

A PRAGMATIC APPROACH TO C.L. LEIPOLDT'S EARLY DRAMATIC MONOLOGUES

Gibson Mashilo Simon Boloka, BA., BA. HONS.

Mini-dissertation submitted in partial fulfilment of the requirements for the degree Master of Arts in the Department of English Language and Literature at the Potchefstroomse Universiteit vir Christelike Hoër Onderwys

Supervisor: Prof. H. M. Viljoen

POTCHEFSTROOM

1997

Acknowledgement

I would like to express my sincere gratitude to Prof. H. Viljoen of the Afrikaans and Dutch Department at Potchefstroom University for his tireless supervision of this mini- dissertation. It was through him that I realized what academic scholarship is all about. Without his encouragement and guidance this study would have been left half-way.

To the Nasionale Afrikaanse Letterkunde Museum in Bloemfontein, I say thank you for the old and yet 'valuable' articles on C.L. Leipoldt that you sent me during my preliminary readings.

My thanks also go to my uncle, Phefo 'GB' Boloka and his wife Mokgadi, who though poor spent their last cent so that I could be educated. To both of you I say let the Almighty spare you a while longer on the earth for your incomparable work.

To my mother, Mathomo, I say thank you for bringing me up even during difficult times. You should also thank God for giving you such a wonderful brother like Phefo who defied all the odds by sending me to school. A vote of thanks also goes to my late father Ngoako, who unfortunately passed away before the study was finished. I wish you could see me graduate.

And to my daughter, Maite, I say it is so unfortunate that I did not have time to show you my kindest love and care while writing this dissertation.

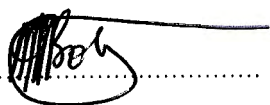
Financial assistance from the University of the North is also gratefully acknowledged. Thank you for ignoring my radical behaviour.

All the praise should be to the Almighty God who led me through the difficult times of my life, from the poor farm life to the corridors of the University. "*Hallowed be thy Name*"!

Declaration

I Gibson Mashilo Simon Boloka, declare that *A Pragmatic Approach to C.L. Leipoldt's Early Dramatic Monologues* submitted in the partial fulfilment for the Master of Arts degree is my own work and that all sources used in this regard have been duly acknowledged.

Signed:



Date:

1997/11/18

TABLE OF CONTENT	Page(s)
Acknowledgement	
Declaration	
Table of content	
CHAPTER 1: Contextualization and Problem Statement.....	1
1.1. Introduction.....	1
1.2. The nature of the Study.....	9
1.3. Aims.....	10
1.4. Thesis Statement.....	11
1.5. Method.....	11
1.6. Chapter Outline.....	12
CHAPTER 2: Poetry In Communicative Context.....	16
2.1. Introduction.....	16
2.2. Dramatic Monologue <i>Versus</i> Turn-taking.....	18
2.2.1. The narrator's role.....	25
2.2.2. The narratee's role.....	33
2.3. Dramatic Monologue as Natural Narrative.....	36
2.3.1. Oom Gert Vertel.....	37
2.4. The Implied Dialogical Nature of the Dramatic Monologues.....	44
2.5. Conclusion.....	54
CHAPTER 3: Leipoldt's Style in the Dramatic Monologues Pragmatically Considered.....	57
3.1. Introduction.....	57
3.2. Understanding Language Through Context.....	58
3.3. The Importance of Rhetoric.....	63

3.4. Anaphora.....	71
3.5. Deixis.....	74
3.6. Deviation and Its Impact on the Elements of Dramatic Monologues.....	78
3.7. Speech-acts in Dramatic Monologues.....	81
3.8. Conclusion.....	89
 CHAPTER 4: Conclusion.....	 91
4.1. An Overview.....	91
4.2. The Gains and Limitations of gmatcs.....	99
4.3. Further Research Indicated.....	101
4.4. Summary.....	102
4.5. Opsomming.....	103
 BIBLIOGRAPHY.....	 105

.....0.....

CHAPTER 1

CONTEXTUALIZATION AND PROBLEM STATEMENT

1.1. INTRODUCTION

The theory of pragmatics is often regarded as exclusively a linguistic matter. Pragmatics developed at a point where semantics, the theory that deals with meaning, ends. In semantic terms, meaning is a result of coordinate and well-structured sentences and words. Though pragmatics does not form part of grammar, it interacts with grammar via semantics. Pragmatics extends semantics by including the aspect of context which in the end becomes the determinant of meaning. So pragmatics can be defined as ‘the study of language in use’ (Hawthorn 1992:193). According to Levinson (1983:8), “pragmatics is essentially not concerned with the disambiguation of sentences, but with the context in which they were uttered”. What these descriptions entail is simply this: from a pragmatic perspective, meaning is no longer based on syntactical rules but on the context as understood by two or more people in conversation. The discretion to choose the type of words, pronouns, symbols and utterances to be used, therefore belongs to the speaker.

Over the years, the theory of pragmatics has been crossing the borders into literature. Like language, literature is a means of communication whereby the 'author' and his 'reader' are held together by the text as the carrier of meaning. Another way of putting this is that, whether we like it or not, poetry is an art of telling. And telling is part and parcel of general communication as the speaker interacts with his listener through the story in a particular situation. In subjecting communication to a pragmatic analysis, we are in one way or another treating story-telling as part of broader communication, and therefore as something falling within pragmatic domains. And telling usually involves two or more persons. This is the essence of language. By speaking about the notions of author-reader, I am not confining myself to written materials only but considering oral literature as well. Pragmatics seems to be compatible with oral literature which is characterised by incomplete sentences, the notion of presence and immediate interaction between the speaker and his audience.

Against this background, one can easily see the possibility of merging linguistics and literature. This is one of the general aims of this mini-dissertation. Roger Sell coined the term 'literary pragmatics' to show the 'floating' of literature above pragmatics and the pragmatics that is sliding beneath literature. In other words, literature and linguistics are interrelated. Thus some literary features are evident in pragmatics. According to him,

Literary pragmatics takes for granted that
no account of communication in general will be
complete without an account of literature

and contextualization, and that no account of literature will be complete without an account of its use of the communicative resources generally available (Sell 1991:xiv).

Pragmatics is compatible with the field of narratology which studies narratives and their manner of presentation. This can be seen as the second point that this mini-dissertation would like to investigate. One should also point out that the theory of narratology has been strongly structuralist, that is, primarily concerned with the structures underlying narratives. So narratology mostly cannot be understood apart from structuralism though they remain two distinct theories with different goals. But an interesting common factor of the two is their attempt to answer the question 'how' meaning is made possible. While structuralism ignores the human subject, pragmatics reinstates it by including as its elements the speaker and the listener.

C.L. Leipoldt is one of the enigmatic figures of Afrikaans *letterkunde* (literature). He is a representative of what is termed in Afrikaans literature the Eerste Geslag (the First Generation) (Nienaber 1962). This concept is partly derived from the distinctive approaches and techniques used in his poetry. His oeuvre is characterised mainly by a kind of conversation. Hence, it is often regarded as 'spoken poetry'. In this type of poetry formal features play a less significant role as the emphasis is on the conversation itself. Leipoldt's

significance lies not in the number of poems that he wrote, but rather in the distinctive techniques that he employs in his narrative poetry. If one takes one of his popular poems, *Oom Gert Vertel* (Leipoldt 1911) for instance, the above point is evident: the poem is primarily a dramatic monologue. From this brief outline, it seems that an interesting way to understand of Leipoldt's poetry might be along the lines of conversational structures embedded within pragmatic philosophy. At this stage one can formulate the following research questions that will be answered as the investigation process gets underway:

1. How can Leipoldt's dramatic monologues be read along pragmatic lines?
2. Which elements within pragmatics can be used to understand Leipoldt's early dramatic monologues?
3. Does pragmatic analysis make it easier to understand Leipoldt's poetry?
4. Does pragmatics make any room for the simple language that Leipoldt uses?
5. Which insights does a pragmatic analysis give us into Leipoldt's early dramatic monologues?

What is unique to C.L. Leipoldt's narrative poems? Firstly, his interest in the dramatic monologue (**dramatische alleenspraak**) is one of the dominant features of his poetry. In contrast to the familiar dramatic monologues of Robert Browning, which are characterised by what the Russian Formalists termed poetic language, Leipoldt adopted a less complicated language, which might be attributed to the type of recipient he was writing for. Poetic language is judged here in terms of rhyme which feature highly in Browning's dramatic

monologues. Take for instance, in one of his famous dramatic monologues, *My Last Duchess*:

That's my last Duchess painted on the wall
Looking as if she were alive. I call
That piece a wonder, now: Fra' Pandolf's hands
Worked busily a day, and there she stands

(Brooks *et al.* 1967:294)

It is interesting to note that every line ends with the same rhythmic patterns. This is absent in C.L. Leipoldt's dramatic monologues. In this case every word resembles ordinary conversation where incomplete sentences are evident.

It is therefore difficult for one to distinguish between poetic and practical language in Leipoldt's simple poetry. The central question is: Why is Leipoldt employing such a simple language ('Language used by men' - Fish 1980)? With the phrase '*language used by men*', Stanley Fish is denouncing a language exclusive to poetry. And that is exactly what C.L. Leipoldt's poetry is renowned for.

In trying to answer that question, I personally think it relates to the type of audience Leipoldt was writing for and the conditions under which he wrote. In order to bring his message across to his countrymen, who were still not very literate and perhaps still steeped in oral tradition, direct communication was really vital. This required that the language itself be

simple, concise and familiar and resemble the language used by men, women and children in the streets. Take for instance the first few lines of *Oom Gert Vertel*:

Ja, Neef, wat kan ek, oumens, jou vertel?

Jy wil die storie van ons sterfte hoor?

Nou goed!

(My boy, what do you think I can tell you?

You want to hear the story of our death

All right!) (Harvey 1962:33)

From this quotation, it is clear that Leipoldt's language is close to simple language that can be understood by ordinary members of society including illiterate people. Presumably, Leipoldt wants to prove that the aim of using language is not to be above the listener's comprehension, but to enable him to understand the conveyed message. Perhaps one should also point out that Leipoldt was more concerned with feeling than with the artistic features of the poem. In poetry an element of feeling manifests itself in description. An extract in *Vrede-aand* (Leipoldt 1911) can be used as an example:

Dis vrede, man, die oorlog is verby!

Hoor jy daar agter hoe die mense huil?

Hoor jy 'n sug, 'n klag?-

The persona is describing to the 'implied' listener what is happening some distance away from them. He wants the listener to feel as he does, hence he uses words like *daar agter, die mense huil*, (*there behind people are crying*) and *hoor jy 'n sug, 'n klag* (*you hear people sigh, complain*) respectively. The emotional intensity carried by the speaker's utterance will in the end affect the listener. Similar examples can also be found in *Oom Gert Vertel*:

Ek weet maar uit my eie siel
ek kan maar grawe uit my eie hart,
en dit is baie oud en amper dood.

The words display feelings that are inherent in the persona: *eie siel* (*own soul*) and *eie hart* (*own heart*). This may serve to justify the centrality of feeling in Leipoldt's poetry. This is confirmed by Kritzinger who asserts that if one takes out the sense of feeling from Leipoldt's poetry, it would not be poetic anymore: *Neem die gevoel daar weg en daar is geen kuns nie* (Kritzinger 1932:13). It remains somewhat difficult to accept Kritzinger's statement. That Leipoldt's poetry deals with feeling is undoubtedly true as I have already demonstrated. But that his work lacks poeticity is debatable. This point will be argued later on.

When a writer adopts a particular style or technique, he has a valid reason to do so. So techniques are not employed simply because they are available; they carry some additional meaning. Leipoldt wrote many of his poems during the time of the Anglo-Boer War.

Though the impact of the war is strongly felt in works like *Oom Gert Vertel*, *Vrede-Aand*, *In die Konsentrasiekamp*, etc., it would be fallacious to conclude that **war** is the only theme of his poetry.

According to Nienaber (1969:244), Leipoldt's theme is not war but 'man's inhumanity to man'. So in trying to convey this message to his countrymen, simple language seems essential. The intention here is simply to be in line with what the interpretive community wants so that he may not 'cry in the wilderness' in Elaine Showalter's terms (1986). By *interpretive community* I refer to the group of readers to whom the work is intended. These individuals use similar strategies to interpret literary texts (Fish 1973). Presumably, for Leipoldt it is not the '**richness**' of Romanticism nor '**ostranenie**' of the Russian Formalists that should be our concern in poetry, but the manner in which the message or ideas are 'conveyed' and 'received'. This is evident in the simple sentences that convey feelings and emotions in his poetry. This sentiment seems to contradict the one quoted earlier by Levinson (1983) that context as the central theme in pragmatics. But if one looks at the two sentiments, their difference is only a terminological one: the concept of context is closely linked to the manner in which an utterance is produced. In other words, it is through context that the audience can understand the manner in which an utterance is uttered or whether defamiliarization or ostranenie has been employed.

Ostranenie is an equivalent of the English word defamiliarization. This term is used as a central concept for what the Russian formalists termed poetic language. According to Viktor

Shklovsky (1917), a leading figure in Russian formalism, poetic language lengthens our perception of things so that they are perceived as they are and not as they are known. However, this defamiliarized language is not devoid of pitfalls. Because of ambiguous tendencies, it is not understood by everyone. Therefore, it creates a gap between the speaker and his listener as the latter has to grapple with the speaker's utterance in order to get the intended meaning. Contrary to defamiliarized language, simple language keeps the speaker and his listener together without over-stretching their cognitive abilities in search for meaning.

1.2. THE NATURE OF THIS STUDY

This study is an application of pragmatic theory to selected works of one of the most remarkable figures in Afrikaans literature, namely C.L. Leipoldt. Traditionally, the art of telling stories was something that was carried out verbally, more especially in Africa where Leipoldt lived. C.L. Leipoldt travelled widely, firstly, as a journalist and secondly, as a medical doctor. In this study the emphasis will be laid on his life as a journalist and writer.

My interest lies in Leipoldt's distinctive conversational technique which opens his poetry for pragmatic analysis as the latter is more concerned with conversation. This is not to overstate the importance of pragmatics, but rather to single it out as one of the theories that are highly relevant for the study of conversational technique used in literature. Levinson

(1983:27) describes pragmatics as “the study of deixis (at least in part), implicature, presupposition, speech acts and the aspects of discourse structure”. Levinson’s definition can be compared with Finlay’s (1988:7), who defines pragmatics as concerned with words and sentences whose references cannot be determined without the knowledge of the context in which they are used. Therefore, like any other form of communication, Leipoldt’s poetry has to be seen as governed by the mutual contextual beliefs of speakers and listeners. I don’t think Oom Gert would have kept on telling the story of the rebels if his listener(s) knew nothing about it or did not know what rebellion within the Afrikaner nation stood for. The same can be said of the narrator and his narratee in *Vrede-aand*. So in order to understand Leipoldt’s ‘*speaking poetry*’ all the components above are indispensable.

1.3. AIMS

This mini-dissertation has the following aims based on the previously given questions:

- (1) To investigate Leipoldt’s early dramatic monologues from a pragmatic point of view.
- (2) To investigate the insights which pragmatic analysis gives into Leipoldt’s early dramatic monologues.
- (3). To investigate the compatibility of pragmatics and Leipoldt’s dramatic monologues thereby enhancing the understanding of his style.
- (4). To investigate whether Leipoldt’s use of language is being catered for in pragmatic theory.

(5). To point out the pragmatic elements that can be used in the understanding of Leipoldt's early dramatic monologues.

