellectual attributes of Senkatana will fail (see also pp. 254-257 of this thesis for a further discussion of this quotation):

Moboni:
16 ...**Di dise hantle, di rute hle,**
(...Herd them well, teach them well please)

17   Di rute ho aloha, di rute ho oroha,

(Teach them to go to graze, teach them to return home again)

18   Di rute tsohle tse hlokahalang,

(Teach them everything that is necessary)

19   Di tle di hopole dithuto tsa hao

(So that they will remember your teachings)

20   Hosasa di tla ikalosa.

(Tomorrow they will herd themselves)

21   Hosasa o tla be o le siyo

(Tomorrow you will be gone) (p. 89, U[38]).

The (*detailing*) descriptives of Maswabi describe how Senkatana's lifeless state has made the predictives of the **diboni** true:

1   ... Ha a sa na puo

(...Speech he doesn't have anymore)

2   Wa hae molomo o kwetswe;

(His mouth has been closed)

6   ... Ya hae kelello ha e sa sebetsa.

(...His mind does not work any more)

The 'Hosasa' of the **diboni** has become this day — the predictives of the **diboni** have come true, almost word for word.

Maswabi's actions after the soliloquy **signal his own total dismay**, and further strengthen the **signs of shock and ensuing dispondency** after the murder of Senkatana. The narrator's CONSTATIVES, informatives, in the sub-text *reports*:

> *(O a thola, o dula fatshe)*
> *(He keeps quiet, he sits down)*

The first man to speak (**Monna wa pele**) relates what had happened and continues the **signs of Senkatana's inactivity developing into signs of incapacity**, echoing Maswabi's words:

> *Monna wa pele:*
> **O fumanwe moo a seng a eshwa, ho se ho se puo. Ha re tsebe hore na ke mang ...** (p. 113)

> *(The first man:*
> CONSTATIVE, retrodictive (reporting) X 3 He was found, already dying, no longer able to talk. CONSTATIVE, assertive (confessing) We do not know who it was...)

The mentioning of Bulane's name and the description of his suspicious behaviour already suggests the outcome of the situation to the reader or audience and prepares us for Bulane's entrance in the next unit:

> *Monna wa pele:*
> **... feela ba bang ba se ba ilo bokella dira tse tsejwang. Monna e mong o re taba ena e eso utlwahale o kopane le Bulane a tsamaela**

hodimo jwalo ka motho ya tshohileng, a bile a matha ... (p. 113)

(*The first man:*

~~CONSTATIVE, informative (reporting)~~ but others are already rounding up his known enemies. ~~CONSTATIVE, informative (reporting)~~ Another man says before this matter was known he met Bulane walking briskly like someone frightened, he was running ...)

Masilo's concluding illocution strengthens the reader or audience's suspicions:

Masilo:

Bulane! ... Ke tsebile hore taba di tla fihla mona. (p. 114)

(*Masilo:*

~~CONSTATIVE, assertive (proclaiming)~~ Bulane! ... I knew that the matter would reach this point.)

The fact that only CONSTATIVES are used in this unit confirms the fact that the unit mainly has an informational function, but it also underlines the fact that the characters are shocked and stupefied by Senkatana's death.

4.17 ACTION UNIT 47 (U⁴⁷) pp. 114-115, LEBALA LA BORARO (SCENE 3 CONTINUED)

Bulane is chased into the room by a group of men, falls in front of Maswabi, and confesses to having been forced by his wife to murder Senkatana and to having deceived his accomplices. It becomes clear that he has drunk poison.

Speech acts used in this unit:

| NARRATOR: | CONSTATIVES | informatives | (reporting) 10 |
| | | descriptives | (detailing) 2 |

BULANE:	CONSTATIVES	assertives	(denying) 2
			(declaring) 1
			(announcing) 1
		informative	(disclosing) 1
		retrodictives	(confessing) 3
	TOTAL: 8		

	DIRECTIVES	question	(enquiring) (rhetorical) 1
		requestive	(beseeching) 1
	TOTAL: 2		

MASILO:	DIRECTIVES	requirement	(demanding) 1
	CONSTATIVES	retrodictives	(reporting) 1
		disputative	(accusing) 1
	TOTAL: 3		

| SOME OTHER MEN: | DIRECTIVE | advisory | (cautioning) 1 |

| SECOND MAN: | CONSTATIVE | retrodictive | (reporting) 1 |

A great deal of tension exists between the characters, as can be seen in the sub-ordinate illocutions used: a *demanding* requirement, a *cautioning* advisory, a *beseeching* requestive, *denying and announcing* assertives, a *disclosing* informative, *reporting and confessing* retrodictives and an *accusing* disputative. The brief, staccato way in which they utter their speech acts and the frequent interruptions by the narrator in the sub-text also add to the general chaos that exists. Bulane's almost incoherent speech further underlines the existing disorder.

The narrator's speech acts in the sub-text, apart from fulfilling an informational function, are action-filled and enhance the dialogue of the characters in the main text. They also

assist the reader or director with the visual representation of the actions and with experiencing this section as an implied audience (Van der Merwe 1992: 166). The five CONSTATIVES (four informatives, *reporting* and one assertive, *declaring*) and one DIRECTIVE, rhetorical question, reported by the narrator here in the sub-text are furthermore suggestions by Mofokeng for improvising the scene on the stage. Bulane enters, after which the action starts:

(Banna ba kena ba qhoba Bulane. Ba mo sutuletsa ka pele mme o fihla a wela pela Maswabi. O ntse a re: "Jo nna nna! Ka tla ka ikgola!! Ke etseditseng hoo!" Masilo o nka molamu wa hae o a rutloloha o re) Bolayang ntja ena! E ntse e re hlodiya moo Nyo-nna-nyo-nna-nna, e bolaile motho ka sehloho!

(Ba a mo thiba banna ba bang ba re:)
"Butle, Masilo."
(O dula fatshe a haiefile, a ntse a nyemotsa Bulane kgafetsa) (p. 114)

(CONSTATIVE, informative (narrating) *Men come in, driving Bulane. They push him forward and he falls in front of Maswabi. He is continuously saying:* CONSTATIVE, assertive (declaring) *"Alas! I have drawn harm upon myself!!* DIRECTIVE, question (enquiring) (rhetorical) *Why have I done that!"* CONSTATIVE informative (reporting) *Masilo takes his kierie, jumps up and says)*

DIRECTIVE, requirement (demanding) Kill this dog! CONSTATIVE, retrodictive (reporting) He keeps on howling at us here: Oh! Poor me, CONSTATIVE, disputative (accusing) having killed somebody cold bloodedly!

CONSTATIVE, informative (reporting) *(The other men hold him back and say:)*

DIRECTIVE advisory (cautioning) "Slow down, Masilo."

CONSTATIVE, informative (reporting) *(He sits down, angry, looking*

askance at Bulane))

Masilo's actions and his speech acts display **signs of his anger**, while an element of comedy nevertheless exists in his CONSTATIVES as he imitates Bulane:

Masilo:
... E ntse e re hlodiya moo Nyo-nna-nyo-nna-nna, ...

(*Masilo*:
CONSTATIVE, retrodictive (reporting) He keeps on howling at us here:
Oh! Poor me, ...)

Additional to the narrator's high number of **informative signs** (12), the characters also use a lot of **signs with an informational function** — seven of the ten CONSTATIVES are informatives (*disclosing*) and retrodictive (*reporting and confessing*) speech acts.

4.18   ACTION UNIT 48 (U⁴⁸) pp. 115-118, LEBALA LA BORARO (SCENE 3 CONTINUED)

This unit's configuration satisfies expectations for the nature of this scene: every remaining character is present in this, the final scene in which the characters appear. As Bulane's accomplices and his wife are brought in, Bulane identifies Mmadiepetsane as the real murderer, and he dies. All loose ends are tied up by the characters, with Maswabi playing the leading role. Upon the people's demands that Mmadiepetsane and Bulane's accomplices be put to death, Maswabi certifies the men's innocence and

Mmadiepetsane's guilt. Mmadiepetsane's ironical desire for death is turned down by Maswabi, who declares life to be her punishment. The unit is concluded by Maswabi's final speech.

Speech acts used in this unit

NARRATOR:	**CONSTATIVES**	**informatives**	**(reporting) 5**
			(narrating) 5
			(depicting) 1
		descriptives	**(visualising) 4**
	TOTAL: 15		
BULANE:	**CONSTATIVES**	**assertives**	**(accusing) 1**
			(claiming) 1
			(affirming) 1
	TOTAL: 3		
THIRD MAN:	**CONSTATIVES**	**retrodictives**	**(recounting) 1**
			(notifying) 1
MASWABI:	**DIRECTIVES**	**questions**	**(arguing) 1**
			(querying) 1
			(confronting) 1
			(scrutinising) 1
		requirements	**(ordering) 1**
			(charging) 1
			(commanding) 1
			(compelling) 1
		permissive	**(acquitting) 1**
		advisories	**(advocating) 2**
			(directing) 1
	TOTAL: 12		
	CONSTATIVES	**assertives**	**(certifying) 3**
			(rationalising) 1
			(disproving) 1
			(elucidating) 1
			(proclaiming) 2
			(declaring) 2
			(maintaining) 1
		disputative	**(contesting) 1**
		predictive	**(foretelling) 1**

		dissentive descriptives	(opposing) 1 (assessing) 2
	TOTAL: 16		
	VERDICTIVES	judge	(ruling) 3
MEN:	CONSTATIVE	assentive	(affirming) 1
PEOPLE:	DIRECTIVES	requirements	(demanding) 1 (dictating) 1 (compelling) 1 (prescribing) 1
	CONSTATIVES	assertives	(insisting) 1 (proclaiming) 1
	TOTAL: 6		

ONE OF THE MEN (BULANE'S HELPERS):

	CONSTATIVES	retrodictives assentive	(disclosing) 2 (confessing) 1
SOMEONE:	DIRECTIVE CONSTATIVE	requirement assentive	(demanding) 1 (agreeing) 1

MMADIEPETSANE:

	CONSTATIVES	assentive assertives	(admitting) 1 (anticipating) 1 (confessing) 1 (claiming) 2 (announcing) 1
		informative predictives	(divulging) 1 (envisaging) 1 (anticipating) 1
	TOTAL: 9		

The speech act analysis reveals this unit to be a powerful unit, containing bold and confident, yet demanding speech acts. The reason for this conclusion lies in the type of speech acts the characters use: a total of nine binding DIRECTIVES (eight are requirements (*ordering, demanding, dictating, charging, commanding, compelling*), one is a permissive (*acquitting*)) and 18 strong and bold CONSTATIVES (assertives (*accusing, declaring, claiming, certifying, rationalising, disproving, proclaiming,*

maintaining, insisting, a dissentive opposing and a disputative contesting) are used by the characters. This is the only unit in the play in which so many binding DIRECTIVES and such bold and forceful CONSTATIVES occur. The analysis further reveals Maswabi to be in command of the unit — he employs 31 speech acts, of which 12 are DIRECTIVES, 15 CONSTATIVES, and three VERDICTIVES, most of which are illocutions. Maswabi uses powerful and persisting illocutions when he speaks, he takes command of the situation — five of his DIRECTIVES function as binding acts and his CONSTATIVES are strong and bold, as his subordinate acts witness: certifying, rationalising, disproving, elucidating, declaring, proclaiming, maintaining, contesting, opposing, foretelling and assessing. He also applies three VERDICTIVES as he judges Mmadiepetsane. VERDICTIVES are, of course, CONVENTIONAL illocutionary acts, and are defined by Bach and Hamish (1979: 109) as:

> judgements that by convention have official, binding import in the context
> of the institution in which they occur.