1.4. THESIS STATEMENT

Throughout this mini-dissertation I want to point out that Louis Leipoldt's early dramatic monologues can be understood from a pragmatic perspective. Through the use of pragmatic aspects like the co-operative principle, turn-taking, the politeness principle, maxims, rhetoric, speech acts, deviation and deixis, which are usually used in ordinary communication, I want to explore the fact that every poem (as a medium of communication) is subject to communicative constraints. Therefore, one can say that pragmatics illuminates every sphere where communication is involved, whether in linguistics or literature. Hence, I adopted Roger Sell's concept of *literary pragmatics*.

1.5. METHOD

In trying to answer the first question, one has to assess the definitions given by various linguists: Levinson (1983:7) defines pragmatics as 'the study of language from a functional perspective'. This definition comes down to the disambiguation of sentences, that is, showing that they are context-bound. In other words, we study language as it is being used by speakers and listeners without considering the general rules governing them. We study language as a process rather than as an end-product. Roger Sell (1991:193) defines pragmatics as the study of language in use. Following Sell, it can be said that pragmatics

deals with the contextualization of text. In my view, pragmatics studies what Noam Chomsky (1965) termed performance, which denotes the ability to use language in a concrete situation where things like sentence structure play a lesser role. In this instance, the incomplete sentences that characterise speech are seen as part and parcel of communication rather than as weaknesses. What is important, therefore, is the meaning embodied within these sentences.

The scope of pragmatics is wide. For reasons of space, this mini-dissertation will focus on those aspects that are central to pragmatics and essential for efficient interaction as well, namely, the co-operative principle, turn-taking, the politeness principle, maxims, speech acts, rhetorical elements, deictic expressions and deviation. Secondly, the study mainly deals with two poems *Oom Gert Vertel* and *Vrede-aand*, from Leipoldt's first collection of poetry, *Oom Gert Vertel en ander gedigte* (1911). The two poems have been selected for their conversational structure. Reference will at times be made to other poems like *Sekretarisvoël* and *Kriekie! Kriekie!*, which also adopt a conversational style.

1.6. CHAPTER OUTLINE

The first chapter defined the problem, the aims and the scope of this mini-dissertation. In this regard a number of concepts have been outlined and briefly defined, especially those that are relevant to this study. Another point discussed in this chapter was the attempt to make a link between pragmatics and literature by adopting Roger Sell's concept of literary

pragmatics as an operational term for understanding language and literature. In using the term literary pragmatics, one realised that it is possible to use conversational aspects to evaluate a literary text. In this manner the need to analyse poetry like any form of communication became significant to test the relevance of these concepts. In chapter two this will be put to the test.

Chapter two deals with poetry in a communicative context. This is an attempt to subject poetry to the rules pertinent to every form of communication. In this regard, the main elements that are pertinent to communication will be investigated. This includes the narrator and the narratee which are equivalent to the speaker and the listener in ordinary communication. Furthermore, the dialogical nature of Leipoldt's dramatic monologues is among the things to be discussed in this chapter. In this regard, the signs of communicative elements will be investigated. The centrality of this chapter lies in its aim to investigate how poetry communicates. In this way the interaction between the narrator in a dramatic monologue and his narratee will be assessed. If poetry is capable of telling stories through the use of narrators and narratees, then it can be considered to be a natural narrative. In terms of William Labov (1972), before something can be considered to be a natural narrative it has to have a number of elements. Therefore, if we intend to treat Leipoldt's dramatic monologues as natural narratives, we need to analyse them using Labov's elements. Unfortunately, the limited scope of this mini-dissertation does not allow the discussion of all elements that comprise a natural narrative. So the chapter will only focus only on those

that are really relevant for dramatic monologues like the abstract, orientation, evaluation and coda. In brief this chapter answers the following questions: How does dramatic monologue communicate? Does it communicate dialogically as it is often the case with other communication mediums?

Chapter 3 considers Leipoldt's style in the dramatic monologues pragmatically. While pragmatics conceive of poetry as like any other form of communication, it is significant to realise that Leipoldt does not write poems that explicitly reflect on what happens during communication. He prefers to write dramatic monologues. Now, if we study poetry as a form of communication, how are we going to approach Leipoldt's dramatic monologues because of their somewhat different structures? In brief, this chapter explores Louis Leipoldt's dramatic monologues from a pragmatic perspective.

Louis Leipoldt is renowned for his use of pragmatic components which needs to be contextualized before one can understand them. Elements like anaphora, deixis, deviation, rhetoric and shifters which are usually used in communication are determined by their context. When they are used in a text, their meaning must be made clear. In this chapter their impact will be investigated. The chapter will further investigate the speech acts in the dramatic monologues as the latter is seen as a kind of an action. By merely uttering words or displaying some gestures, the speaker is performing a particular act. In this regard, the type of acts performed in two sections of the selected poems will be described.

After looking at Louis Leipoldt's poems pragmatically, one has to determine whether this study has been fruitful or not. So chapter 4 provides an overview of this mini-dissertation and summarises the main conclusions reached. It also evaluates the gains and the shortcomings of a pragmatic approach to Leipoldt's poetry. The mini-dissertation will be concluded by looking at the possibilities for further research in pragmatics and narrative poetry.

CHAPTER 2

POETRY IN COMMUNICATIVE CONTEXT

2.1. POETRY AS AN ART OF COMMUNICATION

This chapter aims to investigate the procedures involved in successful communication. I am saying ‘successful’ simply because a message is not just passed from point A to B. There has to be a kind of understanding between the individuals involved. Furthermore, there can hardly ever be communication without language. By language I do not only refer here to verbal utterances. Language is a variety of behaviours as it includes both verbal and non-verbal behavioural responses; it may be a body language comprising silence also. These behaviours are basically signs that have meaning, depending on the context in which they are produced. This chapter would therefore answer the question: Which elements of communication are evident in poetry with special reference to Leipoldt’s early dramatic monologues?

2.1. Introduction

Brooks, Purser and Warren define poetry “as the verbal expression of the imaginative view of the world” (1967:327). I think it would be proper to focus on the word *verbal* here as it

is relevant to this study. The word itself already contains a communicative connotation. It therefore implies that poetry is a means of communication. The poet expresses his personal experience to both individuals and his community of readers. This is similar to Stanley Fish's concept of *interpretive community* (Fish 1980). This is a group of readers with similar concerns, who reads and interprets the artefact by using similar strategies in order to create meaning. So the text has to be seen as a carrier of the message which binds both the speaker and his listener(s) together. Successful communication of the message is often determined by the type of response that the listeners or readers provide. If, for instance, the listener(s) are talking or moving up and down while the speaker is still speaking, that signals a problem on the latter's side: either the message has no relevance to them, or they cannot understand what he is talking about. Therefore, we would regard the communication as unsuccessful.

Though I have spoken of communication in general terms, I would like to confine my discussion to one kind of poetry, namely narrative poetry. A narrative poem, as we know, tells a story. My concern is not the story that is being told, but the manner in which the events which form the building blocks of this story are recounted. When the story is told, three elements which are intimately linked to each other have to be considered. I am saying intimate because one cannot deal with the first one without implicating others. Firstly, there is the one who tells the story, referred to in literary terms as the **narrator**. Secondly, unlike other conversational contributions, story-telling requires the consent of the nonspeaking participant(s); the ones to whom this story is recounted, namely, the **narratees**. Finally, the

story will never make sense if, for instance, the narrator is speaking over his narratees heads. In other words, if he uses a language beyond the latter's comprehension. Every communicative act is centred around the notion of **context**, meaning a set of shared knowledge or beliefs, which lay down principles that govern communication irrespective of whether it is a literary or a speech situation. By *context* I refer to an abstract system which exerts a determining influence on the meaning of the language used (Hatim & Basson 1990). Context is based on principles rather than rules. The difference between rules and principles is that while rules regulate communication, principles do not. Therefore, communication will not break down when principles are flouted since they are not strict in their essence. Oom Gert in *Oom Gert Vertel* is an example of this: throughout the telling of the story the narrator moves in and out of the story by sending one of his listeners to chase hens, fetch some wood and so forth. In this instance, maxims or rules of conduct in communication are being flouted. This happens normally in a dramatic monologue which does not allow turn-taking to take place. It is important, therefore, to distinguish dramatic monologue from turn-taking which normally takes place in a conversation. The section below discusses these aspects fully with examples from the selected texts.

2.2. DRAMATIC MONOLOGUE *versus* TURN-TAKING

Abrams defines a (dramatic) monologue as "a long speech by a single individual" (1988:46). Another definition is the one by Peck and Coyle (1984:26): "Dramatic monologue is a poem in which an imaginary speaker addresses an audience". Their definition goes further by

saying, “the poem usually takes place at a critical moment in the speaker’s life and offers an indirect revelation of his or her temperament and personality” (*ibid.*). Though the two definitions seem to be moving in the same direction there are few comments that can be made about them. The first one does not say anything about the people to whom the speech is directed. Presumably, Abrams is taking it for granted that as human beings, we know that every speech is directed at certain individuals. Therefore, there is no need to mention it them.

Concerning the second, the addresser (speaker or the narrator) is not only speaking innocently; he is in fact offering an ‘indirect’ revelation of his personality. In other words, he recounts events in which he himself was sensorially, intellectually, and emotionally involved. This is something inherent in C.L. Leipoldt’s poetry. *Oom Gert Vertel* exemplifies this. When recounting the events of the two young rebels, Oom Gert, the narrator, shows signs of passion, anger and the need for vengeance. These elements are deeply ingrained in the description of the events he is recounting, recalling the element of feeling that I talked about in my introduction. In other words, the narrator is employing the notion of *intrinsic expressiveness*, reflecting on his feeling and attitude towards the object in question. Brooks *et al.* (1967:331) define *intrinsic expressiveness* as “the communication of an idea plus the attitude and feeling about the idea by means of an embodiment in an image”. So the narrator’s love or hatred of his object is easily detected in this regard. Take for instance in *Oom Gert Vertel* when Oom Gert says,

Jones? Nee, kind, dit was maar sy offisier -
 Jy weet, die aap met strepies op sy mou.
 Ek het dit! Wilson was die vent se naam -
 'n dik vet kerel, met 'n grysgeel snor,
 En lang slagtande, en rooi gesig;
*(Jones? No, child, he was just an underling,
 You know that ape with stripes on his sleeve.
 Ah! That's it, Wilson, that was the chap's name
 A big fat bloke with yellow-grey moustaches,
 And great, long eye-teeth and a bright red face)*

The above image described differs from this:

Ou Smith, die magistraat - hy is man
 Vir wie ek eerbied voel, al is hy Engels:
 hy was altyd 'n jentelman,
*(Old Smith, the magistrate - he is a man
 For whom I have respect although he's English:
 He always acted like a gentleman,)*

The difference lies in the fact that while the first object is described with hatred, the second description shows respect. This is evident in words like *aap* (*ape*) and *vent* (*chap*), and the drunkenness associated with Wilson - as opposed to *jentelman* (*gentleman*) and *eerbied* (respect) used of Ou Smith. Oom Gert even suggests in lines following these that Wilson drank too much even though he had never seen him drunk.

D.J. Opperman's description of a dramatic monologue encompasses the two definitions given above. According to him (1974:119), a dramatic monologue does not work with autobiography as the speaker is not the poet. He goes on to distinguish four elements in a dramatic monologue: The speaker, the listener, the event and the interaction between the speaker and his listener. Opperman provides a comprehensive description of what a dramatic monologue is.

While other definitions given in this mini-dissertation focused on the speaker and the listener, his description outlines also the event that links the two individuals together. It is through the event that the speaker and the listener interacts. In *Oom Gert Vertel*, for instance, we have Oom Gert as the speaker and Neef Klaas as the listener. And Oom Gert is telling Neef Klaas about the two young rebels. It is the interaction between the two individuals that pragmatics is concerned with. In brief, how are the two individuals talking to one another. Therefore, Opperman's description offers an interesting foundation on which this study can be based. One cannot talk about turn-taking if Opperman's description is not taken into account.

Dramatic monologues are often regarded as incompatible with the idea of turn-taking. Turn-taking deals with exchange techniques in communication. That is, a speaker is supposed to speak and thereafter to give his interlocutors a chance to respond. The difference between dramatic monologue and turn-taking is that in dramatic monologues the focus falls on the speaker, whereas turn-taking concerns itself with the roles of both the speaker and his listeners. Because of its applicability to conversation, turn-taking does not cater for authority in conversation. There is an equal access to the floor as social status, age, etc. play a lesser role in conversation, otherwise the battle for the floor can easily paralyse conversation. The aspect of authority is clear in oral story telling because this activity is normally carried out by an older person with high social status. And contrary to ordinary speech interchange, telling a story is done upon request. Therefore, it is the narrator's choice as to whether he would like to tell the story or not. It is the duty then of the narratee to beg the narrator by doing everything requested by the narrator or else the narrator will turn the request down. This point is clear in *Oom Gert Vertel*. The narrator here has been specified. Secondly, before he starts tell the story of the two rebels, the following words are uttered:

Jy wil die storie van ons sterfte hoor?

....Wil jy dit hoor? Goed!

...Maar sit, man, sit!

Ek kan jou nie vertel as jy bly staan nie.

Sit daar.

Oom Gert is replying to an implicit request. It is as if he does not want to tell the story. This is shown by the number of questions that he posed to his listener: *Jy wil die storie van ons sterfte hoor? Wil jy dit hoor?* Before starting the story, he first expresses his inability to do it properly. Contrary to what we have above, the speaker in an ordinary speech situation has to request the permission from his listeners to tell a story. Imagine if the narratee in the above incident decided to ignore the narrator's request by standing even if he was told to sit down. The following possibilities could have resulted: charging the 'little' narratee with disobedience which could have resulted in severe punishment or, alternatively, the story could have been discontinued. The same thing applies if the narratee did not agree with some of the narrator's facts. There is no way in which he could have walked out before the telling process is completed.

Though it is evident that Oom Gert wants to tell the story, there are strong indications that he is superior to the listener. In other words, it is not a matter of the listener wanting to hear the story or not. Simply because of the respect that has to be accorded to the narrator, the young listener has to do as he is told. In this instance, the relationship between visitor and host is relegated to the background as the narrator speaks from an adult point of view while the listener employs the younger person's perspective.

This point contradicts Schegloff regarding the taking of turns in story telling. What he postulates is that taking turns depends on the speaker's discretion as he can prolong the story more or less indefinitely (Pratt 1977:102). In this regard Schegloff's sentiment is well-taken, if one recalls what happens in *Oom Gert Vertel*: Oom Gert gives his narratee a chance to say a word in the 99th line of their conversation. One can easily see the discretion that I am talking about in this section. Schegloff's argument is perhaps more relevant in traditional African storytelling in which the listener is supposed to respond after every short utterance in order to prove his presence. Thus the storyteller often starts by saying

Speaker: Erile Erile" (Long long ago).

Listener: Keleketla! (Go on)

Speaker: Ele nonwane (There was a tale)

Listener: Keleketla! (Go on)

This pattern continues until the story ends. This is another way of balancing turn-taking so that the listeners might not get bored or fall asleep. It is the story-teller's responsibility to make sure that that does not happen.

In the light of this discussion, Schegloff's arguments become invalid where he says, "the storyteller is interrupted in case of boredom 'to get to the point' otherwise the audience might leave before the point is reached" (*ibid.* 104). One should perhaps agree that the

cultural differences apply in this case. That is, incidences of this nature are prevalent in ordinary conversation where an audience consists of various age groups. In such instances the audience can indicate its displeasure by non-verbal means like facial expressions or bodily posture. To walk out is a popular technique to express one's displeasure, especially in rallies where the audience is mainly adults who might even challenge the speaker's speech. But in story telling where the story teller/narrator is an older person, walkout is not allowed. This proves the significant role that the narrator has in story-telling despite telling the story. In brief, what is the narrator's role?