All CONVENTIONAL acts must be issued by the right person under the right circumstances (Bach & Hamish, 1979: 110). As Senkatana's closest friend, Maswabi is accepted as his 'spokesman' — when he thus proposes judgement on Mmadiepetsane, Masilo, Monyohe and the rest of the nation accept it with affirming and agreeing assentives.

Maswabi uses his binding DIRECTIVES to command Mmadiepetsane to recognise the fruits of her labour, to demand a reply from her, and to compel the people into agreeing with him that Senkatana's name must live on. His big variety of CONSTATIVES are

employed to proclaim that although Senkatana has died, he will still live on in people's memories for generations to come. His remaining DIRECTIVES are used as questions (four) to *argue, query, confront and scrutinise* the truth surrounding Senkatana's murder and as advisories (three) to *advocate and to direct* the people on what should be done with Mmadiepetsane, which are supported by a predictive (CONSTATIVE) that support his DIRECTIVES and VERDICTIVES, *foretelling* the implications of her punishment.

Maswabi here becomes a **sign of a new order of leadership, stability and an extension of Senkatana's life**. The people accept Maswabi as such — they back him up with their speech acts, by equally demanding illocutions: five binding requirements (*compelling, dictating, prescribing* and *demanding*), claiming the execution of Mmadiepetsane; three (*insisting* and *proclaiming*) assertives identifying the culprits as murderers and two (*affirming*) assentives with which they declare their agreement with Maswabi. All retrodictives used in this unit are **informational signs** *recounting, notifying* and *disclosing* to Maswabi what really led to Senkatana's death. All speech acts used by the people (including all the men and 'someone') as well as Bulane's three assertive CONSTATIVES, are **supporting signs** to Maswabi's command.

Mmadiepetsane in this unit is apathetic about what she hears, she is calm and placid, with only five asserting CONSTATIVES by which she *anticipates, confesses, claims* and *announces* her views. She uses no DIRECTIVES, requiring reaction from other characters, while her two predictives are the only other strong speech acts, with which she tries to *envisage* and *anticipate* the outcome of her death. This is, of course, counteracted by Maswabi's illocutions as he *opposes* and *contests* her desire for death

and *proclaims* that she has to carry on living, for punishment.

All characters' speech acts are supported well by that of the narrator who features convincingly: 15 illocutions in the sub-text, visualising in a competent way for the reader or director, the physical actions and reactions the characters perform. The following quotation is but one of the detailed notations by the narrator, containing Bulane's reactions on his accomplices' and his wife's arrival on the scene:

(O a thola, ka wona motsotso oo ho kena banna ba habo Bulane le mosadi wa hae. Ba a qhojwa. Bulane ha a bona mosadi o leka ho ema, o halefile o a mo supa o re ka matla:) Ke... enwal Mmolai...ke yena. E ne...e se toro, ba heso...ke yena! *(O a wa, mme o a shwa)* (p. 115)

(CONSTATIVE, informative (reporting) *(He stops speaking, at that moment the men from Bulane's home and his wife enter.* CONSTATIVE, descriptive (visualising) x 4 *They are driven behind. Bulane, when he sees his wife, tries to get up, raging, he points at her and says with emphasis:)* CONSTATIVE, assertive (claiming) Here... she is! CONSTATIVE, assertive (accusing) The murderer...is she. CONSTATIVE, assertive (affirming) It was...no dream, my friends...it is herself! CONSTATIVE, informative (reporting) *(He falls, and dies))*

After the positive identification of the murderer, the unit is concluded with the agreement of the characters on what should be done with Mmadiepetsane. Once again the narrator's CONSTATIVES, informatives *(narrating)* visualises for the reader what is happening:

(O a thola. Monyohe le Masilo ba a shebana mme ba oma ka dihloho.

Le batho ba bang ba oma ka dihloho, ha ba utlwa e mong a re)

E mong:

Nna ke dumellana le yena. (pp. 117-118)

(NARRATOR, CONSTATIVE, informative (narrating) x 3 *He stops*
speaking. Monyohe and Masilo look at each other and nod their heads.
The other people nod their heads as well, when they hear someone say)
Someone:
CONSTATIVE, assertive (agreeing) I agree with him.)

Maswabi's concluding words not only direct the people's actions (with a DIRECTIVE,
advisory (*counselling*)), but also encourage them (with five CONSTATIVES, three
assertives and two descriptives):

Maswabi:

Hosasa re tsoha re epela morena. Empa re tla be re epela nama feela
hobane moya wa hae, moya o lwanelang toka, moya o kgolwang
hore botle bo ke ke ba hlolwa, o ntse o phela mme o tla phela le ka
ho sa feleng. Mohlala wa hae e tla ka lebone le qhoweng, leo e mong
le e mong ya sa boneng lefifing la tsela ya bophelo a lokelang ho
lelalla ho lona hore a fumane kgothatso, tjheseho mme a lebe
kganyeng. Ba heso, ha a a shwa, o a phela; o a phela, o phelela
meloko yohle! (p. 118)

(Maswabi:

DIRECTIVE, advisory (directing) Early tomorrow we shall be burying the
king. CONSTATIVE, assertive (elucidating) But we shall only bury the
flesh because his spirit, CONSTATIVE, descriptive (assessing) the spirit
that fought for righteousness, the spirit that believed that virtue cannot be

conquered, it continues to live and will carry on living for ever. CONSTATIVE, assertive (declaring) His example will be like the light on the mountain peak, CONSTATIVE, descriptive (assessing) the one that everyone who does not see in the darkness of the road of life, should look up to, so that he can find encouragement and zeal, and can walk towards the light. CONSTATIVE, assertive (proclaiming) My people, he has not died, he lives; he lives, he lives for all generations!)

The narrator's CONSTATIVE, informative *reports* that the curtain goes down, bringing the play on the character level to an end. The remaining unit that follows, contains the final contribution by the **diboni**.

4.19   ACTION UNIT 49 (U⁴⁹) pp. 118-119

*This unit represents the final oration and exodus of the **diboni**, and is a tribute to Senkatana. The **diboni** interpret the occurrences surrounding Senkatana's life and death and tie up the 'loose ends' of the play by involving not only all previous units in which they themselves appeared, but also almost all units found in the play. A parallel of Senkatana with Christ is drawn and the play ends with an encouragement to all to choose good instead of evil.*

Speech acts used by the **diboni**:

NARRATOR:	**CONSTATIVES**	**informatives**	**(narrating) 2**
SEBONI:	**DIRECTIVES**	**questions**	**(rhetorical) (ascertaining) 2 (challenging) 2**

<u>TOTAL</u>: 4

	CONSTATIVES	assertives	(certifying) 2
			(maintaining) 3
		retrodictive	(authenticating) 1

<u>TOTAL</u>: 6

MOBONI:	CONSTATIVES	retrodictives	(recounting) 3
			(recounting and comparing) 7
		assertives	(expounding) 1
			(certifying) 1
			(proclaiming) 4
		descriptives	(evaluating) 4
			(identifying) 1

<u>TOTAL</u>: 21

	DIRECTIVE	question	(rhetorical) (pleading) 1
		advisories	(encouraging) 1
			(urging) 3

<u>TOTAL</u>: 5

| | COMMISSIVE | promise | (guaranteeing) 1 |

The **diboni** take the last speech turn in the play. This is significant, since their appearance sets the scene for the final address. It is also expected — they initiated the play, and it is only right then that they conclude it. As concluding device, they also serve a binding function, for we recognise in their speech acts repeated images, sentence constructions and vocabulary from their address from previous units. The recurring patterns signpost the conclusion, the final report, and their final contribution to the unity of the play. The moment the **diboni** appear, the reader or audience expects some concluding speech acts, full of imagination and universality — this is satisfied, echoing the same pensive, philosophical speech acts found in their discourse throughout the play.

As in most of the previous units the **diboni** appeared in, the majority of their speech

acts in this unit are CONSTATIVES, with the semantic significance of rendering information from speaker (themselves, or Mofokeng) to hearer (reader or audience). Their CONSTATIVES total 27, with which they *recount* and *authenticate* Senkatana's past actions and *compare* him with Christ (their retrodictives); *certify, proclaim* and *expound* certain truths arising from Senkatana's life and *maintain* certain truths that have remained the same from the beginning of the play (all assertives); and *identify* and *evaluate* people who fought like Senkatana to uphold righteousness (their descriptives).

Their DIRECTIVES, amounting to nine, initially lose their sense of urgency, in contrast to U ^{32} and U^{38} , when, with third person pronouns (**it, they, him**) and rhetorical questions, they *protest* against the unfairness of Senkatana's situation, they echo Christ's *pleading* while hanging on the cross, and they *challenge* the reader or audience (while returning to first person pronouns **we** and **you**) to draw conclusions from Senkatana's situation. With their advisories, they *encourage* and *urge* people who read the play and experience the performance to learn from what happened in the play, and eventually, promising and *guaranteeing*, with the only COMMISSIVE, the crown of true victory, to those who fight for good. With this COMMISSIVE, they echo the promise found in the first few chapters of the book of *Revelations* in the Bible. A COMMISSIVE is a speech act which enacts a commitment made by the speaker, obliging the latter to perform a certain deed (Bach & Harnish, 1979: 49-50). Although the **diboni** are in the play physically unable to fulfill this promise, they direct the reader or audience to the universal COMMISSIVE, promise, which is found in the Bible. This speech act corresponds once again with the extraordinary authority the **diboni** have in the play — as metaphysical characters they are allowed to switch from the worldly to the ethereal

or the spiritual, as they wish.

It is, furthermore, especially through the DIRECTIVES of the **diboni** in this unit and the rest of the units in which they appear (U [1], U [6], U [20], U [32] and U [38]), that their attitude towards Senkatana is displayed. Their DIRECTIVES serve to create their reputed **lamentational style** (called 'eulogiac' by Maake, 1992). Being **reaction-intended** speech acts, the **diboni's** DIRECTIVES underline the fact that their discourse is one of amplified persuasion, of passionate poetic appeal towards the reader or audience, piloting us towards experiencing Senkatana's emotional inner conflict and the intense human suffering he had to endure in the play (Lenake, 1974: 10).