2.2.1. The narrator's role

The narrator's role resembles the speaker's. The function of a narrator in both the dramatic monologue and turn-taking differs slightly. Though he carries the message, the extent to which he passes it across, depends on the two different levels of dramatic monologue and turn-taking. While in a dramatic monologue his role is fixed, the same can never be said of turn-taking. That is, in dramatic monologue he is the only voice that is dominant throughout the text. This is exemplified by Leipoldt's poem *Vrede-aand*. The narrator's voice in this poem runs throughout the poem without any interruption by his listener.

Another marked element is the number of questions posed by the speaker in the poem though no answers are ever given. In such instances, can we say then that there are no addressees or audience? If that is the case then *Vrede-aand* might qualify to be called *pure monologue*. Thomas Klammer defines pure monologue as "an utterance without audience or, message

without addressee” (1973: 49). Klammer’s definition is a bit confusing: since every utterance is directed at an addressee or audience. No utterances are produced in a vacuum. The definition could have been better if he said that pure monologue is an utterance which is not intended to be responded to or where the speaker is the only listener. If we closely scrutinise Leipoldt’s above-mentioned poem the signs of an addressee are clearly noticeable. Take for instance the opening lines of *Vrede-aand*:

Dis vrede, man; die oorlog is verby!

Hoor jy die mense skreeu, die strate vol?

Sien jy die hele wêreld is op hol?

Kom, hier’s ‘n bottel soetwyn; laat ons drink!

Ons het ons nasie in die see geskink;

The following deictic expressions and pronouns serve as indicators of the addressee or audience: jy (you), kom (come), hier (here), ons (we). What they denote, are different positions occupied by both the speaker and his listener. If the speaker says jy/you, he is showing signs of distance between himself and the person he is talking to. Even if he invites this person to come and celebrate with him the bitter feast of defeat, it is clear that the person is somewhat removed from his place. The same can be said of his use of the verb kom (let’s). This is a request intended for the listener. The difference in address can be used as a way of differentiating between the speaker and the listener’s positions. Throughout the

conversation he will refer to himself as *I* and the person he is talking to as *you*. His reliability is clear from his ability to describe the setting and to identify with the characters.

Before touching on the narrator's reliability one should say something about the different styles in the two poems. If one assesses *Oom Gert Vertel* and *Vrede-aand*, their manner of narration is different. While *Vrede-aand* represents "pure" dramatic monologue, *Oom Gert Vertel* differs slightly by employing a bit of turn-taking. So the difference between dramatic monologue and turn-taking is clearly evident here. In the latter, the speaker, Oom Gert, assigns duties to his listeners:

(Gerrie, my kind,

5 Haal tog die album!) - Hier is sy portret,

En hier is Bennie syne; daar's die reël

..... Jy kan dit lees:

„Barend Gerhardus Barends,” - reg! En nou?

10 „Gebore op den zezden Mei” - Ja reg!

„Ge...” - maak die boek maar toe: ek weet dit al!

(Gerrie, my child,

Fetch the album!) - *This is his portrait.*

And here's Bennie's; That is the line

... You can read it:

„Barend Gerhardus Barends,” - right! And now?

„Born on the sixth of May’ - that is how it goes!

‘Di’ - No, shut the book, I know it all!)

One can easily see the difference between the type of utterance in the above quotation: the first few lines are Oom Gert’s words. Those that are kept in inverted commas belong to the listener. We tend to perceive this exchange system as the foundation of every conversation. Another point worth mentioning here is the ability of the speakers to change positions. In other words, at first, Oom Gert was the original speaker. But as soon as his listener starts to read some contents from the album Oom Gert becomes the listener in turn, thereby allowing the previous listener to occupy the speaker’s role. This is something rarely possible in dramatic monologue where usually only one voice speaks.

The speaker listener hierarchy that is inherent in dramatic monologue can be traced back to old forms of telling stories. Traditionally, the telling of stories was the responsibility of the elder members of the society as indicated earlier on. It is presumed that stories were told for their didactic and moral lessons and also to serve as repositories of the collective history of the past. So old people were considered to be highly experienced in that field. Therefore, the kind of respect shown in social spheres of life was carried over to story telling. The elder

members possessed special authority and had the ability to command their subordinates, and in this case the listeners. Fowler termed this ability *narrative authority* (1981). The features of narrative authority can be witnessed in both well-known poems of C.L. Leipoldt:

Hartlam, kom neem dit weg! Wat staan jy daar

Beteuterd soos 'n kat? Kom, skink weer in!

Ons het mos melk genoeg en suiker ook,

(Oom Gert Vertel)

(Darling, come and take it away! What are you waiting for

Puzzled like a cat? Come, pour some more!

We still have enough sugar and milk,)

As an elder, Oom Gert is showing little respect to his narratee. The signs of authority are embedded in the type of language Oom Gert uses. Phrases like *come and take it away*, *what are you waiting for?*, and *puzzled like a cat* show no signs of respect on the side of the narrator. In this case it was not only an individual problem but a socio-cultural one: respect your elders as the saying goes. Respect is not based on reciprocity. Thus only younger members are supposed to respect elder ones, while older members need not to do that. So the telling of stories has age variations. The narrator is usually the elder person while the narratee is younger. Though the narrator is the carrier of the story, the story will make sense to the narratee if the narrator is reliable. According to Rimmon-Kenan (1983), a reliable

narrator is one whose telling is without flaws which ultimately give the narratee confidence in him. It is through the following roles that a narrator is perceived to be reliable: his description of setting, summary, identification with characters and comments. In *Oom Gert Vertel*, before a particular incident is recounted, its proper setting is fully described:

Die dag was koel, en daarom was my jas
Dig toegeknoop - jy weet ek hou daarvan
My onderbaadjie te laat spog: vir wat
Dra 'n mens 'n onderbaadjie as geen mens
Dit sien nie? - Maar die weer was regtig fris
En daarom was my baadjie toegeknoop.
*(The day was cool and so I had my jacket
well buttoned up. You know I always liked
To have my waistcoat show. What is the point
Of waistcoat if nobody sees it?
However, that day it was really fresh,
and so I had my jacket buttoned up.)*

There are numerous reasons why Oom Gert describes this cool weather instead of the setting as we expected. It agrees with the nature of Oom Gert as narrator that he tells us that his waistcoat was not displayed as was his habit. This one can view as a sign of uncertainty and

discomfort on the side of the narrator. This is caused by the fact that the narrator knows that he provided the two young rebels with horses to accomplish their mission and therefore could be blamed. In this way Oom Gert as the “unreliable” narrator is shifting the attention away from his discomfort and disguising his emotions so that we can focus on his waistcoat rather than his personality. He is supposed to be telling his narratees about the atmosphere at the prison to familiarize them with it. A second aspect of his unreliability is shown by his biased description of the two rebels. When he describes Johnnie during their visit to his home he says,

En Johnnie vlak naas hom. Ek sien hom nog -
'n opgeskote kêreltjie, nog nie
Heel droog agter die ore was hy toe,
nogal astant en snip'rig met sy mond

*(And Johnnie there. Yes, I can see him now,
At that time, just an adolescent kid,
Not wholly dry behind his ears, in fact,
Though he'd pretty sharp tongue in his head*

Oom Gert's perception of Johnnie differs markedly from the following description of Bennie:

Ja, Bennie was 'n egte witmenskind -

My peetseun-...

'n regte mooi soort vroumens-kêreltjie,

so paal-orent en met 'n kaal gesig:

(Yes, Bennie was a real born gentleman,

My godson,...

The sort to be a favourite of ladies,

With his straight back and smooth, clean-shaven face:)

Undoubtedly, Oom Gert is more positively inclined towards Bennie than towards Johnnie. The nature of Oom Gert as our narrator leaves much to be desired. This is further shown in his subjective mode of telling the story. Throughout the telling, one can feel a sense of bias in different forms. The first form relates to the role of taking part in national duties. We expected him, as he always indicate, to join the rebels. Unfortunately, he did not do that, thereby labelling other people like Louw as cocky-eyed, without appreciating their roles. Secondly, his description of characters is also slanting. One can clearly see that there are those characters that he describes with compassion like Bennie and Wilson. Lastly, he is fond of shifting his narratee's attention by talking about unnecessary things like sending Gerrie in and out so that he can cool down his emotions, describing his clothes rather than

the setting to shift attention away from his discomfort and putting the blame Louw to justify his inability to join the rebels.

If a narrator possesses these qualities, his story will be less interesting to the listener. Therefore, the latter will have less confidence in him. These qualities associated with the narrator and therefore linked to the aspects of natural narrative. In order to avoid duplication they will be discussed in that relevant section. It is through the narrator's quality and position from which he tells the story that the narratee's level of understanding is enhanced. In that way, he will be able to make a contribution. Maybe the question might be: why did he choose to use a narrator such as Oom Gert? Throughout the dramatic monologue Oom Gert keeps on telling his listeners about the importance of doing national duty. It is ironic that he himself hasn't done that. What he did was to provide two horses. This can be viewed as an unconscious kind of cowardice so that he can take a back seat. The writer uses this narrator because of the fact that he was never directly involved. In that way he could provide an eye-witness account of events. Therefore, like the narrator, the narratee has a significant role to play in every narrative process. The section below will examine the narratee's role in details.

2.2.2. The narratee's role

"A narratee is an agent addressed by the narrator" (Rimmon-Kenan 1983: 104). Sometimes the narratee is referred to as the person who is listening to the story. Like I have mentioned

before, the narratee is always subordinate to the narrator. This is shown also in dramatic monologues in which only the speaker's role is highly acknowledged. In *Vrede-aand*, we notice the narratee's role, though he does not explicitly respond. He is often addressed as *ij(you)*; but never makes any contribution. By contribution here one does not necessarily refer to verbal utterances only, but things like nodding, smiling, shaking of one's head can count heavily in the field of communication. That is something which is not easily noticeable in a dramatic monologue as the listener cannot be seen. Dramatic monologue relegates the narratee's role to one of **onlooker** or implied entity. In other words, though he exists in abstraction within the story, he is perceived to be a mere observer who cannot negate nor appreciate what he is being told. Though having a certain social position, a certain level of knowledge, he does not offer his personal feelings about what is narrated to him. As an implied entity, his response is withheld. As readers we cannot know his feelings nor his personality. Contrary to this one-sidedness in dramatic monologues, turn-taking encourages equal participation in conversation.

Now, coming back to Leipoldt's poetry, one would undoubtedly say that in *Oom Gert Vertel* Leipoldt employs an intradiegetic narratee or character-narratee. In this regard the narratee is also a character within a narrative. This is shown by his actions or the answers that he gives to the questions posed to him. Harding (1937:247-48) views the narratee as having four fundamental roles: intellectual comprehension, doing things as commanded by the narrator, listening and looking at things and evaluation. The ability to listen makes all these

responsibilities possible. Thus before something can be comprehended intellectually, the listener should have heard the speaker quite well. The same applies to evaluation. The listener will never be able to evaluate the speaker's utterances if he did not hear the ideas and how they were conveyed. Evaluation carries with it the concept of suspension of disbelief. In other words, as he continues listening to the story, the listener believes everything that the narrator tells him. Apart from the specified functions, the narratee, according to Gerald Prince, has the following general functions assigned to him: "In the first place he constitutes a relay between the narrator and the reader, he establishes the narrative framework, he serves to characterise the narrator, he emphasises certain themes, he contributes to the development of the plot, he becomes the spokesman for the moral of the work" (Tompkins 1980:23). Oom Gert, as an authoritative narrator, commands his listeners. To prove their 'reliability' (Chatman 1978:260) they have to carry out his instruction:

Maar sit, man, sit!

Sit, daar. (En Gerrie, gee hom wat te drink!

(Hartlam, gee weer

Die suikerpot!

(Just sit, man sit down!

Sit there. (And Gerrie give him something to drink!

(Darling, bring once

The sugar basin!)

The above extract indicates the different types of narratees in *Oom Gert Vertel* and in *Vrede-aand*. One can think of *Oom Gert Vertel* as having a reliable narratee who reads extracts from the album:

“Barend Gerhardus Barends”...

“Geboren op den zesden Mei,”

Obviously the narratee above is present to the narrator. Therefore, one cannot doubt his reliability. In contrast, *Vrede-aand* possesses a silent (covert) narratee whose presence is felt only in the pronouns

In this section I have generally looked at the interaction between the narrator and his narratee during the telling process. Another point which marks the highlights of this section is the continuous use of examples from dramatic monologues. This is an attempt to show that dramatic monologue can be treated like any other form of narrative. If dramatic monologue is indeed a natural narrative it has to satisfy all the requirements. These include elements like abstract, orientation, evaluation and coda. The section below is aimed at investigating dramatic monologues as natural narratives.

3. DRAMATIC MONOLOGUES AS *NATURAL NARRATIVE*

In discussing the dramatic monologue as a natural narrative, one poem out of the selected works of Louis Leipoldt will be analysed, namely *Oom Gert Vertel*. This long poem was

selected for its length as well as its straightforward way of telling the events. Perhaps the question might be: What is a natural narrative? What distinguishes it from other narratives? Does *Oom Gert Vertel* qualify to be called a natural narrative? In short, these are the questions that this section will try to answer.

The notion of natural narrative is in this research borrowed from William Labov's project, described in the volume entitled *Language in the inner city* (1972). I do not want to engage too deeply with his work. What I will do is to discuss only a few elements that are important and relevant to this discussion. According to Labov (1972:360), "a narrative is one method of recapitulating past experience by matching a verbal sequence of events of clauses to the sequence of events which actually occurred". If a poem is capable of recapitulate and match verbal sequences like *Oom Gert* then it is considered to be a natural narrative. According to Labov, a fully developed natural narrative has the following sections: abstract, orientation, evaluation and coda. These are not the only sections. They may be more than this number, but for this study these four will suffice.

3.1 .*Oom Gert Vertel*

Like I said previously, *Oom Gert Vertel* qualifies to be a natural narrative. All the above-mentioned sections of a natural narrative are easily detectable. The first section is the *abstract*. The abstract here is defined as a short summary of the point of the story (Pratt 1977:59). In some instances, the title can serve as an abstract of the story or as a device towards understanding it. It is the title that may bring about an interest in the reading of the

story. If we assess the title, *Oom Gert Vertel*, the first thing that comes to mind is the question: What is it that Oom Gert tells? And because of the unavailability of the answer at the time, we are tempted to read further. In other words, the title has a protensive revelation. Thus, it touches briefly on the content of the story. Labov further says that an abstract often functions as an invitation to the hearer to commit himself to playing the role of a narrative audience. From line 10-23, *Oom Gert Vertel* carries the following information:

En met 'n les daarby, en meer begrip
Van al die politiek ook, kan vertel
As ek: ek weet maar uit my siel
Ek kan maar gawe uit my eie hart,
En dit is baie oud en amper dood -
My hart, meen ek; en waarlik, as jy self
Soveel reeds deurgemaak, soveel gely
Soveel geworstel, en soveel gesien het nie
Dan was jou hart ook nie meer sonder kraak.
Maar kom - wat kan ek nou vir jou vertel?
'n Lang geskied'nis is dit! - treurig ook,
Want daar gaan snikke en trane deur, ou neef!
Wil jy dit aanhoor? Goed!

This is a summary of the nature of the story which Oom Gert is going to tell. It is through this information that we realise that it is going to be a personal and sad story, shot through with tears and sobs. This will prepare the narratee psychologically so that when he sees Oom Gert, as the narrator, sobbing, he will not be surprised. In my discussion of the narrator's reliability, I mentioned that some of the elements are linked to aspects of a natural narrative. Summary is one of them as it is closely linked to abstract. The ability to summarise the story, is governed by the superior knowledge that a narrator has of the events. Otherwise it will be difficult for him to select the central ideas of the story.

The second section is *orientation*. In the orientation emphasis is put on the time, place and opening situation and the characters are introduced. This is similar to what in narratology is often termed the exposition. The first few stanzas in *Oom Gert Vertel* exemplify that: the narrator, Oom Gert, tells his narratees about the events that led to the hanging of the two young rebels. The actual story starts on line 27 with the following:

Nou, ja jy weet, neef, toe ons mense hier

Almal beteuterd deur die oorlog was,

Het kakies op kommando hier ons dorp

Beset en Martjie Louw geproklameer.

(Right. Now, you know, my boy that when our people

Round here were all dumbfounded by the war

A troop of khakhis occupied the town

and martial Law was proclaimed)

The introduction is expanded further by including characters, like die ‘magistraat’, Ou Smith, who was later sent to East London. The narrator describes him in the following words:

Hy was tog altyd nog ‘n jentelman,
En het met onse mense akkordeer
Maar hulle het hom soetjies afgesit.
En na Oos-Londen toe gestuur, omdat
Hy nie na hulle pype vlot wou dans,
*(He was always a gentleman,
And he agreed with our people
But they quietly removed him.
And send him to East-London, because
He did not want to dance to their tune,)*

Though this is just a brief exposition, it is clear that Oom Gert is sketching the situation: martial law has been declared, the friendly officials have been replaced by unfriendly and suspicious military ones and everyone is suffering under the new administration.

Of the poems selected for this study, *Oom Gert Vertel* is the only one that possesses such an introductory phase. *Vrede-aand* opens directly with the persona’s invitation to his

addressee to join him in celebrating the *peace*, without telling us who this individual is or what his relationship to the persona is. The poem does not give us clues about the characteres implicitly as *Oom Gert Vertel* does. From the beginning until the end is that: 'Die oorlog is verby!' (The war is over)

Thirdly, there is *evaluation*. Labov describes evaluation as "the means used by the narrator to indicate the point of the narrative. In other words, why it was told and what the narrator was getting at" (quoted in Pratt 1977: 47). This is similar to the narrator's commentary that proves his reliability. The evaluative devices that are inherent in a narrative explain the narrator's attitude towards his story. In other words, the narrator's comments can be seen through these devices. According to Labov, the evaluative commentary is the most popular form of evaluation. The evaluative commentary is described as the "interruption by the narrator with statements reaffirming the tellability of the story or assessing the situation" (*ibid.* 47-8). This commentary is made possible by two forms: the external and the internal.

In the first form the narrator expresses what he thinks is the general feeling of the events he is recounting. Take for instance Oom Gert's reaction to the news that the rebels have been apprehended. He commented: "*Nou, eendag kom die nuus - ja wat 'n skrik!*" (*Now, one day the news arrived - yes what a fright!*). With the internal evaluative form, the narrator presents statements as they occurred to him at the time of the story. On the day that the two young rebels were supposed to be hanged Oom Gert describes his emotional state as follows:

Ek was stom,

Geheel verbouereerd en sonder tong;

(I was dumb

Entirely embarrassed and speechless;)

In my view, evaluation carries with it what is often termed echoic utterance of the narrator. That is, when the narrator makes a comment on an incident he sometimes has a positive feeling about it. When Oom Gert says the news were frightening, he himself was frightened knowing very well that he helped the young rebels in their 'intended' mission by providing them with horses. Other evaluative elements are found from line 10-23. In these lines Oom Gert comments on the story before he tells it. According to him, it is treurig (*sad*), full of snikke (*sobs*) and trane (*tears*).

The fourth section is the *coda* which signals the end of the story. It often informs us of the ultimate consequences of the story. If we browse through the last two stanzas in *Oom Gert Vertel*, we are convinced that the story really is at its end:

Nou,

Daar is nie meer nie. Ons het tuis gekom,

En in die kamer hier het ons gekniel;

.....- en daarna was dit uit.

Dié aand nog het neef Piet en Skeeloog-Louw

Die dorp uit na die naaste plaas getrek

En hulle by ons mense aangesluit.

(Now,

There was nothing more. We came back home,

And knelt down here in this room;

.....- and thereafter it was over.

That night my nephew Piet and cock-eyed Louw

Left the town for the nearest farm

And joined our people

According to Labov, “the coda supplements the narrative information, extends the story into the future so as to bring the narrator and the listener back to the point at which they entered the narrative and generally leave the listener with a feeling of satisfaction and completeness that matters have been rounded off and accounted for” (1972:365). In the extract above, Oom Gert is recounting the consequences of the hanging of the rebels -other people from the town joined the boer forces. Although we realize from the beginning that Oom Gert’s story is a story that tries to persuade its listeners that one should do one’s national duty, Oom Gert was not one of those who joined. When he tells us that Piet, his nephew, and Louw left the town, he is rounding-off the story. In other words, he is telling us what happened immediately after the hanging of the two rebels.

It is interesting to note that a dramatic monologue qualifies to be a natural narrative. Through the application of William Labov's aspects inherent in every narrative, one realises the significance of dramatic monologues in narratology. This is one way of saying that our study of narratives should not be confined to fiction, but should look at other genres as well. Unfortunately, some of the elements are not as explicit as in narrative fiction. Some of the poems do not have all the elements. That is the reason why this section focused mainly on *Oom Gert Vertel*. The significance of this section lies in the treatment of dramatic monologue as a narrative.

Like I mentioned previously, a narrative is something told to someone. Now, in a dramatic monologue we have the narrator in a dominant position. The narratee is an implied entity or a covert one, as we only assume that the story is recounted to him. It would be relevant to investigate how a dramatic monologue makes dialogue possible between the real narrator and his implied narratee.

2.4. THE IMPLIED DIALOGICAL NATURE OF THE DRAMATIC MONOLOGUES

This section aims at answering the question: How does poetry communicate? Though poetry is not a pure dialogue, it plays with dialogic conventions. This is shown by Leipoldt's dramatic monologue where there are signs of an implied narratee who seems to share time and space with the narrator. The question *how does poetry communicate* follows from the introductory paragraph in this chapter, which regarded poetry as a form of communication.

In simple terms, it treats narrative poetry in this regard as a linguistic object. The treatment of poetry as a linguistic object has numerous implications. Firstly, it means that we consider poetry to be an utterance addressed to someone. Secondly, every utterance is dialogical in nature. Poetry thus becomes amenable to communicative analysis. And if that is our point of departure, then we have a hypothetical question to ask: what type of dialogues are dramatic monologues? If such a question can be answered then our task as literary critics with interest in linguistics is simple. Obviously, we will know which elements to investigate whenever we are confronted with poetic texts.

But before one tackles the question as such, a brief outline of various types of dialogues is essential. Klammer (1973) distinguishes the following types of dialogues: Firstly, the simple resolved dialogue, which occurs when a proper answer is provided to an utterance. Secondly, the simple unresolved dialogue, which occurs when an inappropriate answer is given. Lastly, the complex resolved dialogue, when instead of providing an answer to a posed question, a listener poses another question as if he is the one who initiated the conversation. The importance of outlining these dialogue types is to present the complex dialogic nature of treating dramatic monologues.

If we consider poetry to be an utterance, we should never be afraid of subjecting it to the same kinds of analysis that other communicative discourses are subjected to. This endeavour is not only helpful in dramatic monologues, but can also be extrapolated into the wider field

of literature. Literature can thus first and foremost be defined as an original verbal behaviour in print. And lastly, literature as Ohmann (1971) has indicated, has a mimetic illocutionary force. It is against this background that the treatment of literature, dramatic monologues in this case, as part of a wider dialogical model which includes speech acts makes sense.

Now, the first question is: which dialogue types dominate in Leipoldt's poetic technique? Each of the poems selected for this study offers a unique dialogue type: *Oom Gert Vertel* has 'reliable' narratees, and therefore is an example of the first type of dialogue. On the other hand, it is difficult to typify *Vrede-aand* because it has silent narratee. Therefore, one cannot judge his way of answering questions posed to him. Though questions are directed at him, no answer is ever forthcoming as I have already indicated. The conclusion is thus: dramatic monologue is characterised by '*unresolved*' dialogue, because the questions are not answered by the narratees.

One point that one should take into consideration is perhaps that these unanswered questions are rhetorical questions. This will be discussed in chapter three. In some ordinary communicative situations, the inability to answer questions is attributed to lack of knowledge. Sometimes it is presumed that answers are not appropriate. That is the reason why narratees are unable to answer questions directed at them. *Kriekie, jy wat op die solder sanik* (Leipoldt 1911) exemplifies this point:

Wat het jy tog vir ons te vertel?

Glo jy ouderwetse ou geheimpies?

Is daar iets waarop jy agting stel?

(What do you have to tell us?

Do you believe in outdated little secrets

Is there anything which you value?)

The same thing is also evident in other poems namely; *Vrede-aand* and *Sekretarisvoël* (Leipoldt 1911). Though we know that the cricket cannot speak, its silence cannot be left unnoticed as it performs a particular speech act - a point that will be discussed in the sections to follow.

Dis vrede, ja! Wat sal ons nou begaan?

Sal ons die vrou daar binne weer laat staan

Om kos te kook, te stoof, te smoor?

(Yes, it's peace, what shall we do?

Shall we allow the women to stand again

at the stove, cooking, stewing and braaing)?

(Vrede-aand)

Sekretarisvoël met jou lange bene,
Met jou penne agter die ore styf,
Met jou stadige stappies, wat maak jy hier?

*(Secretarybird, with your long legs
With your rigid quill behind your ears,
With your slowly strides, what are you doing here?)*

(Sekretarisvoël)

It is known that the inability to answer questions is probably the result of the factors (which play a vital role in every communication): like attention and comprehension on the side of the narratee which play a vital role in every communication and which ultimately make it possible for one to provide feedback. However, in a printed context, these elements are absent, since the real reader cannot offer his response immediately. The lack of concentration during the reading process often brings about 'misreading' which is similar to the problem associated with lack of attention in oral communication. As we do not want the narratee to be less attentive, we expect the narrator to be audible and understandable enough. All these aspects comprise what Grice termed the *cooperative principle*. What the cooperative principle entails, are the maxims of quality, quantity, manner and to a lesser extent relevance. All these maxims function smoothly if the exchange procedures are being adhered to, like in turn-taking. What we expect in the narrator's utterance is cohesion and

coherence, which deals with ties and connections existing within the text. Though cohesion normally refers to the syntactical aspects, we have to acknowledge that every language has its own structures and rules governing it (especially communicative language). Cohesion and coherence enhance acceptability. According to Robert de Beaugrande (1985: 48) “cohesion and coherence depend on the attitude of the communicative participants who intend and accept the text as such”. In a narrative cohesion relates to the interaction between events in a story. This point is linked to the one on dramatic monologues as natural narratives. In this case the first stanza can be associated with the beginning of the narrative process. In other words, we focus on what happened before that afternoon when Neef sat down and Oom Gert started to tell the story. A story cannot make sense if there is no cohesion and coherence, even if maxims are flouted. It is often stressed that the flouting of maxims cause communication to fail. If we analyse the narrator in *Oom Gert Vertel* we realise that the narrator, Oom Gert, very often flouts the maxims of quality and relevance. While telling the story he talks about the cock that scratches the flowers and the tea that should be given to Neef Klaas, waistcoats, and so forth:

- 1 En, Gerrie, gee hom wat te drink!
- 2 Hartlam, gee weer die suikerpot...
- 3 Hartlam, jaag tog die hoeders uit!...
- 4 - jy weet ek hou daarvan

my onderbaadjie te laat spoog:

The above information has nothing to do with the story. It is therefore in ordinary terms irrelevant. But what is the significance of flouting the maxim in literary communication? Is it important to do it? Like I mentioned before, in communication attention and comprehension play an important role. At times the speaker wants to cool down the attention of the listeners thereby deviating temporarily from the topic. That is what is termed moving in and out of the narrative. But the audience are able to follow the story depending on how the maxim of manner is used. So the flouting of some maxims can at times be an interesting device, depending on whether the listeners are able to follow it. This will be dealt with fully under deviation as a contextual element.

Another point that plays a role in dramatic monologue as dialogue is its phonological structure. This is the poem's sound structure and it includes sound repetition, accent, intonation and voice quality. By way of emphasising the points he is raising, the narrator could resort to intonation which causes the narratee to visualise the description given. Take for instance when the secretarybird is being described:

Met jou vaalgrys vere en lang, lang lyf,

Met jou groot, groot oë, wat maak jy hier?

(With your tawny grey feathers, and long, long body

With your big, big eyes, what are you doing here?)

(Sekretarisvoël)

In speaking these lines he has to use a higher intonation at *lang, lang* and *groot, groot*. This helps the narratee to imagine the object described. Raising the voice tends to give some syllables a greater degree of emphasis. The repetition that appears in the above extract is an example of the emotive use of language. Like we said before, the emotive use of language expresses the narrator 's attitude towards what he is talking about. According to Roman Jakobson in Linguistics Poetics (1960), the emotive function of language is presented by interjections. In *Sekretarisvoël* interjections are embedded within the repetitive technique that the narrator employs in the description of the object, the secretarybird:

...met jou lange bene,

...wat maak jy hier?

...lang, lang lyf

...groot, groot oë,

The underlined words above have something similar: they all emphasise the nature of the subject described. If they have to be uttered, they will obviously take the following character, **la-n-ge**, **hie--r**, which in the end will bring them rhythmically in line with the

repetitive words like **groot, groot** and **lang, lang** respectively. The emotive function of language is a foregrounding technique, which further helps to enhance the description.

It is upon functions like the emotive that led to one of the major distinctions found in literature between poetic and ordinary language - a distinction for which the Russian Formalists are famous. By poetic language they mean a language that is exclusive to literature. In Con Davis (1989:63) Aristotle describes poetic language as follows: "it must have an alien surprising nature; in practice this means it is often foreign". Now, the question is what is Leipoldt's position regarding language? When commenting on Louis Leipoldt's language, Kritzing (1932:10) writes as follows:

Ek sou verder wil gaan en beweer dat daar feitlik
nie een gedig van Leipoldt is wat nie 'n paar
mooi reëls of 'n gedagte bevat nie. Leipoldt se
verse is soos gouderts wat soms baie goud, sigbare
goud bevat, maar dit loon altyd die moeite om die erts
te maak en die goud af te skei.

*(I wish to say that in fact
there is not one of Leipoldt's poems which does not have
good lines or ideas. Leipoldt's
verses are like gold ore which sometimes contains visible gold,*

*but it is always a worth while to mine the ore
and to separate gold from it)*

Perhaps it would be better firstly to look at the nature of Leipoldt's language before commenting on Kritzinger's sentiments. In *Oom Gert Vertel* the narrator, Oom Gert, says to his narratee:

Waar was ek?
Ja, toe het ons hul almal hand gee.
Geeneen van ons kon praat nie;
(Where was I ?
Yes, then we shook hands
none of us could talk;)

In contrast to the description provided by Aristotle of poetic language, one can never attach to the language above the concept of *foreignness*. This is simple language that is spoken in our day to day lives. But neither can we regard it as ordinary communication. Therefore, the authenticity of language lies not in its foreignness, but in its ability to carry the message. In pragmatics that is entailed by the functional aspects.

Kritzinger's comment on Leipoldt's language is not as innocent as it looks. He appreciates Leipoldt's writing technique. This is shown by the sentiment that there is no poetry by

Leipoldt which does not convey interesting ideas. But the language used in conveying these ideas is not well-refined. In my view, this recalls the statement made earlier that Leipoldt's poetry deals more with feeling than with art, in such a way that if that feeling is removed, there will be nothing left. This is a Formalist way of judging a literary text. The artistic/not artistic of a literary text depends rather on the readers. There is no reason to judge Leipoldt in terms of the 'presumed' poor language he uses. Generally, language is judged in terms of its goals, that is whether it serves its purpose. If the people for which it is intended are able to understand it, then it has achieved its goal. The main purpose of using language is understanding. If the people we are communicating with are unable to understand us, it serves no purpose at all. Therefore, Kritizinger's criticism of Leipoldt is invalid.