This unit may as a whole be divided into four separate yet interrelated parts corresponding with the separate speech turns of the **diboni**. Part 1, when **Seboni** speaks, refers to the general occurrences surrounding Senkatana; part 2, where **Moboni** speaks, apparently refers to Senkatana, but as the piece develops, the line is drawn between him and Christ. In part 3, **Seboni** speaks of the river of time and asks what has been learnt from the experience of the play. Part 4, where **Moboni** speaks, answers the questions asked in part 3, calling on everyone who believes in righteousness to learn from Senkatana's story.

Part 1

Cohesion exists among these first 5 lines in the following way: line 1 with line 2; line 3 with line 4; line 3 with line 1; line 4 with line 2; and line 5 concludes the piece. Lines 1 and 2 are both DIRECTIVES, rhetorical questions, both with almost identical syntactic

structures:

1   Ekaba toka ke ya lefatsheng lena?

2   Ekaba lerato le molemo ke tsa moo? (p. 44)

(1   DIRECTIVE, question (rhetorical) (ascertaining) Can it be that righteousness is of this world?

2   DIRECTIVE, question (rhetorical) (ascertaining) Can it be that love and kindness are of this place?)

Lines 3 and 4 are both CONSTATIVES, assertives, with once again almost identical syntactic structures and by which **Seboni** *certifies* why he asks the two questions in lines 1 and 2:

3   Ba lwanelang toka ba shwa le yona,

4   Ba ratang, ba molemo, ha ba tsofale. (p. 118)

(3   CONSTATIVE, assertive (certifying) They who fight for righteousness, die with it,

4   CONSTATIVE, assertive (certifying) They who love, they who are kind, don't grow old.)

Further coherence occurs contentwise between line 1 and 3 and Maswabi's *assessing* descriptive from U[48], with the noun **toka** (righteousness):

Maswabi:

... hobane moya wa hae, _moya o lwanelang toka_, moya o kgolwang hore botle bo ke ke ba hlolwa, o ntse o phela mme o tla phela le ka ho sa feleng ... (p. 118)

(*Maswabi*:

... CONSTATIVE, descriptive (assessing, detailing) because his spirit, the spirit that fights for righteousness, believes that virtue cannot be conquered, continues to live and will carry on living for ever ...)

The concept of righteousness (**toka**) is given strong prominence here — it occurs five times on pages 118 and 119 of the play (once in U[48] and 4 times in this unit). Line 5 concludes the first part, as **Seboni** *authenticates* h's four previous utterances, serving as a confirmation that the reader or audience and the **diboni** have, in fact, seen and heard in the play what has been said in lines 1-4:

Seboni:
Re se re bone, re se re utlwile, kajeno.

(*Seboni*:

CONSTATIVE, retrodictive (authenticating) We have already seen, we have already heard, today.)

Of course, the 'seen' and 'heard' refer more to the experiencing of the actual performance of the play in front of an audience. **Kajeno** refers to the actual day on which the play is staged.

Part 2 shows coherence between lines 6, 7, 8, 10 and 15 — all are *recounting* retrodictives, comparing Senkatana with Christ, and all five start with the expression **Maobane ke bone ...**:

Moboni:

6   Maobane ke bone ya lwanelang toka,

7   Maobane ke bone ya nang le lerato,

8   Maobane ke bone modisa wa sebele

10   Maobane ke bone a leba moo e yang,

15   Maobane ke bone tsela e mo lebisa lefung,

(*Moboni*:

6   CONSTATIVE, retrodictive (recounting, comparing) Yesterday I
        saw the one who fights for righteousness,

7   CONSTATIVE, retrodictive (recounting, comparing) Yesterday I
        saw the one who has love,

8   CONSTATIVE, retrodictive (recounting, comparing) Yesterday I
        saw a true shepherd,

10   CONSTATIVE, retrodictive (recounting, comparing) Yesterday I
        saw the road lead him where it goes,

15   CONSTATIVE, retrodictive (recounting, comparing) Yesterday I
        saw the road that lead him to death,)

Here, the word **maobane** is used 5 times for a specific reason — for contrasting with

the word **kajeno**, from part 1, and referring to a time previous to the play itself: to the

time in which Christ lived. The reader or audience doesn't realise this immediately. Only

when Christ himself is mentioned, does the realisation dawn, a realisation which could

perhaps come easier for the reader whose eyes can turn back to part 1, or an audience

who is very attentive, for comparison. The verb -bone (look, see) occurs seven times:

in lines 5, 6, 7, 8, 10 and 16, confirming the importance of the 'seeing' action of the

diboni.

Line 6 further links up with lines 1 and 3 (referring to -lwanela (to fight for) and **toka**

(righteousness)); line 7 links up with lines 2 and 4 (referring to -rata (to love) and lerato (love)) respectively. Line 9 links line 8 with lines 10 and 11:

9 A latela tsela eo a iteletseng yona,

10 Maobane ke bone a leba moo e yang,

11 A sa kgutle ha a utlwa ho baba, (p. 119)

(9 CONSTATIVE: retrodictive (recounting, comparing) He followed the road which he himself desired,

10 CONSTATIVE: retrodictive (reporting) Yesterday I saw him heading for where it is going,

11 CONSTATIVE, assertive (stating) Not turning back when he experienced bitterness,)

Cohesion is established by means of syntactic structure (**Maobane ke bone ...**); similar imagery (references to a journey/road) and the relevant concords (**a (latela) ... a (leba) ... a (sa kgutlwe) (ha) a (utlwa)** ...). Lines 12-17 unite in their reference to Christ's crucifixion:

Moboni:

12 A mpa a re: Modimo wa ka! Modimo wa ka!

13 Modimo wa ka, o ntloheletseng!

14 A mpa a tswela pele hobane a ikgethetse yona.

15 Maobane ke bone tsela e mo lebisa lefung,

16 Ke bone a fanyehwa sefateng, Golgotha,

17 A fanyehwa ke bona bao a ba pholosang. (p. 119)

(*Moboni:*

12 CONSTATIVE retrodictive (recounting) He just said: My God! My

God!

13   DIRECTIVE, question (rhetorical) (pleading) My God, why have
      you forsaken me!

14   CONSTATIVE, assertive (expounding) He only went ahead
      because he chose that.

15   CONSTATIVE, retrodictive (recounting) Yesterday I saw the road
      lead him to death,

16   CONSTATIVE, retrodictive (recounting) I saw him hang on a tree,
      Golgotha,

17   CONSTATIVE, retrodictive (recounting) Hung by those he saves.)

These six lines show further coherence with regard to: the narrative mood concord -a

(mo- persons class); the identical start of lines 12 and 14 with **A mpa a ...** (he only ...);

line 14 relates to lines 9-11 in its reference to a journey: **... a tswela pele ...** (... he went

on ...); line 15 coheres with lines 6-8 and 10 regarding an identical start: **Maobane ke**

bone ... (Yesterday I saw ...); and the reference to **tsela** (road), also with lines 9 and 11.

The initial references of Senkatana to a saviour and to Christ have now come full circle

— the reference here is explicit and to the point. Swanepoel (1971: 36-37) finds it a pity

that such a direct reference to the Bible is made in the context of a mythological, pre-

Christian tale, which would harm the unspoilt mythological ignorance presumed to exist

in Senkatana. However, Mofokeng's intentions of linking the significance of the

Senkatana figure to Christian faith and to Christ seem quite clear. Guma (1967: 9) also

refers to some informants from the Roma valley in Lesotho who insist that the reference

of Senkatana with Christ is true:

"Noha kapa kgodumodumo ke sebe;

mosadi ya belehileng moshanyana wa Senkatana ke Maria;

moshanyana ya bolaileng phoofolo eo, ke Jesu".

(The snake or kgodumodumo is sin;

the woman who bore the boy Senkatana is Mary;

the boy who killed that animal is Jesus.)

<u>Part 3</u>:

This part represents an explicit link with the words of the **diboni** in U¹, line 4, 36 and 37,

where almost identical words are used (see the concluding chapter as well as Chapter

2 of this thesis, pp. 96-99). Compare the above with the following words of **Seboni** on

the last page of the play:

Seboni:

18   **E ntse e shesha noka,**

19   **E ntse e shesha e theosa dinaha.**

20   **Re kgutlile mabopong a maoba le maobane,**

21   **Re kgutla leng? Re fumaneng?** (p. 119)

(*Seboni*:

18   CONSTATIVE, assertive (maintaining) It still rumbles, the river,

19   CONSTATIVE, assertive (maintaining) It still rumbles, going down
       the plains.

20   CONSTATIVE, assertive (maintaining) We have returned from the
       banks of the day before yesterday and of yesterday,

21   DIRECTIVE, question (challenging) (rhetorical) X 2 What have we
       brought along? What have we found?)

Seboni's words, here in U⁴⁹, thus repeat the CONSTATIVES and DIRECTIVES of U¹,

lines 4, 36 and 37, bringing it to full circle at the end of the play. In the first unit, the **diboni** initiated the images of time that is a river and of the banks of the river that could give answers to their questions. Here in U[49], the **diboni** look back, they have returned to the same 'banks of the river', and seek to conclude what they have learnt from the play about Senkatana. The motif of the river in U[49] contains the same suggestion of infinity it had in U[1], which is contained in the deficient verbal stem **-ntse-**. Answers to their questions are provided by the **diboni** in lines 22-36 of U[49], which make up part 4.