2.5. Conclusion

This chapter concentrated on poetry as a means of communication. Though the title might look somewhat far-fetched, I think it is basically determined by its context. What we realised is that there is a slight difference between poems selected for this study. Though many of them, for instance *Vrede-aand*, *Sekretarisvoël* and *Kriekie! Kriekie*, are in a pure dramatic monologue format, *Oom Gert Vertel* accepts the taking of turns though to a minimal degree. That is the reason why the distinction between turn-taking and dramatic monologue became important for this study. Secondly, the role of the 'reliable' narrator and narratee is important to every form of communication, whether in written or verbal form. But in this study this role was looked at based on the level of dramatic monologue or turn-

taking. Furthermore, the chapter looked at the implied dialogical nature of dramatic monologue in which the nature of language became essential. Thus language is a medium of communication and a means through which people understand each other. That is the reason why turn-taking plays a significant role in conversation. The aim is to have the participant participating in a more or less equally thereby sustaining interaction. The same thing applies to story telling as an integral part of communication. We expect the narrator to give his narratee a chance to contribute. The narratee's contribution relies largely on the narrator. Thus the narrator has to make sure that his story makes sense to the narratee. In that way the narrator would be reliable because it is through him that the narratee understands the story. He has to lead him through what Fourie termed the 'wandering process' (Fourie 1991:122). It is also through the narrator that the story can be considered to be a natural narrative. Thus as the carrier of the story, he will orientate the narratee and evaluate the events in the story.

It is interesting to note that even if we can have 'unreliable' narrators like Oom Gert, who keeps on flouting the maxims, the story can still make sense and be more interesting to the listeners. It was even discovered in this chapter that context plays a vital role when coming to the production of utterances. Every context has some aspects used which are determined by the latter. Elements like rhetoric, (which is linked to pure monologues) and deviation often crept when one was discussing the language and context issue. Therefore, these are the things that need serious attention due to Louis Leipoldt's continual use of them. The next

chapter will look at elements like rhetoric, deviations, shifters, etc. and their impact in a dramatic monologue.

CHAPTER 3

LEIPOLDT'S STYLE IN THE DRAMATIC MONOLOGUES PRAGMATICALLY CONSIDERED

3.1. *Introduction*

In chapter two I discussed poetry as a means of communication. The difference between dramatic monologue and turn-taking in ordinary conversation marked one of the highlights of this chapter. Though the aspect of dramatic monologue was dealt with in the previous chapter, I will look at it from a pragmatic perspective. This serves to understand, as the title denotes, the style of Leipoldt's dramatic monologues pragmatically. A dramatic monologue, as we have seen, consists of four elements, namely, the speaker, his listener, an incident and the reaction between the speaker and his listener (Opperman 1974:119). It is this reaction between the speaker and his listener that concerns pragmatics. The two participants cannot interact without the incident which in most cases has happened sometime ago. That means that in every dramatic monologue two forms of time are displayed: the past upon which the whole incident is based and the present in which the speaker and his listener communicate. But throughout the conversation, reference will be made to the past. The line *Jy wil die storie van ons sterfte hoor?* (You want to hear the story of our death?) in *Oom Geri Vertel* exemplifies this point. Oom Gert, as the speaker, is in the present speaking to his listener, Neef Klaas, about the past. In terms of Opperman, because of the 'pastness' that a dramatic

monologue carries, visualisation plays a significant role in enabling for one to follow the story. In every communicative situation certain pragmatic devices are repeatedly used so as to speed up the communicative process. Leipoldt poetry is not an exception to this rule. The pragmatic concepts of anaphora, deixis, rhetorical questions and speech acts are important in Leipoldt's dramatic monologues. It is the aim of this chapter to look at these devices, their usage and the effect that they have on Leipoldt's style in the dramatic monologues. It is, however, important that before one investigates these devices, one should take a thorough look at the context in which they are used, should be done. This is done solely to illustrate the centrality of context in pragmatics.

3.2. Understanding language through context

In attaching meaning to an utterance, context plays a significant role. The situation in which we find ourselves prompts us to use a language that is suitable to it. Different types of situations require us to handle language differently. Levinson (1983:276) asserts that "context must be understood as a set of propositions, describing the beliefs, knowledge, commitments and so on; of the participants in a discourse". The role of context in language is a central pragmatic concern as it enables language users to place sentences or utterances within an appropriate setting. It is, then possible to say that one's meaning is inappropriate if it does not suit the setting.

Context is often confused with situation. According to Van Dijk (1976:29), while “context is a kind of abstract system, situation is more concrete comprising all socio-psychological factors determining speech production and perception or interpretation”. It is therefore situation that gives rise to context. But the two terms can never be discussed separately. Hatim and Basson (1990:240) illustrate this point by coining the term *context of situation*. In their glossary they define context of situation as “all aspects of the situation in which a language event takes place which are relevant to the interpretation of that event” (1990:240).

Throughout my study of pragmatics we kept on mentioning the importance of understanding in language use. This, I think, will further explicate the functional approach that this mini-dissertation advocates. In other words, it makes no sense to keep on making a distinction between poetic and ordinary language if the distinction *per se* is unable to serve the language users. If the narratee knows the context to which his narrator’s speech is restricted, obviously meaning will be possible. Even if the words are not syntactically arranged, the narratee has a knowledge of what his narrator is talking about. We must however acknowledge that like any other system, language, irrespective of its context, is governed by rules. But in a functional approach these rules are decided upon by the individuals involved rather than the whole language fraternity. Therefore, meaning is a matter of convention: something agreed upon by the individuals involved in that situation. Though I am using a conversational framework which gives rise to the functional approach to language in the selected poems, the type of language differs slightly depending on the situation. In *Vrede-*

aand the persona addresses a human being. This is shown by the ‘dignified’ manner in which the address is made:

Kom, hier’s bottel soetwyn; laat ons drink!

Ons het ons nasie in die see gesink;

Ons het geen land meer nie; dis klaar met Kees!

Dis vrede nou! Kom skreeu -

(Come, here’s bottle sweet wine; let’s drink!

we have thrown our nation into the sea

we have no-country anymore; it is over!

It is peace now! Let’s shout -

The address above is different from this one:

Of moet jy, dag in dag uit, maar sanik,

Kriekie, tot ek dol word van jou dreun?

Is jou lofsang maar ‘n kriekie-klaaglied,

En jou deuntjie, kriekie, maar ‘n kreun?

(Or do you complain day-in day-out

Cricket, till I go crazy from your roar

Is your song, but a cricket complain,

Is your tune, cricket but a groan?

In the first quotation the persona is not only addressing someone, but he is also inviting his addressee to join him in the celebration of the peace. This is because both of them are affected by the outcome of the prevailing situation. In the second quotation, the persona is distancing himself from the addressee. This is clear from his persistent use of individualistic pronouns; *ji*, *jou* that are never unified. On the other hand, the dominant use of the plural pronoun, *ons* in the first one, signifies the attachment of the persona to his addressee as a member of his own group. It implies that the speaker includes himself and the addressee in a bigger group. Another thing worth noting, is the use of words peculiar to the situation in the above quotations, particularly in the second one. The speaker uses words that are typical of the animal world, though personified, for instance, words like *dreun*, *kreun* and *sanik*, which mean *roar*, *groan* and *worry* respectively. While we have words of this nature in the animal world, the first quotation talks about *skreeu* (*shout*), *drink* (*drink*) and *soetwyn* (*sweet wine*). This serves to underscore the fact that every use of language has its setting or context upon which it has to be understood.

Perhaps, we have to be bold and recall the synchronic study of language that Ferdinand de Saussure postulated. This postulation privileged the syntagmatic study of words. In other words, it is because of the presence of other words that surround it that a particular word is capable of producing meaning. In brief, the functional approach that is advocated in this mini-dissertation, is compatible with contextualization. Statements like *You are speaking*

a rotten or broken language should be avoided and instead be replaced by *We can't understand you*. According to Wittgenstein,

a word hasn't got a meaning given to it, as it were,
by a power independent of us, so that there could
be a kind of scientific investigation into what the word
really means. A word has the meaning someone has given
to it (Harris 1988:93).

In simple terms, every word has more than one meaning attached to it. Therefore, every word is torn between the literal and the figurative meaning. Only the individuals who use it will be able to select an appropriate meaning depending on the context. Apart from the meaning and rules that govern language, aspects like style, subject matter, etc. also operate under contextual constraints. If one scrutinises all the selected poems in this mini-dissertation, one conclusion becomes clear: "What characterises literature is not formal properties but an attitude always within our power to assume towards properties that belong by constitutive right to language" (Fish 1974:52). In brief, the 'literariness' that the Russian Formalists postulated is never absolute, since it depends on individual attitude. What one considers to be well-refined language, therefore depends on one's understanding. This means further that no language system can be judged separately from the realm of value and intention. Presumably, Leipoldt assessed the simplicity and familiarity of his materials and decided to render it in simple and familiar manner thereby using simple language.

The distinction between poetic and ordinary language is not valid in terms of the debates outlined in this chapter. I think it is only a terminological difference that can be attributed to individual perception. What I perceive as pure ordinary language can be poetic to another individual. In order to avoid confusion, as I said previously, we have to judge the authenticity of language in terms of its intention and the message that it is capable of conveying. Criticism like Kritzinger's as quoted in the previous chapter, of Louis Leipoldt cannot be considered seriously. According to him, Leipoldt's poetry has interesting ideas, but the manner of conveying these idea is not artistic enough. This relates to the language used. In my view, critics like Kritzinger inherited the idea of poetic language as eventually formulated by the Russian Formalists. Though we accept the formalist contribution to literary studies, we must to a certain extent align ourselves with Roger Fowler. According to him, "the formalist point of departure, the poetic/non-poetic opposition in its various guises, has indeed been one of the greatest sources of confusion and error" (1971:ix). Every language has its own context without which it is meaningless, whether 'poetic' or 'ordinary'. Finally, for language to reach its aims, certain devices have to be used. And the interesting thing is that these devices are not used innocently, they have an impact on the type of language used.

3.3. The importance of rhetoric

One of the important elements that marks language as contextual, is rhetoric. This element plays a leading role in Louis Leipoldt's dramatic monologues, but is also evident in many

of his other poems. What is the connection between rhetoric and pragmatics? Before answering the question, let me start by looking at the nature of rhetoric. According to Aristotle, "rhetoric is a device used by an orator to achieve the intellectual and emotional effects on an audience to persuade them to accede to his point of view" (Abrams 1988:159). The weight of this statement lies in its 'intellectual and emotional effect'. This also take us to the emotive function of language that was discussed earlier. Leipoldt continuously uses *deliberative rhetorical questions* is an attempt to evoke the emotions of his 'implied' audience. "A rhetorical question", says Abrams, "is a question asked not to evoke an actual reply, but to achieve an emphasis stronger than a direct statement, inviting the auditor to supply an answer which the speaker presumes to be an obvious one" (*ibid.* 161). This section aims at discussing the importance of rhetorical questions in Louis Leipoldt's dramatic monologues alongside the functions of language. However, because of the wide scope of rhetoric, the focus will only be on rhetorical elements like rhetorical questions, hyperbole, irony and sarcasm.

It is through language that the emotional and intellectual effects that Aristotle talks about are possible. Hence, one cannot deal with rhetoric without taking the impact that the speaker's utterance has on his listeners into consideration. According to Con Davis (1989:67), "rhetorics studies the effects of language - effects of persuasion, emotional affect, and clarity - and attempts to understand how language creates those effects". The effect of language that is crucial to rhetorics, unifies pragmatics with rhetorics. In pragmatics, if the audience

responds to the speaker's utterances, we assume that the locutions produced had affected it. If they remain silent, we take it that they are less interested in the locution produced and that is why they remain silent though this is also another form of response.

According to Keir Elam (1980), rhetorics take two forms: the textual and the interpersonal. The textual one determines the stylistic form in terms of segmentation, ordering, etc. The interpersonal one deals with the attitude of the speaker and his listener. Apart from that, the two forms operate by the cooperative and politeness principles respectively. Louis Leipoldt's dramatic monologues cannot be seen as employing textual rhetoric because of the absence of responsive listeners. We must, therefore, conclude that because of our focus only on the speaker's utterances, Leipoldt's dramatic monologues are dominated by interpersonal rhetoric. Rhetorics subtly deals with language by employing techniques like questioning, which plays an important role in verbal interaction. Questions help to articulate the speaker's immediate concerns as well as drawing the listener's attention. In other words, the questions: *wat maak jy hier?* or *is jou lofsang maar 'n kriekie-klaaglied?* that the persona asks in *Sekretarisvoël* and *Kriekie! Kriekie!* respectively, show up his immediate concerns. Therefore, the rhetorical questions that characterise Leipoldt's narrative poems are compatible with his continuous use of dramatic monologues. Thus dramatic monologue caters for the non-responsive narratees in the two poems above. Take for instance the number of questions that are directed at kriekie (cricket) as the narratee:

Wat het jy tog vir ons vertel?

Glo jy ouderwetse ou geheimpies?

Is daar iets waarop jy agting stel?

(What do you have to tell us?

Do you believe in outdated little secrets?

Is there anything which you value?)

What is notable in the above stanza, is the absence of answers to the posed questions. The question can be posed: Is this attributed to the type of language used? This might be a possibility if we think about the simple language that Louis Leipoldt uses. Rather we have to think of these questions not as a way of asking information, but as a command. This command function is directed at someone, thereby, confirming Louis Leipoldt's conversational technique which is central to this study. Whenever we see a command we attribute it to its recipient who has to respond by fulfilment. According to Goody (1978:37),

Questions are speech acts which place two

people in direct, immediate interaction.

In doing so, they carry messages about relationships,

about relative status, assertion of status and challenges

of status.

Goody's statement is analogous to the point that I have hinted at since the beginning of this study. That is the dialogical nature of every utterance. Every question has to be perceived as an utterance directed at someone as it requires, compels and demands a response. When reflecting on the rhetorical questions given previously from both *Sekretarisvoël* and *Kriekie! Kriekie!*, the sense of obvious answers can be felt. The speaker or the persona knows quite well that Kriekie can only be heard when the sun is hot. It may seem therefore that the poor insect is complaining about the hotness, and yet the persona keeps asking it: *wat het jy tog vir ons te vertel?* (what do you have to tell us?) The same situation prevails in *Sekretarisvoël*: the persona asks the bird, '*wat maak jy hier?*' as if the bird does not belong where he found it. Presumably, the bird was walking in the veld looking for something to eat, when he (the persona) came across it. The bush does not only provide the bird with shelter, but with food as well, hence it has the audacity to move around. Leipoldt offers a deeper existential kind of questioning to both *Kriekie* and *sekretarisvoël*. This is not to suggest that rhetoric deals only with rhetorical questions. There are other rhetorical figures like irony which also plays a crucial role in conversation and like rhetoric they need the knowledge of the referent.