<u>Part 4</u>:

The answers to the questions of part 3 are found here: the crux of the piece being an encouragement, not only to all who find themselves in the same position as Senkatana, but also to ordinary people who fight for righteousness. Where the **diboni's** address in parts 1-3 were distant and formal, using the third person, **Moboni** now addressess the reader or audience directly in the second person, thus making the appeal more personal. Encouragement is done by means of *identifying* and *evaluating* descriptives:

22   Lona ba ikgethelang ho loka,
23   Oho, le jere bothata ba nnete!
26   Lona ba tujwang, ba mahlomoleng,
27   Lona batsamaisi ba setjhaba,
28   Lona ba lwanelang bana ba bolona ... (p. 119)

(22   CONSTATIVE, descriptive (evaluating) You who choose to do right,

23   CONSTATIVE, descriptive (evaluating) Oh, you are carrying real hardship!

26   CONSTATIVE, descriptive (evaluating) You who are tormented,

who are in sorrow,

27   CONSTATIVE, descriptive (identifying) You leaders of the nation,

28   CONSTATIVE, descriptive (evaluating) You who fight for your fellow men ...)

and with *encouraging* and *urging* advisory DIRECTIVES, which, in a specific combination of *certifying* and *proclaiming* assertive CONSTATIVES, amplify the appeal of the **diboni**:

24   Empa kgothalang hobane le utlwile

25   Botle bo ke ke ba hlolwa le kgale.

29   Oho, se kgutleng le ha le lebile lefu,

30   Iteteng difuba hoba le se le utlwile

31   Le lwanela meloko e tlang,

32   Ha le ka ke la shwa!

33   Oho, iteleng hoba le a tseba

34   Bobe bo ke ke ba hlola botle:

35   Ya lwanelang botle ke tla mo fa moqhaka,

36   Moqhaka wa hlolo ya sebele!

(24   DIRECTIVE, advisory (encouraging) But take heart because you have heard

25   CONSTATIVE, assertive (certifying) Good that cannot be conquered from time immemorial.

29   DIRECTIVE, advisory (urging) Oh, don't turn back though you face death,

30   DIRECTIVE, advisory (urging) Take heart because you have already heard

31   CONSTATIVE, assertive (proclaiming) You fight for the generations to come,

32   CONSTATIVE, assertive (proclaiming) You cannot die!

33   DIRECTIVE, advisory (urging) Oh, renounce yourselves

      CONSTATIVE, assertive (proclaiming) because you know

34   Evil cannot overcome virtue;

35   COMMISSIVE, promise (guaranteeing) He who fights for good, I will give him a crown,

36   CONSTATIVE, assertive (proclaiming) The crown of true victory!)

The repetition of the negation of the verb -kgutla (to turn back) in lines 11, 20, 21 and 29 emphasises the concept of perseverence which the **diboni** champion throughout the play. The **diboni** thus end the play by strengthening the feeling of disconnection between the human plane and that of the divine plane: like the chorus of Greek tragedy, they remain in the metaphysical sphere. The *narrating* informatives (CONSTATIVES) of the narrator visualises the concluding actions of the **diboni**:

(Ba diha dihloho, ba a inama mme ka wona motsotso oo Lesela le a wa)

(CONSTATIVE, informative (narrating) *They bow their heads, look down and at that very moment the curtain falls*).

4.20 CONCLUSION

In this final part of the speech act analysis of the play, we have experienced the **diboni**, in their initial appearance, encouraging Senkatana with nine DIRECTIVES to persevere, while with nine CONSTATIVES simultaneously perusing his past circumstances and

forewarning him of future complications. We have seen Senkatana's antagonists taking stock of the spreading of bad rumours about him, through 30 DIRECTIVES and 33 CONSTATIVES, displaying at the same time their undeniable egoism and greed for power. Bulane has revealed, by more or less an equal number of DIRECTIVES and CONSTATIVES, an introspection of serious significance; Mmadiepetsane has shown her true frustrated and capricious self, through 11 DIRECTIVES and 15 CONSTATIVES, shoving Bulane into dumbfounded surrender; while Masilo, Monyohe and Maswabi showed their trustworthy alliance with Senkatana (using 20 DIRECTIVES and 72 CONSTATIVES) in a lively and stimulating debate about his attitude towards the antagonists. In their final conversation, Senkatana and Mmaditaolane respectively argument against and for the immediate removal of his adversaries, applying a variety of almost parallel numbers of DIRECTIVES and CONSTATIVES, the majority of the DIRECTIVES being questions, while with the CONSTATIVES, the majority are assertives.

We have furthermore seen how the **diboni**, with 11 DIRECTIVES and ten CONSTATIVES, refer metaphorically to Senkatana as a sower, a hunter and a herdsman, appealing urgently for the conclusion of his work among his people and lamenting at Senkatana's unhappy fate; Bulane and his fellow adversaries, in a lively and laughter-provoking debate, using 58 CONSTATIVES, 42 DIRECTIVES, two ACKNOWLEDGEMENTS and two COMMISSIVES, choose the correct person to murder Senkatana; Mmadiepetsane's concluding attempt at forcing Bulane into action has 23 CONSTATIVES and 15 DIRECTIVES; and Bulane's unsuccessful final lunge for mercy to be enabled to abscond, has 13 DIRECTIVES and six CONSTATIVES.

We have acknowledged Senkatana's final show of reckless passivity, and Maswabi's concern over his beloved king's safety (eight DIRECTIVES and 22 CONSTATIVES); Bulane's unwarranted and unexpected pledge of loyalty towards Senkatana (one DIRECTIVE, four CONSTATIVES and six ACKNOWLEDGEMENTS) and Senkatana and Maswabi's silent surprise (three DIRECTIVES and three ACKNOWLEDGEMENTS); Senkatana's naïve and immediate acceptance of Bulane's illocutions (with 24 CONSTATIVES and six DIRECTIVES) and Maswabi's stubborn and continued belief in the extermination of Senkatana's enemies (he uses 12 DIRECTIVES and ten CONSTATIVES).

We have witnessed Maswabi, Monyohe and Masilo's ultimate quest for a solution to their king's predicament (where they put to full use their 25 questions, DIRECTIVES, and 27 assertives, CONSTATIVES) and their astonishment, shock and rage at the announcement of Senkatana's death; we have experienced Bulane's confession of being forced by Mmadiepetsane to take the king's life and deceive his friends (eight CONSTATIVES, two DIRECTIVES) and Masilo's demanding Bulane's death, with one DIRECTIVE and two CONSTATIVES, after which Bulane dies.

Finally, with all still existing characters present, we read the penultimate action unit containing Maswabi's bold and confident judgement of Mmadiepetsane and Bulane's accomplices and his final speech, proclaiming Senkatana's fight for righteousness not to be in vain, but his spirit acquiring eternal remembrance by it (12 DIRECTIVES and 16 CONSTATIVES). The **diboni's** ensuing epilogue culminates (in 27 CONSTATIVES and nine DIRECTIVES) in a comparison of Senkatana with Christ (with mainly

recounting retrodictives) and a final plea directed towards future generations to persevere in righteousness, like their predecessor and redeemer, Senkatana.

Possessing as main aim the analysis of the hero's slaying, this chapter reveals 18 action units per 51 pages — approximately one unit for every three pages — indicating fewer changes in the configuration of characters than in the previous two chapters and therefore more meditative or 'thinking' action taking place among characters. Roughly five DIRECTIVES and nine CONSTATIVES appear per page, revealing the approximate illocutionary vs perlocutionary frequency per page, as well as the occurrence of a relatively high frequency of DIRECTIVES, which can be expected of this latter third of the dramatic events of the play. In final conclusion, within the greater speech act structure of DIRECTIVES and CONSTATIVES, the subordinate acts have, once again, excelled in painstakingly revealing the true rendering of dramatic action taking place.

CHAPTER 5

CONCLUSION: THE MACRO SPEECH ACT

5. INTRODUCTION

In a literary text like *Senkatana*, the macro speech act includes everything contributing to the whole, including the goals of the playwright with his complete text. As 'speaker', S.M. Mofokeng also performs or 'acts' when he writes, aiming at attaining specific results in the reaction of the 'hearer' or reader or audience.

It is our finding that the exploration of the speech acts in the drama *Senkatana* by S.M. Mofokeng proves the viability of speech act theory as a scientific tool for reading a dramatic work. Each micro speech act contributes in its own unique way to the structuring of the work as a whole. From a micro-analytical plane, the level of individual speech acts, the macro semantic structure of the text is built, step by step, scene by scene, through the circling effect of goals set out by each participant in the communication situation and followed up by goals achieved by participants as the macro speech act unfolds through the developing action line.

As stated in Chapter 1, the continued popularity among literary scholars of applying speech act theory is probably owing to the 'performative capacity' of language. Concentrating on this capacity of language Petrey (1990: 3) states:

> Speech-act theory addresses rather language's productive force, which
> depends entirely on where and when it is used. Other linguistic schools

address the structure of language in itself; speech act theory examines the power of language in communities.

Perhaps that is also the reason why the theory suits scholars like Bal (1988), Green (1989), Nischik (1993) and Haverkate (1994), among others, so adequately for character analysis through speech act usage. We believe that research like this will continue to be conducted as researchers continue to appreciate the versatility of the theory, no. only for analysing whole dramatic texts, but also smaller sections of dialogue in order to establish semantic nuances of characterisation and dramatic action.

Petrey (1990: 109) proceeds with Ohmann's metaphor as quoted earlier in Chapter 1:

To extend Richard Ohmann's metaphor, it is not just a play's action that rides on the train of illocutions. Illocutions are the play, in its entirety. What they constitute is an integral whole that simultaneously comes from and gives rise to each illocution taken individually. This cause-and-effect, effect-and-cause dialectic in theatre furnishes a singularly expressive analogy for the reciprocal relationship of society and language in Austinian philosophy.

Individual character goals play themselves out within a bigger schema of rules and presumptions laid down by the social structure and defined within the context of the dramatic world. The comprehensive reading of *Senkatana* as offered by speech act theory includes the co-existence of a variety of factors which in a specific way interact with and co-influence one another in the communication situation.

5.1 THE SPEECH ACTS

5.1.1 Illocutionary and perlocutionary dynamics

Austin's distinction between illocutionary and perlocutionary acts proved in the analysis of the drama to be a useful mechanism for the assessment of character control over the dialogue. In scenes where the two characters Mmadiepetsane and Bulane continually strive to have control over each other, it may seem that one of them is controlling the situation — but the illocutionary and perlocutionary balance would often prove otherwise. More illocutionary acts used by a character, means a more active role played with more initiative on the illocutor's part and often more success with the achievement of personal goals, while a majority of perlocutionary acts (which entail answers to questions, reactions to the other character(s) utterances, etc.) means a more passive role being played by a specific character and often less success with the achievement of personal goals (see U^{21}, U^{23}, U^{35} and U^{40}).

5.1.2 Speech act contours

The importance of analysing an act of speech within its context is stressed by Petrey (1990: 3): "Language's communal power is the effect of its 'performative' capacity". 'Performing' in the drama, the main acts have proven themselves to be prominent instruments in the semiotic enterprise of the dramatic text. As language signs in Senkatana, DIRECTIVES are **signs of expectancy, and accelerate dramatic action;**

CONSTATIVES are **signs of exposition, revealing characters' opinions;** COMMISSIVES are **signs of commitment and sincerity;** ACKNOWLEDGEMENTS are **signs of emotions, feelings, and the need for social acceptance;** and VERDICTIVES are **signs of authority, of judgement and of ruling.**

In Addendum 2 the contours of some of these main speech act types are shown as they appear in every action unit. Comparing this table with the table discussing the contribution of each action unit to the macro text (Addendum 1), one can, at first glance, ascertain why characters use certain speech acts in specific action units.

The two major speech act entities, CONSTATIVES and DIRECTIVES, are often responsible for sharp rises in dramatic tension. As reflexive-orientated speech acts, DIRECTIVES demand attention and are, of all the speech acts, primarily prone to raise the tension. Action units that contain the most DIRECTIVES, are U^{39}, U^{26} and U^{11}, all units in which panic, strife, turmoil, insecurity, depression or challenge exist between characters. In Unit 39, with 42 DIRECTIVES, tension runs high as Bulane and his accomplices first boast about their contributions to the plan, challenge one another to do better and then argue about who should kill Senkatana. Unit 26, with 39 DIRECTIVES, contains the court scene where a lot of agitation exists. Unit 11, with 35 DIRECTIVES, represents Bulane's entrance and challenge of Senkatana.

CONSTATIVES are understandably in the majority in any action unit, since a lot of exposition initially and later revelation of the opinions of characters are essential in a dramatic work. Action units 3, 36, 26 and 45 have the highest number of

CONSTATIVES. Unit 3, with 86 CONSTATIVES, is an exposition scene where Mmaditaolane and Senkatana discuss their isolation from other people and what they should do about it. Unit 36, with 72 CONSTATIVES, contains the scene where Monyohe, Masilo and Maswabi discuss their anxiety concerning the antagonists, while unit 26, with 70 CONSTATIVES, is the court scene, where a lot of information is exchanged. In unit 45, in which 68 CONSTATIVES are used, the three friends, Monyohe, Masilo and Maswabi are again in discussion regarding their fear for Senkatana's safety and continue to discuss Bulane's apparent change of heart.

5.2   SPEECH PARTICIPANTS

Social interaction between addressers and addressees finds explanatory structure in the speech acts of characters. It is by the analysis of a character's speech act statistics that her or his verbal interaction is better understood.

When viewing individual characters' speech acts, assessment of a number of issues concerning characterisation becomes possible: issues like importance according to number of utterances, contribution towards exposition of facts, or towards forwarding the dramatic action line. Character emotions and traits like the following may be identified: anxiety, aggression, dissatisfaction, insecurity, inner conflict, self-assurance, stature, inner peace, compassion towards others, willingness to commitment, etc. A great variety of subordinate acts used by a character is a sign of not only a multi-faceted character, but it also suggests that what she or he has to say is of importance to the

drama. A statistical analysis of the four main characters and two others who use more than 100 speech acts in *Senkatana* now follows, which will present a clear picture of the percentages of speech acts used: main acts, ordinate acts and subordinate acts. Subordinate acts are presented hierarchically according to the quantity used by characters and are given in italics. A brief glance at this speech act analysis will immediately reveal a substantial amount of character information.

5.2.1 Senkatana: As the main character, he uses the most speech acts: **356** in total. His speech act statistics are the following:

CONSTATIVES: **242** (68% of his total speech acts)

1. <u>Assertives</u> **(89)**: *stating, declaring, proclaiming, meditating, denying, certifying, expounding, maintaining, alleging, reassuring, arguing, clarifying, professing, claiming, rationalising, etc.*

2. <u>Descriptives</u> **(53)**: *evaluating, characterising, assessing, identifying, visualising, depicting, complying, measuring, etc.*

3. <u>Informatives</u> **(19)**: *disclosing, announcing, instructing, confessing, notifying, reporting, identifying, advising, complying, arguing.*

4. <u>Confirmatives</u> **(12)**: *concluding, substantiating, certifying, verifying.*

5. <u>Retrodictives</u> **(11)**: *reporting, declaring, recounting, explaining, clarifying, disclosing, confessing, speculating.*

6. <u>Dissentives</u> **(11)**: *rejecting, disagreeing, differing, contradicting, protesting, declining.*

7. <u>Assentives</u> **(10)**: *acknowledging, agreeing, accepting, admitting.*

8.   Suppositives (8): *considering, conjecturing, assessing.*

9.   Suggestives (6): *speculating, considering.*

10.   Disputatives (6): *protesting, objecting, contesting, accusing.*

11.   Concessives (6): *confessing, admitting, acknowledging.*

12.   Predictives (2): *envisaging, forecasting.*

DIRECTIVES: **97** (27% of his total speech acts)

1.   Questions (**78**): *12 of these are rhetorical; enquiring, challenging,*

        protesting, confronting, doubting, exploring, debating, probing, etc.

2.   Requestives (**8**): *summoning, entreating, asking, pleading.*

3.   Requirements (**6**): *instructing, ordering, compelling, commanding.*

4.   Advisories (**5**): *recommending, encouraging, urging, instructing.*

ACKNOWLEDGEMENTS: **10** (2,8% of his total speech acts)

Thanking: (4); Greeting: (3); Accepting: (2);

Welcoming: (1).

COMMISSIVES: **7** (1,9% of his total speech acts)

Promise: (5) *guaranteeing;* Offer: (2) *volunteering.*

Senkatana needs to express his opinion more than he needs reaction from others. The

low number of disputatives and dissentives he uses, confirms this. He does not use a

high number of binding DIRECTIVES, neither does he use a lot of advisories.

5.2.2 Bulane: uses the third most speech acts: **224** in total (Maswabi uses more speech acts than him). His speech act statistics look like this:

CONSTATIVES: **141** (62,9% of his total speech acts)

1. Assertives **(45)**: *stating, declaring, denying, claiming, affirming, attesting, professing, certifying, insisting, maintaining, specifying, meditating, confessing, realising, reassuring, announcing, accusing.*

2. Disputatives **(33)**: *protesting, challenging, contesting, objecting, defying, accusing, rejecting, contradicting, opposing.*

3. Retrodictives **(14)**: *relating, reporting, confessing, recounting, meditating.*

4. Dissentives **(12)**: *rejecting, resisting, denouncing, accusing, opposing, disproving, denying, contradicting, contesting.*

5. Informatives **(11)**: *notifying, reporting, disclosing, announcing.*

6. Assentives **(7)**: *agreeing, approving, accepting.*

7. Descriptives **(6)**: *meditating, appraising, characterising, illustrating.*

8. Suggestives **(5)**: *speculating, persuading.*

9. Concessives **(3)**: *admitting, agreeing, confessing.*

10. Confirmatives **(2)**: *approving, concluding.*

11. Suppositives **(2)**: *conjecturing, postulating.*

12. Retractive **(1)**: *withdrawing.*

DIRECTIVES: **84** (34,4% of his total speech acts)

1. Questions **(47)**: *8 of these are rhetorical; enquiring, challenging, doubting, contemplating, querying, confronting, protesting, contesting, demanding,*

objecting.

2. <u>Requirements</u> **(17)**: *demanding, pressurising, prescribing, charging, confronting, commanding.*

3. <u>Advisories</u> **(10)**: *warning, directing, cautioning, proposing, attempting.*

4. <u>Requestives</u> **(8)**: *inviting, appealing, beseeching, asking, imploring.*

5. <u>Prohibitives</u> **(2)**: *forbidding.*

ACKNOWLEDGMENTS: **13** (5,3% of his total speech acts)

<u>Greet</u>: 5 *welcoming*; <u>Condole</u>: 3; <u>Thank</u>: 2; <u>Bid farewell</u>: 1; <u>Accept</u>: 1; <u>Reassure</u>: 1.

COMMISSIVES: **6** (2,4% of his total speech acts)

<u>Promise</u>: 5 *guaranteeing*; <u>Offer</u>: 1 *volunteering.*

One glance at the speech act usage of Bulane confirms his need for reaction from others: the high number of disputatives and dissentives (CONSTATIVES), the binding DIRECTIVES (requirements, prohibitives), as well as the large number of advisories he uses. The subordinate acts confirm this conclusion.

5.2.3 Mmaditaolane: uses **180** speech acts. They divide up as follows:

CONSTATIVES: **112** (62% of her total speech acts)

1. <u>Assertives</u> **(33)**: *stating, admitting, declaring, certifying, claiming, alleging, denying, recognising, rationalising, disapproving, contesting, professing,*

expressing, accusing, etc.

2.   <u>Retrodictives</u> **(15)**: *confessing, clarifying, disclosing, rationalising, explaining, admitting, concluding, considering, reporting, reminding.*

3.   <u>Suppositives</u> **(12)**: *anticipating, visualising, envisaging, assuming, arguing, speculating.*

4.   <u>Descriptives</u> **(12)**: *evaluating, assessing, defining, detailing.*

5.   <u>Informatives</u> **(10)**: *disclosing, revealing, notifying, answering.*

6.   <u>Assentives</u> **(7)**: *accepting, agreeing, complying, affirming.*

7.   <u>Disputatives</u> **(4)**: *objecting, accusing, protesting.*

8.   <u>Dissentives</u> **(3)**: *contradicting.*

9.   <u>Concessives</u> **(2)**: *acknowledging, admitting.*

10.   <u>Confirmative</u> **(1)**: *authenticating.*

11.   <u>Retractive</u> **(1)**: *correcting.*

12.   <u>Predictive</u> **(1)**: *envisaging.*

DIRECTIVES: 65 (36% of her total speech acts)

1.   <u>Questions</u> **(33)**: *challenging, enquiring, confronting, doubting, probing, contemplating, contesting, protesting, considering, arguing.*

2.   <u>Advisories</u> **(17)**: *admonishing, instructing, recommending, cautioning, pleading, urging, suggesting, counselling, directing.*

3.   <u>Requestives</u> **(11)**: *pleading, beseeching, urging, imploring, begging.*

4.   <u>Requirements</u> **(3)**: *demanding, compelling.*

5.   <u>Permissive</u> **(1)**: *consenting.*

ACKNOWLEDGEMENTS: **2** (1,1% of her total speech acts)

<u>Greet</u>: 2 *welcoming.*

COMMISSIVE: **1** (0,5% of her total speech acts)

<u>Offer</u>: 1 *volunteering.*

Mmaditaolane shows her serene, caring and devoted character by her high number of assertives, retrodictives, suppositives, etc., while her use of disputatives and dissentives is exceptionally low. Her DIRECTIVES reveal a high number of questions, advisories and requestives, but hardly any binding speech acts.

5.2.4 Mmadiepetsane: with **127** speech acts in total, she seems of lesser importance, but her speech act statistics would prove otherwise:

CONSTATIVES: **76** (60% of her total speech acts)

1.   <u>Disputatives</u> **(34)**: *challenging, accusing, rejecting, debating, protesting, objecting, insulting, opposing, confronting.*

2.   <u>Assertives</u> **(12)**: *declaring, admitting, claiming, degrading, anticipating, confessing, announcing.*

3.   <u>Dissentives</u> **(7)**: *rejecting, countering, opposing.*

4.   <u>Informatives</u> **(6)**: *accusing, announcing, divulging.*

5.   <u>Suggestives</u> **(4)**: *conjecturing.*

6.   <u>Suppositives</u> **(3)**: *envisaging, conjecturing.*

7.   <u>Confirmatives</u> **(2)**: *confirming, concluding.*

8.   Descriptives (**2**): *portraying.*

9.   Predictives (**2**): *envisaging, anticipating.*

10.   Assentives (**2**): *approving, admitting.*

11.   Concessive (**1**): *granting.*

12.   Retrodictive (**1**): *reporting.*

DIRECTIVES: **51** (40% of her total speech acts)

1.   Questions (**25**): *challenging, confronting, demanding, enquiring, doubting.*

2.   Requirements (**11**): *demanding, instructing, insulting, commanding.*

3.   Advisories (**10**): *warning, admonishing, cautioning.*

4.   Prohibitives (**3**): *restricting, obstructing, forbidding.*

5.   Requestive (**1**): *urging.*

6.   Permissive (**1**): *tolerating.*

Mmadiepetsane reveals a lot of turmoil and dissatisfaction in her turbulent character, and a great need for reaction from other characters, especially Bulane. Her number of disputatives and dissentives is exceptionally high, while her binding DIRECTIVES (requirements and prohibitives) are equally high.