According to Elam (1980:177), these figures of speech break Grice's rule of quality as they place the listener in the central position of response. Irony refers to a situation where the speaker says the opposite of what he means. Elam refers to them as *metalogisms* (*ibid.*). The rhetorical figures help in the creation of a logical balance during interaction. The

popular form of irony is the verbal one. In *Vrede-aand* for instance, the title indicates the night of peace. But when one reads the poem, one realises that the vrede (peace) that is being talked about is nowhere. Instead, it is a poem of bitterness and lament. The narrator is sarcastic in his description of the night of peace. For Peck and Coyle (1984:137), “when the writer uses irony, it is way of drawing attention to the gap between how things seem and how complicated they really are”. Furthermore, irony is an indirect way of persuading the listener to pay attention of what the speaker wants to say. This is clearly evident in Oom Gert who wants to tell the story, but who keeps on telling his listener that he has come to the wrong man and that there are other people who can tell the story:

Maar jy kom

By die verkeerde man; daar’s baie ander

Wat jou die storie goed agtermekaar,

En met ‘n les daarby, en meer begrip

Van al die politiek ook, kan vertel

As ek:)

(But you’ve come

To the wrong man; there must be many others

Who’d tell the story straight, in the right order

And with moral too, and better grasp

of all the politics than I could have:)

(translated: Harvey 1962:33)

In the above quotation, Oom Gert is indirectly telling his listeners that there is no other person who can tell the story better than him as it is a political one and he is not interested in politics. The listener in the above instance will be eager to listen and therefore give due attention. Irony has to be viewed as a technique of testing listeners by intentionally asking them something which one knows will be difficult for them to refuse. Oom Gert knows quite well that his listener will never go out and get someone who can tell the story better than him even though himself has said that there are people who can. I think this is attributed to the interest that he has already instilled in the narratee through evaluative words like *treurig*, told with *snikke* and *trane*. Because of these words the narratee is eager to listen to him irrespective of how badly the story is told. Another interesting rhetorical figure is evident in both *Vrede-aand Oom Gert Vertel*. Lastly, hyperbole. When describing Wilson, Oom Gert says, “Die mense sê hy suip” (*People say he drinks*). In Afrikaans the word *suip* is attributed to animals because of the amount of liquid they consume. In this instance the rate at which Wilson was drinking is exaggerated.

By using rhetorical figures like hyperbole the speaker wants to create a sense of imagination in the listener’s mind about the object described thereby enhancing understanding. On the other hand, the listener can detect the speaker’s attitude when he uses rhetorical figures. We

can detect that Oom Gert's attitude towards Wilson is not negative in contrast to the other people that he refers to. The same thing applies to the 'mad world' that *Vrede-aand* talks about. This shows the persona's respect for the world as a place for life. The overuse of rhetorical questions in both *Oom Gert Vertel* and *Vrede-aand* sustains the conversation between the narrator and his narratee. Otherwise the story will end immediately if the answers are provided. The more the questions without answers, the longer the conversation. If the narratee answered the questions in *Oom Gert Vertel*, they would have noticed the weakness in Oom Gert that relates to the fact that he did not do anything for the commandos and that he did not join the other people later on.

When he describes the events before the two rebels were hanged, he says,

Die dorp was vol gebrom, net soos 'n deeg

Waardeer 'n mens die suurdeeg goed geknee het

Jy weet hoe rys die ding; nou net so ook

Met ons mense! Maar wat kon ons maak

(The town was seething with rebellious murmurs

Like dough in which the yeast has been well kneaded:

You know, how fast things are, it did the same

With our people! What could we do).

Oom Gert wants to present his failure to do something as a universal problem. It is as if no one could anything. When he says “wat kon ons maak?”, he does not actually ask his listener what they should have done, but that is one way of saying that there was nothing he could do.

The use of rhetorical questions in dramatic monologue helps to create an atmosphere for both the narrator and his narratee. In that way interaction is sustained.

3.4. *Anaphora*

Hatim and Basson define anaphora as “the use of an item to refer back to another item in the same sentence or text” (1990:239). This definition is similar to Renkema’s who perceives anaphora as being derived from the Greek word which means “to bring back” (1993:73). In terms of his definition, anaphora is equivalent to back referential pronouns. According to Renkema, anaphora carries with it the principle of sequential aboutness (p.74). This means, according to him, that, “unless there is some reason to assume the contrary, each following sentence is assumed to say something about objects introduced in the previous sentence”.

Now, the important thing is the relevance of anaphora to Leipoldt’s dramatic monologues. When browsing through *Oom Gert Vertel* or *Vrede-aand* personal names and pronouns are used. In *Oom Gert Vertel*, for instance,

Ja, die aand, toe hul

By my kom raad vra. Bennie had 'n plan
Hy wou met Johnnie weg na Witkransspruit-
Daar, so het hul verneem, was Smuts gelaer
Met sy kommando.

Ek was amper flou
Om dit te hoor. Ek het vir hul vermaan-
Maar nee!

If we assess the underlined words above we realise their connections with the sentences that preceded them. The interesting thing about the extract is that I started it in the middle where the first third personal pronoun, *Hul*, emerges. But the people to whom this story is narrated, know what it stands for. Therefore, the background knowledge that a reader has of what preceded this extract (as a pragmatic factor) enables him to understand the story. This will also make it possible for the reader to know the type of subject addressed. Pronouns and personal names are used both in *Oom Gert Vertel* and *Vrede-aand*. In *Oom Gert Vertel* for instance, the narrator says,

Ek kan maar grawe uit my eie hart
En dit is baie oud en amper dood.
My hart meen ek; en waarklik, as jy self
*(I can delve into my own heart
and it is very old and almost dead*

My heart I mean; Truly, if yourself

(translated: Harvey 1962:33)

It is important that the narratee in the above extract has to know the context in which the utterances were produced. Oom Gert offers an ambiguous impersonal pronoun, **dit (it)**. Since the beginning of story he has been talking about the nature of the story he is going to tell. Suddenly, he started talking about about his weak heart. The narratee is torn between the story and the heart, both which can be referred to as *dit is baie oud en amper dood*. A reliable narratee will know that Oom Gert is talking about his ailing heart. At times, the narratee's knowledge of the whole story helps him to understand anaphoric expression. It is this old weak heart that makes Oom Gert say the story is personal and tearful.

As part of the pragmatic features, knowledge also play a role when grammatical clues are lacking, like in the extract above. As the readers we are confronted with the plural pronoun **Hul** without knowing at first who it stands for. But because of our knowledge of the story and its beginnings, that is no problem at all. We can follow the story. We are able to detect that Oom Gert mentions his first character, Johnnie, by his name. But later when he talks about the same character his friend he addresses them by a personal pronoun **Hy(He)**. One cannot understand all these anaphoric references if you do not know the situation in which they were uttered and the person who uttered them.

By using anaphora in a dramatic monologue, the writer wants to make a connection between events and places mentioned in the story. We know that, like a conversation, story-telling follows a sequential pattern. An anaphoric reference cannot be used (as the principle confirms), if it does not say something about the previous sentence or text. This implies that the importance of anaphoric reference to dramatic monologue is that it creates the appearance of continuity in the universe of discourse, thereby maintaining the stability of the dramatic world introduced (Elam 1980:152).

3.5. *Deixis*

Deixis is a Greek word for pointing or indicating. In linguistics it refers to those “formal features of language (demonstrative, personal pronouns, tense etc.,) which relate the concepts and entities evoked to the time and place of utterance” (Hatim & Basson 1990:240). The relevance of deixis to this section is its attachment to the aspect of context as it contains the elements of ‘here’ and ‘now’ as opposed to ‘there’ and ‘then’. If we look closely at Oom Gert, as the narrator, he is here and now talking to his narratee, Neef Klaas, about the incident during the war. The narrator starts by saying,

...wat kan ek, oumens, jou vertel?

Jy wil die storie van ons sterfte hoor?

(...what do you think I can tell you?

You want to hear the story of our death?)

In the utterances above, Oom Gert is talking about the two worlds: the world of the story, which is made possible by the use of plural pronoun *ons* (we) to show his attachment to the story, and the world of narration through the use of the words *ek* (*I*) and *jy* (you). In that way the pastness of the story is distinguished from the present which deals with its narration. Therefore, it is clear that the deictic features of language according to Hawthorn (1992:36), ‘fasten utterance temporally or spatially’. This differs from the introductory lines in *Vrede-aand*, which focuses only on the I, here and now:

Dis vrede, man; die oorlog is verby!

Hoor jy die mense skreeu, die strate vol?

Sien jy die hele wêreld is op hol

Kom, hier’s bottel soetwyn; laat ons drink!

In using phrases like *hoor die mense skreeu, die vol strate en die wêreld wat gesien moet word* the narrator is describing things as they are happening in the present, here and now.

Nou ja, dan kom hier by die venster staan

Daar waai die vlag, daar word hoerê geskree

The narrator is describing the world here and now. He is inviting his implied narratee to join him here, and together they will listen to the screaming people outside (there). This is shown by the use of the window image which divides the two worlds: the world of the persona and his implied narratee and the world of the screaming people outside the window. Keir Elam calls this proximal deixis. According to him (1992:143), the here, now of a drama is far more important than the distal deixis as exemplified in the second line of *Oom Gert Vertel*. It is through the proximal deixis that one understands the then period or the distal deixis. While *Vrede-aand* deals mainly with proximal deixis, *Oom Gert Vertel* combines the two forms of deixis. This is also shown by the sending away of one of the narratees, Gerrie, from the place of utterance to *there* as part of the distal deixis. One realises, furthermore, that proximal deixis enhances interaction. When the narrator sends away or instructs his narratee like Oom Gert does, both are taking an active part in the story. One cannot say the same of *Vrede-aand*, because the speaker is just speaking without letting us know how he interacts with his listener. We have to make our own conjecture about the interaction.

However, the underlying point here is that we cannot understand the deictic elements used in an utterance unless we are familiar with the context in which they are produced. Therefore, deixis directly concerns itself with the relationship between the structure of language and the context in which it is used. As a device it helps to link features to their context or setting. These features are evident in every setting where conversation is taking

place. And in this regard, Leipoldt's dramatic monologue, because of its conversational structure, is no exception:

Een aand kom Bennie...

En met hom Johnnie...

Hul het die straat so stiltjies oorgespring

(One day came Bennie..

And with him Johnnie...

They silently crossed the streets)

The first two underlined words are proper names. But despite the third person pronoun 'hom' (him) in the second line, the proper names have been converted to third person plural pronoun, Hul in the third line. This is often referred to as personal deixis. In other words, it links us back to the two proper names. It is the context that enables us to do so. Imagine if we were given the pronoun, 'Hul', without the names indicated. I do not think we could have attached meaning and have an idea of what it ('hul') stood for. The same thing applies to places and times in a conversation. The last part of *Oom Gert Vertel* takes place at the prison. But it was already mentioned once. Throughout it is referred to by the use of distal deixis of place like 'daar' (there).

Daar onder die meul...

Die predikant was daar...

(There under the mill

The minister was there)

If we do not know the context in which a particular deictic feature has been used, we will never know what it means. This puts context at the centre of the understanding of language. However, there seems to be a slight difference between deixis and anaphora which I think is significant for this section. According to Keir Elam (1980:154), anaphora is subordinate to deixis. While deixis ostends the object directly and introduces it as a dramatic referent, anaphora operates on the presupposition that the referent already has its place in the universe of discourse and can be referred to. Hence anaphora picks up the referent of the antecedent word or universe.

3.5. Deviation and its impact on the elements of dramatic monologue

Peter Verdonk (1991:98) defines deviation as “the writer’s conscious or unconscious violation of some linguistic rule of phonology, syntax, or semantics, or an infringement of a particular linguistic usage or of some literary genre or convention”. Deviation takes two forms: firstly, when the narrator says something in an unfamiliar manner (defamiliarization) and in story-telling when the narrator moves out of his topic and returns to it (flouting of the maxims as it is normally called in linguistics). Anaphora and deixis depend largely on the context, deviation is deeply embedded within the two. This has something to do with the

speaker's tendency to move in and out of the story he is telling, without losing the understanding of his listeners. Take for instance, where Oom Gert tells the story of the two young rebels:

Ja, Bennie was 'n egte witmens -
My peetseun-, en, ofskoon ek self dit sê
'n regte mooi soort vroumens-kêreltjie,
so paal-orent en met 'n kaal gesig:
'n Skeermes het hy glo nog nie gebruik nie.
(*Hartlam, gaan kyk of Leentjie al die hout
in die kombuis gebring het.*)

While the listener is perhaps, deeply absorbed in the narrative, eager to know what will happen next, the narrator, Oom Gert deviates from the story and focuses on the secondary narratee by sending her to chase the chickens away. In simple terms, he moves in and out of the narrative. This technique is in contravention of the Cooperative Principle discussed briefly in chapter two. This principle entails the maxims of relevance, quality, quantity and manner. If we have a narrator of Oom Gert's nature the maxims are often flouted. He often contravenes the maxim of relation which deals with relevance. In fact, the whole story of *Oom Gert Vertel* is characterised by this deviation.

Hartlam, kom neem dit weg! Wat staan jy daar

Beteurd soos 'n kat? Kom skink weer in!

Ons het mos melk genoeg en suiker ook,

En Martjie Louw is nou in die dorp!)

Op een dag kom die nuus...(wag hier is hy weer.-

Ag, hartlam ja die hoenders van die stoep!

Kyk daardie haan; hy krap die blomme uit!)

Nou een dag kom die nuus-

Deviation hampers the flow of the narrative. Therefore, the listener's maximum attention is required so that he will be able to know where and when the narrator has moved out of the narrative. This is the major disadvantage of deviation. On other hand, it creates suspense by temporarily stopping the flow of the narrative and it gives the listener a chance to think about the story. In *Oom Gert Vertel*, for instance, the narrator, Oom Gert is able to recover from the painful feelings his story evokes. Furthermore, Oom Gert knows that there are horrible incidents within the story which his daughter Gerrie is not supposed to hear. In order to save her from them, he employs deviation. So in literature, deviation is an artistic technique than in ordinary speech situation. The use of deviation depends on the narrator's ability to use language. In conversation, language is not necessary a way of saying something, but one has to make his intentions clear. When Oom Gert commands Gerrie to

chase the chickens away, we have to check whether Gerrie has understood the message well. If she has, we can see that language is an act of performance. Every speech articulated has to be perceived as an act.

3.7. Speech acts in the dramatic monologues

According to Searle (1969:12), “speech act theory is concerned with linguistic phenomena less in their formal aspects than as elements of a rule-governed form of behaviour”. The importance of including speech act theory in literary studies, is that it perceives literature as a verbal behaviour. In other words, its aim is to treat language as an action rather than as a vehicle for true and false ideas. “In issuing utterances”, Keir Elam (1980:157) writes, “we are not only or always producing a certain propositional content, but above all, doing such things as asking, commanding, attempting to influence or convince our interlocutors”. The question then is: What is the relevance of speech act theory to Leipoldt’s dramatic monologues? A monologue is defined as a long speech. Therefore, like any form of speech it is supposed to perform certain acts. And this is what speech act theory concerns itself with. We expect to find elements like ordering, asking, commanding, warning, etc., which are made possible by various utterances. Take for instance stanza four of *Vrede-aand*:

En as jy daaraan dink, dan moet jy glo -

Al twyfel jy - daar is tog iemand bo

Wat so ‘n vrou tot yster maak en staal,

Met so veel troos haar steun en hoop betaal;
Maar dan weer dink jy aan haar smart en aan
Die graffies wat daar op die kerkhof staan
En voel twyfel, want 'n mens is swak!
Waarom het Hy die boom gesnoei, die tak
So afgekap tot aan die stam? Waarom
Het hy haar lot so skeef gemaak en krom?