Differences in speech act usage of the six main characters establish the following: Senkatana, Maswabi, Mmaditaolane and Masilo use the more *complying and cooperative* types of speech acts, while Bulane and Mmadiepetsane use more hostile, demanding and dissatisfied types of speech acts, as the following statistics clearly show:

CONSTATIVE USAGE (speech acts which express **revelations of opinion**)

Maswabi: 70% of his total speech acts

Senkatana: 68% of his total speech acts

Bulane: 63% of his total speech acts

Mmaditaolane: 62% of her total speech acts

Mmadiepetsane: 60% of her total speech acts

Masilo: 54,5% of his total speech acts

Maswabi, using the most CONSTATIVES, often has to account for his anxiety over Senkatana's safety. He <u>asserts</u> himself 80 times, using subordinate acts like *declaring, arguing, stating, certifying* and *claiming* what he believes in. He also <u>describes</u> 34 times (*assessing, characterising, detailing, evaluating, etc.* each situation for Senkatana and his fellow characters); and <u>informs</u> 31 times (*disclosing, revealing, exposing, reporting, advising, etc.* to Senkatana what he has heard and seen the antagonists do). Senkatana uses CONSTATIVES mainly to convey his moral values, standards and contextual beliefs. He is the only character who <u>asserts</u> himself more than Maswabi: 89 times (*stating, declaring, proclaiming and certifying* mostly). He uses 53 <u>descriptives</u> and 19 <u>informatives</u> with which he *evaluates, characterises, assesses, identifies, visualises; discloses, announces, instructs, confesses, etc.*

Of the CONSTATIVES, speech acts signalling dissatisfaction and unhappiness are **disputatives** and **dissentives**. Statistically, Mmadiepetsane and Bulane use these more than all the other characters:

■   **Mmadiepetsane**: scores the most — making up 53,9% of her total number of

CONSTATIVES (or 32% of her total number of speech acts). Picturesque and very appropriate subordinate acts accompany her **disputatives** and **dissentives**: *rejecting, countering, opposing, accusing, challenging, debating, protesting, objecting, insulting* and *confronting.*

- **Bulane**: scores second most: 32% of his total number of CONSTATIVES (or 20% of his total number of speech acts). Subordinate acts like *protesting, challenging, contesting, objecting, defying, accusing, contradicting, opposing, rejecting, resisting, demanding* are indicative of how Bulane expresses his thoughts.

- **Senkatana** and **Mmaditaolane** respectively use only 7% and 6% **disputatives** and **dissentives** of their total CONSTATIVE usage (4,7% and 3,8% respectively of their total number of speech acts), while **Maswabi** uses 10,8% and **Masilo** 15,4% of their total CONSTATIVES as disputatives and dissentives.

Maswabi and Masilo use more dissentives and disputatives than Senkatana, revealing the many times they stood up to defend Senkatana and what he believes in. Their 15 assentives further indicate their considerate nature.

DIRECTIVE USAGE (speech acts which are **reflexive-orientated**):

- **Mmadiepetsane**: 40% of her total speech acts are DIRECTIVES, in fact, she enters the dramatic scene with a DIRECTIVE, where other characters enter with a CONSTATIVE. 27,4% of her total DIRECTIVES are binding (or 11,02% of her total speech acts): 11 requirements (*demanding, insulting, commanding, instructing*), 3 prohibitives (*restricting, obstructing, forbidding*);

- **Mmaditaolane**: 36% of her total speech acts are DIRECTIVES, but only 4,6% binding (or a mere 1,6% of her total speech acts);

- **Bulane**: 34% of his total speech acts are DIRECTIVES, while 40% are binding (or 77% of his total number of speech acts!): he uses 17 requirements (*demanding, pressurising, prescribing, charging, confronting, commanding*), and 2 prohibitives (*forbidding*).

- **Senkatana**: uses the least, with 27% DIRECTIVES, of which only 6% are binding (a mere 1.6% of his total number of speech acts);

- **Maswabi**: 30% of his total speech acts are DIRECTIVES, of which 16,09% are binding (4,8% of his total number of speech acts); and

- **Masilo**: 45,5% of his total speech acts are DIRECTIVES, 5,7% of which are binding.

80,4% of Senkatana's DIRECTIVES are questions, indicating a meditating and enquiring nature, but also at times revealing disbelief at the gossip spread about him and protest against the 'unfairness' of his situation as king. The low number of binding DIRECTIVES shows a lack of the need to force others to do his will and a confirmation of a positive declaration of his beliefs. His eight requestives (*summoning, entreating, asking, pleading*) and five advisories (*recommend, encourage, urge, instruct*) confirms his image of a steadfast, self-assured and helpful leader.

57% of Maswabi's DIRECTIVES are questions, used to *challenge* other characters and to *enquire, confront, probe, contest, demand, defy* and *query* especially the actions of the antagonists. He uses a high number of binding DIRECTIVES to *demand, compel,*

order, command, etc. the antagonists, revealing a strong stand and a steady insistence on what he believes in.

In addition, Senkatana and Mmaditaolane respectively use 11 and 25 endearing and respectful vocatives, while Bulane and Mmaditaolane use NONE. With regard to the socially determined speech acts, Bulane uses the most ACKNOWLEDGEMENTS, indicating his need to be socially accepted: 5,3% of his total number of speech acts. Senkatana uses 2,8%; Maswabi 2,4%; and Mmaditaolane 1,1%, while Mmadiepetsane uses no ACKNOWLEDGEMENTS at all. Socially, Mmadiepetsane appears ignorant and feels no need of social conventions, as the above statistics indicate. She furthermore does not use any COMMISSIVES, the speech acts indicating character commitment; this serves to strengthen her image of self-centredness. Senkatana uses the most COMMISSIVES: seven, Bulane six and Maswabi and Mmaditaolane both only one.

The importance of a character's function in a drama may be additionally assessed by ascertaining the range of the variety of her or his subordinate acts. Senkatana and Maswabi display approximately the same wide variety of subordinate acts while Bulane, Masilo, Mmaditaolane and Mmadiepetsane follow hierarchically. Here are their statistics indicating the aggregate of types of subordinate acts used:

Maswabi: 142 types

Senkatana: 134 types

Bulane: 74 types

Mmaditaolane: 58 types

Mmadiepetsane: 51 types

Characters of lesser importance use fewer speech acts with a smaller variety of ordinate and subordinate acts. A character like Malefetsane, for example, uses a total of 25 speech acts: nine ordinate acts and 17 types of subordinate acts, while the even less important characters will use fewer of each of the above.

As Senkatana's main supporter, confidant and successor, it is no surprise that Maswabi's speech act profile compares well with that of Senkatana. He too prefers revealing his opinion more than expressing the need for reaction from others. He lastly is the only one to use 6 VERDICTIVES, showing his final authority as representative of Senkatana, as he judges and rules what the outcome of the antagonists will be.

5.2.5 Speech acts of the diboni

With a total of **184** speech acts, the **diboni** also qualify as high profile characters in *Senkatana*. Statistically they compare very well with Senkatana and Maswabi, using 69,5% CONSTATIVES and 29,9% DIRECTIVES. However, we are reminded of their sublime position of authority when viewing their ordinate and subordinate acts, which differ from that of the other characters. They inform a lot (35 times), but apart from *revealing, disclosing, unveiling* and *uncovering* a lot of the mystery surrounding Senkatana, they also *narrate* — an action the other characters cannot perform. They predict much more than other characters: 29 times; they *prophesy* 15 times, *anticipate*

four times, *forecast* four times, *forewarn* three times, *foresee* twice and *predict* once —
a speech action they fulfil with the sublime authority handed to them. They <u>retrodict</u> 14
times, using their capacity to see further than the characters, the reader (and audience)
are able.

Regarding their DIRECTIVES, they ask a lot of questions — 22 times, including nine
rhetorical ones (which they often answer themselves); *enquiring, investigating,*
challenging, acknowledging and *pleading* with Senkatana and the reader or audience
for her, his or their participation in the dramatic exercise. Their <u>advisories</u> are
exceptionally high — 18 in total, illustrating the many occasions the **diboni** *urged,*
cautioned, counselled, recommended, warned, instructed, enlightened, directed and
encouraged Senkatana. So are their <u>requestives</u> — 11 times they *implored, begged,*
pleaded, beckoned and *appealed* Senkatana and the reader or audience to remain
steadfast and true to her, his or their beliefs. Their four **binding** <u>requirements</u> *demand*
and *command* Senkatana to fulfil his task as king.

The uniqueness of the **diboni** is increased further by the fact that they do not use any
<u>dissentives,</u> <u>disputatives</u> (CONSTATIVES) or <u>prohibitives</u> (DIRECTIVES), neither do
they show any illocutionary vs perlocutionary power strife, as other characters do. They,
in fact, complement each other speech act-wise, unaffected by the human need to
assert themselves and, at the same time, strengthening their image of possessing a
sublime and infinite wisdom, far removed from the character plane of communication.

5.2.6 The speech acts of the narrator

With a majority of <u>informatives</u> (178) the narrator *announces* once and *narrates* 177

times; with 140 <u>descriptives</u> he or she *identifies* once, *visualises* 132 times and *details*

seven times, acting with a total of 318 speech acts. Outwardly all the narrator uses

seem to be CONSTATIVES, but Savona (1982: 33) draws attention to the fact that her

or his speech acts are actually DIRECTIVES:

> ...as a mediatory vehicle between the textual fiction and the scenic fiction,
> the *didascalies* also constitute serious directives...

and (1982: 31):

> Considered as a directive of entreaty by which the speaker (narrator)
> requests the hearer to do something, the *didascalies* attempt to establish
> a cooperative relationship among all the creators of the semiotic text of
> the production by granting the spectator a privileged position, being the
> recipient, the donee, the consumer, and also occasionally the victim of
> this collective creative art — the performed play.

5.3   THE CONTEXT

The dramatic world of *Senkatana* finds its roots in the folklore context of the legend of

Moshanyana wa Senkatana. The non-personal mythological world of the folklore

narrative is thus given realisation in the drama *Senkatana*, turning non-realistic and

often unexplainable mythological characters into realistic people. As a drama, *Senkatana* relies heavily on the social strategies of the different speakers, involving the interactional strategies based upon relationships developing around the figure of Senkatana as saviour and king and his subjects.