The main aim of performing an act is to influence our interlocutors. It is through the illocutionary act that the aim is achieved. In brief, the illocutionary act causes the perlocutionary but not all illocutionary acts have a perlocutionary effect. In the above extract, the persona is reminding his listener of the role women played in the Anglo-Boer War. They were confined to concentration camps and suffered many hardships. Many women and children died in the camps from illness and malnutrition. Though this does not have a clear perlocutionary effect, the perlocutionary can be seen in some sections of *Oom Gert Vertel*. This is made possible by things like questioning commanding and ordering. In every utterance produced we can deduce the following classes of speech acts: the locutionary, which refers to the basic act of producing a meaningful utterance; secondly, the illocutionary, which deals with the act performed in saying something; and thirdly, the perlocutionary act, which deals with the effect which the utterance has on the listener. In the quotation above we realise firstly, that something has been said. This is what we mean by

the locutionary. But it is also interesting to note that the producer of these words is doing a number of things at the same time: Apart from the production of utterances, he is performing an act by expressing his admiration of the women and his belief in God. He is telling his listener that though he is sceptical, there is Someone above who makes a woman of iron and gives her courage. While he is doing this, he keeps on referring to the graves, reminding his listener of the suffering, and at the same time questioning his belief. This is shown in utterances like:

Die graffies wat daar op die kerkhofstaan

En voel weer twyfel, want 'n mens is swak.

Therefore, performing speech act involves a number of things at the same time. Thus, within a particular utterance it is possible to ask, affirm, inform, command or even to tell. One can see that the speaker is performing both the locutionary and the locutionary acts at the same time.

The monologic nature of the dramatic monologue does not provide us with a chance to know the response of the listener. Keir Elam (1980) distinguishes the following classes of the illocutionary act which are important to the dramatic monologues: directives and expressives. The directives according to him, “attempts to get the listener to do something”. This

emanates from the question, request or even advice directed to him. Oom Gert says at Neef Klaas,

‘Hou maar vas

Aan wat ons het, en staan orent, en neem

Jul aandeel aan ons nasie!

The listener in the above quotation is being ‘persuaded’ and informed at the same time of the necessity to take part in the activities of the nation. It is left to the listener to accept the information or not. The second class is the expressive one. These classes are not discussed here in terms of their superiority. This class deals with conventional acts such as thanking, greeting, congratulating, which include a particular psychological state (*ibid.* 167). The first line of *Oom Gert Vertel* opens with the following: *Ja, neef wat kan ek, oumens, jou vertel?* This line can be seen as a way of greeting neef Klaas. It can be linked to the point made previously about the absence of a balanced relationship, between an older person as the story teller and a young one as the listener. The narrator Oom Gert, addresses his narratee from an elderly point of view. Cultural factors also play a significant role in this regard, as they affect Oom Gert’s behaviour. In this situation, greeting is not formalised. Whether directive or the expressive illocutionary class, they operate by element of manner which brings about effect as the end-product.

Of all the selected poems, namely *Oom Gert Vertel*, *Vrede-aand*, *Sekretarisvoël* and *Kriekie! Kriekie*, only *Oom Gert Vertel* makes explicit the narratee's role, thereby making the perlocutionary acts detectable. My point here is not that in other poems the perlocutionary act is absent, but that every perlocutionary act is made possible by a locutionary act or utterance. Every utterance is directed at someone and therefore anticipates response. This is analogous to Mikhail Bakhtin's concept of *dialogism*. He believes that literature resembles utterance in its complete dialogical nature. Bakhtin can also be remembered, in this regard, for his belief in the *sociability of utterance* which further impacts on literature (Holquist 1978). The sociability of utterance simply means that every speaker and his listener are held together by utterances which are by nature social. Hence they are also social beings. This emphasises the significance of dialogism, which implies that the speaker is always addressed as 'I' and the person he is talking to as 'you' while what they talking about is referred to as the 'it'. And it is out of this dialogical technique of utterance and their manner of presentation that the listener will respond. We expected to hear the listener's response (who is violently addressed) in *Vrede-aand*. Both *Kriekie! Kriekie* and *sekretarisvoël* are also characterised by numerous questions, like, *wat het jy tog vir ons vertel* and *wat maak jy hier?* respectively. These are rhetorical questions and secondly we do not expect response from animals. Rhetorical questions has been dealt with previously. But there can also be a way to detect the bird's response, even though it is not a reliable technique. If the secretarybird decided to fly away while the speaker was addressing it, we could have considered it as a way of demonstrating to speaker him that it does not want to talk to him.

This is different from the situation in *Oom Gert Vertel*. When Oom Gert as the speaker performs the illocutionary act of commanding his listener to read from the album,

You read it, son,

My glasses don't fit well, and in the smoke

I can't see properly. Yes read it out:

to prove the perlocutionary effect the narratee responds,

'Barend Gerhardus Barends' -Right! And then?

Born on the sixth of May'-

While the reading was going on, Oom Gert further gives an order:

'Di'- No, shut the book, I know it all.

(translated: Harvey:1962:39)

Before the listener could finish Oom Gert rudely interrupts him by commanding him to close the album, as he knows the story already. In fact, Oom Gert does not stop the narratee from reading because he knows the story. It is simply because he knows that should the reading process continue his emotions will be exposed, and, he wants to hide them.

„Ge...” -Maak die boek toe: ek weet dit al!
 (Hartlam, kom neem dit weg! Wat staan jy daar
 Beteurd soos ‘n kat? Kom, skink weer in!
 Ons het mos melk genoeg en suiker ook,
 En Martjie Louw is nou nie in die dorp!
 Ja, Bennie was ‘n egte witmenskind-
 My peetseun - en, ofskoon ek self dit sê,
 ‘n regte mooi soort vroumens -kêreltjie
 So paal-orent en met kaal gesig:
 ‘n Skeermes het hy glo nog nie gebruik nie.
 (Hartlam, gaan kyk of Leentjie al die hout
 In die kombuis gebring het.)

While our attention is still on the command by Oom Gert, he performs another speech act of calling Gerrie to come and fetch the album from Neef Klaas, preventing him from uttering the last word, which for him would revive old memories and hurt his feelings. Oom Gert has been trying to hide his hurt feelings throughout the story. It is interesting to note also that in performing speech acts, Oom Gert moves in and out of his narrative with ease. The first speech act performed is the command to stop reading the extract. This was followed by a command to Gerrie to take the album away, thereby shifting the attention away from him. Immediately after the latter has responded to his command, he resumes the story. All the

acts performed have a perlocutionary effect. Suddenly, he moves out of commanding into the description of Bennie. One can perceive speech acts as another way of enhancing understanding of the story as they are interactive in nature. Unfortunately, this interaction is not clearly evident in *Vrede-aand* as the narratee's position is covert.

The whole story by Oom Gert should be seen as a kind of speech act performance. In the first stanza in which Oom Gert wants to tell the story, he performs ambiguous questions: *Wat kan ek, oumens, jou vertel?* and *Jy wil die storie van ons sterfte hoor?* It is as if the story will be told upon the listener's approval. But that is not the case. Even if the listener did not approve the story the narrator would have gone ahead. So performing speech acts is as ambiguous as language itself. Apart from these speech act we realise that Oom Gert complains about the smoke he is also performing an ambiguous act. He is in fact not troubled by the smoke as such but rather crying. As part of language, speech act is not based on verbal utterance alone. However, like in '*Vrede-aand*', the listener's response cannot be reconstructed.

Another interesting thing about utterances in dramatic monologues is the speaker's clear intention. A question is clearly differentiated from a command, a warning, a promise, etc. According to Holdcroft (1978: 18), "during the speaker's performance of an illocutionary act, he has to ensure that his audience understands what he is trying to do". Thus a question should be clearly differentiated from a command, a warning, a promise, giving information,

etc. This intention, has in my perception, a phatic function as it deals with how an utterance is produced.

Every utterance produced is an act of performance. This sentiment is exemplified by *Sekretarisvoël*, which is made up of rhetorical questions. One has to perceived the as persona producing utterances before we can view him as doing something: describing and asking. The same situation prevails in *Kriekie! Kriekie*, where the persona also asks *Kriekie, wat maak jy hier?* This is undoubtedly a question directed at someone or something and therefore qualifies to be a speech act. Performing a speech act is something therefore inevitable, as it takes place regardless of the nature of the poem. Even in a dramatic monologue, where communication is uni-directional, the silent narratee is also performing an act by remaining quiet as is the case with *Vrede-aand*. The addressee is only reminded and informed rather than influenced to do something. In using speech acts in poems, one wants to create the impression that poetry is a kind act. Therefore, speech act theory is part of the broader scope of communication. In the end we realize that what makes a work literary, is its perlocutionary fact - its ability to influence its readers. The ability can only be seen if we focus on the text's illocutionary force.

3.8. Conclusion

In this chapter I have examined various pragmatic devices which are relevant to communication and to the style of the dramatic monologues. This further emphasised say that every form of communication cannot be studied apart from other forms. It is interesting

to note that context plays such an important role, not only in narrating or speaking but also in selecting different devices for our discourse. At times the speaker does not know that he is using certain devices. It is only through pragmatics that we can evaluate and detect these features. When investigating Leipoldt's dramatic monologues, I realised the significance of the interaction between the speaker and his listener. Though the interaction is somewhat passive in a dramatic monologue, it is interesting to note that the speaker knows that the story is never told in a vacuum, but always to someone else. This is shown in the narrator's selection of his narratee (as Oom Gert has done by selecting Klaas), though the narrator likes to dominate. Furthermore, the chapter looked at language as action whereby various speech acts are performed. In other words, the chapter showed that to speak a language is to perform a particular speech act. Hence, all utterances are performative.

However, the nature of Leipoldt's style in the dramatic monologues does not provide a wide area of exploring speech acts as the focus is only on the locutionary and the illocutionary, whereas the perlocutionary remains implicit. Thus the illocutionary act that invites a response is always incomplete as its effect on the listener can be investigated. Some of the problems of this chapter will be dealt with in chapter 4, which offers a general evaluation and concludes this mini-dissertation.

CHAPTER 4

CONCLUSION

4.1. Overview

This mini-dissertation tried to develop an integrated approach to literary discourse. This is the main reason why this research was undertaken. What I have tried to do was, as the title indicates, to use linguistics as a foundation towards understanding literature. In brief, I used a linguistic theory namely, pragmatics, to tear down the rigid walls that separates literature and linguistics. One of the central ideas of pragmatics is the functional approach to language in which context plays a significant role. The functional approach to language can be used as a an instrument towards understanding a piece of literary work. The individual words and incomplete sentences that C. L. Leipoldt uses in his dramatic monologues have their meaning based on their use.

Now, if we can use the same words that we use for literature there is no need to make distinction between the language of literature and ordinary communication. By taking a pragmatic analysis of the dramatic monologues I also wanted to demonstrate that linguistic theories can play an important role in the study of literature. In other words, to say as Rene Wellek (1956:176-177) did, that what matters is only differences that are brought about by

conceptual use. That is, we can say linguistic study becomes literary only if it serves the study of literature, when it aims at investigating the aesthetic effects of language. The same thing can be said of literary studies. If it investigates phonological, syntactical and morphological aspects it becomes linguistic study and no longer literary studies. And maybe this is what brought theories like Formalism and Structuralism into existence. It is at times difficult to confine them to one field. I assume that the study has conclusively proved that a poem (or any other literary genre), can be perceived as a verbal composition which represents an utterance or discourse (Verdonk 1991: 95).

Chapter 2 justified the nature of this study by looking at linguistics and literary studies together. It is the longest chapter and the nucleus of this research. It developed out of the conversational structure that Leipoldt's dramatic monologues employ. It is in this chapter that I realised that there are no devices exclusive to literature or to linguistics. Every device can be used as a tool to understand a given discourse including a literary one. This was shown in this dissertation by the use of pragmatic elements like the cooperative principle and maxims. In other words, whether ordinary or literary, we expect communication to be orderly and to follow a normal pattern. The maxims of order, in my view, subsumes the two elements of coherence and cohesion. In other words, we look at the link between utterances so that meaning can be produced. This should not be confused with the syntactical links between words that comprise a sentence. The difference lies in the fact that while coherence depends largely on the listener's knowledge, syntax is rule-controlled and very restrictive.

This obviously take us back to an operational definition of Roger Sell (1991), namely that pragmatics is the study of language in use or to Noam Chomsky's concept of performance. In this instance, the focus is on the ability to use language in a concrete situation.

In dramatic monologues as this study has shown, some principles cannot be applied in a straightforward way. For example, turn-taking, which is central to the cooperative principle, is hardly adhered to. The focus is largely on language which carries ideas and how it passes them on. This principle can at times be intentionally flouted in order to mystify the readers or listeners. Therefore, every element that is used in literature is not exclusive to literature as it can also be used in ordinary communication. My argument here is analogous to Mary Louise Pratt's whose works in this field is well-known. According to her (1977:69),

Most of the features which poeticsians believed constituted the literariness of novels are not literary at all. They occur in novels not because they are novels (i.e., literature), but because they are members of some other more general category of speech acts.

Pratt further asserts:

There is no reason to expect that the body of utterance we call 'literature' should be systematically distinguishable from other utterances on the basis of intrinsic grammatical or textual properties (*ibid.* xi)

This chapter entails that we need to describe literary utterances in the same terms used to describe other types of utterances. One can even carry Mary Louise Pratt's sentiment further by saying that the difference between literature and other discourses is brought about by extrinsic features like rhymes and strict stanzas rather than intrinsic ones like content. The study has in fact shown that Leipoldt's dramatic monologues can be understood along pragmatic lines. This was shown by investigating the interaction between the speaker and his listener which D.J. Opperman (1974) outlined as one of the elements of a dramatic monologue. We realised that by investigating the interaction between the two, we are in any way investigating what happens in ordinary conversation. And that is the essence of pragmatics. Originally communication was basically oral. As such the interaction between the speaker and his listener is judged on the basis of the oral tradition. To study language as performance, as I said earlier, is to treat language as action. The two activities are the building blocks of orality. Presumably this is the reason why Leipoldt's dramatic monologues contains the remnants of orality. Therefore, pragmatics in its essence is more concerned with the oral tradition than with the written medium as the latter is made up of syntactical rules which are not applicable to oral communication. Though this mini-

dissertation did not pursue this line, it is an important point which will have to be researched in the future.

In order to read dramatic monologues pragmatically one has to treat them as a form of communication. Secondly, one has to look at the central elements of pragmatics which can be employed in the reading and understanding of dramatic monologues. It is possible to employ all the elements, but a mini-dissertation of this nature offers one a limited scope. It therefore, became vital that only the important elements of pragmatics be selected. They were speech acts maxims of quality, quantity, relevance and order. The maxims are used for their inclusivity. If we talk about the maxim of order, for instance, we include rhetorical elements such as deviation deixis, anaphora and touch on quality and relevance and the cooperative principle. The interconnection between various elements of pragmatics makes it easier to understand Leipoldt's style. Thirdly, because of its ability to confine language to a specific context, pragmatics judges language in terms of its goals. In that way the simple language that characterise C.L. Leipoldt's dramatic monologues is well accommodated because of its ability to suit its context. One can use the two poems namely, *Oom Gert Vertel* and *Kriekie! Kriekie* to show the different contexts depicted. The first one starts with *Ja, neef, wat kan ek, oumens, jou vertel?* which differs from *Kriekie, jy wat op die solder sanik*, in the second one. Every line is based on a specific context which make it different from the other. The difference is brought by the two objects addressed. The first one deals with human subject. Therefore, the language used suits the latter. The second one although

personified addresses an insect. Therefore, the language used suits the animal world. Finally, pragmatics's concern with communication enables us to understand dramatic monologues as communicative discourse.

In chapter 3 I looked at the style of Louis Leipoldt's dramatic monologues pragmatically. In this chapter the concept of context was emphasised. In other words, it focused on the pragmatic elements like deixis, deviation and anaphora that can never be understood outside their context. This chapter was aimed at answering the question: Which elements within pragmatics can be used to understand Leipoldt's dramatic monologues? Furthermore, it is an extension of a section in chapter two on the nature of language in Leipoldt's dramatic monologues, which rejected the formalist views regarding the use of poetic language. The chapter as such demonstrated that these elements are applicable to ordinary communication, whether the speaker is speaking to himself as it is often the case with dramatic monologues or when he speaks to another person. From this perspective, one can draw a conclusion based on Roger Fowler's sentiment that:

the contribution of the Formalist Prague school of poetics to our understanding of specific literary texts has been enormous and valuable, but their point of departure, the poetic/non-poetic opposition in its various guises, has indeed been one of the greatest sources of confusion and error (Fowler 1971:ix).