Senkatana as character is the best example of the transformation process from myth to 'reality'. He is depicted in the drama as a warm human being, who, in the course of the drama, changes from suckling into a young adult who longs for the company of other people (U^2), yet realises his responsibility towards their predicament. The young adult becomes a brave warrior and turns into the redeemer of the nation, who in turn make him their king. It is especially in his role as king that his humanity comes through: not only in his sympathetic attitude towards his people when in court (U^{20}), but also as son of Mmaditaolane (U^{17}, U^{30}, U^{37}) and when the hardships of being a ruler becomes too much for him (U^{18}, U^{31}, U^{37}).

Relationships springing forth from this socio-cultural context mainly involve two groups of characters: Senkatana, Mmaditaolane and Senkatana's loyal subjects (the protagonists) vs Bulane, Mmadiepetsane and Bulane's accomplices (the antagonists). These relationships find reflection especially in the speech acts of the characters. Through analysis of each utterance of every character by means of the speech act taxonomy of Bach and Hamish (1979) and especially by the break-up of the speech acts into subordinate acts, delineation of essential dramatic action is shown.

5.3.1 Mutual contextual beliefs

It is especially in the contrast between the protagonist group and the antagonist group that mutual contextual beliefs feature strongly in *Senkatana*. Senkatana, Mmaditaolane and Senkatana's supporters mutually believe in the loyal support of their ruler, who rescued them from a terrible fate. In their dialogue, their speech acts reveal what they believe — they use cooperative and mutually accommodating speech acts (as we have just seen in 5.2 above), often joking with one another.

In U⁷, a scene typical of this type of cooperation, a total number of 51 speech acts are used, 28 are CONSTATIVES and 23 DIRECTIVES. 20 of the 28 CONSTATIVES are assertives (*claiming, professing, declaring, certifying, affirming, alleging, denying*); informatives (*pointing out*); suggestives (*speculating*); assentives (*agreeing*); descriptives (*assessing*) and retrodictives (*recounting*). Only six of the CONSTATIVES are 'unhappy' — dissentives (*contradicting*) and disputatives (*protesting, challenging, objecting*). DIRECTIVES in this unit reveal only two binding requirements (*demanding*) while the rest (21) consists of six requestives (*urging, insisting, pleading*); 10 questions (*enquiring, protesting, probing, confronting*) and two advisories (*suggesting, recommending*).

When an antagonist enters a communication situation, once again, the speech acts show strife, stress and unhappy, dissatisfied illocutions and perlocutions. U¹¹ is typical of such a situation where Bulane makes an aggressive entrance with his weapons at his side. Bulane shows no cooperation: he uses 16 CONSTATIVES of which 10 are

disputatives and dissentives (*protesting, contesting, challenging, denouncing, rejecting*); six are assertives (*stating, attesting, professing, certifying, insisting*) and one assentive (*agreeing*). His ten DIRECTIVES include no fewer than four binding speech acts: three requirements (*demanding, pressurising*) and one prohibitive (*forbidding*). The other six DIRECTIVES are also aggressive: his questions include *confronting, protesting* and *contesting* subordinate acts; his advisory is a *warning*.

The influence of Bulane's negative speech acts on the other characters is clear: Maswabi, Monyohe, Masilo and two other men react with equally aggressive illocutions and perlocutions. Their 33 CONSTATIVES contain no fewer than ten disputatives and dissentives (*protesting, rejecting, challenging, countering*); their assertives now include subordinate acts like *commenting, accusing, declaring, claiming, mocking, proclaiming*; their retrodictives *challenge*. They use 23 DIRECTIVES of which no fewer than six are binding requirements (*demanding, charging, commanding*) and 13 *enquiring, demanding, challenging, defying, confronting, mocking* questions.

In crisis situations differing mutual contextual beliefs are brought out into the open when characters are forced to make life-changing decisions. U[48] shows the characters defending their contextual beliefs as the loose ends are tied up and the antagonists are brought to judgement. The protagonists demand the ultimate ruling — death to the transgressors — while Mmadiepetsane reveals her contradicting contextual beliefs by welcoming death and looking forward to be rewarded by her forefathers. Maswabi, however, puts everything into perspective when he delivers judgement, taking Senkatana's own moral values and contextual beliefs into consideration. His speech

acts show his calm and deliberate way of handling a difficult situation: his 12 DIRECTIVES consist of only four binding requirements: *ordering, charging, commanding, compelling*; his four questions *argue, query, confront* and *scrutinise*; his three advisories *advocate* and *direct*; and his one permissive *acquits* Mmadiepetsane. His CONSTATIVES clearly argue and reason, explaining to the nation his judgement: his 11 assertives *certify, rationalise, disprove, elucidate, proclaim, declare* and *maintain*; his only disputative *contests*; his only dissentive *opposes*; his predictive *foretells* and his descriptives *assess*. He lastly uses three VERDICTIVES to pass ruling: Mmadiepetsane will not be executed, she will be punished by living and by bearing the scorn of the nation day by day, thus also leaving the possibility open, of course, that she may repent.

In contrast with the rest of her speech acts in the drama which were mostly DIRECTIVES and aggressive, reaction-intended, demanding and calculating, Mmadiepetsane now uses only CONSTATIVES. She *admits* with an assentive her guilt; she *anticipates, confesses, claims* and *announces* with her assertives; she *divulges* with an informative and she *envisages* and *anticipates* with two predictives her reward after her death.

5.4   *SENKATANA* AS MACRO SPEECH ACT

As macro speech act, the drama *Senkatana* is Mofokeng's DIRECTIVE illocutionary act, a requestive, *seeking out* the reader's or audience's response as perlocutionary act. The question: 'What is Mofokeng's **intended perlocutionary act?**' may now be asked. In

ascertaining this, we have to determine what we, as readers or audience, experience when we read *Senkatana*. When we read the play, we read the carefully prepared reflections of Mofokeng on a pre-Christian philosophy of life in which righteousness and empathy rule. We are most probably also experiencing Mofokeng's view of an old political dispensation, or even a CONSTATIVE predictive, *prophesying* about a future South Africa. In this future southern Africa, kgodumodumo could be the symbol of the 'apartheid' dispensation, while Senkatana, as redeemer, could be the symbol representing a President Mandela figure. In the final pages of the drama, Mofokeng draws the line further and couples Senkatana's sacrificial life to the image of the eternal redeemer, Jesus Christ. Mofokeng could further have intended his drama as a DIRECTIVE, requestive, *pleading* for a higher, more sympathetic, more just legal system for our country.

Mofokeng has also achieved the additional perlocutionary act of allowing us, his readers or audience, to experience human nature in its most pure and unselfish form in the character of Senkatana, but also in its ugliest and most selfish form in the character of Mmadiepetsane. Let us hope that the 'prophecy' becomes a CONSTATIVE suggestive, *conjecturing* and does not reach its full realisation.

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ADDENDUM 1

ENTRANCES AND EXITS: *SENKATANA*

Based on Taplin's (1985) scheme of entrances and exits, which takes as its starting point the structural dynamics of chorus and actor units.

UNIT 1: ENTER DIBONI: Exposition, introductory function: Prologue to play, to initiate story, prophesy bad times for Senkatana.	**UNIT 2: ENTER SENKATANA:** Soliloquy, to assert the problem, anxiety, introduces suggestion of salvation for nation from kgodumodumo. **CURTAIN**	**UNIT 3: ENTER MMADITAOLANE AND SENKATANA:** Mmaditaolane tries to persuade Senkatana not to rescue people. Senkatana is adamant. **CURTAIN**
UNIT 4: ENTER MMADITAOLANE: Mother muses over Senkatana's yearning, she experiences anxiety, realising there is nothing she can do to stop him. She assesses situation, comments on Senkatana's decision.	**UNIT 5: ENTER SENKATANA:** To signal the final decision of killing kgodumodumo - Mmaditaolane gives her blessing, she goes with. **EXIT BOTH:** to execute killing of kgodumodumo. **CURTAIN**	**UNIT 6: ENTER DIBONI:** To comment on Senkatana and his mother's decision. To narrate the killing of kgodumodumo and salvation of people. To prophesy bad times for Senkatana. Prologue to Act II.
UNIT 7: ENTER MASILO, MONYOHE, MASWABI To comment on the nation's joy, Senkatana's unanimous instatement as king. To suggest rumours of expected mutiny. **EXIT MASILO AND MONYOHE**	**UNIT 8: MASWABI ALONE** To express his doubts about present happiness, to assess what the future may bring.	**UNIT 9: ENTER LITTLE GROUP OF PEOPLE** To underline past suffering in contrast with present joy. Maswabi warns people of oncoming danger.
UNIT 10: ENTER FEW OTHERS, BETWEEN THEM MASILO AND MONYOHE To voice opinions on Senkatana and his right to be king.	**UNIT 11 : ENTER BULANE WITH WEAPONS** To finally establish rumours of mutiny, to argue with Maswabi, Masilo.	**UNIT 12: EXIT MASILO, ENTERS IMMEDIATELY AGAIN** To introduce comic relief **EXIT MASILO, EXIT OTHERS** To express their disinterest in Bulane's allegations.

UNIT 13: EXIT BULANE To give Maswabi and Monyohe a chance to comment on Bulane's actions.	**UNIT 14: ENTER MASILO** To introduce comic relief **EXIT MASILO, MONYOHE** To underline people's reluctance to get involved with someone else's problems.	**UNIT 15: ENTER SENKATANA** To establish confidant relationship with Maswabi. **EXIT MASWABI** To attend to some unknown matter. **CURTAIN**
UNIT 16: ENTER A LOT OF MEN AND SOME WOMEN, REDI, MALEFETSANE, TSHOLC, MMASETJHAKATANE To comment on Bulane's spreading of unhappiness, make known people's opinion about Senkatana and Bulane. Senkatana becomes symbol of good vs Bulane, evil. **CURTAIN**	**UNIT 17: ENTER SENKATANA, MMADITAOLANE** To make known Senkatana's stand with regard to approaching danger - passive hero. Mmaditaolane voices her worry about Senkatana's safety. **EXIT MMADITAOLANE** To let Senkatana assess his mother's words.	**UNIT 18: SENKATANA ALONE** To reflect on his cause.
UNIT 19: ENTER TSHOLO To encourage Senkatana, to warn him to be on lookout for danger. To prepare reader for **Diboni's** entrance. **CURTAIN**	**UNIT 20: ENTER DIBONI** To comment on Senkatana's opinion, prophesy about bad times coming. Prologue to Act III.	**UNIT 21: ENTER MMADIEPETSANE AND BULANE** To make known who the real villian is: Mmadiepetsane wants vengeance on Senkatana's mother because of an old family feud. **EXIT MMADIEPETSANE**
UNIT 22: ENTER MEN: To enquire why Bulane needs help, hear about his plan and 'vision'. **EXIT MEN** to act out will of ancestors - note Senkatana's mistakes and report back.	**UNIT 23: ENTER MMADIEPETSANE** To discuss their plans further, to get feedback from Bulane and urge him to hurry with the plan. **EXIT BULANE** To hurry things along, to execute his plans. To leave Mmadiepetsane alone with thoughts of vengeance.	**UNIT 24: MMADIEPETSANE ALONE** She expresses the reasons for wanting to see Senkatana killed.

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UNIT 25: ENTER SENKATANA, MEN, BULANE AND COMPANY To judge in kgotla. Bulane's entrance is a declaration of his stand.	**UNIT 26: ENTER 5 PEOPLE INVOLVED IN MATTERS IN NEED OF JUDGEMENT** To show Senkatana's judgement in action - three court cases judged. Senkatana as good compared with Bulane as evil.	**UNIT 27: ENTER MESSENGER** To let Senkatana know his mother needs him. Senkatana's sincerity and trust in Maswabi is made known. **EXIT SENKATANA** To attend his mother, to allow men to discuss his judgement.
UNIT 28: MASILO, MASWAEI, BULANE AND ACCOMPLICES AND REST OF MEN IN KGOTLA To let Bulane's stand contrast with Senkatana's. **ENTER MESSENGER** To let Maswabi know that Senkatana will not return, to end unit. **CURTAIN**	**UNIT 29: MASWABI AND OTHERS** To defend Senkatana in his absence. Maswabi's important role in play is becoming more evident. Bulane rejects Senkatana's judgement.	**UNIT 30: ENTER SENKATANA AND HIS MOTHER** To assess the situation, Bulane's plan is clearly in action: people are complaining about Senkatana. His mother wants him to get married and have children. **EXIT MMADITAOLANE** To get some air.
UNIT 31: ENTER MASWABI To see Senkatana's mother, to report to Senkatana what happened in kgotla and elsewhere in kingdom, to assess situation. Senkatana feels need to 'get away from it all'. **EXIT SENKATANA AND MASWABI** To assess situation on the outside. **CURTAIN**	**UNIT 32: ENTER DIBONI** To comment on Senkatana's position and way of ruling, to prophesy about Senkatana's future, to encourage him to persevere with his beliefs amidst increasing difficulties. Prologue to Act IV.	**UNIT 33: ENTER BULANE AND MEN** To report on their plans' progress - the bad seed is showing some fruit. **EXIT MEN**
UNIT 34: BULANE ALONE To enable Bulane to 'bare his soul' - he is unhappy and realises that he is unworthy of Senkatana, that out of his own he will never be able to kill Senkatana.	**UNIT 35: ENTER MMADIEPETSANE** To enquire about progress of Bulane's plan, to blackmail Bulane. Bulane attacks his wife, she threatens him with exposure. He succumbs. **CURTAIN**	**UNIT 36: ENTER MONYOHE, MASWABI AND MASILO** To assess Senkatana's situation - they are worried about him, they want him to exterminate the mutineers. **CURTAIN**

UNIT 37: ENTER SENKATANA AND HIS MOTHER To assess Senkatana's situation, to state his opinion of righteousness, and his determination not to do anything against the villians. Mmaditaolane is tired of life. Senkatana cries. **CURTAIN**	**UNIT 38: ENTER DIBONI** To prophesy about Senkatana's future: he has little time left, to lament on his unhappy fate. Prologue to Act V.	**UNIT 39: ENTER BULANE AND MEN** To discuss final part of plan to execute Senkatana. Strife exists between them. They decide Bulane must kill Senkatana himself. **EXIT MEN** To leave Bulane to plan the murder, dismissed by Bulane.
UNIT 40: ENTER MMADIEPETSANE To incite Bulane into action, to make sure her revenge is taken. Bulane accuses her of a hard heart, she threatens Bulane. **EXIT MMADIEPETSANE** To leave Bulane with his own thoughts.	**UNIT 41: BULANE ALONE** He realizes he has no option but to do as he is told. **CURTAIN**	**UNIT 42: ENTER SENKATANA** Senkatana does not notice Maswabi entering – Maswabi voices his fears, they discuss Senkatana's opinions.
UNIT 43: ENTER BULANE To make his 'goodwill' known to Senkatana, to ask Senkatana's forgiveness. **EXIT BULANE** To prepare for the murder. To leave Senkatana and Maswabi to philosophise about life. **CURTAIN**	**UNIT 44: SENKATANA AND MASWABI** To assess Bulane's apparent change of heart. Maswabi remains uneasy, Senkatana concludes with final speech.	**UNIT 45: ENTER MASWABI, MONYOHE AND MASILO** To assess Senkatana's situation, opinions and Bulane's apparent change of heart.
UNIT 46: A NOISE IS HEARD OUTSIDE AND A LOT OF PEOPLE, WOMEN ARE HEARD CRYING, THE NOISE COMES NEARER, ENTER GROUP OF PEOPLE To report on Senkatana's murder, bring in his corpse. Some are enraged, some in despair.	**UNIT 47: ENTER MEN WITH BULANE** To report on Bulane's involvement in Senkatana's murder, Mmadiepetsane's share in responsibility. Bulane has drunk poison.	**UNIT 48: ENTER MEN WITH MMADIEPETSANE AND BULANE'S ACCOMPLICES** To judge them. Maswabi takes control and makes final speech. **CURTAIN**

UNIT 49: ENTER DIBONI Final homily, tribute to Senkatana, his unhappy role in life and parallel with righteousness of Christ. Epilogue to play. **CURTAIN.**		

ADDENDUM 2

Broken line = Constatives

Solid line = Directives
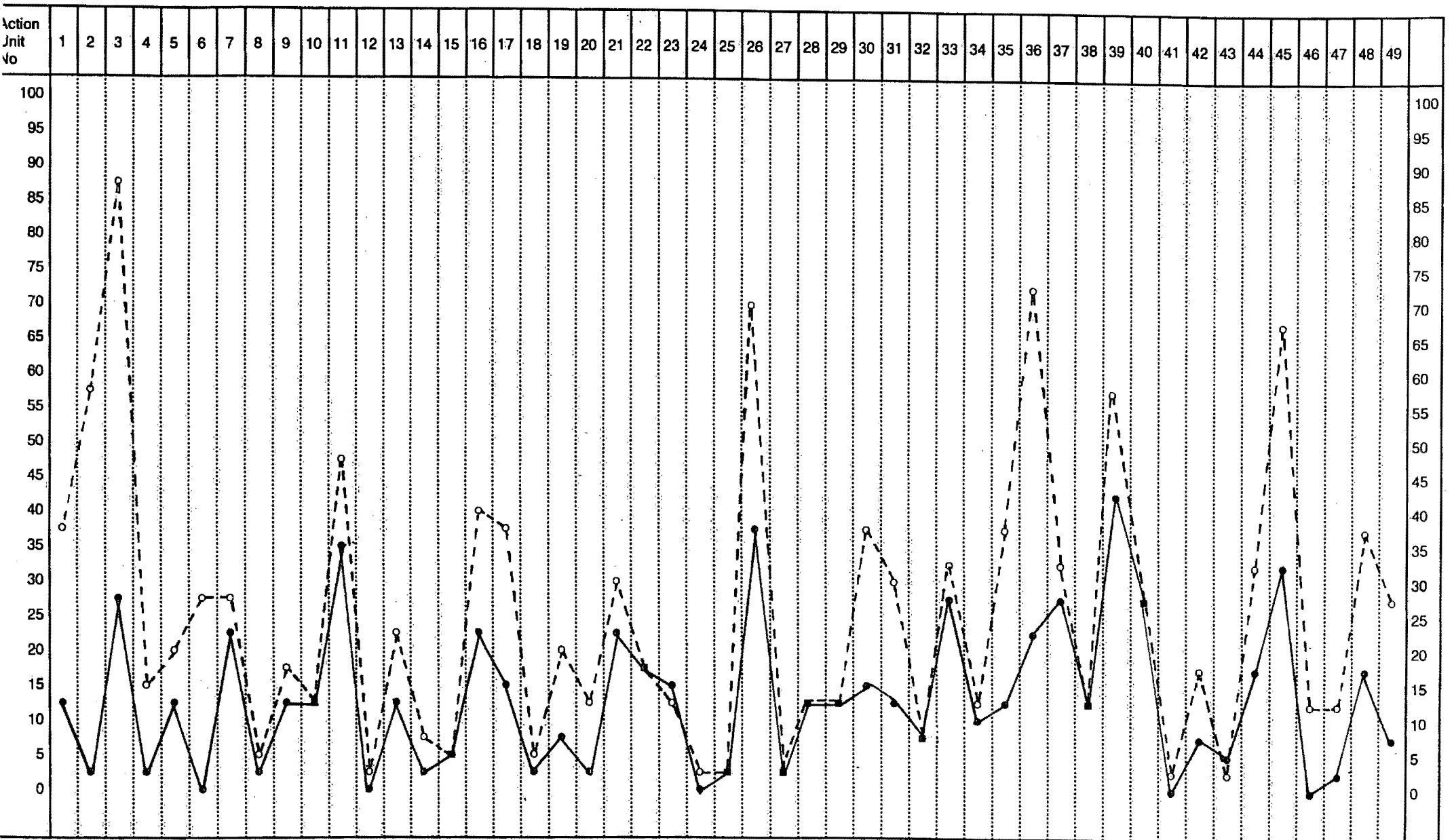
CONTOURS OF CHARACTERS' SPEECH ACTS: DIRECTIVES & CONSTATIVES

Action Unit No	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49
Directives	14	4	26	4	11	0	23	1	11	12	35	0	11	3	6	22	15	1	8	1	21	17	15	0	2	39	2	13	11	15	12	9	29	10	14	21	27	13	42	28	0	8	4	18	33	0	4	19	9
Constatives	38	58	88	15	20	28	28	5	17	11	46	2	21	8	5	40	38	5	20	14	30	19	14	4	3	70	1	13	11	36	30	9	33	14	38	72	31	12	58	29	1	17	5	34	68	13	11	37	27

ADDENDUM 3

DIBAPADI

SENKATANA,	morena
MMADITAOLANE,	mmae

MASWABI
MASILO   } metswalle ya Senkatana
MONYOHE

REDI
MALEFETSANE   } banna

MMASETJHAKATANE   mosadi
TSHOLO   leqheku
BULANE

MMADIEPETSANE   mosadi wa hae

HLABAKWANE
MARAILANE   } bathusi ba Bulane
MOKEBE

MOHLOUWA
RASERETSANA
LERATA   } baqosi le baqosuwa
MOTSAMAI

MOBONI
SEBONI   } diboni tse pedi

Banna le basadi