Why is Fowler saying this? Presumably, he does acknowledge the Formalist contribution to literary studies, but his view of the poetic/non-poetic language distinction is personal: Thus what is poetic to one person cannot be poetic to another. Therefore, it is problematic to lay down criteria for a good language of literature or poetic language as it is normally called. Fowler's views emerged from a problem regarding the use of language as outlined within the Formalist theory, because whenever people use language in a particular situation, their aim is not to see how ambiguous they can be, but rather to understand each other. Fowler rejects the formalists' emphasis on the poetic language because when one employs pragmatic theory, assertions of this nature seem to be inadequate, as is indicated the manner in which Leipoldt's poetry is written. It has never been my intention to treat language in terms of binary oppositions. That is the reason why of those Russian Formalist distinctions are not promoted at the expense of the other in this research. In order to avoid contradiction, I have used the term simple language which is judged in terms of understanding. And that is how Leipoldt's language is and has to be understood that way. Understanding is one of the issues that pragmatics advocates.

Undoubtedly, Leipoldt's simple language can be described in pragmatic terms. Therefore, the question of whether there is room for Leipoldt's language in pragmatics has also been answered. A language should never be regarded as 'rotten' as we normally say; one should rather maintain that the grammar presented is not being understood. If a language fails to achieve its aims of conveying its message, it is not language at all. If a simple language is

used in literary texts, that should be viewed as a symbol of the manner in which the world around the users is understood. It should not be regarded as mediocre. Like I said in this chapter, it makes no sense to use language knowing quite well that one is not understood. The meaning of every language that is used is determined by its context. If an author uses Shakespeare's or Chaucer's language in a society that is able to understand him, there is nothing wrong with that, unless if he wants to mystify his/ audience. In brief, simple language is one that can be being understood by the people for which it is intended. What can be simple language to one group can at times be difficult or not simple to another.

Finally, this mini-dissertation wanted to demonstrate that it is possible to read Louis Leipoldt's dramatic monologues using a pragmatic approach. What one needs to do, is to treat these dramatic monologues like any other form of utterance. It has been shown that pragmatics can give interesting insights into these dramatic monologues as it brings to them new methods of investigation. In other words, old poems can with the help of pragmatics be understood in a new way. Though Leipoldt's dramatic monologues were written about eighty years ago, analysing them pragmatically revived them. It is also important to note that Leipoldt's simple language becomes interesting when analysed pragmatically. This is because pragmatics advocates understanding in communication. Like I mentioned previously, the authenticity of language cannot be judged on how foreign it can be, but on its ability to communicate.

When one analyses texts using a particular theory not all the elements of the theory can be utilised. Because of the wide scope of the field, some of the elements within pragmatics have been mentioned only in passing where they contributed to the discussion, as was the case with Beaugrande's standards of textuality. Lastly, through this study I have realised that pragmatics enhances the understanding of Leipoldt's dramatic monologues.

4.2. The gains and limitations of the pragmatic approach

Pragmatics has proved to be a reliable theory which can be used to analyse both literary and linguistic discourses. As soon as the text is subjected to pragmatic analysis it looks more interesting and is given new meaning. In literary studies, it has always been a tendency to confine texts to specific periods. Thus we often label texts as romantic, modernist, Victorian and so forth. In this regard our understanding of the text will be restricted to a particular line of thought. The texts that have been selected for this mini-dissertation from, C.L. Leipoldt, are approximately eight decades old. But analysing them from a pragmatic perspective led to the realisation that when the cultural and social background changes, their interpretation and meaning will change accordingly. This is another way of recapturing old artefacts so that they become relevant for the present. In this way a text will no longer be judged in terms of periods, but on its ability to be recontextualized, since pragmatics looks at a text "chiefly as a means to an end, an instrument for getting something done, and tends to judge its value according to its success in achieving that aim" (Abrams 1958:15). In other words, instead of focusing on the rules that govern the text itself, we should focus on

whether it is being understood. This prompts us to investigate how it is achieving its aims. Pragmatics should be appreciated for the functional approach that many linguistic theories like syntax and semantics lack.

Though pragmatics is known for its flexibility, there are some limitations which one can point out. According to Jenny Thomas (1983:91),

most of our misunderstanding of other people are
not due to any inability to hear them or to parse
their sentences or to understand their words... a
far more important source of difficulty in
communication is that we often fail to understand
a speaker's intention.

The speaker's intention cannot be detached from the manner in which he speaks. By failing to comprehend how the speaker speaks obviously leaves us torn between the literal and the figurative meaning of the speaker's words, and our choice may be utterly wrong. This has always been one of the pragmatic limitations of pragmatics generally. If none of the speakers within a communicative set-up has competence in the language spoken, understanding will be break down. The functional approach that is being advocated in pragmatics seems to ignore the maxim of quality. Thus if the words are incorrectly pronounced, their quality both

in meaning and rhythm is impaired. Furthermore, language has a strong cultural aspect. Appreciating pragmatics for its functional approach, should not be at the expense of the cultural framework that the language itself embodies.

4.3. Further research indicated

Language is dynamic which makes it interesting. Therefore our study of language should not be confined to a single theory. By taking Louis Leipoldt's poetry as an example of understanding literature from a linguistic perspective, I wanted to justify the fact that literature and linguistics are interrelated and therefore should not be studied separately. What is needed therefore is our ability as individuals, to employ various strategies.

What emerged from this research was the possibility that Louis Leipoldt has been influenced by the oral tradition. This mini-dissertation could not pursue this idea further because of its limited scope. This possibility is based mainly on the nature of Leipoldt's poems. Many of them have an I-speaking, addressing the a 'you'. The type of language he uses centres on the notion of presence. In that way elements like deixis, anaphora and deviation are no longer seen as weaknesses but rather as part and parcel of communication. The structures that are inherent to Leipoldt's conversational poetry have presumably been taken from the oral tradition. That is the reason why I think that the possibility that the oral tradition has influenced on Louis Leipoldt as an Afrikaans writer should be investigated.

4.4. Summary

A pragmatic approach to C.L. Leipoldt's early dramatic monologues.

This mini-dissertation is a pragmatic analysis of C.L. Leipoldt's early dramatic monologues. The term pragmatics refers to the "study of language in use" (Sell 1991:193). Levinson (1983:7) defines pragmatics as "the study of language from a functional perspective". In brief, pragmatics is concerned with how communication takes place in a particular situation. C. Louis Leipoldt's dramatic monologues are characterized by a conversational technique. A dramatic monologue, to use the Abrams' words, "is a speech by a single individual" (1988:46), which makes it unlikely that a dramatic monologue can be regarded as the interaction between a speaker and his listener.

This mini-dissertation investigated the applicability of the pragmatic aspects of speaker-listener interaction, the cooperative principle (which includes maxims), speech acts, contextual elements like rhetoric, deixis, anaphora and deviation to C.L. Leipoldt's dramatic monologues. It has been demonstrated that a dramatic monologue can be perceived as like any other communicative situation. However, because of the limited scope of this mini-dissertation, the focus has been on essential aspects of pragmatics as outlined above. They have been applied mainly to two poems, namely *Oom Gert Vertel* and *Vrede-aand*. But at times reference has been made to two other poems, *Sekretarisvoël* and *Kriekie! Kriekie!*.

The study has demonstrated that it is possible to adopt a pragmatic analysis to C.L. Leipoldt's dramatic monologues. Taking the text as a medium of communication, put Leipoldt's early dramatic monologues in a new light. These poems, like any communication medium, are subject to communicative constraints. Because pragmatics has as its central concept context, poetry does not remain confined to specific periods, but can be recontextualized for the present.

4.5. Opsomming

Hierdie skripsie is 'n pragmatiese analise van die dramatiese monoloë in C.L. Leipoldt se eerste bundel, *Oom Gert Vertel en ander gedigte*. Die term pragmatiek verwys na “die studie van die taal in funksie” (Sell 1991:193). Levinson (1983:7), aan die ander kant, definieer pragmatiek as “die studie van die taal uit 'n funksionele perspektief”. Kortom, pragmatiek hou besig met die manier waarop kommunikasie in spesifieke situasies plaasvind. C.L. Leipoldt se dramatiese alleensprake word gekenmerk deur 'n gesprekstegniek. 'n Dramatiese alleenspraak word dikwels beskryf as “spraak van 'n enkel persoon” (Abrams:1988:46). Volgens bogenoemde definisie, lyk dit onwaarskynlik dat 'n dramatiese alleenspraak as die interaksie tussen 'n spreker en sy hoorder gekarakteriseer kan word.

Hierdie skripsie het die toepaslikheid van die pragmatiese aspekte spreker-hoorder-interaksie, die samewerkingsbeginsel (wat gespreksvoorwaardes insluit), spraakhandelinge en die kontekstuele elemente retorika deiksis, anaforiek, en afwyking in C.L. Leipoldt se dramatiese alleensprake ondersoek. Dit het aangetoon dat 'n dramatiese alleenspraak soos enige ander kommunikatiewe

situasie beskou kan word. As gevolg van die beperkte omvang van hierdie skripsie, het die fokus net geval op die essensiële toepaslike elemente wat hierbo aangedui is. Hulle is hoofsaaklik op twee gedigte toegepas, naamlik, *Oom Gert Vertel* en *Vrede-aand*. Maar by tye is verwys na twee ander gedigte, *Sekretarisvoël* en *Kriekie! Kriekie!*.

Die studie het getoon dat dit moontlik is om 'n pragmatiese analise van C.L. Leipoldt se dramatiese monoloë te maak. Deur Leipoldt se vroeë dramatiese monoloë as kommunikasiemiddels te beskou, het hulle in 'n nuwe lig geplaas. Soos alle middele van kommunikasie is hulle onderhewig aan kommunikatiewe reëls. Omdat pragmatiek konteks as een van sy sentrale konsepte beskou, hoef poësie nie tot spesifieke periodes beperk te word nie, maar kan dit voortdurend in die hede gerekontekstualiseer word.

BIBLIOGRAPHY

ABRAMS, M, H. 1958. 'Pragmatic theories' (In *The mirror and the lamp: Romantic theory and critical tradition*. p.14-21)

1988: *A glossary of literary terms*. London. Holt, Rinehart.&Winston
(5th.ed).

BEAUGRANDE, DE, R. 1981. *Introduction to textlinguistics*. London: Longman

BROOKS, C. PURSER, J. WARREN, R.P. 1967. *An approach to literature*. New Jersey:
Prentice-Hall. (5th.ed)

CHATMAN, 1978. *Story and discourse*. New York: Cornell University Press.

COETZEE, A, J. 1968. "Hoe vertel,, Oom Gert Vertel". *Standpunte* 22(2).

DAVIS, R, CON. 1989. *Contemporary Literary criticism* London: Longman. (2nd ed).

DIJK, T, VAN. 1976. *Pragmatics of Language and literature*. Amsterdam: North-Holland.

FINLAY, M. 1988. Deconstructing Austin's pragmatics. *Semiotica*, 68(1/2):7-38.

FISH, S . 1973. 'How ordinary is ordinary language?' *New Literary History*,5 (1)41-54.

1988: *Is there a text in this class? The authority of interpretive communities*.
London: Harvard University Press.

FOURIE, P.J. 1991: *Communicamus: Critical television analysis: An Introduction*. Kenwyn:
Juta & Co.

FOWLER, R. 1971. *The language of literature: some linguistic contributions to criticism*.
London: Routledge & Kegan Paul.

1981. Literature as a social discourse. London: Batsford.
- GOODY, E.N. 1978. Questions and politeness: Strategies in social interaction. Cambridge: Cambridge University Press.
- GRICE, H, P. 1957. 'Meaning', *Philosophical Review*, **66**:377-88.
- HARDING, D,W. 1963. 'The role of the onlooker'. *Scrutiny*, **6**:247-258.
- HARVEY, C.J.D. 1962. Afrikaans poems with English translations. London: Oxford.
- HATIM, J & BASSON, I. 1990. Discourse and the translator. London: Longman.
- HARRIS, R. 1990. Language, Saussure and Wittgenstein. London: Routledge.
- HAWTHORN, J. 1992. A concise glossary of Contemporary Literary theory. London: Edward Arnold.
- HOLDCROFT, D. 1978. Words & deeds: problems in the theory of speech acts. Oxford: Claredon.
- JAKOBSON, R. 1960. Linguistics and Poetics. In Sebeok, Thomas A.(ed), *Style and Language*. Cambridge, M.I.T. Press.
- KANNEMEYER, J. 1980. C.L. Leipoldt: Versamelde gedigte. Kaapstad: Tafelberg.
- KLAMMER, T. 1973. 'Foundations for a theory of dialogue'. *Poetics*, **9**:27.
- KRITZINGER, M. 1932. C.L.Leipoldt as digter. *Huisgenoot*, 17(504): 19.
- LABOV, W. 1972. Language in the inner city. Philadelphia: University of Pennsylvania Press.
- LEECH, G. N. 1983. Principles of Pragmatics. London: Longman.

- LEIPOLDT, C.L. 1911. Oom Gert Vertel en ander verse. Kaapstad: Nasionale Pers.
- LEVINSON, S.C. 1983. Pragmatics. Cambridge: Cambridge University Press.
- LINDENBERG, E. 1965. Inleiding tot die Afrikaanse Letterkunde. Pretoria: Human & Rousseau.
- LODGE, D. 1988. Modern criticism and theory. London: Longman.
- OHMANN, R. 1971. Speech acts and the definition of literature. *Philosophy and rhetoric*.(4): 1-19.
- ONG, W. 1982. Orality and Literacy. The technologizing of the word. London: Methuen.
- PAVEL, T. 1981. Ontological issues in poetics: Speech Acts and fictional worlds. *Journal of aesthetics and art criticism* (50): 696-735.
- PECK, J. & COYLE, M. 1984 Literary terms and criticism. London: Macmillan.
- PRATT, M.L. 1977. Towards a speech act theory of literary discourse. London: Indiana University Press.
- RIFFATERRE, M. 1959. 'Criteria for style analysis', *Word*, **15**:156.
- RIMMON-KENAN, S, 1983: Narrative Fiction: Contemporary poetics. London: Methuen.
- SAUSSURE, F. 1915. A course in General Linguistics. New York: Philosophical Library.
- SACKS, H., SCHLEGLOFF, E & JEFFERSON, G. 1974. A systematics for organization of turn-taking in conversation. *Language*, (50):696-735.
- SEARLE, J.R. 1969. Speech acts: an essay in the philosophy of language. Cambridge. Cambridge University Press.
- SELL, R.D. 1991. Literary pragmatics. London: Routledge.

- SHKLOVSKY, V. 1917. 'Art as Technique': Russian Formalist Criticism: Four essays. Lincoln: University of Nebraska Press.
- TAMBLING, J. 1988. What is literary language? Philadelphia: Open University Press.
- THOMAS, J. 1983: 'Cross-Cultural Pragmatic Failure' (Dissertation (MA) University of Lancaster).
- TOMPKINS, J.P. 1980. Reader-response criticism: From Formalism to Poststructuralism. Baltimore: Johns Hopkins University Press.
- VERDONK, P. 1991. Poems as text and discourse: The poetics of Phillip Larkin (*In: Sell* 1992: 94 - 104).
- WELLEK, R. 1976. Concepts of criticism. London: Yale University Press.